

Performance-Assisted Learning: Enabling Students to Thrive and Jive

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In this paper we introduce performance-assisted learning (PAL) as a new concept in education and explore various forms of performance activities in L2 classrooms. Although performance activities such as presentations are often incorporated into L2 learning settings, others such as drama and improvisation are not; thus we introduce a theoretical framework for PAL. This is followed by a series of examples of performance activities and their implications in L2 learning. The first is an exploration of why junior high school boys are less likely to participate in speech contests than girls and if this affects their evaluations. The second is a discussion of the benefits of skits and how to run an intonation skit in class. The third is an explanation of the basics of improvisation and how to use improvisation activities in L2 classes. The last is an example of how to build students' confidence and basic presentation skills through a video skit.

この論文では、パフォーマンス支援学習 (PAL) を教育の新概念として紹介し、第二言語 (L2) 教室での様々なパフォーマンス・アクティビティを検討しそれらの可能性を探る。プレゼンテーション・アクティビティはよくL2学習環境に導入されるにも関わらず、ドラマや即興のようなものはほとんど導入されていないので、我々はPALの理論的な枠組みを紹介する。その後、幾つかのパフォーマンス・アクティビティの事例とそれらのL2学習への影響を考える。一つ目の事例はなぜ中学男子生徒の英語のスピーチコンテストの参加率が女子と比べて低いのか、そして採点の評価を受ける時にこれはどのような影響を及ぼすかを考察する。二つ目はスキットを授業に導入する利点と、授業での声の抑揚スキットの取り入れ方について述べる。第三に、即興の基本、そしてL2教室においての即興のアクティビティの使用方法を説明する。最後に、ビデオ・スキットを通じて、学生の自信と基礎プレゼンテーション・スキルを高める指導方法の事例を提供する。

The content of this paper is based on the presentations given at JALT's Speech, Drama, & Debate Special Interest Group (SD&D SIG) forum. The SD&D SIG's view is that performance-assisted learning (PAL) is the most efficient and authentic form for solidifying learning because it gives students opportunities to use real language in real settings, encouraging them to produce something that they would actually be able to use outside of the classroom. PAL comprises any kind of performance (including music, speech, presentation, debate, drama, readers' theatre, and oral interpretation) to assist in the learning, consolidation, and assessment of content (Kluge, 2018).

The purpose of this paper is to introduce PAL as a new concept in education and to explore performance activities in the L2 classroom by regarding the place of performance in teaching as well as providing practical examples of how performance can be positively used in the language learning classroom.

In the first part, Kluge introduces a theoretical framework as a basis for PAL's implementation in education, provides justification for performance activities in learning, and outlines how these can be implemented and supported at various levels. Parts 2 through 5 explore specific and practical examples of various forms of performance activities in a wide range of L2 educational settings. In the second part, Head reports on the issue of gender in junior and senior high school English language speech contests, specifically examining whether boys are underrepresented and if this may have an effect on their evaluation by judges. In Part 3, Lyons explains how skits help students gain appreciation of how intonation and body language can change the meaning of words and communicate additional information to the audience. The fourth part by White provides an overview of the benefits and uses of improvisation in foreign language learning. Finally, in Part 5, Rees provides a practical example of how to use a video skit to promote expressive speech and teach valuable presentation skills.

Part 1. Performance-Assisted Learning: A Radical Proposal (Kluge)

Newmann and Wehlage (1995) asked the essential question regarding educational innovation: “Why do many innovations fail to improve the quality of instruction or student achievement?” This section has two goals: (a) to introduce a proposal for using performance-assisted learning (PAL) as an extremely powerful innovation for learning across the curriculum, and (b) to offer a suggestion that what is needed for students to become successful learners is not only curricular change but rather an institutional restructuring at the department level.

