



Performing Arts for Language Learning: Implementing an EFL Drama Course

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This paper will introduce an outline for how to conceptualize, structure, and implement an EFL drama course that can be utilized as a framework in university classroom contexts. The course is structured in four stages, each with a series of tasks and activities that foster second language (L2) development, promote communication and collaboration, and allow for creative expression as students prepare for a final performance of an original script. The four stages, subsequent steps, and a 15-week implementation plan that follows a standard Japanese university school term will be discussed. This plan is based on several previous iterations of drama courses facilitated by the researcher in different contexts. Pedagogical justifications for the activities and program, based on previous research findings, will be offered.

この論文では、大学の授業という文脈で活用できるEFL演劇コースをどのように概念化し、構成し、実施するかについて概要を紹介する。このコースは4つのステージで構成される。各ステージには、学習者が最終的なオリジナル脚本の上演の準備をするにあたり、第二言語(L2)の発達を促し、コミュニケーションとコラボレーションを促進し、創造的な表現を可能にする一連のタスクとアクティビティが用意されている。4つのステージ、その後のステップ、そして15週間に及ぶ実行スケジュールは、標準的な大学の学期に沿うものであるが、これらについて論議する。この計画は本研究が過去に異なる文脈で実行した演劇コースに基づく。これまでの研究結果に基づき、活動やプログラムの教育学的正当化について論じる。

In recent years, the use of drama and performing arts in the L2 classroom has gained increasing popularity for its various benefits to language acquisition and personal development (Hulse & Owens, 2019; Sestigiani & Pechenkina, 2022; Stinson & Winston, 2011). However, trying to plan and put a course into action in a foreign language context

might be frustrating and disheartening for teachers who lack experience in performing arts or a background in drama.

This paper will introduce a plan for how to organize, structure, and implement a drama program in an EFL context that can be applied in university classrooms. It can be modified to accommodate different ages and language proficiency levels and provides a framework and timeline for the activities and stages—including preparing, rehearsing, and putting on a final performance—as well as pedagogical justifications for how these stages benefit L2 development. This project outline is based on several iterations of drama courses organized by the researcher in different EFL contexts and environments to offer insight into how to conceptualize and actualize such a project based on practical experience.

Literature Review

Drama has been utilized as a way to teach languages since the late 1970s due to the various positive benefits it can offer for L2 development (Baldwin & Galazka, 2022). Using drama in the language classroom can positively influence learners' production, comprehension, and cognitive processing while facilitating deeper understanding of narrative storylines and literary conventions (Bora, 2022; Galante & Thomson, 2016; Gualdron & Castillo, 2018; Sanchez & Athanases, 2022). In addition, participating in drama activities and programs can have beneficial personal and social outcomes, including lowering affective filters and L2 anxiety, and increasing self-confidence, motivation, and engagement (Balyasnikova et al., 2018; Gualdron & Castillo, 2018; Sanchez & Athanases, 2022; Sestigiani & Pechenkina, 2022).

Drama has been shown to have a positive impact on communication skills in foreign language learners, which is a fundamental goal of L2 instruction, especially in EFL contexts within Japan (Donnery, 2009). Participating in drama programs has been shown to benefit students' speaking fluency and comprehensibility (Galante & Thomson, 2016;

Moreno & Dasny, 2022; Sestigiani & Pechenkina, 2022) and to improve pronunciation, speaking accuracy, and complexity (Bora, 2022; Tergujeff & Kuronen, 2023). It has also been shown to promote greater willingness to speak than in traditional communication learning environments and to decrease students' L2 speaking anxiety (Galante, 2018; Luo et al., 2024; Nguyen & Do, 2017). In the last six years, the Ministry of Education, Culture, Sports, Science, and Technology (MEXT) has been promoting a focus on communication-based foreign language learning (MEXT, 2018; Nemoto, 2018). Utilizing drama in the L2 classroom may be an effective way to address these new curriculum expectations.

Drama can also positively influence L2 comprehension and cognitive processing, benefitting both listening (Gualdron & Castillo, 2018) and reading comprehension (Tajareh & Oroji, 2017). Gualdron and Castillo (2018) suggest that drama supports EFL development because “it lowers learners’ affective filter through understandable input” by offering “scaffolding for their understanding” as well as a “personal challenge within a cooperative and collaborative environment” (p. 223). The use of props, backdrops, set pieces, and other multimodal elements can additionally scaffold comprehension by physically illustrating what L2 words represent (Greenfader et al., 2017).

