

Practitioner engagement with Process Drama:
An exploratory study of process drama practitioners in Japan

Thesis submitted in accordance with the requirements of the University of Liverpool for the
degree of Doctor of Education by Kim Aya Murray

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Abstract

Japanese foreign language education, predominantly English language education, has as its goal the development of language skills in order to create an internationally competitive workforce. Junior high and high school language education, however, have been unable to achieve this goal. University-level language education has been tasked to address the lack of development in communication skills, particularly in light of the globalization of many businesses. Process drama (PD), an educational approach where student and teacher work in and out of role to explore themes and issues, has been used to teach a variety of subjects, including language. Research in process drama and language learning indicates that it may be an approach well suited to the needs of Japanese university-level language education. The majority of works and research produced, since PD's inception and evolution as an educational tool, have focused mainly on the *modus operandi* of the approach and its benefits in developing student language ability. Furthermore, despite the benefits, process drama remains a niche approach to language teaching, both globally and within Japan, with a limited number of practitioners in Japan. Little research has been done related to language teachers' engagement with PD, and the limited amount of existing research has been at the secondary school level.

This is an exploratory study focused on the lived experiences of university language teachers on their journey to becoming process drama practitioners (PDPs). The study sought to gain a deeper understanding of using PD as an English language teaching approach in Japanese HE, through exploring the experiences of six PDPs learning about; using; and sharing PD. The overall aim of the study is to develop strategies for promoting PD in this context, by exploring the views and experiences of those who are using this approach.

The findings indicate that prior positive experiences with drama, predominantly as students, oriented the practitioners towards PD and encouraged its initial use. This was reinforced by the perception that PD aligned with student needs. Positive student outcomes and feedback were primary motivators for continued use of PD. The PDPs indicated that resources such as workshops and class observations, interaction with other practitioners, and the literature related to PD were predominantly from overseas. Thus, the PDPs themselves were required to modify and adapt resources to the Japanese context and create their own teaching material, both time-consuming challenges. The PDPs identified their training as being self-directed. Drama, both as a course and as an approach to teaching, is not included in Japanese elementary and secondary education, a possible factor for the limited number of practitioners. Experiences sharing PD with non-PDPs led the PDPs to perceive the need to distinguish PD from theatre-based approaches, and establish connections to familiar approaches to language teaching.

Keywords: Process Drama, Language Teaching, Teacher Change, Japanese Higher Education, Drama Teaching Approach

Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for any other award or credit at this or any institution of higher education. To the best of my knowledge, the thesis is wholly original and all material or writing published or written by others and contained herein has been duly referenced and credited.

Signature: 
Kim Aya Murray

Date: Feb 29th, 2020

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Chapter 1 Introduction

1.1 Introduction

Theatre has always been a part of my life, and I have personally grown and developed in my communication, critical thinking, and creativity skills through my experiences of doing drama. I grew up in a bilingual home, but my second language, Japanese, has always been difficult, and drama helped me to find creative ways to communicate. I started my language teaching career as a standard language teacher using the communicative language teaching approach as it was in vogue at the time. As I became a more confident language teacher, I began to take an interest in drama in education and came across an article about process drama (PD) as a tool to aid in creative writing (Jackson & Schneider, 2000). While it was for elementary school children, I immediately saw its applicability to my own university classes to bring creative writing to life and spark the interest of my students. As I strove to learn more about this approach, I found many in my community of practice who used aspects of theatre and drama in their classes, but few who used PD. I became fascinated with why there were so few, despite the increase in popularity of drama in language teaching. It was thus my own journey as a PDP that inspired my interest in this topic area and its use in language teaching.

The focus of this thesis is PD as an approach to language teaching, and the lived experiences of language teachers at the university level on their journey to becoming process drama practitioners (PDPs). While PD is a niche approach to language education globally, and particularly in Japan, research has shown that PD has been a very beneficial tool for experiential learning within the university classroom context (Donnery, 2010). This thesis takes on a qualitative, phenomenological approach, utilizing semi-structured interviews as data sources and thematic analysis for the purposes of data treatment and analysis (Braun & Clarke, 2006, 2013).

This chapter begins with a brief description of the current situation of language education in Japan, particularly English language education, the primary foreign language studied in Japan. This is followed by section 1.3, which focuses on PD, with a brief

description of what it is and some issues related to PD. A detailed discussion of PD and the literature related to research in PD will be discussed in chapter two. Section 1.4 discusses the originality of the study and what aspect of PD it aims to address, followed by the specific aims of the study and its guiding questions in section 1.5. Section 1.6 focuses on my positionality as a researcher, including my epistemological beliefs. The chapter concludes with an overview of the structure of the thesis.

1.2 Challenges of University Language Education: Bridging the gap between issues in secondary level language education and the need for a globally competitive workforce in Japan

Japanese language education at the secondary level has long focused on English as it is predominantly the only foreign language offered as a course at junior high and high schools. While some changes to the curriculum have been made, including starting English language education earlier, at the elementary school level, the English language programs in junior high and high schools have often been criticized for focusing on entrance exam (test-taking) English (Yoshida, 2003), lacking skilled English teachers (Aoki, 2016), having large class sizes (Yamaoka, 2009; Yoshida, 2003), and allocating insufficient amounts of time on language learning (Tsuboya-Newell, 2017). Both Butler and Iino (2005) and Hosoki (2011) observe that while the Ministry of Education (MEXT) has incorporated some changes in policy for English language education at the junior high school level, with somewhat more focus on communication skills, high schools still tend to focus on grammar and test-taking, as English is a major subject included in many entrance exams at Japanese universities and the *Center Shiken*, a national standardized test similar to the SATs in America, which most students who wish to enter university are required to take. Kikuchi and Sakai (2009) state that the focus on test-taking is a significant factor in demotivation in pursuing English language education in many students prior to coming to university. To further compound the issue, most universities require all students, regardless of major, to take English language courses in their first year, and in some cases up to two years, of university (Hosoki, 2011), and the mixed levels in these classes can demotivate both the high and the low-level students.

Additionally, due to the declining birthrate and increasing number of universities in Japan, universities are opening their doors to students with wider ranges of academic ability, but are still expected, in four years, to produce a workforce of international quality and academic ability (Tanikawa, 2011). In fact, Japanese businesses have been pushing the government for better English language education as Japan is being overtaken by other Asian countries in the global market, and while some measures have been taken, they seem to be only surface changes (Yoshida, 2003). While university language education is slowly evolving to include more Asian languages, the English language remains the predominant subject put forth as required courses regardless of the department across most universities in Japan. This suggests that innovative changes to the language teaching in universities, particularly in English language teaching, are needed to address these issues.

As Isabelli-Garcia et al. (2018) discuss in their examination of a wide range of studies on the subject of study abroad (SA), SA can greatly aid in a student's communicative ability in the target language, particularly in terms of fluency and intercultural understanding. This is reflected in the active offering of SA programs in most language departments at Japanese universities. Despite this, as Bradford (2015) discusses in their analysis of MEXT data, there has been a gradual decline of students going overseas from Japan. This may be due to the general decline in Japan's economic wealth, causing fewer families feel they have the money to send students abroad (Hassett, 2018). It may also relate to lessening interest in studying abroad due to challenges related to job search as university students in Japan must begin searching for a job in their 3rd year of university in order to secure a good position (Tanikawa, 2011). This may change with the declining population as Japan has begun to actively open its doors to a foreign workforce as a possible solution to the severe labor shortage (Couture, 2018). With lowered rates of students studying abroad, compounded by an increasingly wide range of language ability and attitudes about language learning in the student body, as well as the demands of businesses seeking to hire workers who are able to function in the global market, there seems to be a need for more innovation in approaches to language teaching. Process drama, with its emphasis on experiential learning and language production in the classroom, could be one such approach for consideration.

In recent years, interest has slowly increased in drama in education in Japan as an approach to language teaching, as evident with the foundation of the Speech, Drama, and Debate (SDD) group within the Japan Association for Language Teaching (JALT) in 2012 (<https://jalt.org/speech-drama-debate-sig>). Since its foundation, SDD has hosted a variety of conferences, bringing in experts from various countries to speak on the use of drama in the language classroom, predominantly short, one-off activities using improvisation, chants, scripts, and role-plays designed for language learners. The majority of the members are university-level teachers and focus on university-level language teaching approaches using drama. This increased interest in drama in language learning could be an indication that university-level teachers are looking for ways to create opportunities for experiential language learning within the classroom, something that a drama approach to language learning could provide (Kao & O'Neill, 1998). While there are many one-off drama activities and warm-up activities using a drama approach, the focus of the present study on PD is due to research indicating that PD as a language teaching approach, could be particularly suited to addressing issues specific to the Japanese context. In research into the benefits of process drama, it has been shown to lower language production anxiety (Piazzoli, 2011), increase ability to use the target language effectively in a wide range of situations (Donnery, 2014), and aid in the development of intercultural understanding (Piazzoli, 2010), critical thinking, and creativity (Bowell & Heap, 2013; Piazzoli, 2010), and increase engagement and motivation in students (Rothwell, 2011). These benefits seem particularly in line with the needs of Japanese university-level education, yet while drama has some increased interest, there are very few practitioners using PD in Japan, and this is the root of the study's research problem. Therefore, as a first step, it is important to understand the experiences of the practitioners in becoming PDPs within the context of Japan, why there are so few practitioners, and how this could potentially be remedied. The next section discusses the basic aspects of PD as a teaching approach.

1.3 Process Drama, Brief Introduction

Process drama is an improvised series of drama activities where the teacher and students co-construct the story, both together in-role and out-of-role, in order to explore a theme, issue, or in order to learn specific skills (Bowell & Heap, 2013). Unlike theatre and theatre

in education, the focus of process drama is to use dramatic activities for experiential and reflective purposes and not on creating a product or a performance (Kao & O'Neill, 1998). The purpose of process drama is to bring the learning closer to the students. Cecily O'Neill has been credited as the first to use the term 'process drama' which emerged in the 1990s (Bowell & Heap, 2013), but it has been referred to as drama in education (DiE), applied drama, experiential drama, and 'living through' drama (Kao & O'Neill, 1998). Some PDPs consider PD to be a separate aspect of a wider approach, DiE, but both Howell and Heap (2013) and Kao and O'Neill (1998), primary researchers and developers of PD, acknowledge the term PD is often used interchangeably with the terms mentioned above. DiE in general differs from theatre in education (TiE) in that TiE focuses on production of plays or performances which Schewe (2013), in his examination of performative approaches to education as a whole, defines as a large-scale form of performative language education, something that requires a great deal of time and is usually an extracurricular activity. The focus of TiE is on a product, a performance that is to be performed for an audience. DiE occurs in the classroom during lessons, and in general, does not focus on performance, and if there is a performance, it is for other members of the class, defined by Schewe (2013) as a small-scale form of performative language education. A deeper discussion of DiE and the differences between PD and other drama activities or approaches will be discussed in chapter two. However, PD's primary features are summarized briefly as follows:

- 1) Separate scenic units or drama activities that are linked in an organic manner. These do not have to be in chronological order, nor do they have to be improvised scenes. Drama activities such as tableau (freeze frame scene), games, and artwork are utilized to explore the theme.
- 2) Thematic exploration rather than an isolated or random skit or sketch. Although there is a strong improvisational element to PD, it is only one of the tools used. The focus is on reflection and learning, not performance.
- 3) No scripted text, scenes are improvised, even if the storyline and results are discussed prior.
- 4) Focus on reflection and development of attitudes, skills, knowledge, and language.

- 5) While the teacher sets up the world through a pretext and guides the students through the process, the students and teacher co-create the world together. The focus is on student empowerment and student ownership of their learning.

(Kao & O'Neill, 1998)

PD uses drama activities common to both drama and language classes. However, they are incorporated into a larger approach that uses the conventions of drama to create a need and desire in the students to use the target language. PD, its evolution, benefits and challenges will be discussed in further detail in chapters two and three. Of course, there are some negative views related to PD and these will be explored in chapter three.

1.4 Purpose, Originality, and Significance of the Study

While there is a fairly substantial amount of research related to process drama and its educational benefits, there has been no real examination of language teachers who are PDPs at the university level. Much of the research at the university level has focused on the effects, primarily the benefits that PD has had in the foreign language teaching classroom. In total, five studies related to teachers and process drama could be found related to language education (Araki-Metcalf, 2007; Hulse & Owens, 2017; Piazzoli 2016; Stinson, 2009; To et al., 2011). Of these, Araki-Metcalf's (2007) and To et al.'s (2011) studies were at the primary school level, while Hulse and Owens (2017) and Stinson (2009) focused on teachers in secondary level education. The most recent study by Piazzoli (2016) focused on teachers using PD to teach adult learners at a language school in Australia. Another of Piazzoli's studies (2012) did include teachers and was at the undergraduate university level, but teachers were utilized only as a way to add validity to the observations of the students' abilities and performance, and while some of their perceptions of PD were included in a more detailed account of the study in Piazzoli's doctorate thesis (Piazzoli, 2008), the study has not been considered as a study of PD and teachers.

Araki-Metcalf's action research (2007), while in the same context as the present study, and focused on teacher perceptions of PD, did not include teacher experiences of teaching PD. The studies by Hulse and Owen (2017), Stinson (2009), and To et al. (2011) relate to the

current study as they focused on teachers, albeit student teachers (Hulse & Owens, 2017), and experienced teachers (Stinson, 2009; To et al., 2011) and their experiences teaching language using PD, as well as their perceptions of PD as an approach. The studies by Stinson (2009) and To et al. (2011) are in Asia and thus similar in context to Japan. The studies by Stinson (2009), To et al. (2011), and Hulse and Owens (2017) differ, however, from the current study in that the researchers themselves were involved in training the teachers, and in two of the studies (Hulse & Owens, 2017; Stinson, 2009) participation in the training of PD and the implementation of PD was a top-down decision and not a personal choice of the teachers being researched. While it is unclear whether participation in the professional development program in To et al.'s study (2011) was voluntary, the three studies focus on teachers who are trying out PD for the first time. Piazzoli's (2016) longitudinal study of teachers teaching with PD could be considered the closest to the current study with its focus on teacher experiences in using PD, including challenges, although the focus is on the teacher's reflection-in-action when using PD. The study is at a professional language school, as opposed to a university, and thus the students may have different needs and reasons for studying the target language. Additionally, in Piazzoli's study (2016), process drama was a special activity during immersion events, not an approach used as a regular part of the curriculum and while some of the teachers have participated in the immersion events multiple times, it is unclear if they are PDPs, teachers who incorporate PD into their regular teaching. This present study is focused on teachers who have studied and made a choice to incorporate, and still use PD as an approach to language teaching at the university level in Japan, and while the teachers have differing years of experience with process drama, the key point is that they have, of their own choice, made the decision to use PD as an approach. It is also important to note that some of the issues related to primary and secondary school contexts may not apply to universities in Japan, as how the curriculum is developed and the freedom given to teachers can be markedly different. The next section discusses the research aims and questions of this study.

1.5 Research Aims and Questions

This exploratory study sought to gain a deeper understanding of using PD as an English language teaching approach in Japanese HE, through exploring the experiences of six PDPs learning about, using, and sharing PD. The overall aim of the study is to develop strategies for promoting PD in this context, by exploring the views and experiences of those who are

using this approach. With this aim in mind, the following research questions have been developed:

1. What were the PDPs' reasons and motivations for incorporating PD into their teaching practices?
2. How do participants describe their journey to becoming a PDP?
3. What are the PDPs' views of PD as an approach to language teaching in Japanese universities?
4. What experiences have the PDPs had with sharing their PD practices with non-PDPs?

1.6 Epistemology and Methodology Informing the Study

During my exploration of methodology and epistemology, I came across a study by Pickens and Braun (2018), and their reason for choosing a critical realist stance has always resonated with me. They state that the choice of a critical realist stance "meant [they] treated participants' experiences as real and true to them, yet inextricably as mediated and (socially) shaped at the intersections of cultural context and by different aspects such as age, ethnicity, class, gender, sexuality, and other individual experiences" (Pickens & Braun, 2018, p. 435). As this study focuses on PDPs, those experienced in using the approach, within the context of Japan, it is essential to place value on their experiences, that these experiences are true and real to them. This is particularly important when exploring their perceptions of how others perceive the PDPs when sharing PD, their perceptions of PD, and their own perceptions of language teaching. The emphasis is on their perceptions and experiences, and not my perception and my experiences. This is of particular importance as I myself am a PDP, and thus the choice of a critical realist stance is aimed at placing value on the participants' truth, as well as analyze their experiences and perceptions through a cultural, contextual, and theoretical lens. As the focus is on the lived experiences and perceptions of the PDPs, a phenomenological approach was chosen.

While it is essential in terms of the validity of the study to be reflective as a practitioner (Fenge, 2010), researchers cannot remove their own positionality completely. As Van Manen (2014) discusses, an essential strategy to avoid researcher bias is to keep aware of one's biases and past experiences, knowledge that can unduly influence the research, and set them aside, a process called "bracketing." My interest is in creating rich data, a colorful and in-depth understanding of a context-specific area of study. My own experiences in theatre have instilled a deep desire to try to understand the motivations of people and how this influences their actions. This has led me to choose a qualitative approach for this study. As a qualitative study, the focus is not on generalizability, but credibility (Lincoln & Guba, 1985), and the criteria for validity differ from those of quantitative approaches, therefore utilizing a clear guideline and providing transparency is essential for the validity of the study (Braun & Clarke, 2013). In this study, I will utilize the 15-point checklist created by Braun and Clarke (2006, p. 36) to aid me in my reflections upon my practice during this study.

1.7 Organization of the Thesis

This thesis is organized into seven chapters. Following the introduction, chapter two focuses on process drama, including the evolution of DiE and PD, the key features of PD and its phases, theoretical frameworks related to PD. Chapter three will begin with an overview of the evolution of language teaching, DiE, and PD. It will also include research in PD and theories related to transformative learning and change that informed the design of the study. Chapter four is concerned with the methodological rationale for and approach to the study, the type of study, participants, and methods of data collection and data analysis. Ethical issues and issues of validity are also discussed. Chapters five and six are concerned with the presentation and discussion of the findings, respectively. Finally, chapter seven, the conclusion, presents the main lessons drawn from the study, implications of the findings, and suggestions for further research. The limitations of the study are also acknowledged in the conclusion.

Chapter 2 Process Drama: Roots and Evolution as a Language Education Approach

2.1 Introduction

In the first chapter, the current issues with the communicative ability of the Japanese workforce and the mismatch between MEXT's goals of development of fluency in English and the pressures placed upon secondary education to prepare students for entrance exam English were briefly discussed. Also discussed was the need for Japanese university language education to fill in the gap between secondary-level language teaching and the needs of Japanese businesses for a workforce that is globally competitive. I put forth process drama, with its focus on purposeful language learning and communication skills, as a potentially suitable approach to fill this gap.

This chapter will explore process drama, beginning with an overview of the evolution of language teaching approaches, drama in education, and process drama's place within it, and discuss the key components of process drama in more detail. It will also include a discussion of some of the theoretical frameworks that practitioners and researchers of PD have connected with the approach. Through the discussion of the frameworks, the chapter looks at aspects of PD that may be uniquely suited for university-level language teaching in Japan. It also explores researching both the benefits and issues related to PD as a language teaching approach, including research related to teachers.

2.2 A Brief History of Language Teaching Methods and Approaches

Howatt and Smith (2014) provide a concise overview of the history of approaches, discussing modern language teaching as an evolution of four stages which began with the classic period, beginning in 1750, and its focus on the Grammar-Translation Method. The focus was not on spoken word, but on understanding literary text through learning grammar and applying the grammar learned to translate text into the first language and vice versa (Howatt & Smith, 2014). This was influenced by the approach used to teach Latin and Greek, the lingua franca for literature, the sources of knowledge those who wished to be educated needed to attain (Celce-Murcia, 2011) and an approach still used by teachers in Asia (Liu, Q.,

2007) and Japan (Hosoki, 2011). The second stage, classified by Howatt and Smith (2014) as the reform period, began in the 1880s. This signaled a move away from focusing on written to spoken language, and while several methods emerged, they were slightly different methods placed under the general blanket of the Direct Method. In the Direct Method, language is taught in a format similar to the primary language (L1) in that the instruction and communication all occur in the target language (Liu, Q., 2007). The focus was on teaching grammar inductively, in no particular order, and teaching focused around question and answer exchanges between the student and the teacher (Richards & Rodgers, 1986). Issues arose as the method did not allow for connections with the L1 and required teachers to have native-level fluency in the target language, which was not readily available in many countries (Howatt & Smith, 2014; Liu, Q., 2007).

As discussed by Howatt and Smith, from the 1920s on, teaching approaches moved towards a more scientific approach to language teaching, based on learning theories in psychology and research. Interestingly, it was during this time that Harold E. Palmer established one of the first institutions for research into English language teaching in Japan (Howatt & Smith, 2014). Several approaches were developed during this time, of which the Situational Approach and the Audiolingual Method may be the most familiar (Howatt & Smith, 2014). The focus was on using drills and exercises to create good habits in the production of accurate grammar structures, and the order and ways the vocabulary and grammar structures were introduced was informed by research in language learning (Howatt & Smith, 2014). Celce-Murcia (2011) indicates that both approaches focused on creating habits, oral repetition and practice, meant to focus on habit-forming. Written forms come after the oral forms. The Audiolingual Method involves listening and repeating the instructor's forms, and grammar and vocabulary are taught in a set sequence (Celce-Murcia, 2011). The Situational Approach is similar, but the language is taught in the situation, for example, at the post office or at the dinner table (Celce-Murcia, 2011). The Audiolingual Method became popular in Japan post-WWII, replacing the Grammar-Translation Method as the dominant approach to English language education (Koike & Tanaka, 1995).