PAL Proposal

EFL university teachers who use performance in their classes are extremely excited about its efficacy and power to motivate (e.g., Head, Kluge, Morris, & Rees, 2017). However, the attitude of university English department administrators towards the use of performance is not as enthusiastic (Barbee, 2016). Such administrators see the value of doing slideshow presentations but see formal debate as valuable but too time-consuming and difficult for students. When it comes to drama and other performance-based activities, there is a different attitude altogether. Drama and drama-like presentations such as oral interpretation or readers theatre are often seen by administrators as “play” and not as serious study tools. Other performance forms such as puppetry, song, and dance are perceived in the same way, perhaps to an even greater extent (especially outside language learning courses). In this paper we are calling for a radical change in education, especially at the university department level. We call for the implementation of performance-

assisted learning (PAL). PAL is using any kind of performance to assist in the learning, consolidation, and assessment of content (Kluge, 2018). This proposal is elaborated below in terms of the successful learning model that Newmann and Wehlage (1995) developed.

PAL Basis

Four studies of U.S. elementary and high schools conducted over a 5-year period from 1990 to 1995 were analyzed by Newmann and Wehlage (1995) and resulted in the circles of support model (see Figure 1) for successful restructuring of schools. This model forms the basis of implementing PAL for successful academic growth.

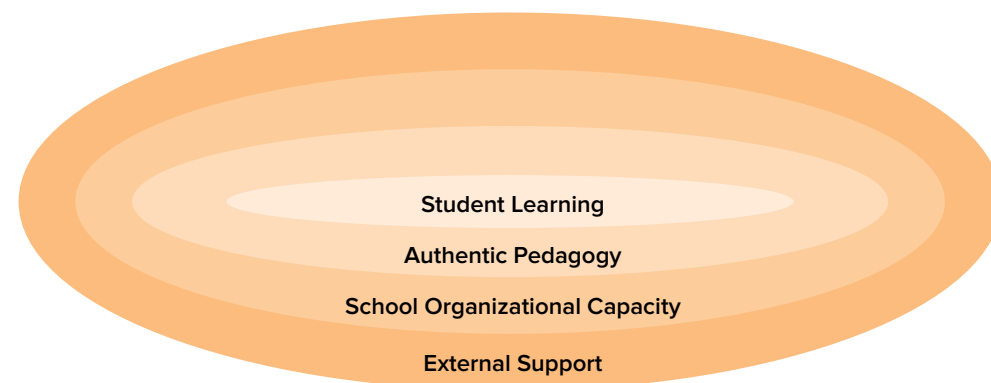


Figure 1. Circles of support—the context for successful school restructuring (from Newmann & Wehlage, 1995, p. 2.).

Figure 1 shows that all four elements of student learning, authentic pedagogy, school organizational capacity, and external support need to be in place to ensure that the restructuring of schools is both successful and sustainable. Each of these four elements and how they relate to PAL are described below.

Student Learning

Student learning is defined as “how current practice and innovation enhance the intellectual quality of student learning” (Newmann & Wehlage, 1995, p. 3), which refers to a coherent model of successful learning. Fosnot and Perry (2005) discussed what they call “perhaps the most current psychology of learning”—constructivism (p. 8). Bransford

and Vye (1989) described constructivism's basic principle as knowledge being gained not through memorization but through constructing it in the mind. That is, students must work with the information before it becomes knowledge. Constructivism (examples of which can be found in subsequent sections of this paper) is the pertinent psychology of student learning that is presently at the center of the PAL proposal.

Authentic Pedagogy

The next element in Newmann and Wehlage's (1995) model is authentic pedagogy, which they define as "teaching that requires students to think, to develop in-depth understanding, and to apply academic learning to important, realistic problems" (p. 8). The authentic pedagogy proposed in this paper is called PAL. Newmann & Wehlage concluded that academic achievement can be judged satisfactory only if students are required to "express the results of [their] disciplined inquiry in written, symbolic, and oral discourse by making things . . . and in performances for audiences" (p. 8). The last requirement of performance for audiences to show satisfactory academic achievement is a strong argument for PAL.

