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Foreign Language Development through Creative Drama

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Drama can be an effective tool in foreign language education. However, instructors may refrain from applying dramatic methods in class because of the theatrical production skills to be taught in a limited time. Creative Drama can be a solution that integrates dramatic methods even as it teaches and practices language skills. Distinct from "Educational Theatre," which is a product-oriented activity, "Creative Drama" is process-oriented and can be flexibly implemented into the existing language curriculum. In this study, Creative Drama is offered as an effective teaching methodology for intermediate level school students in the foreign language classroom in Korea, to improve students' oral language competency. The suggested teaching model is designed for actual implementation into the foreign language classroom to enhance students' oral proficiency in a limited class time frame. The teaching model consists of three progressive stages: simple dramatic role-plays, script-based role-plays and lengthier Creative Drama. From my teaching experience, Creative Drama can successfully integrate with the existing language curriculum not only to improve oral proficiency but also to promote students' reading and writing skills concurrently. Creative Drama offers multiple benefits – academic, social and cultural – and deserves serious consideration for further implementation in the Korean foreign language curriculum.

[creative drama/educational theatre/role-plays/oral language development/foreign language education]

I. INTRODUCTION

Any Korean, who has experienced life in an English-speaking country for either work or study, would agree that the English education provided in Korean schools does not adequately train students to speak or communicate confidently in public settings. Since the primary objective of foreign language education is to communicate with native speakers, the curriculum should make oral language development a priority by offering

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students opportunities to practice the target language in real-world situations. Recent English language education for middle and high school students in Korea, as in the 7th National English Curriculum, made some strides by placing emphasis on speaking. English textbooks, however, still consist of one-dimensional situations with prescribed dialogues and reactions. With textbooks in which all the reactions and responses are pre-set, students cannot but memorize the dialogues and this ultimately limits their creative oral language proficiency.

Creative Drama[1] can be a solution that resolves these shortcomings in the English language classroom. During my seven years of teaching at universities in the United States, I was often impressed by the spontaneity of American students and their ability to actively contribute to class discussions. I have since learned that the dramatic activities designed for K-12 [Kindergarten through high school] by the US Department of Education have played a significant role in developing students' oral language ability.

The overall feedback from students has been very positive since implementing Creative Drama in my classroom more than three years ago. Of the many valuable outcomes of Creative Drama, oral language development is the most prominent one that can directly be achieved in the foreign language classroom. Based on my personal teaching experience, Creative Drama can be successfully integrated into existing language curriculum, but it must be tailored to suit the needs of each classroom. English is not a mother tongue to Korean students, so the Creative Drama developed by American drama exponents does not readily fit into the Korean education system; rather, this method requires a process of customization. To determine the current state of educational drama in Korea, the history of Creative Drama in Korea will be briefly discussed. In fact, the outset of Creative Drama goes back about 30 years ago.

Creative Drama was officially introduced to Korean educators for children through a workshop sponsored by ASSITEJ-Korea[2] in 1982, when this association invited Jane Schisgal, a leading American teacher of Creative Drama, to conduct a two-week workshop. She introduced new theatrical concepts and techniques of Creative Drama to Korean practitioners including teachers, actors and directors of children's theatre (Kim,

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[1] In the term, Creative Drama, the first letter of each word is capitalized in this paper in order to differentiate Creative Drama from any other dramas such as children's theatre, process drama, and informal drama, etc. The term, creative drama, without capitalization has broad connotations, whereas Creative Drama is unambiguous and has a precise meaning as discussed under the section, "Defining Creative Drama" in this paper. For the purpose of this paper, Creative Drama is used as a proper noun.

[2] ASSITEJ stands for Association Internationale du Théâtre pour l'Enfance at la Jeunesse [International Association of Theatre for Children and Young People]. First founded in 1965, it is a non-profit organization which currently includes more than 3,000 theatre organizations and professionals from 86 countries around the world, including Korea and the United States. ("ASSITEJ-Korea," n.d.)