The fourth stage, as discussed by Howatt and Smith (2014), was the communicative period, which began in the 1970s with a focus on preparing students for communication in

the real world. Liu (2002) characterizes this as a move away from focus on forms to focus on meaning-making. The primary approach is Communicative Language Teaching (CLT), well established now in language teaching. CLT focuses on building language learning through creating activities that make students communicate with each other; while grammar and vocabulary are taught in relation to these communication activities, the focus is on building language through these communication activities (Cook, 2016). As Cook (2016) states, this approach has remained hugely popular and is now the traditional and established approach to language education. The Japanese Ministry of Education (MEXT), beginning in 1989, has continued to create English language education policies that push for the incorporation of CLT based classes in secondary education (Gorsuch, 2001). Studies by both Gorsuch (2001) and Kavanagh (2012) indicate that the level of implementation of CLT in Japanese secondary education is limited, with teachers sticking to more traditional approaches within their comfort zone. As Lochland (2013) discusses, there are multiple definitions of CLT, with a foundation that the goal of the activities be focused on communication. Sakui (2004), in fact, defines CLT as the use of English as the medium of class communication. CLT can thus be considered a popular approach to university teaching in communication courses, as they focus both on English communication and instruction in English. It is important to note here that these courses are taught predominantly by language teachers with English as their first language (Nagatomo, 2012). PD has been linked by Kao and O'Neill (1998), the pioneers of PD as a language teaching approach, to the philosophical core of CLT. Out of CLT emerged task-based learning (TBL), which focuses on communication through the accomplishment of tasks (Cook, 2016). Marschke (2005) notes that in TBL, the task is a powerful impetus to use language and aids in making the learning purposeful. Marschke (2005) links PD to TBL, and the two approaches align in structure and philosophy. PD and other drama approaches, however, not only focus on building learning on communication and making learning purposeful, but focus on combining emotional and embodied engagement with the learning using the conventions of drama (Piazzoli, 2018). In the PD approach, dramatic tension and being in role aid in the addition of emotional purpose and drive for students to use the target language. Additionally, the achievement of the task has more at stake, which aids in increased student engagement. And so, PD adds the dimension of emotion to CLT, particularly TBL. The next section focuses on the evolution of drama in education, followed by a discussion of the evolution of drama in language

2.3. PD within the Drama in Education tradition

In a discussion of drama in language teaching, the development of drama in education (DiE) and its evolution must also be included as the evolution of DiE reflects the evolution of drama in language education.

2.3.1. Drama in Education: a shift from product to process

Drama in education emerged through the work of such educators as Harriet Finlay-Johnson, who changed focus in school drama classes from performance and honing theatre skills with something closer to children's play around the turn of the 19th century (Bolton, 1985). While it may have seemed like play, the goal was to create an attractive way for young learners to learn about themselves and the world (Bolton, 1985). In the 1920s and 30s, Winifred Ward established 'creative drama' in the US, with a focus on developing the spontaneity, creativity, self-expression, and personal growth of the students (Taylor & Warner, 2006). As Kao and O'Neill (1998) discuss, the move away from theatre and focusing on drama as an approach for children to develop the self, the focus on process rather than performance, was also occurring in the UK in the 1940s and 50s. Heathcote, whose approaches such as 'teacher-in-role,' 'living through drama,' and 'Mantle of the Expert' are the cornerstones of what is now known as PD, has grown in popularity since the 1960s (O'Neill, 2014). Drama in education has come to be recognized as an social and aesthetic process that aids in meaning-making and as a result, drama in education's approaches, including Heathcote's approach, the foundation of PD, came to be used as a teaching approach in other subjects such as history, literature, social studies, and language (Kao & O'Neill, 1998).

In Japan, Adams and Owens (2016) have used process drama in a short-term project to explore issues of identity and individuality within Japanese culture with Japanese HE drama students. Owens and Green (2010) have also published, in Japanese, a resource book for applied drama as a general educational approach, which upon examination is a resource book on process drama. Adams and Owens (2016) explain the choice to utilize the term 'applied drama', a larger term related to DiE, to refer to process drama for its translatability into Japanese language and culture. In terms of language education, PD is also currently a

niche approach in Japan, with few publications, primarily by Donnery (2010, 2013, 2014) and Araki-Metcalf(2007).

2.3.2. Drama in Language Teaching

As mentioned in the previous section, educators in subjects outside of drama gradually became interested in drama as an approach to teaching. In the particular area of foreign language teaching, drama gained popularity in the 1970s and resulted in pioneers of drama in second language teaching, Alan Maley and Alan Duff, publishing a handbook (1978) of drama activities to be used in the language classroom. The activities ranged from warm-ups, to short roleplays and some improvised activities, as well as text-based activities (Maley & Duff, 1978). These activities, still popular today in Japanese HE language education, are short, one-off activities and lie predominantly within what Kao and O'Neill (1998) describe as closed and controlled drama approaches, focusing on language accuracy and controlled by the teacher. While these are great activities to practice language production, the students must follow the rules as dictated by the teacher, and few decisions are made by the students (Kao & O'Neill, 1998). Di Pietro's 'Strategic Interaction' (SI) (1987) moves closer to process drama, and Kao and O'Neill (1998) classify SI as a semi-controlled drama approach. SI consists of a 3 step cycle: rehearsal, performance, and debriefing (Di Pietro, 1987), which is similar to both TBL and PD. The teacher gives groups of students role cards that describe a situation and their characters' relationship to the other characters with choices the student must make based on the situation (Di Pietro, 1987). These situations are emotionally charged, and the decisions have real stakes, adding dramatic tension, also a key component of PD (Kao & O'Neill, 1998). The students do not know how the other characters will respond, and the rehearsal process is focused on practicing potential scenarios, and the language needed, before going into the performance phase, the actual interaction with the other characters, which is followed by the debriefing, focusing on language used and building upon that for language learning (Di Pietro, 1987). According to Stinson and Wilson (2011), in their review of the history of drama education in language, there were no major innovations in drama in language education since SI until Kao and O'Neill's (1998) introduction of PD as an approach to language teaching. While in SI, the students are free to make some choices, and there is a degree of unpredictability, the teacher still controls the

situation through preplanned scenarios. PD develops further the foundations of SI, using dramatic tension to drive the story, yet while the initial theme or broad scenario is initiated by the teacher, the direction the story takes and how the theme is explored is co-created by the students. The scenarios are far more spontaneous and unpredictable, which makes PD open communication (Kao & O'Neill, 1998). An important feature of PD is that unlike SI, the teacher is not an outsider in the interactions, but an active part of the scenarios, co-creating the tension and purpose from within the drama.

The evolution of language education and drama in language education demonstrates that PD has built upon past approaches and has solid connections to current innovations in language teaching. Hulse and Owens (2017) use the terms "framed," and "unframed" role-plays to express the difference between PD and other drama-based approaches concisely. In an 'unframed role-play,' there is nothing at stake, no dramatic tension, and so the learner does not feel an emotional drive to communicate and thus often do not become engaged. In a 'framed role-play,' the teacher has taken care to incorporate a meaningful tension that encourages the learner, not only to engage intellectually but also emotionally and physically. This framing to create dramatic tension will be discussed further in the next section, as it discusses PD in more detail. As PD is a niche approach, having a deeper knowledge of PD will aid in understanding not only previous research into PD as a language teaching approach but also the findings of the present study.

2.4. Process Drama as an approach to language learning – Theoretical frameworks

Kao and O'Neill (1998) briefly discuss PD as aligning with the basic ideas of the Communicative Language Teaching approach, namely, its focus on communication, on real language use in the classroom. While the focus on communication, on the use of language, is similar, as Piazzoli (2018) and Liu (2002) stress, PD differs from CLT in that the language use, through dramatic tensions, is more purposeful and meaningful. As Piazzoli (2018) emphasizes, people do not speak in order to practice language, rather use language in order to speak. In this regard, PD is more closely aligned with task-based learning (TBL). As Marschke (2005) discusses, PD and TBL both follow a similar three-phase cycle, with similar components in each phase, which are pre-episode, episode and post episode. Marschke

(2005) includes in her PD-TBL cycle an additional phase, called a mid-episode phase, which occurs, presumably as it is not made explicit, as an out-of-role stage where the teacher guides reflection in language use during the drama activities or episode phase. These reflections could include, for example, a reminder of useful forms to be used in the activities. Piazzoli (2008) incorporates this mid-episode phase into her own PD process. TBL and PD align in structure and in its emphasis on creating meaningful and purposeful communication, as well as the emphasis that language teaching emerges from the language needs of the students during the preparation and task phases of the cycle. Yet PD differs from TBL in the inclusion of dramatic tension and the emphasis that the students and teacher accomplish tasks in-role and in a fictional situation. CLIL and PD, as a language teaching approach, also align. As Donnery (2013) indicates, both emphasize the inclusion and exploration of content and language development. As with TBL, essentially, the difference between CLIL and PD is predominantly the drama element. This leads to Piazzoli (2012), who first connects PD to Sociocultural Theory of Language Teaching (SCT) stating that PD aligns with:

Vygotsky's concept of learners Zone of Proximal Development (ZPD), which holds that when learners participate in spontaneous, symbolic play, taking on the personae of others, they can reach a developmental level above their actual level. Process drama resonates with this notion, as it considers 'playing' as highly beneficial for the learning process.

(p.32)

Piazzoli further connects PD to other SCT concepts such as collaborative dialogue and self-regulation, as well as ZPD, in her practitioner research (2014), demonstrating instances where they occurred in student interactions in PD. However, her contribution, along with Bundy and Dunn (2015), connecting other Vygotskian concepts not traditionally included in discussion of SCT for language teaching (Lantolf, 2000) is essential in demonstrating what makes PD unique, which is the addition of drama-emotion, imagination, creativity, and role that can enliven and enrich language education.

There are several of Vygotsky's concepts that are related to these aspects of drama, namely dual affect, cycle of imagination, and *Perezhivanie*, or 'emotionally lived experience' (Davis et al., 2015). Bundy, Piazzoli, and Dunn (2015) have done some groundbreaking work on connecting PD to these concepts of SCT as a L2 teaching and

learning framework. The Vygotskian theories discussed here are also included in Piazzoli's (2018) recently published book, which is one of two books, the other being Kao and O'Neill (1998), focused on process drama as a language teaching approach.

The first concept deals with the dual benefit of being oneself in-role. The student can maintain themselves whilst also experiencing the PD in-role. This allows the students to have two different affective responses at the same time, one in the real world and the other in the dramatic (Bundy et al., 2015). This is known as dual affect. Bundy, Piazzoli, and Dunn (2015) state that the lack of mention of affect in SCT for L2 teaching could be related to the version of translation used by the developers of SCT for L2 teaching. Yet, it is easy to understand the importance of the role of emotion in communication, as is the importance of learning to express emotion in the L2. The opportunities to explore difficult emotions in character and learn the language and method by which to express them safely, through the buffer of the character, is extremely useful. This is particularly the case in cultures, such as Japan, where emotion is often not openly shown. It is then, important, that language teachers include this vital aspect, emotion, into their teaching. By giving students the opportunity to show emotion in drama, it is possible for teachers to scaffold the experience for students so that they will ultimately be able to express themselves effectively in the L2 world.

Related to this is the cycle of imagination (Bundy et al., 2015). Imagination is a key part of language learning and language speaking and thus essential for language teachers to consider. We utilize our imagination to make creative use of the language we have, for example, the strategic use of words to communicate something we don't know the word for, also known as 'mushfaking' (Rothwell, cited in Bundy et al., 2015, p. 158). Murray (2013), when studying Japanese students, found that imagination can also help students see their future L2 self and imagine ways to achieve this goal. The imagination can enhance real-life behavior and influence each other, helping the student to develop language in both realms (Bundy et al., 2015). In the ZPD, during PD activities, students must actively use their imagination to make spontaneous language decisions in order to communicate in the moment, and it is essential that the teacher encourages this to occur. The teacher must guide students in working together to find problems both in and out of role during PD activities, preparation,

and reflection phases. Through PD, the teacher can provide students many opportunities for a safe context to problem solve.

Perezhinvanie is the lived experience and perceptions of the lived experience, which is socially constructed but differs from person to person (Bundy et al., 2015). PD allows students and teacher to experience a dramatic world, yet how the experience or learning will be perceived is up to the individual. However, the lived experience, being in-role, can help to influence the L2 identity and modify behavior. In Bundy, Piazzoli, and Dunn's (2015) study, a student who is of lower language skill was given, by the teacher, a higher status in the drama and this encouraged the student to have more confident communication. In the Japanese classroom, roles are rigid, and thus the use of PD can allow the students to have roles and lived experiences in the drama world that differ. And, as in the above study, the teachers can be strategic in the roles they give themselves and the roles they encourage students to take. These varied experiences can then be scaffolded by the teacher to influence student language behavior in the real world.

PD aligns with several approaches to language teaching, but with the added elements of dramatic tension, the inclusion of emotion, and students and teacher being in-role, the engagement in language learning becomes heightened. PD is, for example, task-based learning, but it is task-based learning that is infused with elements of drama. In contexts such as Japan, where engagement in language learning is an issue, the heightening of engagement is essential.

2.5 Process Drama: Primary features

Process drama in language teaching focuses on a thematic exploration through the use of drama conventions, of which many are familiar to drama-based language teachers, such as hot seating, tableau (freeze frame), and improvised roleplays. In fact, many of these activities are included in Maley and Duff's (1978) book of drama activities for language teaching, a well-established resource. The separate scenes and activities serve to further the 'story,' often in sequence, although both Kao and O'Neill (1998) and Piazzoli (2018) state that this is not required, rather what is essential is that the activities connect to the theme and aid in

deepening either the commitment of the students into the story, their engagement, or their exploration of the theme. While the teacher initially introduces what O'Neil calls the 'pre-text' (1995), the source or impulse for the drama process, how the drama unfolds is co-constructed by both the teacher and the students. Unlike SI or other drama activities, the teacher is in-role during much of the drama activities, helping to maintain the dramatic tension from within the drama (O'Neill, 1995). PD has a three-step cycle of the initial phase, experiential phase, and reflection phase (Bowell & Heap, 2013). However, the crucial and perhaps the most challenging phase is the teacher's preparation prior to initiating the PD. As Kao and O'Neill (1998) observe, the teacher's preparation for PD is more complicated in comparison to other drama activities, such as roleplays, where the teacher sets a task or objective of the activity, gives general instructions such as designating roles, observes and provides feedback accordingly. In PD, teachers must not only consider the learning objectives, the theme, but find a starting point, a way into the drama world that engages the students and motivates them to use their language and creativity to co-develop the drama (Kao & O'Neill, 1998). Due to the importance of the initial framing of the drama, the creation of the dramatic tension, many of the primary resource books on process drama both as a general approach, such as Bowell and Heap's (2013) 'Planning Process Drama: Enriching teaching, and as a language teaching approach, such as Kao and O'Neill's (1998) 'Words into Worlds: Learning a Second Language Through Process Drama' and the recently published 'Embodying Language in Action: The Artistry of Process Drama in Second Language Education' by Piazzoli (2018), dedicate large sections to what teachers must consider in order to engage their students and bring them into the drama world. The planning stage begins, as it does with any other approach, with the consideration of a theme or learning area, such as immigrants, intercultural awareness, or practicing question forms (Bowell & Heap, 2013). The teacher must then consider the context, what dramatic situation best explores the theme, the roles the teacher and the students will take, the frame, which embodies the dramatic tension needed for engagement, and finally the signs, which are the locations or classroom layout, visuals, and audio the teacher will utilize to encourage student engagement in the drama world (Bowell & Heap, 2013). These are drama conventions and are new elements that teachers may be unaccustomed to considering, and such preparation can be time-consuming.

2.5.1 Process Drama - Phases and Examples

PD's three-phase cycle can occur both on a micro-level around each drama activity and overarching level of the whole PD process. In this section, I will use Stinson and Freebody's (2006) 'The Spy Drama' and Donnery's (2014) 'Emigration Project' to demonstrate, not only the three phases of PD but an issue with how research and resources on PD use practical examples of PD as an approach to language teaching. The focus of 'The Spy Drama' (Stinson & Freebody, 2006) was on oral communication skills in English, particularly on questions and answers. 'The Emigration Project' (Donnery, 2014) focused on intercultural understanding, specifically developing empathy for the experience of the 'other,' using English, the target language, as the medium of communication. Donnery's (2014) article is based on her dissertation (Donnery, 2013), which includes more details of this project, and thus the two sources will be used to create a more detailed example.

Phase 1: The initial phase

The initial phase primarily revolves around the pre-text, introducing the students into the world of the PD. 'The Spy Drama' used the world of spy fiction as a way to engage students to communicate (Stinson & Freebody, 2006). As a pre-text, the students were given a slip of paper on which was written, "Sleeping Spy made active. Report for duty at (time of lesson) to (location of lesson)" (Stinson & Freebody, 2006). The teacher, in-role as the head of the spy agency, sets the scene in a debriefing, informing the students that they have been called in to help their country uncover what happened in a fictional country that led to the assassination of the Chief Minister (Stinson & Freebody, 2006). This is a good example of a strong pretext; both the teacher in role and the slip of paper fulfill, as O'Neill (1995) stressed, the essential purposes of bringing the students into the drama and by emotionally engaging them, giving them a sense of urgency. Donnery (2014) opted to introduce the pre-text out-of-role in the form of two documentary videos about Japanese culture in Brazil and a large Brazilian festival in Japan to invoke students to question why there were so many Japanese in Brazil and the connection between the two countries. This led to the discussion of the *Kasato Maru*, the first boat to take Japanese emigrants to Brazil. Donnery (2014) divided the students into families of Japanese in the early 20th century, the time when the Japanese began to emigrate

to Brazil, and the students were tasked to come up with a family name and chose their positions within the family.

Phase 2: The experiential phase

The experiential phase includes the episodes and activities that explore the theme, as well as the preparation for the activities, which are also purposeful opportunities for L2 learners to use the target language as a mode of communication. However, it should be noted that Araki-Metcalf (2007) advocates the use of the students' first language, depending on the level of language ability when setting up the drama activities, even during the initial phase.

In 'The Spy Drama,' the first activity involves the spies going through immigration at the airport, with the goal of answering questions in a manner that does not raise the suspicions of the immigration officer who is on alert due to the recent assassination (Stinson & Freebody, 2006). While not made explicit, it can be inferred that the immigration officer is played by the teacher. The students collaboratively prepared their answers, their backstory, anticipating the questions they would be asked. This episode was followed by additional scenes where the students interviewed those close to the assassinated minister to discover the circumstances of the assassination (Stinson & Freebody, 2006). It is not indicated, but again I infer that these interviews involved the students playing both the roles of the spies and the other characters, decided through co-construction with the teacher. Through these activities, the students were able to practice both answering and asking questions in the target language in a purposeful way.

In the 'Emigration Project' (Donnery, 2014), the students were first tasked, for homework, to research the historical context of Japan at the beginning of the 20th century in order to understand the hardships that the Japanese were experiencing. While this is not included in the 2014 article, Donnery's (2013) dissertation indicates that research was shared in an online classroom, written in the target language (English). In class, the students created tableaux in their family groups that depicted the reason why the family left Japan. This was expanded to include a sentence each on how they were feeling, which was developed further into a role-play scene where the family discussed the reasons for staying and for leaving.

Donnery (2014) assigned a writing-in-role assignment where each student described their family and the reasons why they chose to leave Japan, a reflective activity. The writing can help to solidify vocabulary and other linguistic formats in the target language in addition to an understanding of the content. The next activity focused on oral communication (asking questions), and began with brainstorming in the family groups of questions they would want to ask at the information session (a role-play to come) in the target language (English) with the representative of the Brazilian government (Donnery, in-role). As a reflection, homework involved filling out a form that was designed to recap the information gathered. Subsequent activities followed a similar cycle of research sharing with other students online, drama activity, and writing-in-role following the family through different stages of emigration to Brazil, all in the target language (Donnery, 2013, 2014).

Phase 3: The reflection phase

The reflection phase can take many forms, including activities that can occur outside the classroom, such as a writing assignment, and can occur after each drama activity, in addition to a larger reflective activity at the end of the whole PD (Kao & O'Neill, 1998). In the 'Spy Drama,' this took the form of the spies reporting back to their 'handler,' which is likely their teacher, as a way to review the vocabulary and structures used in the dramatic episodes (Stinson & Freebody, 2006). It is not made explicit in the article by Stinson and Freebody (2006) if reflection on language occurred at any point in the reflection phase. As indicated in the experiential phase, Donnery (2014) chose to incorporate smaller cycles reflection, utilizing writing-in-role after each drama activity. For the emigration project, Donnery's reflection phase (2013) involved the students doing a PowerPoint presentation (out-of-role) consolidating the knowledge they gained in regards to the history of Japanese emigration in English.

As can be seen from these two examples, one of the issues in examining the literature of this niche approach is that often articles do not give a rich enough description of the practical examples of PD. Initial encounter of Donnery's (2014) 'Emigration Project' in the 2014 article left a great deal unanswered, and it was only through gaining access to her dissertation (Donnery, 2013) that I was able to get a fuller picture of the process and the way

in which authentic language use was encouraged. As can be seen from 'The Spy Drama' (Stinson & Freebody, 2006), much is inferred, based on my own understanding of PD. Both Stinson and Freebody (2006) and Donnery (2013, 2014) indicate that communication, particularly oral communication, are the goals of their PDs. Of note is the lack of specific language, grammar, or vocabulary points that are discussed as being addressed. This is the case for other examples given in the books of Kao and O'Neill (1998) and Piazzoli (2018), the two resource books for PD as a language teaching approach. This is likely due to the emphasis of PD as a language teaching approach on meaning-making and purposeful language use, as opposed to focus on forms. Kao and O'Neill (1998), in fact, state that overly focusing on correction and teaching structure can hinder the engagement in the drama world. However, as Liu (2002) discusses, the beauty of PD is in the balance between focus on forms (accuracy and structure) and focus on meaning, and without more details into how language development was addressed, it leaves the reader and potentially those interested in trying the approach, with an incomplete view of whether or how language is addressed. The next chapter discusses some of the approaches and theories of language teaching that PD has been connected to, particularly focusing on aspects of PD that are unique.

2.9 Conclusion

This chapter discussed the evolution of language teaching and drama-based language education, as well as the key aspects of PD, and discussed the preparatory phase, as well as the three phases of implementation. The next chapter discusses research related to PD as a language teaching approach that informed the study, as well as theories related to teacher learning and change.

Chapter 3: Research and Theories which Inform this Study

3.1 Introduction

This chapter explores the research related to PD as an educational approach in general and specifically as a language teaching approach, as well as the limited research related to teachers becoming PDPs. While the research is predominantly related to different cultural and educational contexts and often different levels of education, it may inform the current study. Examining the research related to PD as an educational approach, particularly for language education, will help to illuminate first why PD is worthy of examination. The research may demonstrate what challenges PDPs in other contexts have experienced, as well as any potential issues related to students. Finally, the exploration of both PD language education research and theories related to teacher learning and change will inform potential areas to be explored in the current study. The chapter also explored theories related to transformative learning and teacher change. PD, as discussed in previous sections, is a dynamic and active approach that differs in several key ways to traditional approaches to language teaching. As a result, using PD may require a teacher to change their practice and their view of themselves as teachers.

3.2 Research Related to PD as an Educational Approach

This section examines the research related to three areas. Benefits that PD has on learners, both general benefits and those specific to language learners. While this present study focuses on PD as a language teaching approach, studies of PD as a general education approach were included in the discussion of PD's benefits. The general benefits of PD may also be applicable in language learning and thus warrant exploration. And, due to the limited amount of research in PD as a language teaching approach, the inclusion of other studies aids in supporting the validity of the studies in language teaching. This section is followed by research related to the challenges of using PD in language learning. The section concludes with a focus on research related to teachers being trained in PD as a language teaching approach.