School Organizational Capacity

The third circle in Newmann and Wehlage's (1995) model is school organizational capacity, which they defined as "the capacity of the school to work well as a unit that strives for continuous improvement" (p. 3), creating a "professional community." By professional community they mean a staff with shared goals, in which teachers collaborate and take collective responsibility for student learning. Luckily, Japanese university departments have the power to make this change, using the present faculty development (FD) program to help create this professional community. This provides an opportunity to integrate PAL into classes once teachers become aware of PAL's benefits, such as those outlined in this paper.

External Support

The fourth and outermost circle in Newmann and Wehlage's (1995) model is external support from governmental "agencies, independent reform projects, parents and other citizens" (p. 3). For schools to succeed, they need, among other things, "technical" support for "setting standards for learning of high intellectual quality" and "providing sustained, school-wide staff development" (p. 4). Performance-oriented professional organizations like JALT's Speech, Drama, & Debate SIG and JACET's Oral Presentation

& Performance SIG can provide such technical, pedagogic, and faculty development support.

Part 1 Conclusion

Although school administrators may not appreciate the importance of performance in education, there are numerous benefits for student learning to be gained from constructing knowledge and expressing it through performance rather than simply memorizing facts. By applying the "circles of support" model, it will be possible to restructure departments to incorporate PAL and enhance the education of Japanese university students.

Part 2: Gender Issues in English Speech Contests (Head)

English language speech contests are popular in Japanese junior and senior high schools, with contests at the school, city, prefectural, and national level. Speech contests are a type of PAL that can provide students with many benefits in terms of self-confidence and improvements in phonological performance (Head, 2018). Contests are typically divided into speech (an original text written by the student) and recitation (a text typically selected from a textbook) sections.

Reason for and Method of the Investigation

Although speech contests are popular, the number of male participants often appears to be much lower than the number of females. To further investigate this observation, a survey was given to a gathering of Japanese teachers of English (JTEs) and assistant language teachers (ALTs) from across Kochi prefecture. There were 25 responses to the survey, and the results supported the initial observation: 20 respondents agreed that boys are less likely to participate in speech contests than girls, three disagreed, and two didn't know. In order to provide additional quantitative evidence to support the observation, two publicly available databases of speech contest participants were examined: the Akita Prefectural Speech Contest (hereinafter referred to as the AP contest (http://akitajet.com/wiki/JHS_Prefectural_Speech_Contest), which features one representative from each competing school, and the nationwide H. I. H. Prince Takamado Trophy All Japan Inter-Middle School English Oratorical Contest (hereinafter referred to as the PTT contest (<http://www.jnsafund.org/speech/speechdatasource.html>), which ranks contestants who have already progressed through the prefectural and regional elimination rounds. Because the genders of the participants and winners were not always

listed, participant genders were determined based on their names in consultation with Japanese native speakers; names of unknown gender were recorded as such.

Results and Discussion

In the case of the AP contest (Table 1), the number of males was greatly surpassed by the number of females (even if we assume that the contestants with unknown gender were all male), especially in the recitation contest. Also of note was that the males had a slightly greater likelihood than the females to end up ranked in the top three for both speech and recitation.

Table 1. Akita Prefectural Speech Contest Participants (2005-2017)

Category	Male	Female	Unknown
Speech			
% of participants	25.7	69.6	4.7
% of top 3 placements	36	59	5
Recitation			
% of participants	16	77	7
% of top 3 placements	22	59	19

Looking at the national level PTT contest, between 2002 and 2016, 34% of the finalists were male, 58% were female, and 8% were uncategorized. This percentage of male finalists closely approximates that of the AP contest (34% / 42% and 36% / 41% respectively); although the initial prefectural selection round gender ratios are unknown, it may be reasonable to assume that the ratios were similar to those of the AP contest.