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Yun-Tae, 1999, p. 196). Since then, workshops and symposiums on Creative Drama have consistently been held by ASSITEJ, YMCA, and children's theatres. In addition, a large number of academic theses and journal articles on Creative Drama have continue to be published. These efforts have resulted in the increase of drama usage primarily in Korean language education rather than in English education. When the term "Creative Drama" is searched on the online catalogue of the National Digital Library, more than 2,000 journal articles, theses, and books appear; whereas fewer than 60 results appear when the search scope narrows down to "Creative Drama" with the search words of "English education." Even among those 60 results, the majority deal with Theatre in Education. According to Younghee Lee (2009), drama in Korean language education has been widely practiced for years, but the research in drama as pertaining to English education is most often conducted by graduate students in the field of education (p. 254). As a result, studies on using Creative Drama for foreign language learners are relatively scarce in Korea.

In order for Creative Drama methodology to be fully practiced in English classrooms, English teachers should first gain a better understanding of the concepts of Creative Drama along with its effectiveness. Su-kyung Park (2003) illustrates that there are two main reasons why English teachers hesitate to apply Creative Drama in their classrooms. First, English teachers are not confident in their own ability to use dramatic methods. Second, they are constrained by the limited class time which might not be enough for Creative Drama activities. Teachers can easily address their own concerns if they take the time to understand the core values of Creative Drama and its flexibility. Teachers should know that they are adopting Creative Drama as a teaching tool for foreign language education and the process of adoption requires a certain customization. The direct, non-customized application of the dramatic method may bring disappointing results to teachers. The sample teaching method provided at the end of this paper is an example of effective customization.

In this study, Creative Drama is suggested as an effective teaching tool for Korean students in the intermediate level English classroom. First, the history of Creative Drama will be explored to understand that a great deal of time and effort has been invested in furthering the acknowledgement and acceptance of Creative Drama in the United States, and to suggest the necessity of continued research and application of Creative Drama in Korea. Second, to avoid confusion, the definition of Creative Drama will be examined along with a brief comparison of Creative Drama and Educational Theatre to suggest a direction that English education should take in Korea. A discussion on the effectiveness of the Creative Drama methodology will be followed by a proposal for a teaching model based on my teaching experience which focuses on the development of oral language acquisition. Finally, suggestions for further research will be presented.

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II. BACKGROUND OF CREATIVE DRAMA

1. History of Creative Drama

Creative Drama in America has over 100 years of history. Numerous challenges and experiments have been attempted during that time, and now it has become an integral part of American education (Ball & Airs, 1995).

Winifred Ward, a former professor at Northwestern University, is credited not only with coining the term Creative Drama [originally 'Creative Dramatics'], but also for bringing it into prominence, first unofficially in 1925 and then incorporating it in 1928 into the title of one of her courses (Duke, 1974, p. 24). But the new teaching ideas using dramatic methods had been introduced earlier in 1853, by the Superintendent of Oswego schools, Edward Austin Sheldon, to the public schools in his district. Sheldon travelled through Europe gathering information about educational drama practices, including Johann Heinrich Pestalozzi's teaching methods, and in 1874 published his *Manual of Elementary Instruction* which offered a number of dramatic activities for the classroom (Duke, 1974, pp. 20-21). Sheldon had a strong influence on many other American educators throughout the nation. Francis Wayland Parker and William Wirt were the two prominent educators who led educational reform using dramatic methods in the classroom after Sheldon. Similarly to Sheldon, from 1883 to 1896, Parker was opposed to heavy reliance on textbooks and advocated the significance of a child's learning through activities. Parker believed those activities could develop students' creativity and expressivity. During the 1920s, Wirt popularized the dramatization activities in class and offered training for prospective teachers. Sheldon, Parker and Wirt had considerable influence upon the school curriculum utilizing dramatic and creative activity. In the 1920s and 1930s, Winifred Ward developed Creative Dramatics on a full-scale and generated considerable interest among educators nationwide (McCaslin, 1987). Judith Kase-Polisini (1982) indicates that Creative Drama blossomed in the United States in the 1970s. Research on Creative Drama in foreign language education was not begun until the late 1960s (Dodson, 1982, p. 161).

In England and Wales, where the history of educational drama is much longer than in America, drama is a mandatory requirement for all children up to the age of 14. It is part of the English orders for the national curriculum and is referred to in the orders and guidelines for several other subjects as well. British education sees "drama as central to developing all major aspects of English in the primary school" (Ball & Airs, 1995, p. 3).

An educational methodology cannot be established in a short period of time. Even after the adoption of European dramatic methods in American education, it took more than 100 years to fully develop and systemize the Creative Drama methodology.

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Likewise, it took almost 30 years from when Winifred Ward officially introduced the term for instructors to begin to apply Creative Drama to foreign language education. As Korean educators, we need to continue our discussion to find a right fit for foreign language education within the Korean education system.