3.2.1 Benefits of PD 1: Flexibility and applicability to a wide range of subjects/purposes

While PD began as a drama teaching approach, it has come to be used to teach a wide range of subjects across different levels of education in the last 40 years. PD as an approach to language teaching is one of these subjects, but it has also found a home in other subjects as well. In elementary schools, it has been used to encourage writing development (Anderson, 2012) and to encourage students to practice different forms of writing through a fictional context (Jackson & Schneider, 2000). In high schools, it has been used to teach Shakespeare in Canada (Weltsek, 2005), or as pre-reading activities for LGBT Young Adult Literature in America (Zanitsch, 2009). It has also been used to aid teenage women in managing and understanding their anger in South Africa (van den Berg et al., 2014). At the university level, it has been used to prepare American pre-service teachers to teach sensitive material (Zanitsch, 2009), to prepare Australian pre-service teachers for difficult ethical situations and conversations with students, parents, and stakeholders (Hogan, 2014), and aid Thai pre-service science teachers to navigate the relationship between religion and science (Pongsophon, 2010). In Japan, PD has been used to explore issues of identity within a group oriented culture with university drama students (Adams & Owens, 2016). The use of PD as an approach across these different levels, subjects and context indicate that PD as an educational approach is highly flexible and is multi-faceted in its benefits.

3.2.2 Benefits of PD 2: Benefits related to affective factors

The benefits of relevance to PD as a language teaching approach is firstly its potential to increase motivation and engagement through creating a connection between the student and the learning. Jackson and Schneider (2000) and Weltsek (2005), teaching writing and literature respectively, indicated significant changes in student engagement as a result of PD. This is further supported by Warner and Andersen's quantitative study (2004) of primary school students where a control and a PD group comparison indicated that PD motivated students to study independently, taking fewer of the optional breaks allotted to them. This is echoed in studies related to language learning, as both Donnery's (2013) and Piazzoli's

(2008) dissertation studies into university students indicate increased engagement and motivation to use language due to purposeful learning. Another of Piazzoli's studies (2011) suggests that roles can create a buffer, an affective space, which helps students become more willing to take risks in the use of the second/foreign language. The study (Piazzoli, 2011) indicates that PD may help lower language production anxiety, which may be relevant to the Japanese context, where students are often considered shy. Bundy et al. (2015) attribute increased spontaneous communication in the L2 of a low-level student, in-part, to the student taking on an important and visible role in the PD, causing the shy student to gain confidence. PD has been shown to aid students to discover what they already know and deepen their understanding of this knowledge (Wagner, 1999). This then increases confidence and affects how the learner engages with their learning (Piazzoli & Kennedy, 2014). These benefits may be particularly pertinent in Japan, as university students would have had years of grammar-based learning prior to university and, as mentioned in chapter one, may have lowered motivation.

3.2.3 Benefits of PD 3: Empathy, self-reflection, and understanding multiple perspectives

Several studies indicate that PD is adept at aiding the development of empathy (Heap & Simpson, 2004), self-reflection (Zanitsch, 2009), and the ability to examine issues from multiple perspectives (Deeny et al., 2001). While these may not directly relate to language skills, they do relate to intercultural awareness and cultural sensitivity, both needed to be effective communicators in a foreign or second language. Moreover, these skills being developed within university language programs have become a greater necessity due to the decline of Japanese students studying abroad. Using PD's framing and in-role to create dual affect and distance has been shown to aid in exploration of sensitive issues while maintaining student engagement with the topic, such as Heap and Simpson's (2004) study related to high school students' deepening their understanding of people living with HIV and AIDs in Zambia, or facing their own prejudice related to LGBT youth in Zanitsch's study (2009). A project in Japan by Adams and Owens (2016) provided opportunities for Japanese drama students to reflect on their identity within their own culture. Critically examining and understanding one's own culture connects to the understanding of other cultures and of the

self. The exploration of themes related to the understanding of the other, as indicated by Donnery's Emigration Project (2013, 2014) discussed in chapter 2, is particularly relevant in a monocultural context such as Japan. PD may be suited, as indicated by Donnery for CLIL based language courses (2013).

3.2.4 Benefits of PD 4: Language and Related Academic Skills development

In terms of skills development, while Anderson's study (2012) focused on low-level elementary school students in their first language, it may be of relevance. The study (Anderson, 2012) showed significant increase in not only the quantity of writing, but the quality as well. These results were echoed by Jackson and Schneider (2000) and Warner and Andersen (2014). Donnery (2013) has similar findings in her study in Japan, where the university English language students showed marked improvement in their writing skills. It should be noted, however, that Donnery (2013) does not make explicit if this is in terms of accuracy or the quantity or quality of the content. In terms of writing, Jackson and Schneider's (2000) discussion of the authentic writing produced within the drama world is important to consider. While the students were in-role, the writing required awareness of the appropriate language, tone, and format to match the type of work they needed to produce (Jackson & Schneider, 2000). This is of particular significance to language learning as students will benefit from learning to produce language for differing purposes. Two quantitative studies, comparing students who were taught with and without the PD approach, indicated that students taught with PD performed better in terms of the use of new vocabulary (Kalogirou et al., 2019) and oral communication skills (Stinson & Freebody, 2006) in the L2. Oral communication skills development is of importance to the Japanese context. In a traditional classroom, the teacher-student and student-student relationships are set, and thus the type of communication lacks variety, a point stressed by Kao and O'Neill (1998) in their seminal work on PD as a language teaching approach. Drama allows the students and teacher to assume different power relationships and thus opens up the students to a wider range of communication opportunities (Stinson & Freebody, 2006). It also adds the important factor of emotion into student communication, whilst creating the safety of being in-role, allowing exploration of communicating different emotions with greater ease (Piazzoli, 2018). The introduction of emotion and differing power positions allows the student to experience varied

and authentic communication, and this encourages engagement and communication skills development, both verbal and non-verbal (Ntelioglou, 2011). Roles can create a buffer, an affective space, which helps students become more willing to take risks in the use of the second/foreign language, and this is further encouraged by the spontaneous aspect of PD (Piazzoli, 2008). In lower-level students, physicality or embodiment, a convention within drama, aids creative language use, resulting in more engagement from students, as indicated by Rothwell's (2011) work with beginner German language students. In fact, Piazzoli (2018) focuses extensively on the concept of embodiment and its role in language production, and its benefits in engagement in her book on PD. The research suggests that PD can be beneficial in the development of language skills, as well as the other benefits indicated in previous sections.

3.2.5 Research Related to Challenges in the Use of PD as a Language Education Approach

As discussed in chapter two, PD is a dynamic approach that requires teachers to balance engagement and distance through careful planning of the PD in terms of drama. As Araki-Metcalf (2007) discusses, teachers must also, when planning PD, choose activities that are at the right level for the language ability of the students. Although this is a common issue in language teaching in general, there is a greater requirement for the students to be active in PD and thus choosing content that is beyond the scope of the students will cause demotivation and will cause difficulty for both teacher and students (Hulse & Owens, 2017). However, a simpler activity to match the language ability of the students may not be engaging for university students. Navigating the balance in this regard will also be essential, but challenging. Some teachers fear failure, and perhaps even more so, fear the way that other teachers and stakeholders would view their classes and their teaching when using PD, regardless of whether they are experienced (Araki-Metcalf, 2008) or inexperienced (Hulse & Owens, 2017) teachers. PD does require artistry, and language teachers often struggle with the desire of focusing on language accuracy to the point of destroying the balance of the dramatic world (Kao and O'Neill, 1998), although this may apply to other approaches to language education such as task-based learning and the communicative approach. Furthermore, there may be a greater chance for misunderstanding if the teacher is unable to

speak the first language of the students and as a result, the teacher may lose the trust of their students. . It is understandable that many teachers may fear taking such a risk.

Piazzoli and Kennedy's study (2014) with advanced students indicates that teachers must take care to avoid being in-role having a negative effect on the students. One student in the study found the role she played too different from their own persona, and this hindered her language production (Piazzoli & Kennedy, 2014). Piazzoli and Kennedy (2014) reflect on the need to clearly explain the purpose of the role and the conventions of drama to the students, which Pheasant's findings support (2015). Choosing roles that are closer to the student's persona may be preferable, yet at times taking on a different persona is beneficial. Teacher artistry (Piazzoli, 2018) becomes important in terms of guiding the students through the conventions of drama and making choices of framing the drama, and the potential roles that result, to suit the students. Also in terms of roles, teachers may resist taking on a teaching *persona* that is far different from their own identity as a teacher. Yet in PD, teachers must give up some of the traditional control, an issue mentioned in both Kao and O'Neill's (1998) and Piazzoli's (2018) books. A large portion of the research indicates this as an issue, including studies related to both student teachers using PD by both Hulse and Owens (2017) and Stinson(2009), and experienced teachers in Japan (Araki-Metcalf, 2007) and Singapore (Stinson & Freebody, 2006). The unpredictability of the approach could result in a failed PD which could result in failure to achieve the learning goal, a concern expressed by teachers new to PD (Hulse & Owens, 2017; Stinson, 2009).

PD's success lies primarily in good preparation, but there are, as seen above, many complicated factors to consider and this can be extremely daunting and time consuming for the teacher. The experienced teachers taking on PD in both Stinson's (2009) and To et al.'s study, both in the Asian contexts, cite the amount of time and work needed to prepare as major issues. This is echoed by the student teachers in Hulse and Owen's (2017) study who cite time constraints as a deterrent to use. Assessment could also be a challenge, as Kao and O'Neill (1998) discuss the need for assessment to reflect the learning but also be feasible in the classroom setting. PD is a dynamic process that focuses on building authentic contexts for authentic communication, and while Kao and O'Neill (1998) suggest fairly common testing procedures used in communicative language and task-based language approaches, such as

picture description, roleplay, and interaction tasks, they also state what is problematic about using these techniques. Pair work for role-play or interaction tasks, probably closest to the PD activities, can create concern related to the perception of fairness when assessing multiple participants.

PD lacks a concrete method, and those who are more comfortable with prescribed, step by step approaches to teaching, would find this process daunting. Wagner (1999), Howell and Heap (2013, 2017), and O'Neill (1995) discuss how the teacher should start by assessing themselves and their level of comfort and ability, and this could aid in alleviating some of the concerns of a new PDP. Some have argued that the word “drama” is the issue and have opted to use other phrases to describe PD, such as ‘experiential learning’ or ‘imaginative inquiry’ (Howell & Heap, 2010), but this may be a minor correction for a larger problem, namely that this approach may have a high risk of failure and be daunting in its complexity. PD’s very flexibility, one of its advantages, could also contribute to the difficulty in initial use.

3.2.6 Becoming a PDP: Limited Research Related to Training PDPs

As mentioned in the introduction, there are few studies related to teachers and PD as a language teaching approach of which two, studies by Araki-Metcalf (2007) and Piazzoli (2012; 2014), used teachers as observers whilst Araki-Metcalf and Piazzoli taught language classes utilizing PD. Four studies involved training teachers in PD and analyzing their perceptions (Hulse & Owens, 2017; Piazzoli, 2016; Stinson, 2008; To et al., 2011). Hulse and Owens (2017) and Stinson (2008) focused on student teachers at the secondary level of education. To et al.’s (2011) study, inspired by Stinson’s 2008 study, focused on experienced teachers at the primary level of education. The difference in education level may cause differences in the teacher experiences of PD, and so may differ from this present study in key ways. Primary and secondary education have different educational emphasis, and administrations tend to exert greater control over the classroom than at the university level. In Japan, university teachers are often given more autonomy in teaching methodology, assessment, and content. Therefore, it is important to note that some of the experiences of the teachers in these studies, namely the restrictions, pressures, and obstacles put upon them, may

not necessarily apply at the university level. These studies still merit examination as they can provide insight into possible issues and experiences that teachers may have. The final study by Piazzoli (2016) discusses one part of a seven-year longitudinal study at a language institution for adults in Australia, focused on five teachers who were trained in and utilized PD to teach at the institution's immersion events over seven years. Again, a language institution, which included university students in its student body, is a different context to universities, and thus the findings may not directly be related to the present study.

In Stinson's study (2009), teacher participants did not choose to be trained in PD; it was a top-down decision by a school administration. It is not clear if that is the case for To et al.'s study (2011), which was part of a professional development program, nor Hulse and Owens (2017), which was part of student-teacher training. It is possible, however, that these participants felt pressured to use PD, which could influence the participant perceptions of the approach. In these studies, the amount of time and work needed to create, fear of losing control of the students, and fear of the perception that PD was frivolous or fun by students or peers were issues. All participants of the three studies, however, observed positive results when using PD in their classrooms, so the perception of the benefits of the tool could also be seen. Piazzoli's study (2016), on the other hand, focused on two of the five participant's engagement-in-action whilst teaching Italian using PD (Piazzoli, 2016). The five participant teachers perceived PD to be an effective, whole body-oriented approach that enables the students to focus on communication and meaning-making, yet it is interesting to note that only two of the five teachers ended up incorporating PD into their teaching (Piazzoli, 2016). As mentioned above, the context, each with different pressures and priorities, may differ between language schools, primary, secondary, and university level education and so this study may discover some different perceptions or issues related to PD use. However, these studies are essential foundations upon which this study is built and thus merited examination and consideration.

3.2.7: Critique of PD and PD research

As Burns (2015) observes, there is a lack of literature that engages in critique of PD. Furthermore, much of the research in the above sections were predominantly by PD

practitioner researchers, which connects to critique by Rijnbout (2003) that bias exists within PD research, and may be overly exaggerating the benefits. Furthermore, the focus on observational data was also criticized by Rijnbout (2003) as lacking concrete evidence, indicating rigorous research is needed. Burns (2015) implies this may relate to the lack of quantitative research. Studies such as those by Stinson and Freebody (2006) and Kalogirou et al. (2019), which utilize control groups in order to assess the benefits of PD, have emerged since Rijnbout's critique, yet PD research is still dominated by research relying on observational data. Rijnbout's critique is a relevant point to the present study as I am a practitioner researcher engaging in a qualitative study of PDPs in Japan. It is essential to acknowledge that the study is focused on the perceptions of PDPs, those who believe in the approach and continue to use PD. Hornbrook (1998) has also critiqued the lack of a solid theoretical basis for the PD approach. The recent works by both Bundy et al. (2015) and Piazzoli (2018), however, have connected PD to Vygotskian theories such as dual affect, cycle of imagination, and *Perezhivanie* and have begun to establish a theoretical framework supporting PD's potential as a teaching approach.

Despite the limited amount of critique of PD, several points emerged in the review of the literature. The first relates to time, also discussed in section 3.2.5. Teachers reflected that while beneficial, PD may be too time consuming to practically include in a curriculum (Landy & Montgomery, 2012). This reflects Hornbrook's (1998) critique of Heathcote's approach, the foundation of PD, as impractical when applied to the real daily challenges of teachers and curriculum. Simons (2013) also states that roleplays used in PD could result in stereotypical representations in role, and thus resulting in reinforcing stereotypes, which Cahill (2010) also cautions as an area for consideration when preparing PD. This is echoed in Rijnbout's (2013) critique of PD, which warns that roles may be overly simplistic and lack the depth needed in order to reap educational benefits. This can relate to PD as language teaching approach, particularly if the teaching objectives included intercultural awareness and sensitivity or critical thinking. Landy and Montgomery (2012) also warn that if a teacher does not properly frame a drama, it can potentially lead to emotional distress and disengagement, which Piazzoli (2018) also discusses. Protecting students, striking a balance between engagement and emotional distress, requires particular skills in the teacher (Piazzoli, 2018).

Both Simons (2013) and Jones (2014) discuss drama anxiety in students as an issue in using PD. Jones (2014) states that not all students benefit from role-playing experiential learning and that due to the co-constructed nature of PD, the success of PD depends on the cooperation of the students. Wright (1999) found that teachers also experienced drama anxiety when using PD and other drama approaches. Wright's study (1999) also found that not all students would find drama-based approaches beneficial and would disengage from the drama and the learning. Jones (2014) warns that teachers must assess whether their students are prepared or willing to participate in drama prior to use.

PD may not be appropriate as a teaching approach in all courses, regardless of the subject being taught. PD may not be suited to teachers without the skills to handle emotionally charged situations or the ability to frame roles and dramas to guard against the reinforcement of stereotypes. While process drama does not require performance in front of an audience, the students still perform in front of each other, and this may cause anxiety, potentially hindering the educational benefits. The issue of time may also make PD impractical for use.

3.3 Transformative Learning and Change

The second half of this chapter focuses on theories related to teacher learning and change as this study focuses on teachers and their journey to becoming a PDP, as well as their experiences of sharing PD with non-PDPs, which could be considered as encouraging teacher change through the incorporation of a new approach. The focus on teacher change and learning are examined as they may inform how the PDPs came to use PD, what stimulated the change in their teaching, and it may also inform their experiences in sharing and teaching non-PDPs PD.

3.3.1 Adult learning: Experience and Identity as an Aid or Hindrance to Change

Taylor and Cranton (2012) describe adult learning as voluntary, self-directed, experiential, and collaborative, and thus andragogy advocates for student-centered learning where the adult learner has a great deal of control over the instructional design, the content of

and the approach to learning. For adult learners, their experiences are a key part of their identity, and if their experiences are ignored or somehow devalued, they may see this as an attack on their identity and their independence as a self-directing human being (Knowles, Holton & Swanson, 2015). So, it is important that the adult learner's experience is valued and acknowledged, and their independence and autonomy be respected. On the other hand, of interest, as Knowles, Holton, and Swanson (2015) describe, experience can sometimes hinder learning, particularly if the content being taught or introduced to the adult learner goes against their own experience and identity. This is in line with Araki-Metcalf's (2007) findings that despite teachers seeing clear positive outcomes in the use of PD, they were unwilling to relinquish their traditional identities and position as a teacher. The student teachers in Hulse and Owens's (2017) study also stuck to their own ideas of what a teacher should do and be, based on their experiences of interacting with teachers as learners. Experience can both be a benefit and a hindrance to learning and to change, and in order for a teacher to become a PDP, they may have to undergo a large shift in how they think about and approach teaching, and thus the learning that most must achieve is transformative.

3.3.2 Transformative learning

Mezirow's framework for transformative learning has endured, despite the vast criticisms since its inception in the 1980s, as one of the pioneering frameworks in adult learning (Cranton, 2016). The focus of transformative learning is on both learning and teaching (Taylor & Cranton, 2012). Mezirow (1990) takes Habermas's types of knowledge-instrumental (technical knowledge), practical (communicative and understanding), and emancipatory (reflective) knowledge, and ways in which this knowledge is gained to focus on reflective and critical dimensions. Taylor and Cranton (2012) emphasize experience as a key component of adult learning, and that perceptions are based on how we interpret our experiences, and this can hinder or aid in change. Transformative learning occurs when, through a process of re-examination, reflection, and critical questioning, a person's perspective or perceptions and, at times, even the image of self is changed (Merriam & Bierema, 2013). "Learning may be understood as the process of construing and appropriating a new or revised interpretation of the meaning of one's experience as a guide to action"

(Clark & Wilson, 1991, p.75). The following are the basic ten phases of the process of transformative learning:

- 1) Experiencing a disorienting dilemma
- 2) Undergoing self-examination
- 3) Conducting a critical assessment of internalized assumptions and feeling a sense of alienation from traditional social expectations
- 4) Relating discontent to the similar experiences of others-recognizing that the problem is shared
- 5) Exploring options for new ways of acting
- 6) Building competence and self-confidence in new roles
- 7) Planning a course of action
- 8) Acquiring the knowledge and skills for implementing a new course of action
- 9) Trying out new roles and assessing them
- 10) Reintegrating into society with the new perspective

(Mezirow & Taylor, 2009, p. 19)

Taylor and Cranton (2012) indicate that primary critiques of Mezirow's framework are related to its focus on rationality and exclusion of emotions, spirituality and other more subjective and qualitative ways of knowing, that it does not take into account issues of power relations and context, and its focus on the individual and not on social transformation. Essentially, as Clark and Wilson (1991) emphasize, the issue with Mezirow's framework is lack of context, and ironically, the framework is created from a white male perspective and does not take into account wider contexts and differing positionalities, which relates to this study as it examines PDPs who teach in a Japanese context and are of different ethnic backgrounds. It is also important in terms of the teacher's identity, as Japanese teaching approaches and culture have strict power relationships, something which PD as an approach is in conflict with. Mezirow has taken the critiques given related to context and has made several revisions to be more inclusive of these issues (Taylor & Cranton, 2012). As with other theories of adult learning, the wide range of factors and diverse nature of adult learners and their experiences, perspectives, positions, psychological factors, and identity make it extremely challenging to create one framework that applies to all. However, as Cranton

(2016) points out when discussing adult learning, frameworks do not have to be an either-or in terms of perspective, but rather serve as an area of focus that the researcher wishes to zoom in on. Transformative learning can focus on either the individual or on social reform, and it is important to note Mezirow's stipulation that individuals make up groups that create social change (Mezirow, 1990). Transformative learning can expand from the individual as the subject and build to encompass the larger society. In terms of the PDPs, this is an essential point. In order to increase the number of PDPs, it is likely action must begin on the level of the individual, creating transformative change in individuals who can then create a community of practice (Wenger, 2007), a group with similar philosophy and approach to teaching, who can bring about change in institutions and the larger community of university-level language teachers in Japan. Without a strong community of practice, it is hard for change to take hold on a large scale. Through examining the experiences of the PDPs, the pioneers of PD in language teaching in Japan, it may be possible to find clues as to how to develop this community.

While Knowles' theory of adult learning is contested (Darbyshire, 1993), the key point is that active and authentic learning is beneficial, regardless of age, and these relate to training in PD. Although applicable to all learners, student-centeredness, where the teacher is a facilitator of learning, is discussed by both Cranton (2016) and Knowles et al. (2015) as being an important factor in adult learning. Knowles et al. (2015) also emphasize that adult learning should be connected to problems related to their lives, for example, learning the PD approach as a solution for lack of focus on emotion in the language classroom, as indicated by Piazzoli's (2018) reflections of her own journey as a PDP. However, it is important to note that this is common but not the rule. Adult learners may desire to learn things that are not directly related to their lives but are for the pleasure of learning (Knowles et al., 2015). The core elements of fostering transformative learning are: considering individual experience, promoting critical reflection, engaging in dialogue, creating a holistic orientation, being aware of context, and establishing authentic relationships (Cranton, 2016, p.78). Taylor and Cranton (2012) discuss the difficulty of differentiating good teaching from teaching specifically for transformative learning. Cranton (2016) also points out that transformative learning must be voluntary unless a teacher attempts to use their position to brainwash their student. It can, but does not necessarily have to be collaborative; it can be

stimulated by dialogue, but again this is not required, nor is it necessarily experiential (Cranton, 2016). The student must also be in a position, context, and mental framework (able to be self-reflective and critical) in order for transformative learning to occur. In a culture or power position where self-reflection and critique are not developed or possible, transformative learning could be greatly hindered. One gets a great sense of how, like learner differences, in terms of teaching adults of varied backgrounds, the approach will also be just as nuanced and varied. In this sense, the teacher trainer's or material maker's ability to assess the teacher (the adult learner) may be the key to success.