This data suggests two questions. First, why are there fewer males participating (particularly in recitations)? Second, do boys have an advantage over girls (as suggested by the fact that boys are more likely to place in the top three than girls, as shown in Table 1)?

Why Do Fewer Boys Participate in Speech Contests?

The Kochi ALT and JTE survey responses ($n = 19$) to this question suggest that the reasons are largely due to differences in the types of extracurricular activities pursued by boys and girls as well as attitudes towards English in general. In terms of extracurricular

activities, five teachers mentioned that boys often have sports club commitments (which can limit the time available for speech contest practice) and two teachers mentioned that boys are less likely to participate in English clubs. If girls are more involved in English clubs, they are more likely to be encouraged to join a speech contest as part of their club activity (and have more time to practice than if they were sports club members). Related to this, six teachers felt that girls are more encouraged to join speech contests or are more interested in joining. Finally, there is a perception among teachers that girls are more engaged in language learning: three respondents claimed that boys have low English confidence and that girls are better at language learning. This perception may cause teachers to prioritize recruiting girls into speech contests, resulting in only the most self-motivated boys' entering.

When asked if fewer boys participating in speech contests affects their evaluation by judges, six teachers agreed, 13 disagreed, and one didn't know. However, of those who felt the evaluation was affected, the respondents did not feel that the effect is necessarily positive in that, although boys may get more attention by standing out (three responses), the attention may be directed towards errors they make (one response), and the boys may be more self-conscious amongst a large group of girls (one response).

Part 2 Conclusion

The results of this investigation appear to confirm the common observation that boys are less likely to participate in English speech contests than girls. However, the data indicate that boys tend to be slightly more successful than girls in competitions. The limitations of this study are that it used a small data set that included ambiguity regarding the genders of some participants, indirect responses (in that teachers replied to the survey about students but the students did not have a chance to reply), and no speech contest judges were surveyed. In future research, more definitive statistical conclusions drawn from local competitions nationwide are necessary as is research from the students' point of view.

Part 3: Using Skits in Communications Classes (Lyons)

Many students in required English communications classes at university level have little experience learning about nonverbal aspects of communicating in their second language such as inflection, body language, eye contact, and volume. Although speeches provide an opportunity to develop these skills in English, other PAL activities such as skits can also be beneficial.

Activity Setup

A skit is a short, often funny, performance. Because many students are new to PAL activities like skits, it is useful to provide them with a script for their first assignment. At first students practice the dialogue as a class, to build confidence and address concerns over pronunciation or meaning. However, simple repetition does not make this exercise a skit. To develop and practice students' nonlexical communication skills, each pair of students receives a unique scenario they must convey without changing the original script. These scenarios require students to utilize body language, inflection, and other methods of physical communication to reveal their different scenarios. Scenarios include easier roles (an angry landlord and an overdue tenant), moderately difficult roles (two spies meeting secretly at night), or challenging roles (a student and a teacher who have fallen in love). Students become actors and must use their imaginations to make their scenarios as clear as possible.

Before beginning the skits, demonstrating how a sentence can be said in a variety of situations can help students understand what they must do with their own lines. A phrase such as, "What are you doing?" can mean many things depending on how the speaker utters it. It can be useful to elicit a Japanese translation as well, to highlight how English grammar does not change when angry or curious, but speed, volume, or emphasis does. After this demonstration, it is time for students to prepare their skits.

Performance

Preparation time required can depend on the students' level. Once everyone has practiced their skits a couple of times, the class watches each pair perform. Regardless of how nervous they may be about their own turn, the students are always attentive to their classmates' presentations. Besides watching, students must also write their feelings about each skit in a journal or on a handout. This reflection focuses their attention, and also moves them from passive viewers into active thinkers.