2. Defining Creative Drama

The Children's Theatre Association of America (CTAA), the largest national organization of child drama professionals in the United States, officially defined the term, Creative Drama in 1977, as follows:

> It [Creative Drama] is an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences... The Creative Drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts, and feelings through dramatic enactment. In Creative Drama the group improvises action and dialogue appropriate to the content it is exploring, using elements of drama to give form and meaning to the experience. (Davis & Behm, 1978, p. 18)

Margaret Faulkes Jendyk (1985) defines the term in an even simpler way: Creative Drama[3] is "an improvisational and non-theatrical activity to promote learning" (p. 17). While Educational Theatre is more formally structured and emphasizes the rehearsal and performance of the drama, Creative Drama focuses on dramatic representation itself; therefore, Creative Drama is more informal and improvisational. Educational Theatre focuses on forms, but Creative Drama focuses on meaning. Liu (2002) illustrates that "focus on forms is considered a traditional approach in which course design starts with the language to be taught. Focus on meaning focuses on the learner and learning process

[3] Leading researchers and exponents in the field of drama and theatre have tried hard to find appropriate titles to emphasize the characteristics of "drama" and "theatre." This results in the production of many different terms. According to Margaret Faulkes Jendyk (1985), Creative Drama is used as a generic term embracing child drama, children's drama, educational drama, creative drama, creative dramatics, and developmental drama (p. 16). Similar to Jendyk, Ruth Beall Heinig (1993) applies Creative Drama as a broad term and uses it interchangeably with informal drama, creative play acting, developmental drama, educational drama and improvisational drama (p. 4). The terms of developmental drama, educational drama, and role drama are more commonly used in England, Australia and New Zealand (Heinig, 1993, p. 4). John Warren Stewig and Carol Buege (1944) suggest using the term "informal classroom drama" instead of Creative Drama (p. 26). Douglas J. Moody (2002), a professor at Dartmouth College, proposes an "essential drama" combining Educational Theatre and Creative Drama (p. 135). Educational Drama is often defined as any kind of drama used in the classroom for educational purpose.

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only" (p. 52). Educational Theatre is "product-oriented"; on the other hand, Creative Drama is "process-oriented" (Moody, 2002, p. 136). For Educational Theatre, the final polished stage performance is a required component. Whereas Creative Drama just borrows the form of drama; the final product on the stage is not the ultimate goal. Rather, Creative Drama considers the academic and mental development of students to be the most important aspect of the process. In addition, Creative Drama requires the understanding of situations in which non-verbal factors, such as body language and facial expressions, are crucial. It, therefore, naturally offers students the opportunity to grasp the target culture by exploring customs, behavioral manners, and etiquette as well.

3. Creative Drama vs. Educational Theatre

The classroom drama can largely be divided into two modes, process-oriented and product-oriented. To suggest a right direction for future English education using drama, conducting a comparison between Creative Drama (process-oriented) and Educational Theatre (product-oriented) is necessary at this point. Both Creative Drama and Educational Theatre are derived from (adult) theatre and created for the purpose of children's education, at different intervals[4]. They have the same roots but have different forms and goals. Since the 1960s, the dichotomy and polarization in objectives and techniques of these two drama types have continued. The traditional theatre arts teacher suspects the Creative Drama teacher of being "anti- real theatre" (Jendyk, 1985, p. 15). We need to ponder which dramatic methodology is more appropriate in our current educational circumstances. The debate between the Creative Drama and Educational Theatre leaders is still an ongoing issue in America.

Charles R. Duke (1974) acknowledges the inseparable relationship of the two dramatic forms, yet he points out that each dramatic form has its own value, and the clear difference between the two arises once Creative Drama is applied in the classroom.

> Children's theatre [Educational Theatre] is an important part of drama for students and provides them with necessary experiences for developing attitudes and knowledge. Creative drama, on the other hand, picks up where children's theater ends. And this division of children's drama is of more immediate importance to the regular classroom teacher and the individual student. (p. 27)

[4] The records show that the first significant children's theatre in America appeared in 1903, when the Children's Educational Theatre was founded by Alice Minie Herts in New York City. (Duke, 1974, p. 26)

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Duke's comments are insightful in that he emphasizes the function of Creative Drama as a classroom activity by reminding us of the ultimate goal of each dramatic form. The principal emphasis in Educational Theatre is upon the final stage performance of children for an audience, while Creative Drama emphasizes the experience of learning in a classroom rather than for future stage production. As Ruth Beall Heinig (1993) indicates, the purpose of Creative Drama is "to promote personal growth and educational development of the players, not to entertain an audience or to train actors" (p. 5). That is, the focus of Creative Drama is on the students, not on the teachers or audience. Different from Duke, there are some researchers of Creative Drama who endeavor to unify these two drama forms into one.