Participating in drama can also develop students’ literacy skills (Lim & Park, 2023), especially when learners co-construct the scripts used for their performances (Bournot-Trites et al., 2007; Sanchez & Athanases, 2022; Zhang et al., 2018). When students collaborate to write a script themselves, it forces additional attention on literary conventions, which can impact reading and writing skills in other contexts (Zhang et al., 2018).

Another strength of drama in the EFL classroom is that it can increase learner motivation and engagement. A universal goal of education is to engage learners so they can process and retain new knowledge effectively, which L2 drama programs have been shown to do (Bournot-Trites et al., 2007; Zhang et al., 2018). Drama promotes a dynamic learning environment that fosters language exploration, creativity, and collaboration, which has been shown to increase learner motivation and self-confidence (Balyasnikova et al., 2018; Ortega Sagués, 2021; Sanchez & Athanases, 2022). The game-like nature of drama activities can also feel like playing rather than deliberately learning or studying, which can increase learner engagement and linguistic development (Ortega Sagués, 2021).

Despite the wide-ranging benefits that drama can have on language acquisition and learner development, however, instructors who do not have experience in theater or performing arts often feel reluctant to employ drama activities or drama programs

(Royka, 2002). Although additional planning time in the early stages might be needed, carrying out a drama program does not require extensive experience or training (Angelianawati, 2019; Royka, 2002). Nevertheless, having a road map of where to start and resources to support each stage of the process can be helpful, particularly for the first-time drama teacher.

Procedure for Creating a Drama Course

The following course plan is intended for university students meeting for 90 minutes once a week for 15 weeks; however, it can be adapted for younger learners. (Adaptations will be addressed further in the discussion section.) The structure of the course is divided into four stages: pre-production, script development and analysis, rehearsals, and the final performance and reflections (see Table 1).

Table 1
Drama Course Outline

Stage	Steps
Pre-production stage	1. Introduce theater fundamentals
	2. Review stage acting techniques, play games
Script development and analysis stage	3. Co-construct an original script
	4. Hold auditions, assign roles
	5. Analyze the story and characters
Rehearsals stage	6. Block and stage the scenes of the play
	7. Practice, memorize lines and blocking
	8. Conduct a dress rehearsal
Final performance and reflection stage	9. Perform the play
	10. Watch the final performance, reflect on the experience

Pre-Production Stage

In the pre-production stage, the primary objective is to familiarize students with what drama is and what they can expect from the course. This includes explaining theater terminology (e.g., *downstage*, *upstage*, *projection*, and *blocking*), doing vocal warm-ups and tongue twisters, playing improvisation-based games (e.g., flashcard scenes), and giving students short scripts or pair scenes to practice and perform. These tasks provide a fun, approachable introduction to different elements of theater and drama, including improvising, portraying new characters, and analyzing scenes and dialogue. Explanations of some of these activities can be found in Appendix A.

Script Development and Analysis Stage

Following an introduction to theater fundamentals, the next stage of the course is to begin selecting a script that will serve as the crux of the course and establish the parameters of the final performance. Determining if a script is adequate is heavily dependent on the number of students enrolled in the course, their ages, their English proficiency levels, and the overall goals and vision for the final performance.

If time and resources are available and if students have the linguistic capacity to co-construct a story, getting them involved in the brainstorming and development of an original script could be a great way to strengthen intergroup communication and literacy skills. If developing a story from scratch seems daunting, an alternative could be to have students write an adaptation of a story they already know and love. By rewriting a favorite fairy tale or a storyline from a book or short story, students will have to deconstruct the story and restructure it to be told on stage through dialogue and actions, thereby demonstrating that they understand the story deeply. Creating their own scripts may also increase a sense of ownership, pride, and motivation as students move forward through the production process.

If the teacher feels it would take too much time or that the students would struggle with generating their own story, the teacher can either write an original script or select a script that best fits the number of students in the course, their ages, and their English proficiency levels. Suggestions for online resources for royalty-free play scripts can be found in Appendix B.