In terms of this study, this applies directly to the need to examine the experiences of the PDPs in their journey of learning, including their motivations, concerns, difficulties, and what they needed to overcome to become PDPs. Not only this, but this may inform the PDPs' experiences of sharing PD with non-PDPs. Process drama is likely to be a big leap in approach, particularly to many Japanese teachers who have taught using traditional methods of textbook-based, grammar-based, and rote learning. Giving up control, creating a more co-constructed learning environment, could be a big change in identity and power position for the teacher, which again could pose difficulties for the teacher. A long-time teacher, with vast experience, may not feel the need or desire to make a large change in their teaching style and opt for small changes. For example, in Araki-Metcalf's action research study (2007), as mentioned earlier, Araki-Metcalf met with teacher resistance, particularly with the experienced teachers who had their own established teaching styles and found PD to be drastically different and overwhelming, particularly in terms of relinquishing their established control and authority as a teacher. This could also be connected to Japanese culture, where roles and power positions are very rigid. The varied nature of adult transformative learning, as well as the context, group, or individual-specific method of approaching teaching adults, relates closely to professional development, specifically change within a professional context. The next section explores theories related to teacher change.

3.3.3 Teacher Change

As seen in the two previous sections, adult learning closely relates to growth in the practical world. While teachers will have varying degrees of motivation, depending on the

stage of their career and priorities (Day & Gu, 2010; Huberman, 1993), teachers are likely to be more motivated to learn, in varying degrees, when they see a need to change an aspect of their professional life, from making small changes to classroom practices to resolving an existential crisis of identity as a teacher. Teaching is a dynamic and complex profession with multiple factors that can influence the growth of a teacher. Whilst language learning and teaching theory provide important and useful knowledge that should inform teaching, it cannot completely account for the complexity, as Schön(1983) discusses, of the professional practice. Teacher change, which is a form of learning (Burnes, 2004a; Schein, 1999), is equally unpredictable and context/individual specific.

Related to transformative learning, research indicates that teacher change often may require the teacher to alter their perception of themselves as learners and teachers (Beijaard, Verloop, & Vermunt, 2000). This relates again to Araki-Metcalf's study (2007) of the secondary school level teachers and their reticence to using PD, fearing it would change their roles and result in the loss of their rigid power position in the classroom. Change then may often be stimulated by a boundary experience, what Mezirow calls a "disorienting dilemma" (Mezirow, 1990), which is then followed by reflection, likely reflection-on-action (Schön, 1983), which in the case of teachers would be reflecting upon their teaching or issues related to teaching. This reflection upon their practices could stimulate a change in belief, which then could cause teachers to change their actions. Lewin's 3-step model of change echoes that of Mezirow, where disruption or an issue 'unfreezes' previous notions or behavior which then must stimulate movement, the actual change (Burnes, 2004a, 2004b). This change then becomes re-frozen once the person's or organization's change is normalized (Burnes, 2004a, 2004b). Burnes (2004a, 2004b) states that the refreezing of change is often encouraged when a group or community changes, creating a community of practice (Wenger, 2007), which normalizes the change.

Ongoing support of teachers who want to implement change is also essential, as is the support from management or the organization the teacher works for, particularly in regards to teachers having their needs met and being encouraged to have ownership and a voice in their context (R. Anderson et al., 2018; Smith et al., 2003). However, Stinson's (2009) study shows that while the teachers in the programs in Singapore were trained extensively in PD, given a

mentor to assist them throughout the implementation of PD, and noticed positive changes in their students' language abilities, teacher responses in using PD were mixed. While support is essential, in this study teacher resistance, particularly because the implementation of PD was a top-down decision, was strong as they felt unhappy with the amount of time that preparation took and the incompatibility with the traditional testing formats that the teachers still had to prepare the students for (Stinson, 2009). Araki-Metcalf's (2007) study also shows that positive learner outcomes may change teacher beliefs, but this may not ensure that teacher actions change. So while changes in belief could occur, this may not result in actual teacher change in terms of action. The culture of and restrictions within the context must also be examined as well. While it is important to note that much of the research mentioned here are in a secondary education context, where there may be less teacher autonomy, it is of interest, through the current study of teachers becoming PDPs, what external factors unique to the context of the study have hindered or encouraged teacher change and the incorporation of PD as a language teaching approach.

Some research in teacher change, at the organizational level, focuses on the change agent and how they must assess change and change introduction. This connects to the PDPs, both in their own journey to becoming PDPs and their experiences of sharing PD with non-PDPs. In terms of the planning of change, change agents are encouraged to examine the issue, the impetus for change, from multiple perspectives (Kritsonis, 2004) and then plan a strategy for implementation, paying particular attention on how to introduce the change to the members of the organization (Dent et al., 1999; Kuzhda, 2016). Of particular note, as it relates to this study, is that several researchers discuss how change is most successful when co-constructed by the change agent and implementers of change, which in this study are teachers (Ford & Ford, 2010; Hussain et al., 2018; Vos & Rupert, 2018). For example, both Ford and Ford (2010) and Vos and Rupert (2018) emphasize that change is co-constructed, the change agent's view of the implementers of change (teachers), and their ability to be self-reflective as change agents can influence the success of the change. They state that if the change agent views critique or concerns from the implementers of change as resistance, they close themselves off to the possibility of improving the change or truly examining the effectiveness of the change within the context (Ford & Ford, 2010; Vos & Rupert, 2018). This is an important point of this study; in order to better promote PD as a teaching approach

in the context of Japan, it is important to openly examine the experiences of PDPs and be open to modifications to how it is introduced and to the method itself. In addition to this, when change agents anticipate resistance, it could cause a self-fulfilling prophecy and prevent the change agent from truly reflecting on their own methods of introducing the change and engaging with the implementers of change (Ford & Ford, 2010). This is another factor to consider when examining the PDPs experience of sharing PD with non-PDPs.

While the above discussion focuses on the change agent and teachers discussing and co-constructing the change together, Guskey's (2002) theory of teacher change offers another possible strategy which is first for the change agents to encourage teachers to implement a change in classroom practice without placing emphasis on changing teacher beliefs. Guskey (1986, 1989, 2002) claims that once the teachers observe positive results from the change, such as improvements in students' performance, this would lead to a change in teachers' belief and attitudes, thus solidifying the change (see fig. 3.1). This is, however, problematic as the teachers must be convinced enough to at least implement the change at all, something Guskey (2002) only briefly discusses. Guskey's model does not consider diversity in teacher

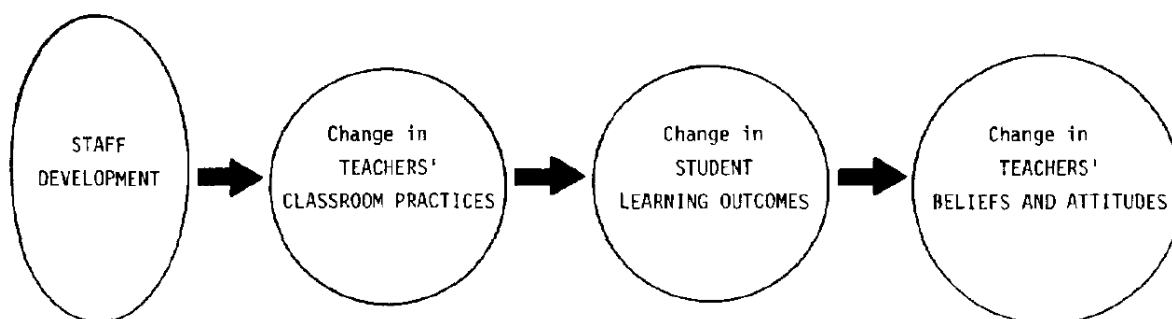


Fig. 3.1 Guskey's model of the process of teacher change (Guskey, 1986, p.7)

reaction to change, nor other factors that may influence change and other research has shown that coercing change breeds resistance as implementers of change often encounter this type of top-down approach to change and view it negatively (Hussain et al., 2018; Vos & Rupert, 2018). Preferable to Guskey's original model is the modified version by Andersen and Rodger (Choi & Morrison, 2014) (see fig. 3.2).

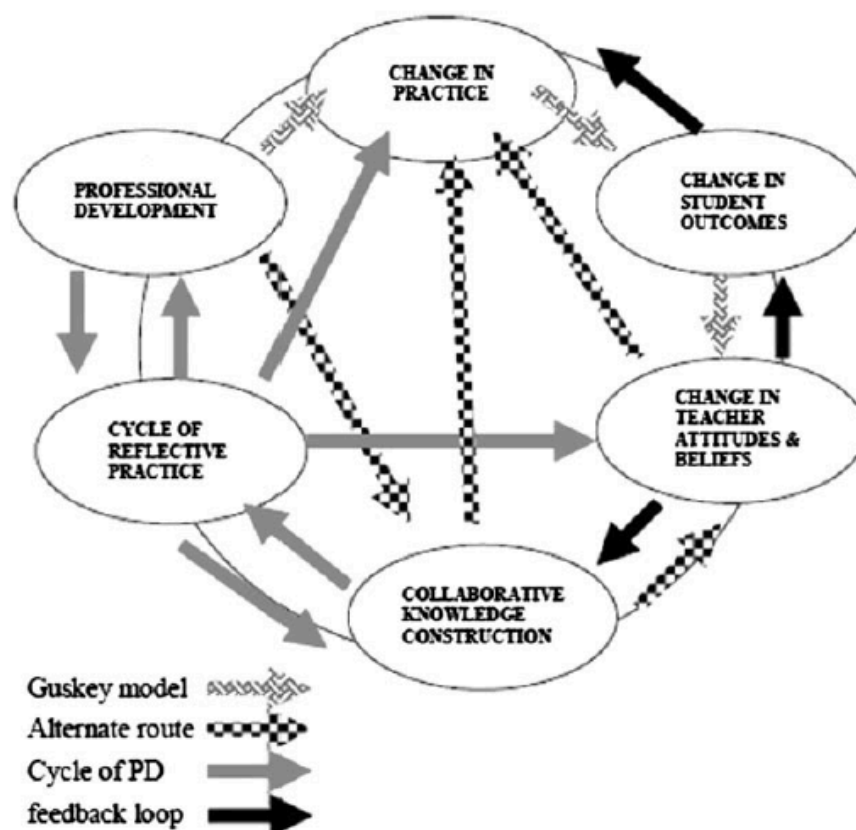


Fig. 3.2 Interrelated processes in teacher change (Choi & Morrison, 2014, p. 431)

The revised model sees change as holistic and multidirectional in that the catalyst for change could start with teacher beliefs, reflection, a professional development opportunity, collaborative knowledge construction, or a change in student outcomes (positive or negative) and these factors can influence each other in differing order (Choi & Morrison, 2014). The revised model also takes into consideration the idea that when discussing change, theories and models can explain what is often the case, but cannot be the rule as change and learning are particular to a set of people, organization, and context (Knowles et al., 2015).

Teacher change is a complex and multifaceted form of adult learning. Experience can aid but also hinder learning. Some teachers may just want to learn for the pleasure of it; others may only be motivated to learn to solve a professional issue. Teachers may require a change in attitudes and beliefs before a change in practice occurs. Alternatively, they may need to change their practice and see positive student learning outcomes in order to change their beliefs. Teachers may need a disorienting dilemma that stimulates a reflection that could begin a teacher on a path to change. Change could also occur when top-down change that is

implemented shows positive results that then change the teacher's beliefs about the change. Both PD as an approach to language education and teacher change is often co-constructed, complex, multidirectional, multifaceted, and ultimately context and individual specific. Much like PD itself, there is no one-size-fits-all way to approach adult learning and change.

3.4 Conclusion

This chapter examined research and theories that informed the development of the study. The first half of the chapter examined research in PD as an educational approach, on its benefits and challenges. It also explored the research related to PD and teachers, focusing on studies where teachers were trained in and implemented PD. The latter sections focused on the theories related to transformative learning and teacher change; these were discussed in relation to the process of becoming a PDP, as well as consideration of PD as an approach to language teaching in Japan. The next chapter, methodology, is concerned with the discussion of the methodological rationale and ethical issues of the empirical study that is the focus of the present thesis.

Chapter 4 Methodology

4.1 Introduction

The present study explores the lived experiences of university-level language teachers in Japan on their journey to becoming PDPs. It also explores the experiences the PDPs have had of sharing, through presentations, workshops, and more informal means, the approach with non-PD practitioners. Six PDPs were interviewed, located throughout Japan. A qualitative, phenomenological approach was utilized, with data collected via semi-structured interviews. As discussed previously, there is a moderate amount of research in PD as a language teaching approach. Research focused on PDPs' experiences, however, is limited, with none at the university-level or within the Japanese context. This study is therefore exploratory, a starting point for examining PD in Japanese HE from the practitioner perspective. The following sections will discuss the research aims and questions, the methodological approach, the selection of participants, methods of data collection and analysis, and finally the ethical issues involved in the study.

4.2 Research Aims and Questions

The study seeks to gain a deeper understanding of PD as an English language teaching approach in Japanese universities, through exploring the experiences of six PDPs learning about; using; and sharing PD. The overall aim of the study is to develop strategies for promoting PD in the Japanese context, by exploring the views and experiences of those who are using this approach. With this aim in mind, the following research questions have been developed:

1. What were the PDPs' reasons and motivations for incorporating PD into their teaching practices?
2. How do participants describe their journey to becoming a PDP?
3. What are the PDPs' views of PD as an approach to language teaching in Japanese universities?
4. What experiences have the PPDs had with sharing their PD practices with non-PDPs?

4.3 Methodology and Epistemology

This study takes a critical realist stance as its foundation. The emphasis is on the perceptions and lived experiences of the PDPs and valuing their truth. The perceptions and experiences of the participants are valued as being real to them. The study takes, as its methodology, a phenomenology approach. It is grounded in descriptive phenomenology (Van Manen, 2014) in its focus on the lived experiences of the PDPs in their journey to becoming a PDP, as well as their perceptions of PD. In line with my philosophical positioning as practitioner researcher and given the exploratory nature of my research and its focus on the participants' lived experiences and perceptions, from an epistemological perspective, this study has constructivist leanings, as experiences and perceptions by nature are colored by the participants point of view and thus are not 'value neutral' (Ormston et al., 2014). It is hoped that the examination of these participants' journeys in their becoming PDPs can provide a rich and deep understanding of the context and circumstances in which these journeys unfolded and how the participants' experiences and perceptions influenced their development as PDPs. Thus, this study aims not to merely describe the PDPs experiences and perceptions, but reach beyond that to gain a deeper understanding of PD within the context of Japanese language teaching at university level.

4.4 Participants

Two types of participants were invited to join the study- Japanese and non-Japanese PDPs teaching language courses at the university level in Japan. PD has a niche status as an approach to language teaching in Japan, with few publications and limited information regarding PDPs. As a result, a snow-ball sampling technique (Braun & Clarke, 2013) was adopted for the selection of the participants. My initial contact was a PDP I had known previously and who, in turn, contacted subsequent PDPs. Both in the participant information sheet and in the interview, participants were requested to aid in the recruitment of potential participants; however, few knew other PDPs. This is the reason for the small number of participants, six, in the present study. Inclusion criteria were that the participants must be university level language teachers in Japan who had trained, either through self-teaching or by being trained by others, in PD and use or have used PD in their university level language

teaching classrooms. University level teachers who use other drama techniques, which are not PD, to teach language were excluded. This is essential as this study focuses on teachers who have incorporated PD into their language teaching. Included, however, were both veteran PDPs and those who were relatively new to the approach, thus the reflections on their experiences of becoming a PDP may be more recent for some than others.

Six university teachers participated in the study; for ethical reasons aliases were given to each of them. As represented in Table 4.1, the group included three Japanese and three non-Japanese teachers. All of the Japanese participants were women and two of the three non-Japanese participants were men. All participants have experience using PD in university level language courses, although there are some differences in terms of years of teaching experience as language teachers and with PD. Some PDPs had formal education related to PD at the university level.

Table 4.1- Study Participants

Participants	Gender/ origin	Teaching experience	Experien ce in PD	Degrees Related to PD/Drama	Training in PD
Miwa	Female, Japanese	over 20 years (English and Japanese language)	over 20 years	B.A. & Post- graduate degrees	Took drama courses utilizing PD as a student. Class observations of a PDP teaching in an elementary school. Post-graduate degrees in PD
Yuka	Female, Japanese	25 years (English language)	About 15 years	M.A. in Drama for language teaching	Participated in workshops using PD by PDPs M.A. in related field, included exploration of PD
Keiko	Female, Japanese	40 years (English language)	15 years	N/A	Attendance of workshops Co-teaching with another PDP using PD in a drama camp

Anna	Female, Non-Japanese	23 years (English language)	Over 10 years	Master in Drama studies PhD research on PD	Self-study through research in PD Participations in workshops and presentations by PDPs.
Scott	Male, Non-Japanese	20 years (English language)	8 years	N/A	Participations in workshops on PD at conferences Self-study
Nick	Male, Non-Japanese	5 years (English language)	2 years	MA dissertation related to PD	Self-study through dissertation research.

4.5 Data Collection

Data was collected through in-depth semi-structured interviews (Holstein & Gubrium, 1995; Seidman, 2006). Each participant was interviewed in one session, approximately 90 minutes long. SKYPE was utilized, for the ease of the participants, who were located throughout Japan. For the semi-structured interview, an interview protocol was prepared. The interview protocol was developed and revised based on feedback by peers and academic researchers with experience in doing qualitative research. Four colleagues were asked to review and give feedback on the interview protocol. The final interview protocol can be found in the appendix section (appendix 6) of this thesis. Due to the limited number of potential participants, a pilot study was not possible with teachers who shared criteria identical to the actual participants. However, several peers, experienced in semi-structured interviews, agreed to participate in mock interviews and provided feedback on my interview protocol and skills. As a result of the feedback, the initial protocol underwent some changes: rearrangement of the sequence of some questions, the incorporation of additional questions related to the background of the teachers and their motivations for continued use of PD.

The topics of the interview protocol were divided into three segments as presented in Table 4.2 below. The first focused on the background of the participant, how they became a teacher and a PDP. The focus is on learning what motivated the PDPs to incorporate PD as a

language teaching approach. The questions related to the PDPs' experiences of learning to use PD connect to uncovering the PDPs' views on PD as an approach to language teaching, including the possible limitations. This was further explored in the second topic area which asked the PDPs to reflect on their current perceptions of PD. The focus was not only on the PDPs' view of PD as a language teaching approach for themselves and their immediate context, but also as a more widely used approach in the context of Japanese university language programs. The third section focused on the PDPs' experience of sharing PD, either via formal presentations and/or workshops, or more informal settings of chatting with colleagues or opening their classes up to observers. The questions focused on direct experiences of sharing PD with non-PDPs and how the PDPs perceive why and how the non-PDPs reacted in a positive or negative manner and whether the PDPs view a need for change in how PD is presented to non-PDPs as a result of these experiences. The interview protocol did not include explicit questions related to teacher change and transformative learning, yet the theories informed the content of the questions. The first segment, for example, included questions of what stimulated the use of PD, which relates to both teacher change and transformative learning of the PDPs. Segment three, exploring the PDPs' experience of sharing PD with non-PDPs, focused on successes and issues with encouraging teacher change in practice in non-PDPs.

Table 4.2 Structure of the Interview Protocol & Corresponding Research Questions

Segments		Research Questions
1. The PDP's reflections on their journey to becoming a PDP	General background (related to teaching) of the PDP	What were the PDPs' reasons and motivations for incorporating PD into their teaching practices?
	The PDP's experiences of discovering, being trained in, and utilizing PD	How do participants describe their journey to becoming a PDP?
2. The PDP's perceptions of PD now	Positive perceptions Issues/Challenges to use	What are the PDPs' views of PD as an approach to language teaching in Japanese universities?
3. Sharing PD with non-PDPs	Experiences sharing PD with non-PDPs	What experiences have the PPDs had with sharing their PD practices with non-PDPs?

Perceptions of ways to improve how PD is presented to non-PDPs	What are the PDPs' views of PD as an approach to language teaching in Japanese universities?
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4.6 Data Analysis

For data analysis, this study utilized thematic analysis to analyze the transcripts of the semi-structured interviews conducted. Thematic analysis (TA), described by Braun and Clarke (2006) as being “a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex account of data” (p.78), is particularly useful in gaining understanding of participant experiences (Brown & Stockman, 2013). Additionally, Braun and Clarke (2006) put forth that the method, while challenging, is relatively accessible and easy to learn and has the flexibility to be used with or without technology, thus it is well suited to a novice, non-technologically oriented practitioner researcher like myself.

Each interview was transcribed *verbatim* by the researcher. Transcribing, apart from being a technical process, is a critical element, central to the process of qualitative data analysis and an essential step for the researcher to get familiar with the data and to ensure a valid representation of the messages conveyed by the participants (Braun & Clarke, 2013). The transcriptions were then sent to the interviewees not only to uphold research ethics, but principally to validate the interview data by ensuring that the written words in the transcriptions corresponded to what had been said by the interviewees.

The six phase TA approach, as described by Braun and Clarke (2006, 2013) and summarized in Table 4.3, was utilized as a guide for each stage of the analysis procedure. The analysis began with familiarization during transcription and further readings prior to coding. As a first-time researcher, a complete coding approach (Braun & Clarke, 2013) was implemented. As initial code development for each transcript occurred, the codes were compared with those of other transcripts in order to begin to create clusters. These clusters were placed into themes and subthemes, which underwent several rounds of revision and development. A separate document, a reflective journal through the analysis was kept to aid in the development of ideas for themes and to aid in bracketing.

Braun and Clarke (2013) describe TA as being two directional- being able to be used both inductively and deductively- and state that most likely the researcher will adopt both. This was the case with my analytical approach which, while predominantly utilizing TA inductively, was also guided by the research questions and aim, which Costa et al. (2016) describe as deductive TA. As Fereday and Muir-Cochrane (2006) state, using both a deductive and inductive approach to thematic analysis can aid in demonstrating rigor in analysis. And thus, both TA approaches were used during the coding, and later in the development of the themes.

Once the themes were developed, a chart for the themes and subthemes was created and underwent several rounds of revisions. A final draft of the chart, with theme names developed and put in an order which was thought to best express the flow of the themes, is included in Table 5.1. As Braun and Clarke (2013) discuss, the writing process, the writing of the findings, often can stimulate further development and this was also the case for this study, with some final adjustments to the themes that resulted in the findings chapter. In following the six phase procedures, I was mindful of Braun and Clarke's (2013) caution that these phases are often fluid and intermingled and often themes may emerge during coding and vice versa and codes may need revision during the creation of themes. This was the case during the data analysis stage of the study.

Table 4.3 The Six Phases of Thematic Analysis (Adapted from Braun & Clarke, 2006, p.35)

Phases	Description of the Process
1. Familiarize yourself with your data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2. Generating initial codes	Coding interesting features of data in a systematic fashion across the entire data set, collating data relevant to each code.
3. Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.

