

Transformation Through Speech, Drama, & Debate

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The Speech, Drama, & Debate Forum featured 7 presentations on the theme of “Transformation through speech, drama, & debate” and how this relates to language learning. This paper provides a summary of 4 of the forum presentations. First, Head describes a unique and long-running community theatre production performed by foreigners in *tosaben*, the regional Japanese dialect of Kochi, as well as the factors that have allowed it to continue successfully for over 20 years. Kluge describes how a debate project was planned for all 2nd-year students at a Japanese junior college. Next, Morris discusses the benefits of treating not only large-scale tasks but also small-scale language performance as a mode of dramatic performance, using examples of theatre practition-

ers such as Johnstone (1979) and Stanislavsky (1938/2008) in his rationale. Finally, Rees provides an overview of readers theatre and how he incorporated it an English presentation class.

スピーチ、ドラマ&ディベートフォーラムでは、「スピーチ、ドラマ&ディベートによる変容」をテーマにしたプレゼンテーションと、これらが語学学習とどのように関連しているかを紹介した。ここでは、フォーラムのうち4つの発表の概要について説明する。まずHeadは、外国人によって日本の高知地方の方言である土佐弁を使用して行われたコミュニティ劇場が成功し続けてきた要因と成果について説明する。Klugeは、日本のある短期大学の討論プロジェクトがどのように計画されたかを説明する。次にMorrisは大規模なタスクだけでなく、小規模な言語パフォーマンスをドラマパフォーマンスの一つの様式として扱うことの利点について説明する。最後に、Reesはリーダーズシアターの概要と英語プレゼンテーションの取り入れ方を提供する。

The four papers in this suite describe transformative activities that involve performance. They describe a long-running theatre project that transformed a group of outsiders into accepted members of a community, thereby transforming both foreign and local communities; a debate project that transformed the concept of debate from an elite activity to a democratic one and transformed the participants from passive students to active debaters; an approach to teaching English through theatre activities that transformed the passive classroom into an active one; and a readers theatre project that transformed the class into a collaborative community. All four papers show the transformative power of performance-based activities in the language classroom. The hope is that more teachers will take these kinds of activities, modify them for their own situations, and see the transformations take place.

Factors in a Successful Foreign Language Drama: A Case Study

Philip Head

Starting as a way of connecting foreign JET (Japan Exchange and Teaching) Programme participants with senior residents in rural Kochi Prefecture (located on the southern coast of the island of Shikoku), the *Genki Seinenkai* (Genki Youth Association) has been

performing a musical theatre production in the local dialect of Kochi Prefecture (*tosaben*) every year since 1996 (The Japan Foundation, 2005). This long run is particularly impressive considering that new productions are created each year by foreigners (primarily assistant language teachers [ALTs] and coordinators for international relations [CIRs]) who are only in Japan on a temporary basis and who have differing Japanese language abilities. This paper will give an overview of the production and identify three factors that have allowed this production to be successful for over 20 years. The factors are community support, purpose, and local pride and integration.

The Production

The production is written in a collaborative manner with meetings (open to anyone with time and interest) ideally held in October to brainstorm plot ideas, jokes, and characters. Once the plot has been outlined, each act is assigned to a writer (typically someone with higher Japanese skills, but sometimes written in English and then translated). This also makes it easy to include current events, topical jokes, and pop culture references. Actors are typically given an English version of the script so they understand the plot along with a version written in *hiragana* (a Japanese syllabary) to practice their lines. The final version of the script is translated from standard Japanese into *tosaben* by a team of local Japanese volunteers, who also take time to coach the actors on the correct use of the *tosaben* expressions, general intonation, and pronunciation issues.

Casting typically occurs in early February with rehearsals taking place every weekend in Kochi City until the performances in mid-April. During casting, actor preferences regarding desired roles are considered. Actors may opt for a starring role with many scenes and a lot of dialogue, one or more supporting roles, or even a nonspeaking role as an extra. Although most participants are JET Programme ALTs, auditions are open to all foreigners living in the community. In addition to acting on stage, volunteers (foreigners or local Japanese) can help the production through preparing props and costumes, choreographing or composing musical numbers, directing, or operating the lighting and sound systems on tour. This allows people to participate in the way that they feel most comfortable. Although the numbers vary from year to year, there are usually about 20 foreigners participating and around five Japanese supporters. The long days of line readings, dance rehearsals, and prop construction allow all cast members to form strong bonds. This is particularly important for members who live outside Kochi City and may not have many opportunities to interact with other foreigners.