After a script has been decided on, the next step is to assign roles through holding auditions. Auditions can be a high-stakes process, especially for beginner performers, but this can be alleviated by doing a *table read*. During a table read, the class sits together with their scripts, and the teacher assigns everyone a role to read aloud. After reading

a few pages, the teacher changes each actor's role so students can get an idea of their abilities to portray different characters. Auditions can also be done more formally, with actors indicating which characters they are interested in and reading a few lines from the script while standing in front of the class to practice performing in front of an audience. A benefit of holding auditions is that it promotes student autonomy in the casting process by allowing actors who are interested and motivated to play certain roles to put themselves forward for those parts. However, the final casting decision is left to the teacher, who must consider each actor's skills and language proficiency along with the logistics of the script and the class.

Once roles have been assigned, the next step is to begin analyzing the script by focusing on the characters and storyline. If the script was co-constructed by the class, students will already be familiar with the story's plot and themes; therefore, this time can be utilized for everyone to focus on developing their characters' roles. One activity that can help students analyze and develop their characters is a CROW Biography (see Appendix C). CROW is an acronym for *character*, *relationships*, *objective*, and *where*. This task originates from the improv community, and asks actors to describe their character, the character's relationships in the story, the character's objectives and motivations in the story, and where the story takes place. Students are also asked to justify their descriptions with evidence from the story. This activity is meant to challenge student actors to explore and develop their characters critically and creatively so they can apply these depictions to their performances in the rehearsals stage.

Rehearsals Stage

The rehearsals stage is where the performance moves from page to reality. The first step in the rehearsal process is *blocking*, or choreographing the positions, movements, and actions of the characters in each scene. Blocking is dependent upon the space that will be used for the performance and the setting that is being portrayed. Depending on the script, the blocking might be complex or simple, and the teacher should decide what works best for their story, context, and resources.

After blocking the scenes, actors should run through the show several times to get familiar with their movements, the story, and their lines. As students practice, they should be working toward memorizing their lines so they can eventually perform run-throughs *off book*, or without a script. During the rehearsal process, time can be given for students to work on costume, prop, and backdrop design. Costumes, props, and backdrops are important elements that help establish the atmosphere of the play and allow for actors'

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creative expression. They are also sometimes essential elements to the plot, the setting, or the characters' personalities. As such, it is important to provide time for actors to consider what items or clothing they will need and how to find or create them.

Once the actors have prepared their props and costumes and have rehearsed the show enough to be off book, the next part of the rehearsal process is to have a dress rehearsal. This means practicing the show from beginning to end in costume, using all necessary props, just as if the audience were there to watch the final performance. This allows the actors to practice the complete performance, understand what they need to do for the final performance, and troubleshoot any unexpected prop, character, or technical problems that may have arisen during the run-through.

Performance and Reflections Stage

All of the effort and energy put into the first three stages culminate in the final performance. If space and time allow, an audience of family, friends, and fellow students could attend the performance to show encouragement and support for the actors' efforts in creating their original production. Teachers may also consider recording the final performance so that it can be viewed later with the actors to give them a chance to see what it was like for the audience to watch their work live. Giving actors the opportunity to watch and evaluate themselves, noting what went well and what they might improve in the future, is an important tool for personal development in both language learning and performing.

Contextualizing the Course Schedule

To contextualize the stages and steps outlined above, a 15-week schedule was generated to illustrate where these elements fit into the structure and timeline of the course (see Table 2).

Table 2
15-Week Course Schedule

Stage	Week	Tasks
Pre-production stage	Weeks 1-2	• Introduction to theater techniques, games, and terminology • Script analysis and short scenes practice
	Weeks 3-5	• Brainstorming story ideas • Collaborative script writing
Script development and analysis stage	Week 6	• Auditions for roles • Actors given roles to study and memorize lines
	Weeks 7-8	• Script analysis • CROW biographies
	Weeks 9-11	• Blocking and staging of each scene • Practice and memorize lines and scenes
Rehearsals stage	Week 12	• Designing and building props, costumes, and backdrops
	Week 13	• Dress rehearsal on final stage with costumes, props, and backdrops
	Week 14	• Final performance for an audience with costumes, props, and backdrops • Performance ideally filmed for final reflection
Performance and reflections stage	Week 15	• Watch final performance and discuss student perspectives on the experience for future iterations

Pedagogical Justifications for an EFL Drama Course

As explored briefly in the literature review, drama classes can have various benefits for L2 development, including lowering the affective filter (Gualdron & Castillo, 2018), promoting communication skills (Sanchez & Athanases, 2022), lessening L2 anxiety (Luo et al., 2024), increasing engagement and motivation (Zhang et al., 2018), and developing literacy skills (Bournot-Trites et al., 2007). Table 3 provides a summary of these benefits.