After each pair finishes, while the audience members take a moment to write their reflections, the teacher gives some short verbal comments to the performers. This feedback can be incredibly helpful to reinforce the aims of this activity. Students will often be uncertain if their gestures or strange voices were meaningful. The teacher's pointing out an intentional hesitation or a comical gait will not only bolster students' confidence but also show that they were successful in conveying their ideas. Furthermore, students in the audience will recognize what can be used in their own skits.

Part 3 Conclusion

In the author's experience, even though students admit to being very nervous about their skits, at the end of the activity almost all of them express delight in having watched their classmates perform. Students also become emboldened as they continue to do skits in class and start to add more flamboyant gestures, drawn-out pauses, silly reaction noises (like a laugh or a snort), and sometimes even use props or extras to help make their skits more entertaining, even without the teacher instructing them to. As before, it is very important to praise them for taking a chance and doing something they might never have done before. Although not everyone performs with energy and enthusiasm, every student gains awareness that *how* something is said can carry just as much information as the words used. There are many ways to use skits in communications classes. Even if the students themselves are apprehensive at first, these short PAL activities will help them discover more about how so much meaning relies not only on grammar and vocabulary, but also on nonlexical skills such as inflection, body language, eye contact, and volume.

Part 4: Improvisation in the Classroom (White)

In addition to scripted PAL activities such as skits, improvisation can be an effective tool for teachers at any grade level to implement within a foreign language curriculum. There are hundreds of improvisational theater games that can be used by English language learners to practice speaking, listening, and presentations skills. Some advantages of improvisation are increased motivation, lower anxiety, and a refreshing change from the standard EFL classroom activities.

Definition

The similar concepts of improvisation, role-play, and simulation are often used interchangeably, but in fact they are three distinct forms of drama exercises. Improvisation is the act or art of speaking or performing without practicing or preparing ahead of time. Improvisation, or "improv" as it is often called, can take place in any setting and within any field, including athletics, academics, or business. In the academic field, and specifically in English language teaching, improvisation refers to a group of dramatic exercises and activities that can be implemented to help students increase learning and enjoyment.

Connection to Language Learning

Improvisational techniques provide the opportunity for students to learn and practice skills that directly affect their language learning. For example, foreign language learners will gain confidence and experience in handling communicative situations through improvisation practice. The concept of “trial by fire” is present in many improv games, which enable students to build communication skills and deal with unfamiliar situations involving language learning. In real life, people often have to improvise communication to navigate difficult situations when a foreign language is involved; practicing improvisation in a classroom setting will allow students to handle these situations more effectively.

Impact in the Classroom

The author has used many improvisational activities with English language learners in Japan with varying degrees of success. An additional benefit of using improvisational theater games in the EFL classroom is the introduction of culture through the scenarios and situations that the teacher introduces when using the various improvisational techniques. The author has observed an increase in global awareness and understanding by students who have participated in improvisational theater games in his classroom, consistent with the findings of Kawakami (2012), who noted that improvisation is “a wonderful tool for spontaneous communication, so often encountered in the real world” (p. 18).

Example

For inexperienced teachers Mirror, Mirror is an excellent choice to begin with because it is a simple, yet fun and engaging improvisation game that can be implemented with any group size and without a reliance on oral communication in a foreign language. To begin, the teacher should choose a higher level or more confident and outgoing student to help demonstrate the activity to the group. Working together with the student, the teacher begins by making movements with their arms, legs, or any part of the body. The student-helper tries to “mirror” these movements. The game comes to a natural end, and then round two is started, but the roles are reversed and the teacher “mirrors” the student’s actions. A third round follows with neither participant designated as the leader so that both participants must try to mirror each other. After the teacher demonstrates with one student, all students partner up and do the activity.

Mirror, Mirror is an effective introductory improv game that promotes teamwork and cooperation for all participants. It is also a natural lead-in to more communicative

improvisation games because students are engaged and working together with their partners. Furthermore, unlike more communicative improv games, Mirror, Mirror is bereft of any sort of “fail” option because the participants only have to try and imitate physical movements, which do not have to be done precisely or even accurately. This allows for an anxiety-free environment and encourages students to take more risks in future improvisation games.