Community Support

Community support includes institutional support in the form of discounted or free venue rental as well as promotion on local television and other media. In addition, the job description of the Kochi Prefectural CIR includes being a producer, which ensures that someone (with good Japanese ability) is responsible for booking venues and ensuring organizational continuity. Community support is also evident in the local volunteers as well as the audiences (both local Japanese and foreign residents) who attend and make donations.

Purpose

Every year, *Genki Seinenkai* uses the proceeds from donations collected after performances to provide scholarships for one or two local students to study abroad (Menju, 2016; see http://tosabemusical.blogspot.jp/p/blog-page_10.html for a list of past recipients). By having a reason for staging the production, the effort and time spent preparing the musical takes on a greater importance and leads to a measurable benefit to the community, thereby allowing participants to take additional pride in their efforts.

Pride and Integration

By learning *tosaben* and Kochi history, foreign members learn to take pride in their new homes and spread this to their adopted communities. The script invariably combines local historical figures and culture with foreign stories. This allows the actors to gain a better understanding of and connection to the local community. It also allows foreigners to present their own culture. One example from 2016 involved a Kenyan exchange student combining traditional Kenyan folk dance with the traditional Kochi *Shibaten* dance. Through this mixing of cultures, participants can relate to material and gain a better perspective of local history and culture, while locals can see their own culture from a different perspective. Also, the time spent touring allows participants to explore new areas of the prefecture and make connections with locals that they would otherwise be unlikely to experience.

The learning of *tosaben* is particularly rewarding as it makes participants feel like a part of the community. Locals are very impressed with foreigners who speak *tosaben*, as most Japanese people have trouble understanding the dialect. Even CIRs with a high command of Japanese will need to learn how to use *tosaben*, and beginners appreciate the time spent mastering pronunciation and learning new vocabulary. This is especially important

for ALTs working with elementary school students who are still learning standard Japanese or for those who interact with elderly locals who primarily use *tosaben*.

Conclusion

Beginning and maintaining a successful theatre production can be difficult in any situation, let alone in a foreign language. I hope that by looking at how successful Kochi is in maintaining a foreign language community production, others can be encouraged to incorporate these aspects into their own future productions.

Planning a Debate Festival

David Kluge

At the Speech, Drama, & Debate SIG forum at JALT2016, when asked about the image of debate, most participants indicated they saw it as an elite activity for top students. Yet all participants agreed that debate should be a democratic activity so that all students can reap the benefits. In this paper, I describe a 7-week debate project that transformed debate from an elite activity to a democratic one that involved all the 2nd-year students at a tertiary institution. In the process, the project transformed the way that students saw Japanese society, themselves, and their capabilities.

Background

The debate project was part of a course called Learning Community, a required general education class for all 2nd-year English majors (about 150 female students) at a junior college in central Japan. Learning Community is a class taught mainly in Japanese and requires students to learn new skills (e.g., how to do *pecha kucha*-like presentations), practice skills learned in other classes (e.g., group presentations), and reflect on the week, semester, year, and 2 years in college. The course has six sections of 23 to 25 students, each section taught by a different teacher.

The planning of the debate project was divided into two parts: basic planning and detailed planning.

Basic Planning

All six instructors met and decided the theme and goals of the project: This debate project involves individual preparation and group collaboration, which promotes critical

thinking skills, public speaking skills, and researching skills on valuable and difficult social topics.

Two of the six course instructors were put in charge of project organization. First, the two instructors explored different debate formats and finally recommended the All Japan High School English Debate Association format, also called HEnDA (All Japan High School English Debate Association, n.d.). This style of debate comprises three or four students per debate team. The two instructors then added elements of the Public Forum format (University of Vermont, 2009), specifically replacing the question and answer (cross examination) part of the HEnDA with Public Forum's freestyle discussion elements called Crossfire and Grand Crossfire.

After discussions, all six instructors decided to adopt the recommended format and to hold two complete debates in one 90-minute class period, limiting each component speech of a debate to 2 minutes and the debate to 30 minutes (see Table 1 for the exact format).