Table 3
Task-Specific Benefits to L2 Development

Stage	Task	Benefit to L2 development
Pre-production stage	Vocal warm-ups and tongue twisters	• Direct focus to phonological features • Promote accurate pronunciation
	Improv games	• Challenge conversation skills with real-time demands • Allow for creative expression • Engage motivation
	Short partner scenes	• Challenge reading comprehension skills • Provide language input and output for performers and audience
Script development and analysis stage	Joint script writing	• Develops awareness of literary conventions • Promotes collaboration • Encourages team communication for solving problems and making decisions • Provides language input and output
	Auditions	• Challenge reading comprehension skills • Provide input and output for performers and audience • Allow creative self-expression and individual interpretation of text
	CROW biographies	• Develop awareness of literary conventions • Challenge higher-order critical thinking skills • Require written output • Encourage practice in justifying creative choices via evidence from the text

Stage	Task	Benefit to L2 development
Rehearsals stage	Rehearsing scenes	• Allows purposeful, repetitive practice • Improves memory • Promotes accurate pronunciation • Forces spoken output
	Building props, costumes, and backdrops	• Promotes collaboration • Encourages team communication for problem-solving and decision-making
Performance and reflections stage	Performing the final show	• Allows demonstration of acquired knowledge and skills to an audience • Improves motivation and self-efficacy • Fosters creative self-expression and language output
	Watching the final performance, and reflecting on the experience	• Allows for critical analysis of individual and team performance • Reflections promote awareness of growth and where improvement can occur in the future

As noted in Table 3, various elements of language production, comprehension, and development are engaged and can be enhanced throughout the different stages and tasks of a drama course. As such, the course can be structured to incorporate tasks and activities that focus on each of the four main skills—speaking, listening, reading, and writing—for holistic language development.

Benefits to Speaking

Speech production is a major component of participating in drama. Tasks like vocal warm-ups and tongue twisters direct specific attention to phonological features in dialogue, which can facilitate clearer and more comprehensible speech (Tergujeff & Kuronen, 2023). Improv games can push spoken output in a fun, non-threatening environment, leading to improved fluency and speaking confidence (Moreno & Dasny, 2022). Collaborating to create a script, auditioning, rehearsing lines, preparing props

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and costumes, and putting on the final performance provide opportunities for spoken language production, which can facilitate greater speaking agency, fluency, confidence, and pronunciation accuracy (Bora, 2022; Galante, 2018; Galante and Thomas, 2016; Luo et al., 2024; Sestigiani & Pechenkina, 2022).

Benefits to Listening

Gualdron and Castillo (2018) suggest that drama has the potential to benefit cognitive processing and listening comprehension by lowering the affective filter through comprehensible input and scaffolding learner understanding through recursive stages. All of the drama tasks that engage students in speaking can also serve as input for listening to and processing language. Drama provides ample opportunities for students to practice and develop their listening skills while their peers and the teacher discuss content and ideas, work together to make decisions, negotiate for meaning, and practice their lines and scenes. Similarly, To et al. (2011) note that the repetition necessary for rehearsing and memorizing a play also benefits language development and enhances comprehension. In this context, repetition is purposeful and goes beyond rote memorization for its own sake, which can often seem pointless and boring to students and can cause them to get frustrated and give up.

Benefits to Reading

Drama courses can provide several opportunities to develop reading comprehension skills and literary awareness. Participating in drama can help learners develop visualization skills, make inferences, synthesize information, connect and summarize ideas, and cultivate other story analysis skills that can be applied to reading texts (Lim & Park, 2023). Collaboratively constructing scripts, reading and analyzing scenes, and evaluating characters and dialogue can deepen students' understanding of English narrative storylines and literary conventions, as noted by Gualdron and Castillo (2018) and Sanchez and Athanases (2022).