Part 4 Conclusion

Improvisational games can be easily located with a simple Internet search for those who do not have access to any of the quality improvisational guides in circulation today. Some of the improvisation activities that have been successful for the author include Mirror, Mirror, Tag, Freeze, Tell the Tale, Little Voices, Remote Control, Emotional, and Helping Hands. Detailed explanations of these and other useful improvisation games are available at various websites (e.g., improvincyclopedia.org and funattic.com).

Drama techniques such as improvisation can be an effective way of promoting global awareness and understanding for Japanese EFL students at any grade level. They are also a perfect example of the “constructivist” approach to student learning mentioned in part one of this paper. There are many choices for teachers who want to implement improvisational theater in their classrooms. Several ideas have been discussed briefly within this paper, and a multitude of other options are readily available for teachers who want to try improv in their classes.

Part 5: A Video Skit to Help Energize Student Presentations (Rees)

Japanese students are typically considered shy and reluctant to speak out in front of others, which poses a challenge to instructors who teach presentation classes. When presenting, many Japanese students read from their script, fail to make eye contact or engage the audience, and speak in a soft voice. Voice projection, gestures to emphasize key words, and facial expression to show emotion are elements of good presentations. Without them a speech lacks energy and may be difficult to understand. Many researchers espouse the benefits of drama in EFL (e.g., Boudreault, 2010; Maley & Duff, 1978) and drama is often extolled for its collaborative nature and its ability to help teachers create an anxiety-free, cooperative learning environment (Kusanagi & Charles, 2007). This section is about how the author used a short video skit to try and build student confidence, teach presentation skills, and encourage expressive speech.

The Course

This activity involved roughly 40 university 1st-year non-English majors in an English communication course with a subtheme of English presentation skills. The course features several short presentations: the first is a paired introduction-type conversation in front of the class, followed a few weeks later by an individual self-introduction. Students are taught posture, eye contact, voice projection, and gestures in the classes leading up to the self-introduction. Generally, these students' speeches lack energy, so the author tried using a humorous group skit as a bridge between the first presentation and the self-introduction to help students gain confidence using these skills and help energize their self-introductions.

Using PAL to Supplement a Textbook

According to Boudreault (2010), one good point of using drama in EFL is that it gives teachers a means to create realistic situations in which students can practice the target language in context. Boudreault wrote that by using drama the artificial world of the classroom can be changed into a seemingly real language situation. The course described here uses *World Link Video Course Intro-Workbook* (Stempleski, 2013). One section of the textbook called "Good Morning World" (GMW) uses a video that features interviews and discussions. Because GMW is in the style of a morning talk show, it was hoped that acting out a scene from it would allow students to practice authentic language in a realistic setting.

In the video entitled "A New Host," the program host welcomes three contestants to the show. These guests vie to become the new cohost of GMW. Each contestant gives a brief self-introduction. The studio audience help choose the new cohost by cheering for their favorite contestant. Although the video is short, there are some good examples that can be used as to make teaching points on presentation skills. In the video, Contestant Number 1 is nervous and shy. She fails to make eye contact with the audience, her posture is poor, and her voice is too soft. Contestant Number 2 only focuses on the host and forgets to address and make eye contact with the audience. Contestant Number 3 does everything well. She smiles, makes eye contact, engages the audience, has good posture, projects her voice, and gestures well. Students were told they would have to "act out" these good and bad parts of contestant speeches in their own skits.

After some initial vocabulary work, students watch the "A New Host" video twice and answer comprehension questions in the text. A class reading of the skit dialogue follows. While group reading the skit, students are asked to think of appropriate facial

expressions and gestures to use. Students are then divided into groups of four, assigned roles, and then each group does a read-through in front of the class.