Table 1. Debate Format

Debate component	Minutes	Debate component	Minutes
1. Pro position	2	8. Crossfire (<i>2 people</i>)	2
2. Con position	2	9. Planning time	2
3. Planning time	2	10 Grand crossfire (<i>all people</i>)	6
4. Crossfire (<i>2 people</i>)	2	11. Planning time	2
5. Con refutation	2	12. Pro summary	2
6. Pro refutation	2	13. Con summary	2
7. Planning time	2	Total time	30

The six course instructors decided the project would be completed over seven class meetings: one meeting for introduction and pre-preparation, three for preparation and practice, and three for debates—a different topic on each of the 3 days. Each debate would pit one four-person team from one section with a four-person team from another section. (See Table 2 for the project schedule.)

Table 2. Project Schedule

Class	Activity
1	Introduce project. Divide into large and small groups. Homework: Read background from website
2-4	In large groups discuss the proposition selected by each group. Practice debate format (who speaks and what is her task).
5	Debate proposition 1.
6	Debate proposition 2.
7	Debate proposition 3.

Finally, the six instructors decided that for educational purposes it would be better not to decide which team won and instead have each audience member write and submit a reflection paragraph for each debate explaining which team she thought won the debate and the reasons why. The audience is made up of students of the two sections who are not debating the particular debate proposition that week.

Detailed Planning

In the next stage, the teachers worked out the specific details and created handouts. They did this in three steps: determining topics, arranging the debate structure, and creating teaching materials.

First Step: Determining Topics

The first step was to come up with topics. After some discussion, one of the two planning teachers recommended three topics taken from Japanese junior high school and high school debate organizations, which all teachers accepted.

1. Resolved: The Japanese government should establish a 10,000 yen fine for citizens who do not vote in public elections (National Association of Debate in Education, 2011).
2. Resolved: The Japanese government should abolish the temporary worker system (National Association of Debate in Education, 2008).
3. Resolved: The Japanese government should increase the number of skilled foreign laborers (National Association of Debate in Education, 2014).

These topics were selected because they directly related to the students' immediate future as adult citizens in Japanese society, and the organization websites contained model speeches and relevant information. Some teachers may question why junior and senior high school topics were chosen for university classes, but these topics were originally devised for elite secondary students, and the teachers thought they were appropriate for a democratic project involving all students.

Second Step: Arranging Debate Structure

The second step was to decide how to arrange the debates. The two organizing teachers proposed that each class would divide into three groups of approximately eight students, with each group choosing which of the three topics they would debate. Then each group of eight divided themselves into two subgroups of four students (pro/affirmative and con/negative). For each of the last three class meetings of the project, a four-student team would debate a team from another section: the pro team of one section would debate the con team of the other section, and then the con team would debate the pro team of the other section, constituting two 30-minute debates for each class meeting. The students not debating would be in the audience, listening to and evaluating the debates.

Third Step: Creating Teaching Materials

In the third step, one of the two organizing instructors created a PowerPoint presentation and handouts to introduce the project to students:

- introduction of the project, including the schedule and URLs for the various debate websites;
- sample speeches from the debate websites (one for each four-student team);
- format of the debate including purpose/task and time limit for each part; and
- script for the debate moderator.

Finally, arrangements were made for the handouts to be printed and distributed to each section. (For a complete description of how students were prepared for the debate project, see Kluge, in press.)

Results

Students wrote in their self-evaluations about how this project transformed them, talking about their new awareness of the Japanese social issues debated, their amazement at how they stretched their thinking boundaries and abilities, and how they were proud of

themselves and thankful to their teammates. (University ethics rules prohibit me from quoting from the actual papers. In the 2017 iteration of the project, permission to use the students' own words will be pursued.)

Conclusion

In this process of preparing to transform an elite activity into a democratic activity, the focus in the planning was on the lower and intermediate groups of students and not on the “official” debate formats. This was planned as a valuable learning experience for students, with adequate amount of scaffolding at all steps as the students went from starting the debate preparation to standing in front of two sections and doing the actual debates. Student evaluations showed it was a very successful project that clearly emphasized individual preparation and group collaboration, improved critical thinking and public speaking skills, and required all students to research difficult social topics. This debate project transformed the way the students looked at Japanese society, themselves, and their capabilities. The project will be continued and improved upon in the next year.