Benefits to Writing

Although drama is a spoken and performative experience, several tasks in the preparation for and review of a performance can involve writing. Participating in drama can even increase motivation and willingness to write, as Bournot-Trites et al. (2007) found. Writing an original script requires focused attention on dialogue, script conventions, and genre expectations to deliver a comprehensive story in the L2. In

CROW biographies, students are asked to analyze and write about their characters, their characters' relationships and motivations, and how the setting influences the story, which encourages critical thinking and provides more opportunities for written output. Completing written reflections after the final performance allows students to explore how they felt about the experience, what they liked, and what they would change in the future. This activity can encourage engagement and agency in learning (Howell, 2021).

Concerns about Reluctant Students

A potential concern teachers may have about whether a drama course could work in their context involves student reluctance to speak and perform in front of others (Angelianawati, 2019). Although several studies have shown that drama games and activities can lower speaking anxiety because of the repeated opportunities to practice, the communal and collaborative atmosphere, and the teamwork involved in producing a performance (Galante, 2018; Luo et al., 2024), some students will still feel unwilling to perform or uninterested in performing.

After getting to know their students over a few weeks during the pre-production stages of the program, teachers can adopt a few different pathways forward. These recommendations are based on the researcher's personal experiences and have all been utilized under different circumstances.

One option could be to challenge students who feel reluctant by supporting them with scaffolding and encouragement throughout the process of preparing for and performing in the production. Some students thrive with the opportunity to practice with the help of a supportive and collaborative class and demonstrate significant improvement in their speaking fluency and a reduction in their speaking anxiety (Nguyen & Do, 2017).

Another option could be to pair a reluctant student with a partner so that their characters always appear on stage together and share their lines. Having someone to rely on and share the spotlight with can bolster confidence and lessen speaking anxiety. However, if a student is very anxious about performing, providing them with tasks and roles that happen behind the scenes can address their reluctance. Such tasks could include having the student be a script supervisor who reads over the script while the other students are performing and can remind them of their lines if they get stuck, or other roles, like costume and props manager. These roles allow the student to maintain a position in which they are responsible for important parts of the production and are encouraged to collaborate with their peers in the preparation process without being penalized for being uncomfortable on stage.

The best response to student reluctance will vary on a case-by-case basis. However, previous research and the researcher's experiences have demonstrated that even reluctant students' performance anxiety can lessen over the course of a production in a positive, encouraging classroom environment where the students work together and share responsibilities in the decision-making process (Galante, 2018).

Adapting the Course Plan to Other Students and Contexts

The schedule and course plan explained in this paper can be utilized in a variety of contexts besides university classrooms or with adult learners. Elementary, junior high school, and high school EFL students can also enjoy and benefit from learning through drama activities and theater productions. However, there may be more limitations concerning class time and students' linguistic abilities, which the teacher may need to support and scaffold throughout the class. Students may not be able to generate their own stories or scripts at a younger age, so the teacher may need to choose an existing script and take a more active role in making decisions about the final production.

There may also be limited resources for props, costumes, and performance spaces. However, although having a proper stage, fun props and costumes, and an elaborate final show may be desirable, these things are not necessary for the process of learning through drama to be effective and fun for students. A final production consisting of a simple performance in a classroom with a few other students or teachers watching can still be a wonderful experience and learning opportunity.

Conclusion

This paper introduced an outline for how to organize and implement a 15-week EFL drama course, in which students learn theater techniques, co-construct their own scripts, rehearse, memorize, and ultimately give a final performance. It can be adapted to accommodate various class sizes, age ranges, language proficiency levels, time frames, and learning environments. The course plan can be utilized as a framework for holistic language development across the four skills, or it can be adjusted to accommodate a focus on specific language-learning goals. In addition to the widespread benefits to L2 development, drama programs also align with MEXT's current educational goals of fostering strong communication skills within Japanese EFL learners (MEXT, 2018; Nemoto, 2018). Although incorporating drama is a potentially very hands-on project that requires a lot of effort, planning, and attention, it is a great way to foster students' creativity, collaboration, and motivation to enjoy using English.

A Note to Future Drama Teachers

The timeline and course schedule suggested in this paper are based on the standard university school term length in Japan. However, this can be expanded or shortened as needed. Stages can be embellished or winnowed down to accommodate the time available, your comfort level with the material, or other teaching parameters in your context. Your first iteration of a drama class does not have to be a complex project to be successful. Helping students collaborate, be creative, and express themselves in English is success enough.

Bio Data

Shannon Miyamoto is an instructor at the Language Center at Kwansei Gakuin University, as well as a performer and drama teacher. Her research interests include project-based learning and drama and performing arts for L2 development.