Students are assigned to memorize their lines for the final performance the following week. They receive an individual grade (based on how well they said and acted out their lines, voice projection, facial expression, and gesture use) and a group grade (based on their performance as a "team"). Crookes and Schmidt (1991) believed that teachers should use cooperative rather than competitive goals. They said this can increase the self-confidence of students because everyone in a cooperative task has a definite job to perform. Knowing their teammates depend on them can boost students' motivation.

Final Performance—Observations

During the final performances the teacher can project the intro to GMW onto the classroom screen to help create a talk show set atmosphere. Each group performs the skit in front of the class, so all students can hear it multiple times. Students glean ideas on how to act out their own role from watching counterparts in other groups.

Students seem less hesitant in this small-group activity to use gestures and voice projection. This may be because GMW is a talk show and may seem realistic to them. Miccoli (2003) showed that through drama, students gain opportunities to experience the target language in real-life situations, which they view as being worthwhile. The group skit helps reduce anxiety and the atmosphere can be relaxed during the final performance. As the skit is humorous, students enjoy watching their friends perform and there is much laughter.

Part 5 Conclusion

The "A New Host" skit is a cooperative group activity that can help lessen student anxiety. It is very simple, so students can be successful. Following the introduction of the skit the author observed student presentations to be more expressive, with students using more gestures and better eye contact, voice projection, and posture. The author believes collaborative drama activities like this one can be introduced into presentation classes to create a nonthreatening environment that allows students to use English in a seemingly real-life context. In this way, Japanese students can gradually build the confidence needed to try to make energetic presentations.

Conclusion (Bussinguer-Khavari)

As we have seen in the above sections, PAL can have many benefits in terms of motivating students, while also improving their knowledge of intonation, body language, and other speaking skills. PAL is also a versatile tool that can be incorporated into EFL classes in the form of skits (as in Parts 3 and 5) or improvisation (Part 4). Most importantly, PAL activities require students to go beyond memorizing grammar and to construct meaning through interpreting and internalizing information before sharing it through performance. These benefits to student learning justify an increase in institutional support for PAL in Japan, which can be achieved through the steps outlined in Part 1. However, as Part 2 reminds us, it is important to ensure that all students have an equal opportunity to benefit from PAL activities.

Bio Data

Philip Head is a lecturer at Hiroshima Shudo University but was previously an assistant language teacher with the JET Programme in Kochi City, where he helped numerous junior and senior high school students prepare for English speech contests. He is actively involved in academic publishing with *The Language Teacher*. His research interests include EFL student motivation, writing, and speech contests.

David Kluge is a professor of English at Nanzan University, Nagoya, Japan. He has been teaching language using performance for 37 years and is the founding coordinator of JALT's Speech, Drama, & Debate SIG. His research interests include performance-assisted learning (speech, drama, debate, oral interpretation, etc.), composition, oral communication, and materials development. He is the coauthor of two academic writing books (National Geographic Learning/Cengage Learning) and one oral communication book (Macmillan LanguageHouse).

Christopher Lyons received his MA in secondary education in English as a second language from Elms College and is one of two Productions Cochairs for JALT's Speech, Drama, & Debate SIG. He teaches English as an adjunct lecturer at the University of Kochi but also has experience with elementary, junior high, and high school students in Japan and the U.S.A. His research interests include dialogue journal writings, EFL student motivation, and performance-assisted learning.

Gordon Rees is an associate professor in the Faculty of Policy Management at Yokkaichi University and is the coordinator of JALT's Speech, Drama, & Debate SIG. He is also an adjunct at the Suzuka University of Medical Science. Gordon has been teaching English at the university level in Japan for 17 years. His research interests include drama in EFL, performance-assisted language learning, teaching culture, and technology in learning.

Jason White is a lecturer at Osaka Gakuin University in the foreign language department of the International Center. He came to Japan in 2009 with the Phoenix Sister Cities program and taught for 5 years at Himeji High School. His research interests include performance arts in language teaching with a focus on drama techniques for oral communication.

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