Douglas J. Moody (2002), a professor of Dartmouth College, insists that "a product-oriented approach [Educational Theatre] is a valuable form of educational drama that should not be excluded from the repertoire that foreign-language teachers have to use in their classrooms" (p. 135). Moody believes that foreign language acquisition can be enhanced through both the process and production of dramatic activities. He even suggests a new term, "essential drama" for the unified two drama forms (p. 136).

Moody's suggestion to unify the two drama forms, makes sense when applied in the English [Language Arts] classroom for American students whose native language is English. However, unification of the two drama forms becomes a different scenario when applied to a foreign language classroom. One can agree in theory with the idea of unifying the two dramatic forms as they both have the same objective of enhancing children's education. Unifying the two can possibly better develop students' language competence, as enhanced effects can be expected when synthesizing the two forms. Notwithstanding, Korean teachers may be hesitant to accept Moody's suggestion, considering the current Korean educational system. It would be burdensome for Korean English teachers to perform the final stage production due to the limited class time. Also burdensome is the professional knowledge that a formal theatrical production requires. Korean education needs a form of drama that can be conveniently implemented in the English language classroom.

III. THE EFFECTIVENESS OF CREATIVE DRAMA

Through many years of research and practice, drama has proven its usefulness linguistically, socially and psychologically in the educational field. Drama helps learners construct their own language growth (Maley & Duff, 1978; Di Pietro 1982; Kao, 1994;

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Kao & O'Neill, 1998), provides participants with the means to build social skills, and reduces psychic tensions while working on personal and others' problems (Duke, 1974, p. 87). Creative Drama provides some additional benefits. According to Children's Theatre Association of America (CTAA), participation in Creative Drama helps further develop problem-solving skills and creativity, and promotes a positive self-concept, social awareness, empathy, a clarification of values and attitudes, and an understanding of the art of theatre (Heinig, 1993, p. 5).

Among the many benefits of dramatic activities, development of oral language is the most prominent competence that Creative Drama can promote. According to Betty Jane Wagner (1978), improvising or creating is the core process of all oral language development (p. 88), and the key point of Creative Drama is the same as what Wagner points out, improvisation. That is, Creative Drama provides a stimulus to develop oral proficiency by improvising utterance. John Warren Stewig (1944) illustrates that, "Creative Drama is the best method to master the art of oral communication" (p. vii).

Considering the Korean educational environment, there are two definite reasons that English education in Korea should adopt Creative Drama in classroom. First, Creative Drama offers real world situations to practice the target language. Korean middle and high school students already have a great deal of knowledge in terms of English vocabulary, grammar and reading, enough to express themselves. Students, however, have not had many chances to express their knowledge orally, and this limits their communication ability. Even when they practice the target language, if predetermined dialogues are used, the benefits are limited due to the reliance on memorization. What is needed for Korean students is an environment in which they can naturally develop their oral language, and Creative Drama can offer this setting. Second, Creative Drama provides an enjoyable, entertaining milieu. Many Korean students feel intimidated to speak in a public setting. Speaking in front of others can be awkward and embarrassing, if it has to be done alone. Yet, Creative Drama is basically a group activity and since students are all "in the same boat," they feel less awkward or embarrassed as they perform. Through group discussions and work, students become socially bonded to each other, and this familiarity and amicability boost teamwork to ultimately develop individual students' oral language ability and confidence.