The Classroom as a Stage

Roy Morris

In this paper, I contend that the classroom is in fact a performance space, and therefore it is important to view utterances within it as modes of performance. Dramatic activities in classroom learning are very often large-scale and overtly “theatrical”; my rationale is that small-scale language performance also benefits from a dramatic treatment.

Background

My position is that language created in a safe place such as a classroom is separate from authentic productions in real environments. The work of Johnstone (1979) serves as an example. In his classroom, he used a typewriter to type out students' stories and dreams, and the students who had trouble writing their names would get angry at him for typing verbatim and leaving their mistakes in. The output in the classroom was ostensibly in the form of play, but also had an intensity and authenticity to it. His students showed they had a “determination to be correct” (p. 22).

Nation (1996) described four essential strands of a language course as learning “through meaning-focused input . . . through deliberate attention to language items and

language features . . . through meaning-focused output . . . [and through] fluent use of known language items” (p. 7). I believe that drama is a perfect medium to create opportunities for meaning-focused input and output and for fluency training to a lesser degree. Long and Porter (1985) also highlighted the importance of group work and structured tasks in the target language. In this paper, I outline three small-scale dramatic tasks: using textbook scripts to teach and analyze nonverbal language, creating role-play performances to practice vocabulary for the TOEIC exam, and doing in-character tasks to practice grammar forms.

Three Small-Scale Dramatic Classroom Tasks

The first task uses scripts from textbooks to create chances for nonverbal language analysis. Textbooks are useful not only in teaching the target language but also in teaching nonverbal language. Stanislavski (1938/2008) stated “everything that happens onstage must occur for some reason or other” (p. 39) and that actions and objectives would string together in a performance to create a “superobjective,” or hidden reason for doing things (Gillett, 2014, p. 154). Although the scripts found in textbooks are often very short and provide no details of the characters, by changing the length of pause, the intonation of the voice, which words are stressed, and body language like eye contact and posture, the intention of what is said can be changed. By performing the conversation in different ways in class, students can give their peers chances to “read” the performance and try to guess the relationship and intentions of the actors as they interact. This helps the students who are watching to experience language more authentically within the inauthentic environment of the classroom.

The next task is creating a role-play from a TOEIC listening test to practice vocabulary. The listening test questions are quite short and lacking in character, so students are asked to imagine and create characters for two people talking—in my example, about going to a restaurant. They do this by brainstorming about how they knew each other, their first names, their favorite color, and so on. After this, students make the next scene—at the restaurant—using these characters. Ostensibly, this is to provide chances to practice relevant vocabulary that is being taught in the chapter, fulfilling both the meaningful output and fluency strands of Nation's (1996) recommended four strands; however, I've found students were excited to listen to each other's presentations, if only to discover the characters they had made.

The final activity is a one-class lesson with similarities to process drama (Bolton & Heathcote, 1995). Basing the activity on “How to host a murder” dinner party games

made by Decipher, Inc. and first published in the 1980s, I made my own character tasks to be undertaken in four-to-six-person teacher-guided groups. This kind of task is complex and challenging and involves several steps.

- Students are given a character sheet (or tasked to create one themselves), which has a background story and the character's likes, dislikes, and secrets.
- Students are asked and encouraged to enter the classroom in character, interacting as such throughout the class.
- When a crime (usually a murder) is discovered, students are asked to complete a task—for example, when practicing the use of past progressive tense, students were given incomplete schedules and asked other students questions about where they were at different times throughout the day.
- Once complete, possibly incriminating facts are “remembered,” and students improvise excuses. For example, one student's character was accused of being seen carrying a large knife, and the student replied, “I was cooking [sic] a cake for [the deceased].”
- All students are then asked to say who they think the culprit is and why. In my class, students then (out of character) drew lots to decide who the killer really was.
- Finally, the actual criminal confesses and improvises why they did it, or all of the students create a confession together. This can lead into writing activities, which would cover the one major area of language that this task does not otherwise include.

Conclusion

Although fun, these kinds of activities can really push students to use English in a meaning-focused manner. Some of the skills they use are reading, extrapolating, improvisation, targeted grammar practice, paraphrasing, and interrupting or talking over others.