5. Defining and naming themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells; generating clear definitions and names for each theme.
6. Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

4.7 Ethical Considerations:

The research went through a rigorous ethics approval process with the University of Liverpool and with the university I am employed by in Japan. The research is not directly related to the institution I work for, nor were any participants recruited from my immediate context. Nevertheless, given the small size of the PDP community in Japan, it is possible that my own position as a PDP may have been known and possibly influenced the participants' decision to participate in the study. However, the risk of coercion was minimized by the use of the snowball sampling technique whereby the recruitment of participants was done by a third party, the participants. Furthermore, for the purpose of informed consent, once the potential participant agreed to consider participation, they were given the Participant Information Sheet (PIS) (Appendix 5) where it was made explicit that participation was completely on a volunteer basis and participants had the right to withdraw from the study. The participants were given a period of two weeks to read and sign the PIS and it was made explicit that they could ask any questions at any time and were free to decline participation, or to withdraw at any time during the study. Prior to the start of the interview, it was reiterated that the participants were free to ask questions, refuse to answer any of the questions, or withdraw from the study at any time. After the interview, the participants were given a copy of their interview transcript for approval and it was made explicit that they were free to choose if they wished to clarify, modify, or remove a section of their interview. As the participants were aware of my status as a PDP, there was a risk that the participants may provide answers that they may have felt would 'please' me. However, it was made explicit prior to the start of the interview that there were no right or wrong answers and that their

honest opinions were essential. All aspects of this study were approved and checked by my primary and secondary advisors. As I am a PDP, having my advisors' feedback was essential not only in terms of the integrity of the procedures but also in terms of my bias.

The protection of the privacy and anonymity of the participants was of utmost importance. The transcripts went through a process of anonymization to ensure that the identities of the participants were protected. However, due to the small sample pool, it was not possible to say that there were no risks to the participants of being identified. The choice of snowball sampling could also be a risk as the participants would be recruiting other potential participants which they could identify. However, the participants were made aware of this concern as it was made explicit both in the PIS and at the beginning of the interview. Another potential risk was that reflecting on past experiences could cause undue stress upon the participants. Both in the participant information sheet and at the beginning of each interview, it was made explicit that participants were free to end the interview at any point. The interviewees were asked, for privacy protection, to participate in the interview in a private location and I conducted the interviews in my private, locked office. The data was kept in a password protected personal device and stored in a locked cabinet which only I have access to. The data will be destroyed five years after the research (Oliver, 2010).

4.8 Conclusion

This chapter was mainly concerned with the methodological rationale of my research. After presenting the study aims and the research questions, I proceeded to present and account for my methodological decisions in view of the aims of my study and research questions and in articulation with my positionality as practitioner researcher. The study takes a hybrid phenomenological approach, with semi-structured interviews as its data source, which is analyzed both deductively and inductively through thematic analysis. The chapter concluded with ethical considerations. The next two chapters present and discuss the findings of the study.

Chapter 5 Findings

5.1 Introduction

Through exploring the experiences of six PDPs using and sharing PD as an approach to teaching English as a foreign language in the Japanese HE context, the overall aim of the study was to develop strategies for promoting PD in this context, by exploring the views and experiences of those who are using this approach. In order to achieve this aim, data was collected via semi-structured interviews and analyzed utilizing thematic analysis (TA) (Braun & Clarke, 2013), as described in chapter four, section 4.6. In total, six themes were developed. The themes, summarized in further detail in Table 5.1, are as follows: 1) motivation to become a PDP, 2) PD as an alternative approach to language teaching, 3) Developing as a PDP, 4) Challenges/barriers to Non-PDPs adherence to PD (as experienced by PDPs when sharing PD), 5) PDPs' perceptions of a need for a PDP community of practice, and 6) PDPs' perceptions of modifications & developments needed to increase PD accessibility. A detailed examination of each theme and corresponding sub-themes will be presented in the subsequent sections of this chapter.

Table 5.1 Overview of the Themes and Sub-themes

	Themes	Subthemes
1.	Motivation to become a PDP	<p>Past experiences as learners <i>-positive drama/innovative teaching experiences as students</i> <i>-negative experiences with standard education</i></p> <p>Experiences as teachers <i>-positive experiences teaching with drama</i> <i>-negative experiences with traditional teaching as teachers</i> <i>-the perceived need for change in teaching approach</i> <i>-positive feedback/reactions from students and student achievements</i></p>
2.	PD as an alternative approach to language teaching	<p>Effectiveness of PD for the development of language skills <i>-communication</i> <i>-experiential language learning</i></p>

		<ul style="list-style-type: none"> -authentic and purposeful language use -performance focus is not helpful -PD connects to the goals of language teaching
		<p>Effectiveness of PD beyond language skills</p> <ul style="list-style-type: none"> -critical and creative thinking -themes become purposeful -increase motivation -affective benefits (confidence, empathy)
		<p>Limitations and Challenges of PD as an Approach to Language Teaching</p> <ul style="list-style-type: none"> -the complexity of the PD approach -teachers placed in vulnerable/unfamiliar positions -common external limitations -lack of structure/fluidity
3.	Developing as a PDP	<p>Self-directed training through reading and researching</p> <ul style="list-style-type: none"> -learning PD through reading books and articles for literature review -implementing PD as part of research -utilizing textbooks with PD qualities
		<p>Training through direct observation, workshops, and/or sharing with others</p> <ul style="list-style-type: none"> -workshops/lectures by PDPs -feedback from PDPs & non-PDPs at conferences -observing classes taught by PDPs -workshops, class observations, experiencing PD first-hand -co-constructing PD with non-PDP
		<p>PDPs' successful experiences through modifying/scaffolding PD when teaching/sharing with non-PDPs</p> <ul style="list-style-type: none"> -incorporating product (performance) -connecting PD to task-based learning, providing a clear and simplified framework for using the approach
4.	Challenges/barriers to Non-PDPs adherence to PD (as experienced by PDPs when sharing PD)	<p>Frivolous image of PD as it connects to drama</p> <ul style="list-style-type: none"> -PD=drama -perception of drama as being for children and non-academic -drama in education is theatre -drama does not help with test scores

		<p>Perception of the requirement of artistry or dramatic/specialized experience & skills for PD</p> <ul style="list-style-type: none"> -<i>teachers need to be actors/good at acting</i> -<i>PD is only suitable for specialists</i> -<i>superior language skills are needed (language teachers with English as their second or other language)</i>
		<p>Teacher resistance to change (resistance to new approaches, such as PD)</p> <ul style="list-style-type: none"> -<i>drama is not a part of most curriculum in Japan</i> -<i>teachers have set views and approaches</i>
		<p>Lack of visibility of PD and drama in general</p>
		<p>Non-PDP instruction, challenges & concerns</p> <ul style="list-style-type: none"> -<i>time-consuming</i> -<i>first experiences with PD crucial</i> -<i>no PDP training (no solid prior examples)</i>
5.	PDPs' perception of isolation/limited number of colleagues and the value of PD colleagues (PD Community of Practice)	<ul style="list-style-type: none"> -<i>number of PDPs in Japan low, but increasing (slowly)</i> -<i>the need to have peers to consult, to learn from (peer learning)</i> -<i>the "outsider" within the language teaching community</i> -<i>the perception that other 'drama-oriented' teachers may hinder PD progress</i>
6.	PDPs' perceptions of modifications & developments needed to increase PD accessibility	<p>Distancing PD from theatre and traditional images of drama</p> <ul style="list-style-type: none"> -<i>removal of the word 'drama'</i> -<i>'de-theatification' of PD for non-PDPs</i>
		<p>Clarification and connection to familiar approaches/themes</p> <ul style="list-style-type: none"> -<i>clear structure and easy to follow steps</i> -<i>connecting to TBL</i> -<i>connecting to popular academic themes in Japan</i>
		<p>Create structured teaching material</p> <ul style="list-style-type: none"> -<i>a PD textbook for Japan</i> -<i>creating a simplified step by step approach to PD</i>
		<p>Increase visibility</p>

		<i>-the need for PDPs to be more active in presenting on PD</i>
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5.2 Motivation to become a PDP

The first theme, 'Motivation to become a PDP,' focuses on the first aim of the study, which was to uncover the participants' reasons and motivations for incorporating PD into their practices. This theme consists of two subthemes, the first being 'Past experiences as learners' and the second, 'Experiences as teachers.' Included in the subthemes were both positive experiences with process drama, drama, and innovative learning as students and teachers, and negative experiences related to standard education practices. These experiences have oriented and reinforced the PDPs' use of PD in their language teaching classrooms.

5.2.1 Past Experiences as Learners

For both Japanese and non-Japanese PDPs, their past experiences, particularly as learners, but also as student teachers or new teachers, were a key factor in their motivation to use PD. For some, this began with experiences that showed that their education did not prepare them for future learning. For example, Miwa, who was educated within the Japanese education system from kindergarten to high school, found the transition to a more western approach, at a university abroad, to be eye-opening. She was surprised at being asked to think critically, to state her opinion, and to be creative, something she had not experienced before. When speaking on writing at the university, she stated:

Essay writing is not a typical practice that you do in Japan ... There is no such thing called creative writing or essay writing even in native tongue, so that of course, I wasn't really trained to do structuring essay or how to start introduction ... my search actually started from what are my opinions
(Miwa/4/39-43)

These initial experiences of adapting to a completely different set of requirements in her education abroad were both disorienting and challenging, but this stimulated her interest in an approach to education that differed from what she was accustomed to:

The pedagogical difference was playing such a huge role in me that, instead of interested in foreign language itself, I was more interested in, like, a pedagogy and curriculum from the beginning, you know how it shapes learners in approach to learning, their own learning, and that was quite eye-opening
(Miwa/2/7-10)

As a result of the experiences Miwa described above, she explored a variety of classes and encountered drama, which allowed her to be more expressive, despite her English ability. This, she explained, piqued her interest in drama:

it was such a relief for me to be able to express myself in another way than, you know, the verbal communication ... I was quite always keen to participate in drama class ... and then that's why I chose drama.
(Miwa/4/16-25)

As a result of these experiences, Miwa not only chose to focus on education and drama in her undergraduate program but also pursued PD as her research theme for her postgraduate degrees.

This combination of both negative and positive learner experiences is echoed in Anna's experiences. Anna, who had studied several different languages, was dissatisfied with most approaches to language teaching in her country. She stated that she had been studying a language indigenous to her country "from the age of four and by the age of 18, could barely say my name — six years of French, same" (Anna/5/13-14). In contrast, when she began to take a course in German, the teachers had been trained to use a more innovative, communicative approach. Their choice of teaching materials and activities were both more relatable and exciting. Anna found this incredibly positive and motivating. She stated, "they really kind of fired the imagination and got us going, so I had this kind of instinctive feeling that if we could move away from focus on accuracy and move towards fluency, then the accuracy would come later" (Anna/5/24-27). This approach of focusing on fluency and making the learning relevant, combined with her negative experiences of learning languages through traditional approaches, eventually influenced Anna's decision to innovate her practice by using drama as an approach to teaching language after she moved to Japan.

While other PDPs did not discuss their own language learning experiences negatively, some mentioned theatre and drama, involvement in plays and drama classes, in their student life positively. These positive associations seemed to have influenced their choice to use PD as a language teacher. Nick, for example, greatly benefitted from participating in plays and student drama groups during university. He reflected, “I gained confidence, I made friends, I got some kind of, you know, that liberation and release that we all get on stage, you know? And that really shaped this shy introvert person into this extrovert, really social person” (Nick/11/10-13). When asked why he uses PD, he explicitly connected this to his experiences as a student-“Part of it would, of course, come from being a person who has benefitted from drama, as a student” (Nick/10/48-49). Nick elaborated that this development was in terms of confidence and the ability to communicate with others. In the same vein, Scott, who proclaimed himself a “bit of a theatre geek” (Scott/2/50), ascribed his adoption of, and continued use of a PD approach, to his enjoyment of theatre in school.

The PDPs’ experiences indicate that negative learning experiences using traditional approaches may motivate the search for a new and innovative way of teaching language. This is further encouraged by positive associations to PD, drama, and innovative teaching, which motivated the search for and acceptance of PD as an approach to language teaching.

5.2.2 Experiences as Teachers

The second of the two subthemes, ‘Experiences as Teachers’, encompasses the PDPs’ positive experiences with drama as teachers, their perceptions for a need to alter approaches to language teaching to suit Japanese student needs, and positive student feedback. Unlike the majority of the PDPs, Yuka's first experiences with drama were as a teacher, as she encountered it in her first job at a language school that used a drama approach. She stated that she found the drama approach to be “so natural and different from how I learned English at school, in Japan ... so, I was really happy; it was fun. I enjoyed it” (Yuka/3/16-18). Yuka’s perceptions, echoing those of Miwa, indicate that her own studies of English were different and less effective and enjoyable in comparison to teaching with drama. This experience then oriented Yuka towards the study of PD, resulting in the pursuit of DiE and PD in her graduate

studies. A few other PDPs initially utilized simple drama activities with success before incorporating PD in their language teaching.

Positive feedback from students reinforced the belief in PD as an approach to language teaching and learning. A few of the PDPs noted that student motivation lowered after prolonged experiences of learning through traditional rote and grammar-based learning. This informed, for example, Miwa's choice, as a young teacher overseas, to incorporate PD into her class for Japanese, with positive results. She stated, "I had sixteen students in my class. They absolutely loved it. Because, again, they were quite bored with the repetition... because they get to be more creative" (Miwa/7/30-32). Anna described feedback from students during a needs analysis at a Japanese university as follows, "our students told us that they lack speaking and communication skills; they didn't want more grammar"(Anna/10/14-16). Anna also observed that Japanese students are averse to writing in English, due to the pressure for accuracy, yet when asked to write in-role and to focus on meaning-making, less on accuracy, the results were significantly improved:

you ask any level of learners to write as their character and ... once you give them the 'ok, I'm not looking at your grammar, all I want you to do is tell me a story about the person,' oh my goodness, they blew me away
(Anna/3/37-40)

This connects to her own experience as a learner, but she recognized that what the students need is the freedom to focus on meaning-making, not accuracy and that PD aligns well with this. The positive results of using PD deepened Anna's perception of the effectiveness of PD. As Japan is a monolingual country, PDPs noted the importance of making language learning purposeful to maintain the motivation of the students, which is another key factor for their use of PD. This is further illustrated by Scott and his choice to use a textbook that utilizes a Mantle of the Expert approach (Bolton & Heathcote, 1995; Wagner, 1999). This approach developed by Heathcote (Bolton & Heathcote, 1995), is a form of PD where the teacher acts as a 'middle person' bringing to the students a project, usually related to business, that was requested from an outside 'client.' This matches well with the students' potential use of English, namely in business situations. Scott stated, "it works very well in the role-play scenario that they are in an office" (Scott/2/7-8). This purposeful learning, Scott

stated, encouraged engagement in some of the students- "the students, some really buy into it too, and you know I notice them, they make a point of talking about 'Oh, in the office' or 'Oh supervisor Scott'" (Scott/4/23-25).

At the university level in Japan, language classes with mixed-level ability are common, and approaches must accommodate this, an aspect that PD not only addressed but is particularly suited. As Nick stated, "students reacted positively irrespective of their proficiency level, like that is always what amazes me" (Nick/2/40-42). He further stated that "the students who we, in the beginning, as facilitators might think might struggle because of proficiency levels somehow turn up as the most interesting and creative, an active participant in the process" (Nick/2/45-47). As can be seen, some of the PDPs in this study perceive that these common issues in language teaching classrooms in Japan, namely motivation, creating purposeful learning, and encouraging mixed-level students to participate actively, are addressed and improved through PD.

The PDPs unanimously discussed positive student outcomes, including positive feedback from the students, some of which are mentioned above. This indicates that positive feedback and results are strong motivators and reasons that the PDPs continue to use PD. Keiko's perceptions, a PDP who was not drama-oriented as a student and became a PDP later on in her teaching career, seem to indicate that seeing positive change in students can encourage teacher use of an approach. She stated, "they kind of, you know, changed, they transformed through the kind of process of drama, drama making, they got kind of matured during the process of drama, that's why I thought we should use drama" (Keiko/6/8-11). The positive results discussed by Yuka in her classes reinforce what Nick stated previously about the lower level students. As Yuka stated, "these shy students, quiet one, weak one...as we go a couple of times, they definitely, I can see a change in them, like more confident, more like enjoying what they are doing" (Yuka/4/38-40). These positive results reinforce the PDPs' perceptions that PD answers "all the student's needs in one fell swoop" (Anna/10/12). The PDPs' encounters with PD as students and teachers contributed to shaping their views of the potential of PD as a language teaching approach.

5.3 PD as an Alternative Approach to Language Teaching

The second theme, 'PD as an alternative approach to language teaching,' relates to the PDPs' view about PD as a language teaching approach and how these were developed. This theme connects to the first one, as the positive experiences shaped these perceptions that the PDPs had both as students and as teachers, particularly the positive results and feedback from using PD in the language classroom. The theme consists of four subthemes, of which the first three, 'Effectiveness of PD for development of language skills,' 'Effectiveness of PD beyond language skills,' and 'Perception of PD as better suiting student needs compared to theatre' could be clustered generally into positive views of PD. The fourth subtheme, 'Limitations and challenges,' focuses on what aspects of PD could be problematic as a language teaching approach in Japan.

5.3.1 Effectiveness of PD for Development of Language Skills

In terms of the effectiveness of PD in language learning, communication skills were consistently mentioned by the PDPs interviewed, including the importance of utilizing the English that the students already knew and getting them to use it purposefully, to connect language to goals and tasks. As Scott mentioned, "the goal of it is not language-oriented; it doesn't teach them specific grammar and vocabulary. It teaches them to use the English they have to accomplish certain tasks" (Scott/2/5-7). The tasks Scott discussed were business-oriented, specifically related to the students' language needs in the real world. This connects to the perception that Japanese students, who have had many years of grammar and rote learning English language education, would benefit from an approach more focused on meaning-making and task accomplishment. As mentioned in theme one, both students and teachers recognize that communication skills in English are a big issue for Japanese students. As Keiko stated, about her PD workshops in the summer, students "seem to have a lot of difficulty... communicating with each other, but after the workshop, they become a little more confident in kind of negotiating with others" (Keiko/5/12-14). While confidence is not directly a language skill, the PDPs closely related it to the ability to communicate in English. Scott also hones in on the collaborative aspect of PD and its role in communication, stating that the "goal is to increase their English so they can collaborate in the future, in whatever

they are doing ... so it's all role-play, but the students are working in teams, so it is all collaborative task-based systems in English" (Scott/1/30-34). It is important to note that the PDPs do not mention technical aspects in terms of grammar and vocabulary improvement, but, as mentioned previously in theme one, freeing students from the concern on accuracy allowed students to communicate and produce writing. As Yuka states, "it's the best way if you think about just teaching communication... and then let them think about the situation" (Yuka/3/49-50). The PDPs focused on meaning-making over technical language skills.

5.3.2 Effectiveness of PD beyond Language Skills

Much of the effectiveness of PD discussed by the PDPs was focused on aspects that are beyond skills specific to language learning as they apply to learning in general. The learning being purposeful, having a clear reason for using language, and how this connects to student motivation in language use is one such aspect. Miwa, in her discussion of a Japanese language teaching class, provided a prime example. Miwa spoke about the way PD made the learning of the two Japanese phonetic alphabets, *hiragana* and *katakana*, have a clear purpose and thus meaningful for the students:

I asked them to create a map of the town that they live in ... there were like six or seven different features of the town like a temple and hospital and police station, and so they have to name all of that in Japanese, so they had to write *hiragana* and *katakana* ... suddenly the language became so meaningful. Instead of repetition of practicing drill ... there was a purpose there for them to write *hiragana* and *katakana* and write it neatly so that other people can recognize it
(Miwa/7-8/ 44-50)

This relates to another aspect that many of the PDPs focused on-bringing the learning close to the students. This relates to experiential learning, an essential aspect of PD (Bowell & Heap, 2010). Nick explained the process:

Through process of negotiating the meaning and group discussions and then building it up through some drama activities, they kind of analyze an issue through the lens of drama and a very key aspect of it would be developing their roles and characters

through which they are able to empathize with stakeholders in the actual issue that might be getting analyzed
(Nick/10/31-33)

The analysis process through experiencing PD relates further to two related views of the effectiveness of PD that it aids the development of critical thinking and thinking from multiple perspectives. Yuka implied this when discussing the effectiveness of PD. She states that “drama is not just standing up and act, there's loads of thinking process, loads of discussion, so yea I think for me it's the best way because these activities let students think about the situation in this foreign language” (Yuka/ 7/16-19). The PDPs indicated that by playing different roles, the students think from multiple perspectives. The PDPs also expressed PD's ability to encourage students to think about the "audience," not in the classic theatre sense, but about how to convey their position to others. In Miwa's English language class, for example, she used the well-known story of Little Red Riding Hood as a base and created a court situation where different teams defended and accused the wolf of the crime of eating Little Red Riding Hood. The students, through this activity, were required to examine the situation from multiple perspectives. While this is a fun activity, and fun or enjoyment is another vital aspect of PD that PDPs mentioned, the focus is still academic. Miwa illustrated this importance as she discussed the activity, which both she and her students enjoyed, and the development of supported arguments and persuasion skills, which connect to improved language skills:

they can be playful, but at the same time they have to think about what would be convincing reasons, what does it mean 'convincing' to others not just to themselves because it's essay writing they tend to focus on, ok they think that these reasonings are good enough, but it's in their mind it's good enough but from, what's missing is that the reader's perspectives, the audience is missing in their writing so this is a kind of little exercise that I wanted them to sort of start thinking
(Miwa/11/34-39)

The PD activity relates directly to writing skills that are needed for effective communication in the target language, English, something that Miwa discussed was missing in her own education (see theme one). Miwa also discussed the importance of enjoyment in the learning as a motivating factor: “we had a good laugh and the serious, daunting, not interesting writing

class became something quite fun" (Miwa/11/49-50). Moreover, this enjoyment is a vital part of the motivation of the students, as Scott stated:

That's the key. If you can make your classroom fun, make the students want to do it, you got them, that's it. That's the strength of theatre, or one of them at least, is that you know, it's fun and it can draw them in, and it encourages people to participate (Scott/6/23-26)

Furthermore, this promotes, according to the PDPs' reflection of their experiences, creativity in their students. Returning to Miwa's example of her writing class, students blew her away, as was evident in the enlivened way she recalled the experience:

Quite hilarious stories came up like 'I'm from wolf community, and I'm his dentist, and there's no way that he could chew this little girl' ((laugh)). 'He had such a bad tooth, and then I worked on him ((inaudible)),' and again, that's quite a convincing reason as to why this wolf dentist does not believe or believes him, you know? 'Yes, she climbed into my mouth because there's no way that I could eat her now because of my bad tooth' kind of, quite a persuasive reason ((laugh)) (Miwa/11/42-47)

Overall, the PDPs seem to value PD's effectiveness in regards to these holistic, human development aspects of learning, including empathy, empowerment of learners, and confidence as these aspects tie into development that aids in intercultural communication. As Nick noted, the goal is that "they eventually start owning the process, and then they make it their own" (Nick, 2, 44-45), elaborated further by Anna:

I think that process drama is a fabulous way to empower students and to get them to help themselves. So, if they are in a part-time job and an English-speaking foreigner who might be from Thailand comes in that they are not going to fall away in a swoon, they will be able to cope, and they will be able to communicate a little bit (Anna, 10, 17-21)

The PDPs view the effectiveness of PD as a language teaching and learning approach positively due to its focus on communication and utilizing language knowledge they have accumulated in the past purposefully and practically. They perceive that the meaning-making, experiential learning approach makes the learning relevant and fun, which aids

students in developing creative, critical thinking skills and allows them to see situations from multiple perspectives. PD also increases motivation as a result of student enjoyment and finding purpose in their learning. PDPs perceive PD in aiding student empowerment, which aids in increasing confidence, which ultimately promotes effective communication.