In order to successfully implement Creative Drama into the foreign language curriculum, instructors' concerns must be addressed. Teachers often state two concerns: the expertise expected for drama production and the limited amount of instructional time. Yet, from my three years of personal experience and research on Creative Drama in the foreign language classroom, the following observations are confirmed. First, although

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basic knowledge and techniques of Creative Drama are needed in the classroom, such information, in fact, is not complicated enough to require the professional knowledge of a theatre major or dramatist. Second, the process of Creative Drama has a great deal of flexibility in instructional time, activities, stage setting and costumes, and can be modified as needed. So, pre-knowledge and time do not need to be concerns. Rather, as Douglas Barnes[5] and other Creative Drama scholars point out, the indispensable quality of the Creative Drama teacher is enthusiasm. When first applying Creative Drama, teachers who are not drama professionals may experience some difficulties. If continuously implemented, however, as Barnes addresses, the teachers will gradually acquire teaching know-how and will find themselves more comfortable next time when they adopt other dramatic activities. Janet Goodridge (1980) illustrates that "the success of drama depends chiefly on the interest and experience of the teacher" (p. 5).

IV. AN EXAMPLE OF EFFECTIVE CUSTOMIZATION OF CREATIVE DRAMA IN THREE STAGES

A modified Creative Drama teaching method is suggested here to enhance students' oral proficiency within the limited class period. This model was developed for my beginning and intermediate Korean language courses at the university level in the United States. Much like foreign language curriculum in Korea, the material in the textbook had to be covered before integrating Creative Drama. A combination of methodologies proposed by Jun Liu (2002), Dorothy Heathcote (Wagner, 1976), Douglas Barnes (1966) and Janet Goodridge (1980) were utilized to develop a system that would work effectively in classrooms with time constraints and rigid curriculum standards. For overall drama process, I followed the teaching method of "Focus on Meaning" suggested by Liu, which centers on the students and their learning processes. For script-writing, the idea of *Brotherhoods Code* by Heathcote was adopted, and Goodridge's research outlined roles for teachers in leading drama classes.

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[5] The illustration of Douglas Barnes' (1968) teaching experience using Creative Drama clearly shows the qualification of teachers: "I am not an expert in Creative Drama. I have just had two times of training about Creative Drama in a teachers' conference. I tried some of the simple dramatic methods in my class with much trepidation in the beginning. Then, gradually, I expanded to various dramatic activities with confidence. The positive results of dramatic methods do not come from a highly-trained specialist but from a teacher who wants to use drama as a teaching method that can help pupils learn language more fully and sensitively." (p. 23) Differing from Barnes , Chan-Jo Park (2011) points out that the success of drama practice heavily depends on the professional theatrical knowledge of the instructor especially when learners are uninformed of the drama process. (p. 170)

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The traditional – textbook-centered, teacher-oriented, and exercise-based – foreign language classroom can easily assimilate these methods to promote oral proficiency. A survey conducted at the end of the course indicates that the customized Creative Drama approach can be successfully implemented in the existing curriculum while accelerating students' language progress in a dynamic way.

1. Three Stages of Creative Drama

The method of Creative Drama suggested here consists of three stages of progression: 1) improvised role-plays, 2) script-based role-plays, and 3) lengthier Creative Drama. In Stage One, students engage in simple dramatic role-plays to familiarize themselves with the process of Creative Drama. For Stage Two, students are first given the task of writing their own short scripts, and then perform role-plays. Challenged with crafting storylines and developing characters, students are able to utilize their reading and writing skills beyond their typical interaction with the textbook. After writing a script, students "improvise" the given situation without referring to the script during a performance. Stage Three involves students in the entire dramatic process from inception to performance. After selecting a folktale or short story, students work in groups to share ideas and craft plays based on the plot. The plays are then performed in front of the class at the end of the semester.

The frequency of Creative Drama and its in-class time allotment are important factors in employing Creative Drama. Holden (1981) warns of the dangers of overusing the dramatic tool: "It [Creative Drama] should not be used too often or to the exclusion of other aids. If this happens, it will lose its effectiveness. Fifteen minutes once a week is far more effective than a full hour at sporadic intervals" (p.29). Barnes (1966) also agrees that about 20 minutes of drama is the effective time period for the elementary classroom (p. 23). In my class, role-plays were implemented at the end of each lesson, usually once every two weeks or so, and a final performance at the end of the semester. Creative Drama here is simply used as a teaching tool that supports the course. Teachers can conduct class lessons as usual covering new vocabularies, expressions, grammar rules, conversations and reading passages in the textbook. Then, at the end of the lesson, Creative Drama method can be implemented to sum up the whole lesson in a practical, dynamic way.