Getting Started With Readers Theatre: Developing Presentation Skills and Transforming the Classroom Into a Collaborative Community

Gordon Rees

English is the primary language for international communication, and having the ability to make an effective presentation in English is becoming more essential in the modern, global economy. Japanese university students are typically shy and inhibited about speaking out and showing much emotion in front of others. The ability to do so, however, is considered vital for making engaging, western-style presentations. How can EFL instructors tasked with teaching presentation skills help Japanese students develop the confidence necessary to speak English more energetically in front of others? Over the last few years I have had success integrating drama into some of my English presentation classes. However, acting in a drama requires students to memorize lines, which can be difficult for them. Putting on an in-class drama can also take up a lot of class time. In this paper I will reveal how I have experimented with readers theatre (hereinafter called RT) in one of my university courses. It is an effort to transform the classroom into a collaborative community where students can acquire the skills and confidence needed to make engaging presentations in English.

What is Readers Theatre?

RT is an oral presentation of a drama, prose, or poetry by two or more people (Ng & Boucher-Yip, 2010). In RT, readers read a script adapted from literature, and the audience pictures the action while listening to the script being read aloud. Instead of acting out literature as in a play, the performer's goal is to read a script aloud effectively, enabling the audience to visualize the action (Cornwell, n.d.). RT is basically group storytelling. The focus is on reading the text with expressive voices, facial expressions, and gestures. It can bring a story to life and make comprehending the text meaningful and fun for students (Taylor de Caballero, 2013). Readers first read and become familiar with the original text then transform it into a script involving several characters. Another option is to use ready-made RT scripts, which are available free for download or can be purchased online. The script is then prepared, practiced repeatedly, and performed for an audience (Ng & Boucher-Yip, 2010).

What Are the Differences Between a Stage Play and RT?

How is RT different from a stage play? The main difference is that in RT, readers do not have to memorize lines. According to Taylor de Caballero (2015),

Unlike conventional theater, RT participants do not aim to memorize lines or parts; rather, they practice and deliver the written script while holding their scripts formally in one or both hands, much in the way singers in a chorus might. Also unlike regular theater, RT takes place without the use of sets, staging or props, relying solely on the participants' voices to convey the message or story. (para. 4)

In traditional RT, readers usually stand or sit in chairs in line and face the audience. Normally, they do not look at other actors in the performance. The readers direct their lines instead to the audience. There is usually an assigned narrator who reads the lines or passages that explain an action or describe a scene or character.

Potential Benefits of Using RT in the Classroom

A review of literature on RT indicates that RT is primarily used in elementary education in L1 settings, predominantly in North America. However, RT is also used in secondary education and is becoming popular as a social activity for adults (RT circles and clubs). "People do it for fun, like singing in a community choir or participating in community theatre" (Taylor de Caballero, 2013). However, research on RT in EFL is lacking, so what are some potential benefits of using RT in the L2 classroom?

Through repeated readings of the text, students increase sight word vocabulary and the ability to decode words quickly and accurately (Carrick, 2006, 2009). Role-play and theatrical text build oral communication skills and reading fluency as students must act in character, conveying their lines expressively at the proper time. The shared reading experience also promotes social and emotional bonds between classmates, building interpersonal and collaborative skills in the classroom (Cornwell, n.d.). RT provides a powerful experience for all who participate because it is an active learning experience: Students do not passively read about what happened but become active participants in the events (Cornwall, n.d.). Many RT practitioners say RT is a fun, inclusive, collaborative activity that allows students to be creative. Even lower level, less confident students can actively participate as they do not have to memorize lines. The collaborative aspect of RT seems well suited for EFL in Japan, as Japanese students like and value being part of a group or team.

Steps for Implementing RT in the Classroom

In her webinar, Taylor de Caballero (2013) provided some helpful guidelines for teachers interested in implementing RT.

- *Select a text:* It should be interesting and a little more advanced than current student reading level.
- *Read the text:* Do this with students and pronounce unfamiliar words and explain vocabulary as necessary.
- *Assign roles:* Divide the text depending on the number of readers you have or use a ready-made RT script that has a definite number of roles.
- *Practice—Explore—Practice cycle:* Practice reading the text and work on specific skills that you would like to focus on (projection, voice inflection, intonation, simple gestures, facial expression, emotion, etc.). This is called "meaningful reading."
- *Performance:* Perform for an audience.