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Appendix A

Drama Introduction Activities

Director Says

Help students memorize the places on a stage (downstage, upstage, stage right, stage left, wings, center stage, etc.) by playing this iteration of Simon Says. Students play actors waiting for stage directions from the director, played by the teacher. The director gives directions (e.g. “walk to stage left,” or “hop to centerstage and sit down” or “slow motion downstage”). However, if the director does not say “Director says” first, the actors should remain frozen in place. The directions can get faster and faster as students get more comfortable with the stage directions and have more fun thinking of silly ideas.

Activity expansion ideas: Once students are more comfortable with the game and know the rules, take turns letting students volunteer to be the director and give directions. This lets their creativity flow, and they are usually excited to try and confuse their teacher, who can take their place as an actor on the stage.

Flashcard Pair Scenes

Prepare flashcards of target vocabulary words in advance (e.g., animals, places, feelings, actions, etc.) Put students in pairs and ask them to select a card without looking. They then have a few minutes to plan a skit in which they portray the word on the flashcard without saying it. The audience has to guess what they are doing, where they are, etc.

Activity expansion ideas: Having two different categories of flashcards (e.g., feelings and places) can amplify the fun and variety of performances. Each student in the pair selects their own flashcard from one of the decks, and the students have to create a story together that shows both topics for the audience to guess. Other ways to expand include making larger groups of students (three or four usually works best) and giving them longer planning or even writing time before performing.

Tongue Twisters

Tongue twisters are great vocal warmups that help focus attention on articulation and pronunciation accuracy without it seeming like a chore. You can select tongue twisters that are classics from the theater, or that utilize limited pairs and phonological sounds that are harder for your students to pronounce, such as the l/r sound distinction in Japan. Here are a few suggestions for funny tongue twisters:

- *The big black bear bit the big black bug, but the big black bug bit the big black bear back.*
- *Peter Piper picked a peck of pickled peppers.*
- *Bitty Batty bought some butter but she said this butter's bitter.*
- *Red leather, yellow leather, red leather, yellow leather.*

Activity expansion ideas: Students can stand in a circle and work together to say the tongue twisters as fast as possible, with each student saying one word at a time and going around the circle. Other ways to expand would be to incentivize a friendly competition in which students compete in pairs to be the fastest. The winners can compete against other winners until a champion reigns.

Appendix B

Resources for Royalty-Free Scripts

Author's note: I am not sponsored or receiving any compensation for mentioning these websites or resources. They are simply resources I have personally used in the past when organizing drama courses.

The Drama Notebook

The Drama Notebook is an online resource for royalty-free scripts for different age ranges, demographics, and numbers of participants, but it is mostly geared toward children's drama. It also offers lesson plans, materials for teaching theater history and techniques, advice for incoming teachers, and several other types of useful resources. It is subscription-based with a certain number of downloads for lesson plans, scripts, activities, etc., available per month.

- Access: <https://www.dramanotebook.com/>

Drama Trunk

The Drama Trunk is an online resource with a wide variety of drama games and activities, as well as writing, storytelling, and scriptwriting tasks and resources. Activities are organized by literary device (e.g., characters, opening lines, locations), genre (e.g., improv, action, drama), or by activity (e.g., random lines, types of movement, character mannerisms), which allows for careful selection based on the type that will best suit the context. Each set of activities or bundle of activities is available for individual purchase and download from their website.

- Access: <https://www.dramatrunk.com/>

Theatre Folk

Theater Folk is a resource for play scripts, drama lesson plans, activities, and ideas for teachers. There are also additional resources for guiding student directors, playwriting exercises, improv techniques and exercises, and lesson plans about how to teach theater analysis through the works of Shakespeare and other famous writers. Scripts can be searched for by grade or topic and are available for individual purchase and download from their website.

- Access: <https://www.theatrefolk.com/>

Appendix C

CROW Biography Worksheet

CROW Biography

Character Close-Ups

Using your script, fill in the CROW character bio form. Focus on your character's personality and experiences, relationships with other characters, motivations, and how the setting influences them and the story overall. Justify with evidence from the script.

C	HARACTER <i>How do you know?</i>
R	ELATIONSHIPS <i>How do you know?</i>
O	BJECTIVES <i>How do you know?</i>
W	HERE <i>How do you know?</i>