1) First Stage: Improvised Role-plays

A large number of language teachers have already used role-plays in their classrooms. However, if students perform a role-play after simply memorizing the dialogues, this

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activity is not an authentic application of role-play. Students have to act out the roles of others spontaneously using their own words. Without a doubt, if the task of role-play is given at the end of the lesson, students will use the vocabulary and expressions learned in class while performing, perhaps not fluently or naturally in the beginning, but eventually with better proficiency as time goes by.

The improvised role-play is the first stage to familiarize students with the process of Creative Drama. After the completion of a lesson, students form groups of 2-3 students and act out textbook conversations. This stage is very similar to what Donoghue describes. Donoghue (1989) divides the development of dramatization in Creative Drama into two stages: the interpretation stage and the improvisation stage (p. 17). In the interpretation stage, students dramatize simple stories or situations. This stage helps students understand the story better and prepares them for the improvisation stage. However, Donoghue defines the interpretation stage as nothing but a mimicry of the conversations learned in class, requiring little or no creativity. His assertion can hardly be categorized as Creative Drama method, since the interpretation stage follows the traditional ways of memorizing given dialogues. Thus, I suggest that even at the first stage, situational improvisation is necessary, not merely echoing textbook conversations. Although it can be challenging for learners in the beginning, they can still creatively improvise situations based on what they learned in class. Teachers would be surprised to see how creatively students can carry out their tasks by improvising situations.

Donoghue's interpretation stage is not challenging enough for intermediate level students. Students would indeed find it more beneficial to jump into the improvisation stage from the beginning. At this stage of improvisation, the students modify and recreate existing textbook situations (Donoghue, 1989). Once students start acting, they have their own control over creating the scenario. From my experience, at first students can be intimidated, speaking softly without making eye contact in front of their peers. But as students feel more comfortable with their roles, they become more engaged. Students take advantage of opportunities to improvise, and as time goes on, they become more confident in speaking the target language in front of others. At this stage, it does not really matter whether what students express is grammatically correct.

One of the teaching materials I experiment with for improvised role-plays is background pictures. Using Power Point, I provide background images on the big screen for each vignette and change images at appropriate intervals. I first ask students to perform facing the screen, so that students can get hints from the pictures to think about what to say next. The second time students try the same role-play, they do not look at the images, and the pictures function literally as "background." The background pictures provide a virtual setting for each scene and this helps students inject more reality and concrete detail into the conversation.

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2) Second Stage: Script-Based Improvised Role-Plays

In the second stage, students are assigned to write their own short script. They are encouraged to be as creative as possible while using the grammar rules and sentence patterns learned in class. The students craft storylines and characters as they choose. While in the first stage of role-plays, students improvise situations without any modification of the conversation's main ideas. Yet, in this second stage, students actively modify the overall scenario using their creative ideas.

Frances Caldwell Durland (1975) illustrates that the choice of material is one of the fundamental problems that teachers immediately confront and the appropriate choice of it defines the success of drama activity (p.19). In my class, the concept of the *Brotherhoods Code* by Dorothy Heathcote (Wagner, 1976) was adopted for students to better develop their storylines. When students write scripts on the given topic or situation, they can extend their ideas saying, "We are in the brotherhood of all those who…" (p. 49) Heathcote says that we can identify with all those who have been in this brotherhood. Although the external events may differ, the underlying significance for people is similar. According to Heathcote, this substituting is possible because any story is about relationships among people. Therefore, we can find dozens of different dramas underneath the top layer of any story (p. 50). For example, Cinderella is in the brotherhood of all those who have suffered at the hands of their siblings. To create a story/storyline, my students are asked to find one factor in the given story, then personalize it to develop it. This is a useful method for script writing and ultimately resolves teachers' concerns about where to get material for drama. Basically teachers can use the textbook lesson topics as a starting point. Then students divide into discussion groups to create a story using the *Brotherhoods Code*.

As a preparation for oral practice, the script writing plays an excellent role: The role-play performed after the script writing process becomes much more natural and smooth. Students feel more comfortable and confident as well because they are already familiar with the contents of the role-play topic through their discussion and writing. This second stage is categorized as improvised role-play because students have to dramatize the given situation, spontaneously improvising after writing a script, without referring to the script. Here are the six steps I suggest for intermediate level foreign language learners:

1. Form a group
2. Choose a topic through discussion
3. Write a script using the mother tongue first
4. Rewrite the script in the target language using grammar expressions from class

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5. Read and practice the script individually
6. Improvise the role-play as a group

[Note: If students can handle it, steps 3 and 4 can be combined, and the translation step can be skipped in order to save time and to stimulate the writing process.]