5.3.3 Limitations and Challenges of PD as an Approach to Language Teaching

While the PDPs focus on the positive aspects of PD, which is natural due to their status as PDPs, they also discussed the difficulties and limitations they experienced when utilizing PD. The challenges relate to the complexity of the approach and the fact that teachers must share control with students, placing the teacher in a vulnerable position. Anna reflects on her initial experiences of using PD, stating that she felt, “just the total, total fear that I was going to land on my face” (Anna/7/13) which she elaborated by saying, “it's quite daunting for teachers to give control to the students” (Anna/7/14). By giving up control, at times, students will take the PD into directions that the teacher was either unprepared for or finds challenging. Anna reflected on a particular PD where the students took a turn towards a sensitive area related to the theme of bullying:

[the students] came up with a suicide because of bullying, and it was really interesting. I didn't plant this in the course; it just naturally evolved. Bullying can lead to suicide they were like in control of it at this stage and ... the first group were very, very, serious, there were prayers said, and everything and I thought 'Jesus how am I going to lighten this up after?' like I have to get them debriefed after this (Anna/3/25-35)

As this example demonstrates, the teacher must be comfortable with the possibility of the students taking the PD into potentially triggering and difficult areas, which is a risk. Anna chose to use writing in role as a way to aid students in processing their emotions concerning the sensitive issue of suicide. Anna's reaction indicates that she found the situation alarming and uncomfortable. Many of the PDPs reflected on the complex nature of PD, which requires careful scaffolding. Some did not state this as problematic per se or different from other approaches. As Nick stated, "you would not jump into a quiz, or you know like any kind of other approach without carefully planning it, without carefully planning the task, you need to

do the same thing with drama" (Nick/5/24-27). Nevertheless, there are aspects that PDPs view require scaffolding specifically for Japanese students. Included is language; Miwa discussed the choice to allow students to use their first language out of role. While language is a focus, primarily the need to scaffold focused on affective aspects, particularly shyness and the willingness to be vulnerable. As Keiko stated, "we Japanese try very hard, try not to make fool out of themselves in front of others so, so the first day, the activities mostly about you know try to make fool, silly things, using improvisation" (Keiko/4/34-37). Thus, in order for the students and the teacher to feel comfortable, they must first become accustomed to these new positions and build trust in order to gain the full benefit of PD, which takes time. Anna, for example, did not start using PD until the second semester with her first group of students. She viewed that it was "very wise actually to get to know the students because that is kind of important in process drama that the students are comfortable with each other"(Anna/3/5-7). The PDPs note trust as an essential factor for the success of PD; the students and teachers must trust each other. Anna reflected on an experience using PD:

So, basically, the second years are leading, taking the lead, um because they did process drama in first year with me and ... last year's, like the third years now, like I wouldn't trust them enough last year, I didn't trust them. So, yea, it really just boils down to trust
(Anna/10/3-7)

Moreover, without this trust and the willingness to 'believe in', it could be challenging to create the kind of environment conducive to PD. As Miwa explained:

'believe in' is important part of process drama. If someone doesn't 'believe in' let's say 'ok let's pretend we have a nice fresh apple in front of us in our hand' and if someone decided 'ok, there's no apple in our hands, what are you talking about?' then everything becomes meaningless
(Miwa/12/41-44)

However, some PDPs contradicted Miwa, stating that the teacher must be willing to accept that not all will 'believe in' and work within that limitation. Regardless, this type of activity is high stakes, asking the teacher and students to function in the class in a way that is far different from established approaches and does require trust and a level of safety to succeed. Additionally, the teacher must be an active participant in a different sense, as Scott

elaborated, “if you want to do it effectively, you really have to sell it. So that requires ... work and energy, you are improvising all the time” (Scott/3/6-8), and further stated that this is different from other teaching because it is “a lot of creative energy” (Scott/4/44) which required teachers “to be in character, so you really have to filter your language you're acting” (Scott/4/37-38).

Moreover, while Scott came upon a textbook utilizing a Mantle of the Expert approach in its design, the majority of the PDPs had to create all of their own material. Creating such materials can not only be time-consuming but challenging. For example, Miwa had to create her own picture book as a pretext as she perceived the need to create material that suited “the students' language level and ...there is a set way that they have learned” (Miwa/7/6-7). This need to create original material can be a burden on the teacher, as this is not only time-consuming but requiring creativity and innovation, which are skills not all teachers have.

The PDPs also mentioned external factors as challenges to using PD, namely location and class size. These factors could be said to be challenges in other approaches; however, they are closely tied to the issue of establishing trust and creating an environment conducive to students' ability to 'believe in'. These factors affected the use of PD, as illustrated in Anna's experiences. Anna opted not to use PD at an institution because there were “too many students that's an issue ... there was no way I could kind of set up a sense of trust” (Anna/11/15-17), which was compounded by “rooms that were 110 years old and I couldn't actually walk from the front of the class to the back” (Anna/11/12-13). Other external factors that are interrelated were time and teacher autonomy over the curriculum. Many of the PDPs stated that they could only use PD in classes or institutions where they were given the freedom to choose class content. Nick illustrated this, stating, “this is what I am struggling within my current course because these chunks of time that have been allotted” (Nick/7/22-24). In contrast, Nick incorporated PD into his fourth-year student English classes because the students were in the “last leg of a four-semester journey, which means I am no longer preparing them for anything so I have already designed my course in a way that I get a lot of liberty” (Nick/7/26-28) to do PD. As stated previously, however, these issues are not unique to PD.

While the flexibility of PD was expressed as a benefit by many of the PDPs, this same flexibility could be a challenge for a new PDP. As Miwa explained:

Process drama itself ...it's not like a simply following textbook and then teach and then use set curriculum, again process drama is so free in a way that's so flexible that there's no only one way or two there is no such a right answer ... from a teaching perspective
(Miwa/5/40-43)

The flexibility of PD has created some divergence in approaches within the PDPs themselves. For example, Keiko and Yuka both firmly incorporate performance into their PD process, as opposed to the other PDPs who do not. Additionally, the PDPs themselves have difficulty explaining PD in a simplified way. As Nick reflected, “it's difficult to kind of explain process drama in the absence of ... context ... I always resort to using some kind of ... content-based context to explain what process drama is” (Nick/10/40-42). Difficulty in clearly defining PD includes expressing PD's benefits in measurable quantities. For example, Yuka, after expressing positively the improvement she saw in student confidence and participation went on to explain, however, that PD, “it doesn't really, I really don't see how their TOEIC score TOEFL score, you know, something not much” (Yuka/4/41-42), implying that the benefits are not clearly reflected in the scores. This is echoed by Nick, who stated that, with his students, he could “see also their English improving in a non-measurable way” (Nick/7/15-16). Some of these challenges and limitations connect to theme six to be discussed in a later section.

5.4 Developing as a PDP

'Developing as a PDP,' the third theme, focuses on the second aim of the study, which is to learn how the PDPs were trained in PD and on training teachers to be PDPs. The two subthemes, which focus on how the PDPs were trained, include, 'Self-directed training through reading and researching' and 'Training through direct observation, workshops, and/or sharing with others.' While these two subthemes are separated, it should be noted that, to a lesser or greater extent, the PDPs' experiences are a blend of both.

5.4.1 Self-directed Training through Reading and Researching

Some of the PDPs' first encounter with PD came about through their search for a potential area of postgraduate research. Specifically, these PDPs searched for a drama approach to language teaching. Nick discovered PD through searching for articles and books as part of his Master's thesis. He initially discovered the works of Dorothy Heathcote and Gavin Bolton and began to search for their modern counterparts. Part of his thesis required the presentation of innovative curriculum development, for which Nick chose 'a CLIL program through process drama' (Nick/2/8-9) to teach English. His studies required him to create a course and implement workshops from which he collected data. This was implemented in Japan, but the students were non-Japanese, study abroad students. Both Anna's and Miwa's research themes for their postgraduate degrees focused on PD, Anna, for her Ph.D. and Miwa for both her M.A. and Ph.D. Nick and Anna differ from Miwa, as they had no direct contact with other PDPs and learned how to implement PD through self-study. As Anna reflected, "I got it through the year of the reading" (Anna/6/13), elaborating that two books, in particular, had an impact:

They're both wonderful in different ways ... I read loads of drama books by drama practitioners, but these were the two ones that I'm like 'you know what, I can take these ideas and build my own for the needs of Japanese university learners (Anna/6/22-25)

Nick's experiences slightly differed as he was able to find articles and dissertations of research in Japan. Of note is that the resources utilized by both Nick and Anna, rather than a step by step approach to PD, contained vast amounts of anecdotal information about how PDPs prepared and implemented PD in their classrooms. Through reading about these experiences, Nick and Anna were able to collect practical examples that aided them when they began to implement PD as part of their researches.

Scott's experience differed slightly, as he first encountered PD through a textbook utilizing a Mantle of the Expert approach of PD (Bolton & Heathcote, 1995; Wagner, 1999).

He described the course, which he has taught for eight years, throughout the academic year in his communication classes, as a course where students and teacher “are roleplaying and [he is] a supervisor at a company and [the students] are interns learning about the company and doing projects together” (Scott/1/41-43). Thus, his initial experiences with PD were predominantly guided through the textbook. It was later, through attending conferences and presenting on this approach, that he encountered other PDPs and learned that this approach was process drama.

5.4.2 Training through Direct Observation, Workshops, and/or Sharing with Others

The second subtheme includes a spectrum of experiences of PDPs training in PD from moderate interaction with PDPs through observation to co-teaching with a PDP. For example, while Miwa researched PD as part of her M.A. and Ph.D., she differs from Anna and Nick as she was able to access seasoned PDPs and observe their classes as a way to familiarize herself further with how to approach PD:

I went to see [PD practitioner's] classes every week for two or three months at countryside and stayed there all day, and ...that was quite amazing, and...if she could do that with her own classroom it's just a matter of angles or ideas that I need to come up with to fit into my own teaching context and ... while I was observing [PD practitioner's] process drama, sort of she was doing Mantle of Expert, and she was doing teacher in role, class in role... from prep, which is below year one, she was teaching whole grades up until year eight ... I was able to observe, you know, different developmental stages of the students
(Miwa/6/5-21)

While having encountered PD prior to this experience directly as a student and having researched literature related to PD, having a seasoned PDP to observe, and observing a wide range of situations where PD was used, was extremely beneficial to Miwa. Of note, however, is that while Miwa discussed in detail what she observed in the classes, she did not mention any post-class discussions. Additionally, the subsequent discussions of the initial use of PD did not include consultations with the PDP, which could imply that Miwa learned predominantly through observation and reflection on her own.

Yuka encountered PD through her M.A. program, having participated in a series of workshops related to PD, which is similar to Miwa's initial experience of learning of PD through her drama courses as an undergraduate and implies a hands-on training in PD. However, when asked about being trained during these workshops, by two well-known PDPs, Yuka stated that her experience was less hands-on, explaining that it was “more like I study about it and just went to workshops and trained myself” (Yuka, 2-3/48-49). Nick and Anna’s development as PDPs were, in part, due to participation in workshops by other PDPs and presenting and receiving feedback from peers. Nick spoke of his interaction with a PDP who shared her teaching material. Anna reflected on her experience with PDPs who teach Japanese overseas stating, “they had like really, really, cool ideas and I learned so much, I got so much out of the conference like just attending people's work, to know what other people were doing” (Anna/12/6-8). Both of these experiences were with PDPs at overseas conferences and not in Japan, likely due to the lack of a community of practice in Japan. While Yuka and Miwa directly observed or experienced PD in person with PDPs, they seem to imply that, like Nick and Anna, they took these experiences and implemented them without significant direct guidance from a peer.

Keiko perhaps had the most direct training in PD. She had encountered drama in education (DiE) and drama techniques that relate to PD prior to experiencing PD in a series of overseas workshop sessions that she participated in for several years. Keiko was introduced to PD through a PDP she met at a conference related to DiE. As a result of this meeting, she was able to learn PD by doing, directly planning, and implementing with an experienced PDP. As Keiko stated, she and the PDP “taught together...we set the theme as kind of socially disadvantaged people, empathy towards socially disadvantaged people, the so-called the weak, the socially weak people” (Keiko/4/18-20), and continue to do so in an annual summer drama camp for the past three years. As can be seen from this section, the PDPs have a range of experiences in training to become a PDP. Yet, overall, little apprenticeship learning, where there is direct mentoring and teaching of the PDPs by an experienced PDP, can be seen.

The experiences the PDPs had in learning about and training in PD, appears to have directly influenced their own perceptions of effective methods for teaching non-PDPs PD. When reflecting on how best to teach PD to non-PDPs, the PDPs all mentioned workshops and class observations. These methods allow potential PDPs to experience PD as a learner, see its benefits first hand, and provide practical examples and anecdotal information for potential practitioners. As Keiko noted, “if you participate and experience yourself you realize the benefit so I myself was one of them I participated in the workshops twice quite extensively and finally realized 'oh this works'”(Keiko/7/42-44). Positive experiences, when sharing PD, reinforces this perception. Anna described an experience where a participant gave her positive feedback after her PD workshop stating, "I really didn't like drama until we did this workshop" (Anna/13/38). Similarly, both Nick and Scott expressed positive results from opening their classes for observation, with a colleague of Scott's incorporating the approach based on the class observation.

5.4.3 PDPs' Successful Experiences through Modifying/Scaffolding PD when Teaching/Sharing with Non-PDPs

Sharing and teaching others about PD was perceived by the participants as another valuable source of development as PDPs, especially for the opportunities created for them for modifying and scaffolding the practice of PD. Nick, for example, has had several successful experiences doing PD presentations and workshops that “compare it or approach it through a really popular and respected language teaching approach” (Nick/6/10-11). Nick used the task-based learning (TBL) approach, connecting aspects of PD to TBL. Additionally, he reacted positively to some skeptical teachers at the beginning of his presentation. Nick reflected on his thoughts at that time as “thank you for coming...great we have like an interesting situation here” (Nick/6/18-19), and both this and the use of the task-based framework ended in positive results. Nick described that after his presentation, the skeptical non-PDPs, who coincidentally taught using the task-based approach, stated, “you have completely changed our perspective on drama in education we can see why it is useful we would like to use it” (Nick/6/20-22). Nick also discussed addressing concerns of assessment by utilizing rubrics. The key, as expressed by Nick, was to focus on aspects of assessment

common to other communicative approaches or writing activities and not assessing creative aspects. As Nick explained:

The first question will be ‘Ok, then how are you going to assess it?’ and I think the ideal response to that should be that you do use some existing rubrics that are being used in the classrooms as is and just say that I'm going to use the presentation rubrics or I'm going to be using the writing rubrics to analyze their journals or we are going to use the discussion rubrics to see their brainstorming process. We don't need to grade them on the quality of the drama because also like process drama it's not the focus is not final performative product
(Nick/10/1-8)

Anna also experienced success by scaffolding stakeholder expectations, namely the need for product. While Anna takes a non-performance focused approach to PD, she incorporated a performance element for her program chair to observe, and as a result, received positive feedback and subsequent support. The demonstration of the change in student communication ability through the performance was an effective tool of persuasion. Anna described the response of the stakeholder to the students, “I never knew ANY of you could speak English like that! You never speak like that in MY class!” (Anna/4/15-16). Anna's understanding of the expectations for product on the part of the stakeholder and her willingness to adapt a performance element helped the stakeholder to see the merit of PD, and this resulted in Anna receiving funding to continue to pursue PD.

5.5 Challenges/Barriers to Non-PDPs Adherence to PD (as Experienced by PDPs when Sharing PD)

The fourth theme focuses both on the PDPs experiences of sharing PD with non-PDPs, and in part, how PDPs envisage the adoption of PD as a more widely used approach to language teaching. In total, there are five subthemes. The first four, 'Frivolous image of PD as it connects to drama,' 'Perception of the requirement of artistry or dramatic/specialized experience and skills for PD,' 'Teacher resistance to change (resistance to new approaches such as PD),' and 'lack of visibility of PD and drama in general' relate to the word 'drama' in process drama. The final subtheme 'Non-PDP instruction, challenges, and concerns' relates to the PDPs' perceptions on challenges when sharing PD with non-PDPs.

5.5.1 Frivolous Image of PD as it Connects to Drama

The PDPs all stated that many members of the language teaching community associate the word 'drama' with their experiences as children, to theatre, and the idea of play and games. There is a strong connection between drama and the idea of theatre, causing many PDPs to experience misunderstanding from colleagues who thought the PDPs “wanted to put on a kind of school play” (Anna/8/41-42). Anna mentioned an experience in a job interview where her interviewer asked: “Drama, isn't that for children?” (Anna/12/13-14). This experience is echoed by Miwa with a student who, “gave a negative comment at the end of the course like ... 'process drama, the drama was a quite childish class’” (Miwa/12/38-40). Such experiences influenced the PDPs’ perceptions that “within the pedagogical community sometimes drama is looked at with a lot of suspicion” (Nick/5/14-15) or that non-PDPs are “really looking down the nose at it” (Anna/12/24) or that “they might find it rather silly” (Scott/3/45). Related to this is the holistic aspect of PD, where the changes and growth may not immediately result in significant changes in scores, which is valued in Japan. As Keiko stated, “in Japan, language education or foreign language education focuses more on TOEIC or TOEFL or entrance exams, you know, getting high score in proficiency test and they assume that drama will not help you know raising that scores” (Keiko/6/22-24). These perceptions, as experienced by the PDPs, indicate that drama and process drama are perceived as interchangeable by at least a significant number of non-PDPs. This relates to the fourth subtheme, ‘lack of visibility of PD and drama in general.’

5.5.2 Perception of the Requirement of Artistry or Dramatic/Specialized Experience and Skills for PD

On the other hand, there is also the image that PD is only for those who have special abilities. PD is viewed as “for special people or artistic people or something we admire, or we see as not something we ourselves will do” (Keiko/5-6/50-2) and thus not something that regular teachers can teach. This connects to the idea that drama is theatre, mentioned earlier.

However, even those who have observed and discussed PD at length with a PDP still feel they are lacking the ability to utilize PD, that is, being “not sure how to set up sequence of process drama or where to go from here” (Miwa/16/11-12).

In addition to this perception of PD as an innately theatrical approach and thus requiring artistry, Miwa noted that Japanese non-PDPs cite language skills, particularly fluency, as a particular skill required to do PD. Miwa reflected on what Japanese non-PDPs commented when she shared the approach:

‘It's because you are fluent in English or fluent in Japanese or foreign language that's why you can do it but I can't do it’ Especially like teacher in role, that you need quite a lot, again, skills in speaking.
(Miwa/15/2-5)

This added factor of language ability could create a potentially significant barrier to PD use in Japan, as many of the teachers who teach foreign languages at the university level teach languages other than their first language.

5.5.3 Teacher Resistance to Change (Resistance to New Approaches such as PD)

Some of the PDPs commented that despite numerous attempts to encourage non-PDPs to try PD, many teachers have resisted, despite seeing the benefits. As Scott reflected:

Yea, most teachers that I talk to, again they say 'wow,' you know, I guess they understand that it is a really solid approach... but just a lot of teachers already have their own materials, maybe not willing to give them up, to try something new, which may or may not work for them
(Scott/5/43-46)

This resistance to change was perceived as being compounded by a need for teachers to let go of their traditional roles, to remove their “teacher masks” (Miwa/16/41) in the classroom to use the PD approach. Miwa made this point explicit by sharing an experience of working

with Japanese teachers who had positive images of the benefits of PD, but despite this were unwilling to incorporate it. As Miwa reflected:

they have views ... how they want to be viewed by their students, and then the process drama actually changes that view ... process drama disrupts the images or the impressions or the set views that other people have towards you as a teacher, so teachers are not comfortable with that
(Miwa/16/33-37)

As some of the PDPs noted, in other cultures, drama is a part of many learning cultures, utilized to teach a range of courses. PDPs observed that many non-drama "courses are connected with drama ... it is not in Japan" (Yuka/5/46-47), and so, for many Japanese teachers, "there's a mental block in people who have never experienced theatre or drama in education" (Miwa/14/49-50). This may be the cause of the PDPs' suggestion that PD is best introduced to non-PDPs at the beginning of their career.

5.5.4 Lack of Visibility of PD and Drama in General

The lack of visibility of PD and drama could be the root cause of some of the perceptions that non-PDPs hold of PD. As Nick observed of non-PDPs, "I don't think at this point of the time they know the difference between drama, role-play, and process drama"(Nick/7/44-45). Some PDPs attributed this lack of visibility in part to the lack of attendance at drama related workshops and presentations, observing that "not so many people will show up, meaning they are not interested or when they see drama they stay away from that presentation" (Keiko/6/34-35). Anna stated that a language teaching association in Japan has "a tendency to put drama at the second or the last time slot on the Saturday, which is the party day or on the Sunday when everyone has gone home so the numbers wouldn't be huge" (Anna/14/2-4). Her statement implies that there is a deliberate mistrust of presentations on drama within the language teaching community. Anna attributed this to connections to groups that take on a more performance and theatre-based approach to language teaching within the organization, again indicating the possible issue of perceptions held by non-PDPs of drama in education and thus PD.

5.5.5 Non-PDP instruction, challenges & concerns

Another subtheme focuses on some of the challenges and concerns that PDs have faced in instructing non-PDPs, the first being an issue of time. Due to the perceptions that PD is a complicated approach by non-PDPs and the flexible and complicated nature of PD, some PDPs stated that PD requires detailed teaching, which requires time. As Yuka observed, “it's just difficult to tell, to show in one day or two... you need a week or two” (Yuka/5/6-7). Miwa noted the challenge of teaching PD to student teachers as there “was no class that was teaching you how to teach process drama”(Miwa/7/24-25) and thus PDPs, much like with teaching using the PDP approach, must be innovative in their teaching. The PDPs expressed concern and a need for careful consideration of approaches stating that:

once the teacher tried it, but it doesn't go well, that's it really right? 'this is not me' kind of thing, besides it's kind of scary thing to introduce, this is how I do, and I tell people, but it's difficult
(Yuka/5/9-11)

These experiences and perceptions on the part of the PDPs connect to the last theme, which focuses on the modifications and developments that the PDPs perceive as needed to increase PD's accessibility. Despite the challenges encountered both in terms of non-PDP's perceptions of PD and teaching the approach to non-PDPs, the PDPs still expressed the need to present and raise awareness of PD and its benefits as a teaching approach, which connects to the fifth theme.