RT/PowerPoint Project

I decided to experiment with implementing RT in a small, low-level, 4th-year seminar class that I teach at Yokkaichi University. The two students in the course were non-English majors. The course covered American history from 1945-1990 and we specifically focused on race relations in the United States during that time period. Over the year, we watched a variety of movies, including *42*, a movie about Jackie Robinson. The subtheme of the course was presentation skills. We worked on basic presentation skills and made a few, short English speeches using the textbook, *Speaking of Speech* (Harrington & LeBeau, 2009) throughout the year.

As a final course project, students were asked to make a PowerPoint presentation for an RT activity on the life of Jackie Robinson, the first African-American to break the color barrier in major league baseball in the United States. A ready-made RT script found on the Internet was utilized (Lewis, 2009). A combination RT/PowerPoint project was chosen over a stand-alone RT project because I hoped to get another seminar class to be our audience for the final performance. The audience would need photos and explanations in Japanese to understand the content of the performance.

Procedures Used for Implementing the RT/PowerPoint Project

I handed out the RT script to students and they did a group reading with emphasis on vocabulary and pronunciation. I assigned reading parts to the students and their homework was to translate their lines into Japanese and transcribe them onto index cards, English on one side and Japanese on the other. I also instructed them to add voice inflection and some kind of gesture(s) for each line. Students then made PowerPoint slides for the presentation. Their lines in Japanese and English, along with a photo or two to convey the meaning of the lines, needed to be included on each slide. I told students to practice reading outside of class over the New Year holiday. The project was completed over four class periods with the final performance held during the last class of the semester.

RT Ready-Made Script

I used a low-level, ready-made RT script for the project. Following is an excerpt from the script that shows the level of English:

- Reader 3: Jackie's first year with the Dodgers was very hard.
- Reader 2: Fans and other baseball players teased him while he played.
- Reader 1: He didn't fight with the people who were mean to him. He showed everyone that he belonged by playing his best.
- Reader 3: In 1949, he won the National League's Most Valuable Player award. (Lewis, 2009, p. 5)

Teacher Observations on the RT/PowerPoint Project

The good points that I observed about the RT/PowerPoint Project were that students were able to work on a variety of skills through the project (reading, computer, PowerPoint use, translating, presentation). In addition, the project helped deepen student understanding of course content. Finally, students appeared to enjoy collaborating to complete the project and had a sense of group accomplishment when finished.

There are a number of points for improvement. First, more class time was needed for reading rehearsal. Students had time over the New Year's holiday to practice before the final performance; however, this time was not used effectively and students did not perform as well as I had hoped. In addition, more class time was needed for "meaningful" reading and practicing specific skills, such as projection, intonation, voice inflection, and gestures (the practice-explore-practice cycle). Finally, the presentation should have been

performed in front of an audience to help maintain student motivation. Other classes were busy on final performance day and an audience could not be arranged.

Summary

RT is a fun, inclusive activity that has been shown in L1 settings to help students improve fluency, increase comprehension, and develop confidence. There is no need for students to memorize lines. From my initial class experiment with RT, I learned that repeated readings of the text in class are needed for students to benefit most from RT. The practice-explore-practice cycle needs to be utilized to work on specific skills and make clear to students what is expected of them. Students should have some say in choosing the RT text to generate more interest. Also, the final performance should be held in front of an audience to bolster student motivation.

Much more research needs to be done on RT in EFL contexts. However, I think RT shows potential as a method for transforming the classroom into a collaborative community where all students, regardless of their abilities, can feel comfortable participating. By using RT in their classrooms, teachers can create a classroom environment where shy or lower level students, as integral members of an RT team, can develop the confidence and skills necessary to try to speak English more energetically in front of others.

Bio Data

Philip Head is an English lecturer at Hiroshima Shudo University. He has been involved with the *Genki Seinenkai* in various capacities for 5 years. He is the Publications Chair for the JALT Speech, Drama, & Debate SIG and is also coeditor of *The Language Teacher*. His current research interests include writing fluency, student motivation, and English speech contests.

David Kluge, Nanzan University, has been involved in debate for over 45 years as a debater, coach, and teacher. He is the founding coordinator of the Speech, Drama, & Debate SIG. His interests also include composition, oral communication, and materials development.

Roy Morris works at Meikai University in Chiba and has taught English and drama in Japan and abroad for over 13 years. He is the Speech Chair for the JALT Speech, Drama, & Debate SIG, and his research interests include incorporating drama into English teaching, improving methods of testing, and encouraging spoken output in and out of the classroom.

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