In the beginning of the script writing, students are allowed to speak their mother tongue to freely express their opinions. Having opportunities to actively participate in the discussion with confidence is very important at this stage. Later, teachers can gradually regulate the usage of time in which students speak their native language. After discussion, students write a script together helping each other to create a storyline. From my experience, it does not take long to complete a 1-2 page role-play script.

Teachers can implement a writing task from the second or third role-play on, for several reasons. First, it is beneficial for students to feel the difference in their role-play before (without) and after (with) a script. In that way, they can realize the effectiveness of the script-based improvised role-play. Teachers also expect students to understand the importance of preparation for the conversation topic. Second, teachers can combine grammar points with the writing task through dramatic methods, ultimately to improve students' oral language. Through this stage, students have opportunities to utilize the vocabulary, expressions and grammar rules learned in the textbook, and practice them orally in a real world situation. Third, teachers expect students to improve their self-confidence step by step first through unscripted, then next through scripted role-plays.

The writing process should not be too difficult as students have already discussed the given topic and developed the storyline orally. They just need to transcribe their ideas onto the script paper. Expressions learned in class need to be emphasized in the script writing, yet students always have freedom to create the storyline and develop characters. Teachers are not supposed to intervene in the students' collaboration unless they first ask questions. As Goodridge (1980) suggests, the most important function of the teacher is that of "observer" (p. 3). Some grammar mistakes and awkward sentences can be found in the script, but creating a complete, new story of their own is more important.

Overall, the script-based improvised role-play functions well as an advanced step of Creative Drama to promote oral language development. It helps students have a chance to review and apply the grammar rules and expressions to real world communication while creatively crafting the storyline. It is meaningful to students that they utilize what they know, beyond their typical interaction with the textbook.

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3) Third Stage: Creative Drama Based on a Folktale or a Short Story

In the third stage, students experience the entire dramatic process from inception to performance. This stage is basically an extension of the second stage, dealing with a lengthier story. Through previous role-plays, students are ready to jump into the whole drama production. By this time, students already have at least 5-6 times of role-play performance experience. They feel more comfortable with their roles when acting out in front of classmates. As for the class time frame, for previous role-plays, students perform at the end of each lesson, once every two weeks or so. On the other hand, for the third stage of final performance, a full two weeks was allotted. Yet, if the class time is not adequate, the rehearsal time can be modified as needed. Choosing a relatively simple or well-known story can substantially shorten the whole process.

After selecting a folktale or a short story, watching an animated short film is helpful in understanding the overall story. The teacher can show a 10-15 minutes video to students first without subtitles, then with subtitles. Then the teacher can ask students to share with their classmates what they comprehended from the video in the chronological order of the story plot. Students are asked to relate the story, in a "relay-race" fashion, by saying one or two sentences each. With the help of the visual aid, students easily understand the main ideas of the story. Nevertheless, students still need to catch the smaller details of the folktale. This is the time that the teacher can ask students to research information about the folktale through website.

While conducting online research, students find various links about storylines, characters, and some background information. The teacher provides a list of questions that they must research on, with some optional questions they can choose from. Students then work in groups, and this time, they are able to more actively participate in the group discussion. They share what they found from online research with their group members. The group discussions play an important role enabling students to gain a full understanding of not only the story in general, but also the detailed context of the conversational situation. This allows them to develop the cognitive ability to deal with other similar situations as well. After group discussion, students craft full-length plays based on the story following the same steps as in Stage Two. Then, they perform the plays in front of the class.

One of the key factors that the instructor must carefully consider in planning for Creative Drama is the number of students in a group. From my experience, a small group of 2-3 students is suitable in the beginning of the role-play, and 5-6 students is the maximum number for the end-of-semester Creative Drama project. Barnes (1966) mentions that "collaboration in pairs and then in larger groups will be required; and finally as the groups become confidently involved in their joint tasks, they will take

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control of their own activities while the teacher watches" (p. 27). The reason why the group should maintain the minimum number of students in Creative Drama is essentially for students' active participation. If the number of participants increases, the portion of each student's dialogues decreases. Also, to reduce the gap between student roles – leading roles and supporting roles – each student's speaking portion should be balanced with others from when the script is organized and written. It is not very difficult to make a balance among group members. After writing a draft, students who speak less than others can create additional lines.