5.6 PDPs' perception of isolation/limited number of colleagues and the value of PD colleagues (PD Community of Practice)

The fifth theme focused on the PDPs' perceptions of a need for a PDP community of practice. It consists of two subthemes, 'PDPs' perception of isolation/limited number of colleagues and the value of PD colleagues' and 'PDPs perception of themselves as PDPs and of how others perceive them.' Examination of the data revealed that while some PDPs have noticed, through an increase in publications and presentations on PD in Japan, that the

numbers of PDPs have increased, they are still very few. There is a desire to interact with other PDPs, to stimulate growth and gain feedback and ideas. As Miwa reflected:

I'm quite isolated ... there is no one that I could actually talk about, 'Oh, I am doing this, so what do you think of this idea or I'm thinking about doing this for the next class, oh what's your view?
(Miwa/12/4-6)

The PDPs stated that having a community of practice can benefit new PDPs as well, a place where PDPs can gain help and that a community “would make a difference” (Miwa/16/49-50) in encouraging the use of PD. A community of practice was viewed as a positive step forward due to the self-proclaimed 'loner status' of PDPs. The PDPs indicated it would create a sense of solidarity, increase peers to consult with, and encourage the increase of potential PDPs.

And perhaps due to some adverse reactions to PD, as perceived by the PDPs when sharing PD with non-PDPs, some of the PDPs seem to perceive themselves as being isolated, an outsider in the language teaching community. Nick reflects on his position within his community, stating, "I'm the only one who really uses it in the class per se and proudly calls it drama" (Nick/8/39-40). There is also a sense that, due to the negative feedback from non-PDPs about drama, some PDPs wish to stay away from drama practitioners that are more on the theatrical range, as Anna stated, “we have academics like yourself, myself, and then we have academics ... who would, to be honest, put you off it. You are just like ‘Oh dear god’ like they go in for the heavy, heavy, approach” (Anna/10/36-39). This indicates that the PDPs perceive the need to create a clear community of practice that is separate from more performance-based language teaching communities.

5.7 PDPs’ perceptions of modifications and developments needed to increase PD accessibility

The sixth theme relates closely to the aim of the study, which is to develop strategies for promoting PD in the Japanese context. The subthemes connect to perceptions the PDPs have as to how to improve how PD is put forth in Japan to encourage its use.

5.7.1 Distancing PD from theatre and traditional images of drama

The first subtheme, 'distancing PD from theatre and traditional images of drama,' relates to the negative perceptions that PDPs have experienced when sharing with non-PDPs, which also relates to the negative image of drama, and PD as a result of its name. This ranges from removing the word 'drama' in favor of “a new word, new accessible word for this because drama and *engeki* (play/theatre), those words are very intimidating” (Keiko/7/9-10), to removing assessment of creative or dramatic aspects, bringing it closer to more traditional approaches of assessment.

Some PDPs make a clear distinction between drama or theatre-based activities in language classrooms in general and the value of PD as a language teaching approach. As Nick explained:

if we talk about theatre in education and drama in education and you know the difference between the two ... even within our group of practitioners, like drama in education practitioners, we have different people who are inclined towards using different activities in the classroom, and I for one am not a big fan of the theatre warm-up activities which I think are very appropriate in a theatre setting because they really help us warm up, but from a physical aspect, but I do not think they hold much value in the language classroom, pedagogical value
(Nick/4/15-24)

While the PDPs value theatre activities in terms of building connection and physical awareness, the PDPs expressed a desire to clarify the difference in the use of these activities and the PD approach for the development of language and language-related skills. This relates the theme 'PDPs' perceptions of modifications & developments needed to increase PD accessibility' that connects to issues of drama, theatre, and PD.

5.7.2 Clarification and connection to familiar approaches/themes

Related to the above subtheme is the PDPs' perception that connecting PD to a familiar approach, such as Nick did with task-based learning or familiar or popular themes,

could aid in its adoption by non-PDPs. As discussed in the third theme, Nick experienced positive feedback from non-PDPs through connecting PD to TBL and addressing common concerns such as assessment. Miwa discussed the interest that the Japanese Ministry of Education has in active learning and suggested attaching PD to this or another “sexy term that everyone sort of join in” (Miwa/17/9-10). Themes that are popular in education were also put forth as a possible way to increase accessibility. As Nick noted, “so I think it was again the meeting of global issues with process drama which in their eyes perhaps made drama look more academic” (Nick/8/12-13).

5.7.3 Create structured teaching material

To further aid in the clarification of PD as an approach, some PDPs discussed the value of having a practical textbook that will not only provide structure but help to alleviate the image that PD is far removed from other language teaching approaches. As Anna elaborates, the textbook could help to show that PDP doesn’t have to be

a solid heavy thing, basically something light and just saying like ‘this is how you can flip things, this is how you can approach things’ so like set it up as an approach with examples ... I'd say that would be the only way to get traction in Japan
(Anna/14/27-31)

Anna also discusses that using this textbook as a catalyst to present at conferences in Japan would be effective. Scott’s experience of using a textbook, which has a Mantle of the Expert type of PD approach, may be an indication that creating a PDP textbook may indeed aid in its use. As Scott reflected, having a textbook with material created that “it was easy, it had everything for me” (Scott/3/24-25).

5.7.4 Increase visibility

The final subtheme, 'Increase visibility,' connects to a subtheme of theme 4, 'Lack of visibility of PD and drama in general.' While all PDPs discussed workshops as one of the most effective ways to teach PD to non-PDPs, a couple of PDPs reflected that "Probably, we,

ourselves using drama approach or process drama, should do more presentations or workshops" (Keiko/7/33-34). Yuka also echoed this by stating, "I think it should spread a bit more to teachers of foreign language teaching environment" (Yuka/5/1-2). Overall, it is clear that the PDPs perceived a need for modification of PD and development of materials to aid new PDPs, as well as a revision of how PD is introduced to non-PDPs. The PDPs also reflected on the need for active participation in sharing PD with non-PDPs.

5.8 Conclusion

As a result of the thematic analysis, six themes were developed as follows: 1) motivation to become a PDP, 2) PD as an alternative approach to language teaching and learning, 3) Developing as a PDP, 4) Challenges/barriers to Non-PDPs adherence to PD (as experienced by PDPs when sharing PD), 5) PDPs' perceptions of a need for a PDP community of practice, and 6) PDPs' perceptions of modifications & developments needed to increase PD accessibility. The next section discusses the themes developed as they relate to the research in PD as a language teaching approach, transformative learning, and teacher training, as well as the study's aim and research questions.

Chapter 6: Discussion

6.1 Introduction

Through the thematic analysis, six themes were developed and are summarized below as follows:

1. Motivation to become a PDP
2. PD as an alternative approach to language teaching and learning
3. Developing as a PDP
4. Challenges/barriers to Non-PDPs adherence to PD (as experienced by PDPs when sharing PD)
5. PDPs' perceptions of a need for a PDP community of practice
6. PDPs' perceptions of modifications and developments needed to increase PD accessibility

The subsequent sections discuss aspects of findings that are of relevance and interest to the aim of the current study. The discussion also examines the findings in view of past research in PD, theories related to teacher change and transformative learning, and through a cultural lens.

6.2 Becoming a PDP: Transformative Learning and Teacher Change

For many of the PDPs, positive experiences with drama, process drama, and experiences of innovative teaching had an impact that altered their perception of teaching (and learning). These experiences could be considered as disorienting dilemmas (Mezirow, 1990), although they are not what might initially be perceived as 'dilemmas' due to their positive nature. Cranton (2016), however, discusses that disorienting dilemmas may be positive experiences and may not be one shocking event but rather multiple events, sometimes mundane, that provide opportunities for reflection. For some of the PDPs, a combination of negative experiences related to unengaging or inadequate education, as well as the aforementioned positive experiences, encouraged them to seek out PD. The PDPs'

experiences are summarized, as they related to transformative learning, in Fig 6.1. Mezirow's ten phases of transformative learning (Mezirow & Taylor, 2009) which I have consolidated in Fig 6.1 into four essential stages. The ten phases of transformative learning essentially follow a cycle of disorienting dilemma, reflection, exploration and knowledge acquisition, then finally implementation and assessment of the implementation. As can be seen, the PDPs' journey begins with the initial disorienting dilemma, which leads to reflection, exploration, and finally, implementation of PD. As Fig 6.1 shows below, some of the PDPs reflected upon their own disorienting dilemmas as teachers in Japan. They connected their reflections with student feedback about traditional teaching approaches in Japan. Others, who studied within the Japanese system, reflected on their own language learning experiences, often negative or inadequate, connecting these reflections to their favorable experiences with PD and drama. Some of the PDPs explicitly indicated their perception that PD, as a teaching approach, fills a needed gap in the education of students in Japan. This connection encouraged many of the PDPs to seek out more learning, both through self-directed study through books and research, as well as seeking out workshops and observing classes run by PDPs. While the PDPs indicated some challenges in initial use, the PDP's overall positive assessment of the results of use helped solidify the incorporation of PD as a language teaching approach.

The PDPs' Journeys of Becoming PDPs: Transformative Learning

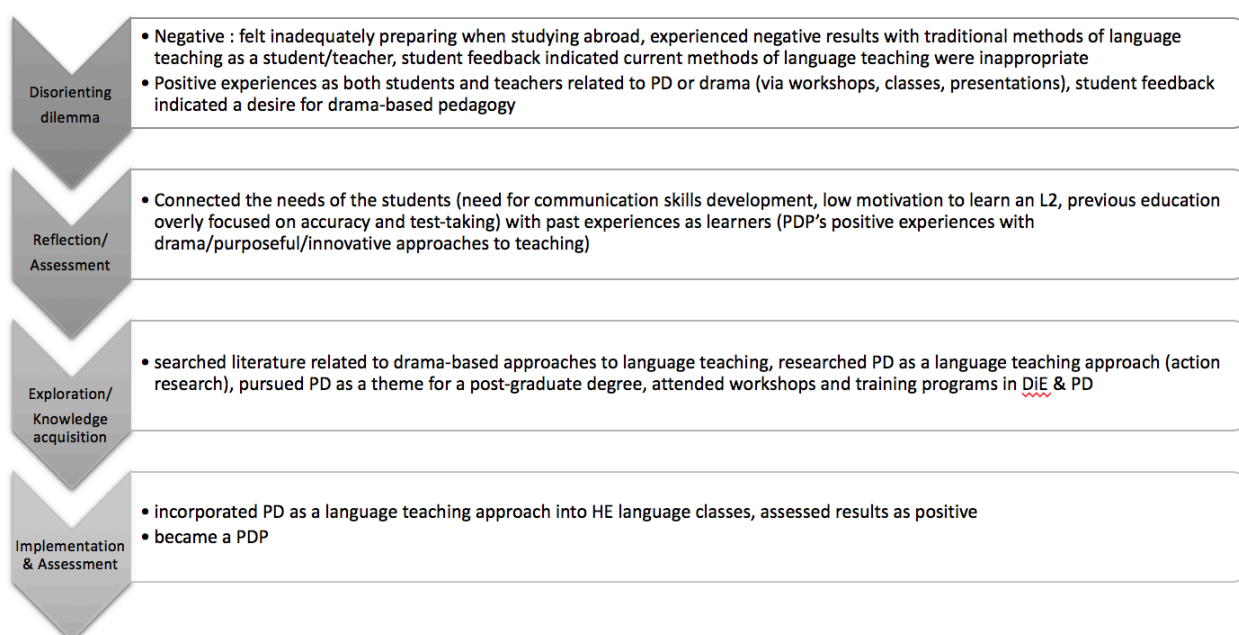


Fig 6.1 The study's findings mapped to an adapted version of Mezirow's phases of transformative learning

The journeys of the PDPs also relate to Choi and Morrison's (2014) interrelated model of teacher change, shown in Fig 6.2. Within this model, change is multidirectional and occurs from multiple starting points. For the majority of the PDPs, their experiences essentially followed the cycle of professional development. While the PDPs initially were pre-oriented positively towards drama, their journey began first by engaging in a cycle of reflective practice. Some of the PDPs connected the needs of their students or issues with student engagement to their own positive experiences as learners. Models of teaching and the positive and negative learning experiences as students have been shown to influence belief in "good teaching" as teachers (Nagatomo, 2012). This is particularly true in Japanese HE, where both language teachers with English as their first and second language often do not have degrees or qualifications related directly to language teaching (Nagatomo, 2012). For the PDPs, reflection on "good teaching" practices, their own teaching and student needs were the impetus for seeking professional development, through self-directed study, postgraduate education and research. Reflection upon their studies in PD led to both a change in practice and belief in PD as a language teaching approach. The PDPs' belief in PD and a change in practice both led to positive student outcomes, which in turn reinforced both belief in PD and its use, a change in practice. This follows both the feedback loop, where belief influences change in student outcomes and practice, and the flow of change in Guskey's original model of change (1986), which is included within Choi and Morrison's model, where change in practice subsequently leads to change in student outcomes and teacher belief. For some PDPs, collaborative knowledge construction, through receiving student feedback or encountering a new textbook through peers, was the starting point for change. They then followed the same cycle of professional development where reflection on their practices led them to seek professional development through participation in workshops and self-study. These experiences then solidified both a change in practice and change in belief, reinforced again by positive student outcomes.

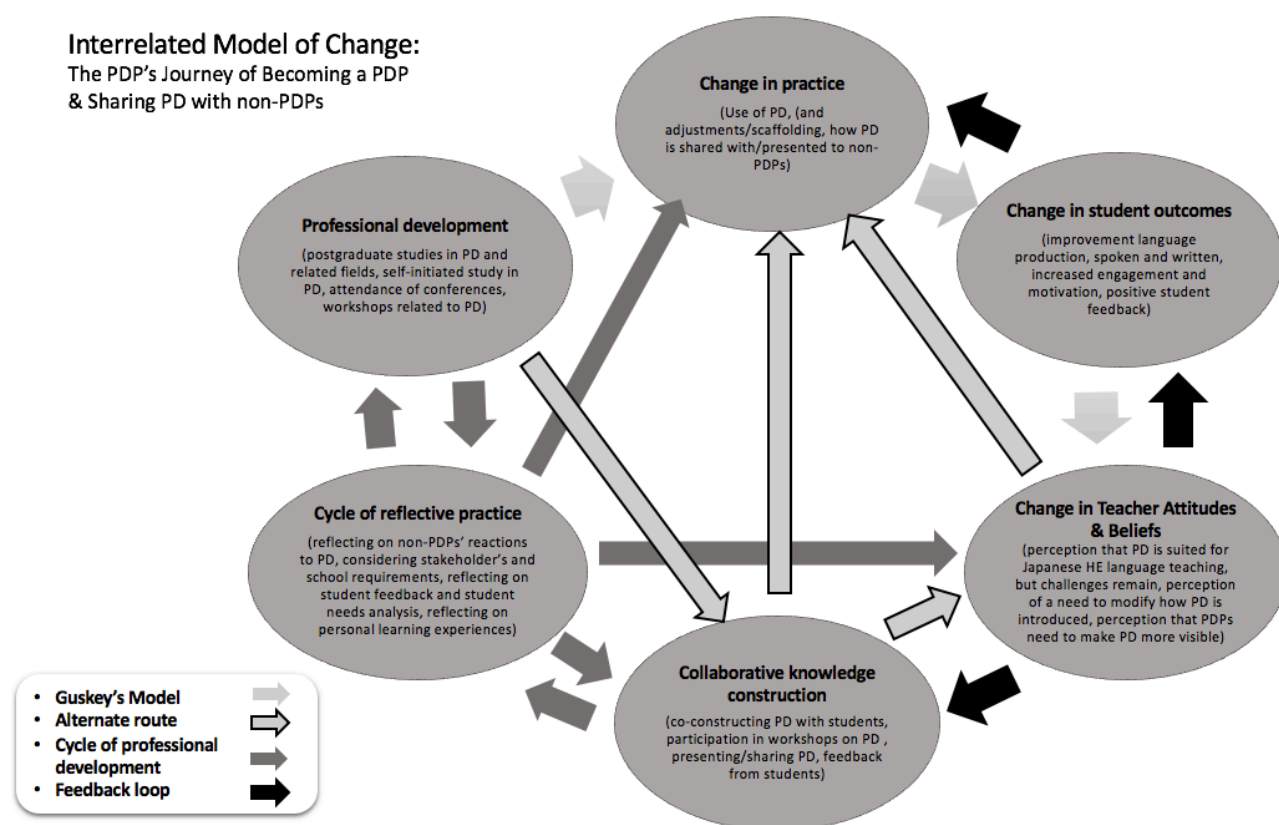


Fig 6.2 The PDPs' journey of becoming a PDP & sharing PD with non-PDPs as teacher change

Fig 6.2 also reflects the cycle of change related to the experiences of the PDPs in sharing PD with non-PDPs. As discussed in chapter five, some PDPs modified and changed their approach to introducing PD to non-PDPs, which could be seen as teacher change. The PDPs engaged, to differing degrees, in collaborative knowledge construction with non-PDPs through formal presentations on PD and informal sharing of their PD practices. Through reflecting on these experiences of sharing PD, some PDPs have modified their approach, leading to positive outcomes with peers and stakeholders. The positive outcomes have led some PDPs to believe that modifications are needed, both in approaches to present PD to non-PDPs and PD practices in the classroom. These changes included connecting PD to popular themes and familiar frameworks when presenting to non-PDPs. In terms of PD practice, changes included the incorporation of performance or end of term presentations (product) into PD. While the initial impetus for professional development came from collaborative knowledge and the cycle of reflection, following the cycle of professional development, the experiences of the PDPs subsequently followed Guskey's model of change within the interrelated model. While some of the PDPs have reflected upon their practices

and modified their approaches to teaching and sharing PD, it is of note that none of the PDPs have considered abandoning the approach. This may relate to the connection between their beliefs and the positive student outcomes that have been predominantly observed.

6.3 Language Teaching as Holistic Learning in Japan: The PDPs' Perspectives and Student Needs

For the PDPs, continued use of PD is rooted not only in their experiences and positive student outcomes but in the PDPs' perception of the purpose of language education within the context of Japan. It is the PDPs' goals for language education that shape their perception of PD's value within Japanese HE language education. All of the benefits observed by the PDPs are reflected in the research in both PD as a language teaching approach and a general educational approach discussed in chapter three. The areas that the PDPs focused on, namely motivation, engagement, communication, lowered language use anxiety/confidence, and the development of critical thinking skills are perceived to be of particular value by the PDPs for Japanese students.

Japan is a monolingual country, and thus English and other foreign languages are not used in daily life, nor directly perceived as needed for work. In addition, as the PDPs observed, Japanese students have had predominantly grammar-based, test-taking focused language learning, and the connection between the language being learned and a future purpose is unclear, lowering motivation to learn. This is also a current, recognized issue in Japanese language education. Increasing motivation is directly linked to improvements in language ability (Marschke, 2005), and thus an important issue to be addressed. Some PDPs observed a connection between creating a clear purpose for the learning, albeit within a fictional PD context, and increased engagement and motivation in the students. This link is further supported by the research on PD within other contexts. Unlike communicative language teaching or traditional TBL, PD has the flexibility of fictional worlds and allows the teacher to have more options to create a connection between the learner and the content to be learned. It also allows students to explore wider ranges of relationships and situations, thus a greater variety of language. The lack of communication ability, particularly in English, the lingua franca of global business, is a concern in Japan (Hosoki, 2011; Tsuboya-Newell,

2017). Furthermore, as Nagatomo (2012) discusses, the Japanese industry places value on the multi-lingual communicative ability of its workforce, particularly in English.

The PDPs observed development in multiple perspectives thinking, indicated by student outcomes of increased empathy and intercultural understanding. They also indicated that PD helped students to debate and communicate persuasively, considering the audience. The development of critical and multiple perspective thinking is an important area requiring attention within Japanese education (Rear, 2008). This is reflected in the focus of many of the PDPs on critical and multiple perspectives thinking as essential skills for their students. As both studies by Donnery (2013) and Deeny et al.(2001) have indicated, PD may aid in the development of these skills. Student outcomes as related to the development of affective aspects, such as confidence and willingness to communicate, were also valued by the PDPs. Japanese students are often characterized as being shy and unwilling to stand out, which the Japanese themselves identify as a cultural characteristic (Koike & Tanaka, 1995). As Bundy et al. (2015) discuss, the dual affect aspect of PD allows students to use characters as a buffer, which the PDPs observed allowed their students to alter their mindset about language production and thus produce creative language. The PDPs indicated that this increased student confidence. This is in line with the findings of the study on language production anxiety by Piazzoli (2011). As can be seen, the student outcomes observed by the PDPs and their belief in the benefits of PD align with the research in PD as a language teaching approach.

The findings of the present study also reveal that the main focus of the PDPs is not on technical language skills but rather on engagement, meaning making, and other more holistic aspects of language learning. This is echoed in the findings of the majority of the research on PD as a language teaching approach, which predominantly focused on non-accuracy related skills. One noted exception was Kalogirou et al.'s study (2019), which indicated PD aided in vocabulary retention. While addressing language is valued, extensive focus on accuracy is discouraged by both Kao and O'Neill (1998) and Piazzoli (2018) as potentially hindering student participation and engagement in the PD world. This may indicate that PD is better suited to content- or communication-focused courses. The PDPs in the present study reflect this in their use of PD in such courses, as opposed to those that are accuracy-focused. The

choice of courses, however, may be due to other factors, such as the tendency for required courses at Japanese HE to be communication-focused. It is also possible that the use of PD relates to its alignment with the learning goals and forms of assessment in content- and communication-focused courses.

The PDPs stressed their desire to increase student motivation, confidence in English communication, and to develop critical thinking, creativity, and communication skills in their students. This emphasis is founded on both the personal experiences of the PDPs and their perceptions of student needs. The PDPs observed positive student outcomes in these skills and areas. The PDPs did not discuss technical language skills as learning goals and did not discuss student outcomes in terms of technical skills development. Further research is required into PD as a tool for language accuracy in order to assess its place in technical skills-based language courses. Thus currently, in terms of non-PDPs, the decision of whether to utilize PD depends on their teaching focus (technical skills vs. meaning-making/student engagement) and goals. In terms of student needs, it is important to also consider what goals students have in learning English at the university-level. Students may not desire to learn English for communication, but rather to accomplish higher scores on TOEIC, a popular standardized test used to demonstrate English language ability to potential employers. Examination of university culture, student majors, and other context- and individual-specific factors is needed in order to assess whether PD aligns with the student needs and goals within that context.