4) Student Evaluations

A student survey was conducted at the end of the course in order to measure the effectiveness of Creative Drama. Below is the questionnaire that was distributed to the class.

TABLE 1

Intermediate Korean Class Survey After Creative Drama

Categories	Questions	Evaluation
Confidence	How confident are you in initiating a conversation with a native Korean speaker?	Low 1 2 3 4 5 High
Oral Proficiency	How well do you think you can engage in conversations using the topics in the textbook?	Not at all 1 2 3 4 5 Very well
Effectiveness of Learning Method	Do you think Creative Drama is an effective way of learning the Korean language?	Ineffective 1 2 3 4 5 Effective

The results indicate that Creative Drama methods are beneficial in improving students' oral proficiency and confidence, while raising their interest in Creative Drama. Students noticed marked improvement in their speaking ability through role-plays and creative dramas on given topics. Although some students were intimidated in front of their peers in the beginning, they soon began speaking louder and more articulately as they gained self-confidence. Thirteen out of fifteen students (86%) gave 4/5 or 5/5, indicating that students felt confident about the given conversation topics that they had already mastered. By marking 4/5 or 5/5, fourteen out of fifteen students (93%) agreed that Creative Drama helped them confidently engage in conversation topics. To the survey question, "Do you think Creative Drama is an effective way to learn the Korean language?" 92% of students responded positively (4/5 or 5/5). In a nutshell, Creative Drama plays a critical role in promoting the foreign language and culture through fun and engaging activities.

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V. CONCLUSION

Ever since Creative Drama was introduced to Korean educators back in the 1980s, many drama scholars have explored its theory and have experimented with model classes. Its theoretical application, however, has mostly been practiced in Korean language education or partially in afterschool English programs, rather than in the regular English classrooms. One of the main reasons that Creative Drama has not achieved widespread acceptance in English classrooms is because many teachers do not fully understand the core concept of Creative Drama and confuse it with the Educational Theatre process.

Creative Drama is different from Educational Theatre in its goal and format. Creative Drama is process-oriented and does not require a formal final stage performance; therefore, Creative Drama has a great deal of flexibility in its implementation. Educational Theatre's complicated procedures and processes, requiring technical or professional knowledge, can be omitted or modified according to each class' needs. Once the basic dramatic elements are set up, teachers have the freedom to adapt Creative Drama to their classroom in a manner with which they feel comfortable. Teachers can begin with relatively straightforward tasks such as verbally crafting a storyline on a topic, or performing a simple role-play on the lesson learned in class. Then, more elaborate tasks can be added and expanded. The time requirements can be adjusted depending on the length and complexity of the story or the manner in which it is modified. Time should not be an issue if the selection of the story is appropriate, and students can craft the story in a simple way. With Creative Drama, teachers can use practical methods to improve language proficiency and raise their students' interest in the target language.

For more active application of Creative Drama in a foreign language classroom, two suggestions are offered. First, foreign language textbooks should include supplemental materials for teachers to incorporate Creative Drama. The guide books could include suggested folktales/short stories and sample scripts according to the proficiency level. These curriculum guide books would be beneficial to those teachers who are newly applying Creative Drama. The second suggestion is that better video materials for the Creative Drama lesson need to be developed. Video materials are essential for non-native speakers of the target language who are unfamiliar with the target culture and society. Such materials should consist of 1) the authentic representation of the conversational situation, 2) the articulate speech of characters, and 3) the accurate translation of the target language in subtitles. If high-quality educational video materials for Creative Drama are provided in the future, this would not only save a great deal of teachers' class preparation time, but also help teachers to easily apply the methods to their class activity.

Creative Drama is a methodology that is indeed needed in the foreign language classroom in Korea, where oral language is not much practiced. Creative Drama can

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successfully integrate with the existing foreign language curriculum. This method deepens understanding of the target culture and allows students opportunities to practice the target language in situations that mimic the real world. The process of script writing successfully connects the speaking-centered dramatic method to the grammar rules as well as to reading and writing practice. Dramatic activities not only increase interest in the lessons, but they also provide the added benefits of improving self-confidence and fostering a sense of community. Successful foreign language education does not merely aim to teach the mechanics of the target language, but goes beyond mechanics to teach a fuller understanding of the culture that enriches that language. Creative Drama effectively addresses both aspects of language education in an enjoyable and engaging way.

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Applicable Languages: English
Applicable Levels: Secondary

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