6.4 Challenges Related to PD as a Language Teaching Approach in Japan

6.4.1 PD and Its Connection to ‘Drama’

The drama experiences of the PDPs have encouraged their use of PD, but experiences can also cause resistance to learning that goes against an adult’s experience (Knowles et al., 2015). For non-PDPs, their experiences with drama, or lack of experience, at times, may contribute to the resistance to use or even to explore PD. This could be seen in the reflections of the PDPs on their experiences of sharing PD with non-PDPs. The PDPs indicated that the word 'drama' evoked in others the idea that PD is either theatre or appropriate for children.

Theatre and drama were also viewed as requiring special ability and knowledge, and this again could relate to the non-PDPs own experiences of drama. Language teachers in Japan are a mixture of teachers who are teaching their first language and those who are teaching their second or other language, and thus the two potential pools for PDPs vary in their experiences as students. For many language teachers with English as their first language, drama is often an active part of education at the elementary level. However, it gradually becomes a niche subject. Thus, these teachers may have different views of drama depending on the level of education (elementary, secondary, university) that the teachers had taken drama classes. While in some countries, drama may be used in other subjects, such as literature, writing, history, and social studies, this is not necessarily the norm. If a teacher has not experienced the use of drama approaches in non-theatre courses, it may be difficult to separate PD from theatre or traditional drama classes. For Japanese teachers, as indicated by the Japanese PDPs, this is even more so the case. There is a lack of experience with drama overall, including traditional Japanese drama, and this could contribute to the resistance of use. Drama is not a part of the curriculum, and while some junior high and high schools do have drama clubs after school, they are often student-run and lack guidance by a trained drama teacher. There are very few drama courses in Japan at the university level. Five out of 179 public or national universities and 62 out of 603 private universities offer drama or acting courses (*Japan: number of universities*, n.d.; 舞台・演劇学を, n.d.) and thus the idea of drama as an academic subject may not be familiar to non-PDPs. The word ‘drama’ may cause non-PDPs to have preconceived notions of what drama is, and this may discourage the use or even exploration of the approach, even if the teachers were searching for new approaches to language teaching.

This issue is not uncommon, even outside the Japanese context, and this has contributed to, according to Bowell and Heap (2010), various PDPs excluding the word ‘drama’ when describing PD and its processes. This ‘de-dramatization’ of PD was touched upon by many of the PDPs in the present study. The suggestions of some of the PDPs to potentially remove the word ‘drama’ from PD and distance it from drama is of interest, particularly in light of the positive experiences the PDPs have had with drama. However, these suggestions are valid considerations, in light of the PDPs’ experiences of sharing PD with non-PDPs, and indicate the PDPs are open to adapt PD in order to encourage non-PDPs

to learn about the approach. Bowell and Heap (2010) warn, however, that removing the term ‘drama’ may mislead teachers and do them a disservice, removing the essential understanding of the medium within which they are teaching. This is also an essential point to consider. The primary challenge of PD preparation is the consideration of balancing dramatic tension and framing of the drama in a manner that encourages student engagement while emotionally protecting students. The experiences of the PDPs in this study indicate that, at times, even careful preparation may not prevent students from taking the drama in sensitive and potentially emotionally dangerous directions. This is an issue that both Landy and Montgomery (2013) and Piazzoli (2018) note require particular skills in teachers. The teacher’s artistry is unrelated to the teacher’s acting ability, but rather in finding creative ways to navigate such turns as indicated by Piazzoli (2018). This could potentially be challenging for new teachers and an unwarranted risk for experienced teachers with established approaches, as indicated by the present study’s PDPs. However, the flexibility of PD allows teachers first to use it within their comfort zone and slowly increase the dramatic and co-constructed nature of PD into their approach (Bolton & Heathcote, 1995), a view several of the PDPs shared. PD can be more teacher-centered initially, allowing teachers more control over how the PD unfolds. Encouraging are Kalogirou et al.’s findings (2019), which indicate that a more conservative approach to PD yielded the same positive results as one with a more innovative approach. Thus, scaffolding teacher training in PD from a teacher-centered to a more student-centered approach could be beneficial. The lack of drama experience of many Japanese teachers and the stereotypes held of drama in general, as indicated by the findings of the study, are important factors and thus a change of strategy in approaching the teaching of PD to non-PDPs should be explored. Connecting PD to a familiar approach in Japan, such as task-based learning, was shown to be effective for one of the PDPs in this study. Others indicated success with showing how PD could be used in exploration of popular thematic areas in language teaching such as intercultural awareness and cultural sensitivity. Thus, reframing PD through the lens of a more established or popular approach in Japan or demonstrating its usefulness in the exploration of popular themes may lessen PD’s “foreign” status.

Finally, while the focus of this study is from the perspective of teachers, student perceptions of PD are essential aspects for consideration. While the PDPs of this present

study indicated that their students predominantly reacted positively to PD in the content- and communication-based courses, there were exceptions. The PDPs indicated that some students perceived PD to be frivolous or childish or resisted engagement in the drama world. This is also reflected in the wider research on PD, as well as critiques of the approach. Piazzoli (2008, 2011) experienced both student resistance and negative perceptions of PD as a language teaching approach, albeit in a small percentage of students. Wright (1999) also indicates that drama may cause resistance and disengagement in students. While the PDPs did not perceive the negative student feedback to be overly problematic, it may become an issue should the use of PD spread. While this is beyond the scope of this study, further exploration of student perceptions and methods of introducing PD to Japanese students is warranted.

6.4.2 Challenges in Training and Initial Use of PD

The focus of this section is on challenges related to training and initial use of PD. The experiences of the PDPs in the present study indicate that the challenges relate first to the lack of teaching material specific to language teaching within the Japanese context. This includes the lack of textbooks, sample lesson plans, and other teaching material, as well as a limited number of resources, particularly specific to the Japanese context. The second challenge connects to the nature of training in PD experienced by the PDPs, namely that the PDPs predominantly perceived their training as self-directed. Finally, navigating the co-constructed nature of PD, as well as the challenge of time constraints, were also common challenges for the PDPs.

Some of the PDPs discussed exploring a wide range of literature and piecing together their approach to PD from multiple sources. Resources cited were the works of Howell and Heap (2013, 2017) for PD as a teaching tool in general, and the work by Kao and O'Neill (1998) which introduces PD as a language teaching tool. These works are comprehensive, and unlike much research on PD, which focuses on the benefits of PD or predominantly anecdotal accounts, they provide detailed information on what teachers must consider when planning and implementing PD. However, as a PDP reflected, these are not specific to Japan, nor do they provide sample teaching material, resources, or lesson plans. Owens and Green

(2010) have a comprehensive and accessible resource book of PD as general educational approach in Japanese. However, none of the PDPs indicated that they had encountered the book, which may be due to the language in which it was written (Japanese) for the non-Japanese PDPs, and potentially due to the use of the term ‘applied drama’ as opposed to ‘process drama’. The works of Howell and Heap (2013, 2017) do give solid examples from their own teaching with PD and, like Kao and O'Neill (1998), they also provide a good general view of the research on PD and of the steps to creating PD lessons with some connections to language teaching. PD is a complex and multifaceted approach, and while those such as Kao and O'Neill (1998) and Howell and Heap (2013, 2017) have attempted to break PD down into components, explain each aspect in detail, and provide examples, these resources are dense and complicated. Moreover, while some lesson examples are given in these books, they lack details. For example, Piazzoli (2018) provides, in her book, overviews of lesson plans, yet excludes details of how language was addressed. There are some descriptions of lessons implemented in studies related to PD, and thus, it is possible for a potential PDP to create lessons and materials through pooling the information in the research together. This is, however, time consuming and requires dedication. The aspects of the lessons described are incomplete, as the focus is on sharing what is pertinent to the studies, as opposed to teaching a reader how to use PD. The lack of access to sample lesson plans and teaching material for initial use in language courses may, therefore, deter potential practitioners. This is an important consideration in the viability of PD as language teaching approach in Japanese HE.

As discussed, many of the PDPs perceived their training as being self-directed. There were subtle differences amongst the PDPs who discovered or explored PD as part of their postgraduate courses and those who encountered PD through workshops and other means. Those who pursued PD as part of their postgraduate studies seemed more aware of the current research related to PD. They had greater knowledge of practices overseas and attended conferences not only in Japan but in other countries, interacting with the larger community of practice. The interaction with the international community of practice could also be connected to the sense of isolation and the desire to connect and create a community of practice within Japan. For some, the postgraduate courses allowed them to experience PD first-hand as a participant or to observe a practitioner teach using the approach through class

observations. Both experiences allowed the PDPs to see the practical application by seasoned PDPs, which may have aided some in initial use. The PDPs who studied PD as part of their postgraduate degrees also had both knowledge related to the approach itself and the wider research in PD as a teaching approach. These PDPs expressed a solid understanding of the theoretical basis of the approach and its benefits. Regardless of whether or not the PDP pursued PD as part of their postgraduate studies, the experiences of the PDPs indicate that teachers, at present, must be proactive, seeking out research and training in a self-directed fashion, in order to become a PDP. Additionally, as their experiences indicate, research and resources, as well as peers, are predominantly based overseas, creating further challenges in terms of peer support and resources.

As briefly discussed in section 6.4.1, challenges also occurred for the PDPs in terms of navigating the co-constructed nature of PD. Of the six PDPs, four had prior drama experience as students, a pool of experience to draw from, prior to initial PD use. They were thus familiar with the types of drama conventions used in PD. Yet despite training and experience in drama, the PDPs expressed nervousness in initial use and experienced challenges in dealing with the uncertain aspects of PD. The unpredictability creates a risk of failure, with PD not achieving set learning goals. There is also a risk of the drama taking a sensitive or dangerous turn. Such failure and issues may be too much of a risk to the teachers' image, particularly in the Japanese context. 'Saving face,' not appearing foolish or vulnerable, is of particular importance to teachers in Japan, particularly to Japanese teachers. Furthermore, regardless of culture, utilizing a student-centered approach such as PD may be difficult for inexperienced teachers. As Hulse and Owen's study (2017) indicates, student teachers, those lacking experience, are less likely to incorporate student-centered approaches. Experienced teachers, however, are reticent to utilize new and risky approaches or methods, particularly if current methods or approaches are seen as effective (Huberman, 1993). This is also reflected in the experiences of the PDPs in sharing PD with non-PDPs. While PD has great potential in terms of answering the needs of HE language teaching in Japan, the unpredictability of PD may discourage use. Creating a more structured approach may be required.

Both the research in PD and the experiences of the PDPs in this present study indicate that time is a hindering factor to PD use. Nagatomo's study (2012) indicates that Japanese university teachers are increasingly required to take on administrative duties and committee work, restricting the amount of time for teaching preparation. The popularity of utilizing language textbooks, particularly those designed for language teaching in Asia, in Japanese HE may be a response to such burdens and an aspect of language teaching culture in Japan. At present, the lack of a PD language teaching textbook and language teacher training courses for PD indicate that to become a PDP requires time to seek out knowledge, training, and the ability and time to create course materials. Thus, it is unsurprising that the PDPs in the present study discussed the need and desire for a textbook using the PD approach. This was both in terms of lessening the burden of time and effort to create material and seen as a way to show that PD was not so different from other teaching approaches. However, it is also important to note that the PDPs in the present study indicated that PD was time consuming in terms of class time as well, although it was not specified in what way. The factors that contribute to this issue require further exploration.

As discussed, the majority of the resources, such as peers and written sources, are from outside Japan. The PDPs, therefore, had to adjust the approaches learned to suit the Japanese students in terms of language ability, past educational experiences, and familiarity with drama-based approaches. This required self-directed effort and time. The PDPs also had to face risk of failure in using the PD approach, to accept the uncertainty of the direction of the PD activities. The journey of the PDPs shows their willingness to challenge the students and themselves through the use of an unfamiliar approach to language learning in Japanese HE. This indicates that a desire to be innovative in teaching and to continue to grow professionally are important factors in the choice to explore and incorporate the PD approach. While this can be said for any new approach to learning, the drama factor may be a larger hurdle for some than others.

6.5 Cultural lens

In terms of culture, the majority of PDPs had their initial experiences with drama and PD overseas, or encountered research in PD predominantly based overseas. Of the three

Japanese PDPs in this sample, two studied education and lived overseas in western countries. The third Japanese PDP gained understanding of drama conventions through participation in overseas workshops and short-term drama courses. These overseas experiences oriented them towards more western ideas of teaching. This is supported by Nagatomo's study (2012) of Japanese university teachers, which indicates those who had studied abroad may have more westernized views of teaching in comparison to their peers who studied only within a Japanese context. While the Japanese PDPs held such westernized views, some struggled with balancing their desire to use western approaches and the need to take on more teacher-controlled, product-oriented approaches; their perception of the expected practices within Japanese university culture. Nagatomo's study of Japanese university English language teachers indicates that this struggle may be a common issue for Japanese teachers who have studied abroad.

As discussed in chapter five, several Japanese PDPs perceived that the lack of familiarity with drama as an educational tool and the perceptions of drama being theatre, a specialized area of art, may hinder the use of PD by Japanese English language teachers. While Japanese culture is changing with the influence of globalization, the idea of group cohesion and the negative view of individuals standing out remain strong cultural influences (Adams & Owens, 2016). However, it is important to note that several of the PDPs experienced negative feedback from or reticence to explore PD by non-PDPs, regardless of the cultural background of the non-PDPs. Non-Japanese university English language teachers, as experienced by the PDPs in job interviews, discussions with colleagues, and when presenting on PD, also had inaccurate or negative views of PD or were reticent to try the approach due to its connection with drama. The rejection of PD may be due in part to a desire by language teachers with English as their first language to appear more 'legitimate' and 'serious', as indicated by the PDPs' accounts of the perception held by language teachers with English as their first language of drama being frivolous and for children. Simon-Maeda (2004) and Stewart (2005) both found that teachers distanced themselves from approaches to teaching commonly perceived as 'foreign' in order to gain status within the university culture in Japan. Expectations of university language teacher's roles within the Japanese context may influence how both Japanese and non-Japanese university teachers perceive PD.

The PDP's perceptions of a need to establish PD's image as a legitimate approach to language teaching, their desire to distance PD from the playful image of theatre and drama, is founded in the understanding of Japanese university culture and the teachers within it. This implies that the creation of a more structured approach, providing ample evidence of the benefits of PD in terms of accuracy related language skills, and addressing the stereotypes of the word 'drama' are needed for PD to be accepted within the Japanese university context, regardless of the cultural roots of the teachers. Creating Japanese context specific approaches to introducing PD is also needed to address the concerns mentioned above. As textbooks are common in HE language teaching, a PD textbook, as indicated by the PDPs, could potentially add legitimacy to the approach.

6.6 Conclusion

Several points of note were discussed related to the findings. The journeys of the PDPs were discussed through the theoretical framework of Mezirow's transformative learning (Mezirow & Taylor, 2009) and Choi and Morrison's (2014) interrelated model of change. Past experiences, particularly as learners, and positive student outcomes were primary influences in the initial use and continued motivation to use PD. The PDPs emphasized PD as a tool for meaning-making and increasing student engagement, which research on PD in other contexts supports. This may indicate that teachers who are focused on meaning making and communication, as opposed to accuracy, are more likely to be interested in PD. It also indicates that, at present, PD is suited to content- and communication-focused language courses. Due to cultural factors, distancing PD from drama and theatre and connecting PD to established approaches and familiar themes may encourage initial use. PD is a time-consuming and high-risk approach, and these factors may hinder the use of the approach. Scaffolding the approach to allow for more teacher control and creating teaching materials, such as a textbook, may help to remove such obstacles. Resources and research into PD, as well as the PDPs' experiences with drama and PD, regardless of the PDPs' cultural background, predominantly originated or occurred overseas. This also connects to the PDPs' sense of isolation and lack of community of practice. Taking Japanese

university culture into greater consideration when creating materials and approaches to introducing PD to non-PDPs is vital in order to increase accessibility. Recommendations based on these discussions will be discussed in the conclusion chapter.

Chapter 7 Conclusion

7.1 Introduction

This thesis focused on Process Drama (PD) as an approach to language teaching, particularly with a focus on process drama practitioners (PDPs), a much under-researched area of PD research, particularly at the university level. The study utilized a phenomenological approach and interviewed six PDPs about their experiences related to training in and teaching using PD in the Japanese university language teaching context. The data were analyzed using thematic analysis, both deductively and inductively. The analysis resulted in the development of six themes. This chapter will first review the findings in terms of the five study aims and, based on these findings, put forth recommendations to both practitioners and researchers. The chapter also examines the limitations of the study and areas for further research.

7.2 Reflection on the Study's Research Questions

This exploratory study sought to gain a deeper understanding of using PD as an English language teaching approach in Japanese HE, through exploring the experiences of six PDPs learning about; using; and sharing PD. The overall aim of the study was to develop strategies for promoting PD in this context, by exploring the views and experiences of those who are using this approach. With this aim in mind, the following research questions were developed:

1. What were the PDPs' reasons and motivations for incorporating PD into their teaching practices?
2. How do participants describe their journey to becoming a PDP?
3. What are the PDPs' views of PD as an approach to language teaching in Japanese universities?
4. What experiences have the PDPs had with sharing their PD practices with non-PDPs?

The PDPs' journeys indicate that the primary motivations for incorporating PD into the PDPs' teaching were predominantly due to the positive experiences with drama as students or teachers, which oriented the PDPs towards a drama-based teaching approach. The PDPs perceived PD as being suited to the needs of Japanese university students, with its focus on communication and meaning-making, as well as its flexibility in making language learning purposeful in a monolingual culture. These perceptions developed through observations of their students and student feedback and could have been influenced in part by review of the literature and research in PD. The choice of PD as an approach may have also been influenced by the value PDPs place on holistic aspects of education, which align with the benefits of PD.

The PDPs' training in PD were perceived as being predominantly self-directed by the PDPs, yet there were variations in the training. Some of the PDPs trained in PD through their post-graduate degrees, which involved exploration of the literature and implementing action research in PD. Some PDPs learned about PD through participation in workshops as students and teachers, classrooms observation of veteran PDPs, and short-term co-teaching with a PDP. The PDPs predominantly created their own teaching material based on research articles and resource books designed for PD as a general education approach or for overseas contexts. The PDPs indicated this as a challenge, particularly in terms of time.

The PDPs view PD as particularly suited to the development of communication skills and increased motivation in language use through making the learning purposeful. They emphasized language learning objectives as meaning-making and engagement over technical skills. In terms of the adoption of PD as an approach to language teaching, the PDPs perceived some issues related to the complexity of PD, particularly in regards to the teacher sharing control of PD with students. PD was perceived as time consuming, particularly due to the lack of textbook, which required the PDPs to create all teaching and course material. The connection between PD and drama overall in language teaching was also considered problematic.

When sharing PD with non-PDPs, the PDPs experienced some issues related to stereotypical images of drama, namely that it is un-academic or for children, or overly

complicated and suited only for specialists. The PDPs had also experienced positive experiences with sharing PD to non-PDPs when modifying their approaches, such as incorporating performance or connect PD to established approaches and popular learning themes. Overall, the PDPs indicate that some modifications in how PD is presented may be needed and some additional changes or support to address issues such as time-consuming preparation and the risks involved in the co-constructed approach to PD. The implications of the study and recommendations in terms of the research aim will be discussed in the next section.

7.3 Implications and Recommendations

Based on the findings and considering the aim of the study, some modifications and development of PD in terms of how it is presented to language teachers in Japan is needed if it is to become more widely accepted as a language teaching approach. First, the word "drama" and its associations suggest that presenting PD initially using other phrasing in workshop and presentation titles may increase the participation of non-PDPs. This is not uncommon in other contexts where experiential learning and other terms have been used to express PD, which is regarded by some to do a disservice by not including the drama aspect (Bowell & Heap, 2010). I recommend the use of 'simulated' or 'framed' task-based learning as it captures both an important essence of PD and connects PD to a familiar teaching approach.

As indicated in chapter 3, widescale change can be greatly aided by a community of practice. As an initial step, creating a connection between the current PDPs, potentially through a small-scale conference or meet and share to exchange ideas and co-construct approaches to introduce and teach PD, is recommended. As a PDP, I aim to focus on this as the first step in change. Secondly, modification in the type of engagement between the wider language teaching community and the PDPs is suggested. By co-constructing change, listening to potential implementers of change in terms of their concerns, and being open to these concerns, PDPs may have more success in encouraging potential PDPs to incorporate the approach into their language teaching. Greater engagement with the wider language teaching community would also include more research within the context. Creating

accessible methods of sharing of materials, as well as modifications or adjustments to the approach that PDPs have made to suit the Japanese language context, potentially through an online resource site, would be beneficial.

The creation of a PD textbook could greatly encourage the initial use of PD. The textbook should be suitable for the Japanese context, complete with a teacher's guide, resources, and additional material that allows the teacher not only to try the approach but to eventually encourage innovation with additional materials. As one of the PDPs observed, the creation of a textbook can provide a good opportunity to spread PD to a wider audience both through the textbook and the presentation of the textbook at national conferences. A textbook could add legitimacy to the approach, particularly if a clear theoretical framework is included in the teacher's manual. The aim of the PD textbook should be to scaffold both the students and the teacher's learning of PD, ultimately aiming to develop self-sufficiency in teachers and student empowerment in PD. One of my aims is to invite PDPs within this study and context to participate and contribute in the creation of a textbook.

Overall, more research into PD, in its benefits, but also critically examining potential issues with the approach, within the Japanese university context, are needed as a foundation of evidence to gain more support within the larger language teaching community in Japan. While this is a topic for discussion in section 7.5, it is important to mention here as a recommendation. Particularly comparative research of students taught with and without PD, such as Kalogirou et al. (2019) study using a control group to compare vocabulary retention using PD, may be beneficial in providing more persuasive evidence of PD's benefits.

7.4 Study Limitations

Several limitations were identified through reflecting upon this study. The first is the researcher's lack of experience, as while I have engaged in small action research projects, this is the first time I have taken on a major study. Particularly, I feel that my lack of experience in interviewing played a part in the limitations. For example, upon reflecting on my interviews, I see that there were certain areas that I needed to ask more probing questions in order to gain a deeper understanding of the PDPs thought processes and areas that needed

further clarification. This could have been resolved had I been able to do a pilot study. However, due to the limited number of PDPs in Japan, there were insufficient numbers for me to be able to conduct a pilot study. While I did create an interview protocol that I shared with other researchers and my advisors in order to gain feedback, the art of interviewing requires practice. Yet through the study, I found my interviewing skills improved.

The limited number of PDPs also is a limitation as the study includes only six PDPs. This is due to the niche status of PD in Japan, making an accurate assessment of the total population of PDPs in Japan difficult. The study's participants were recruited via snowball sampling, and it was fortunate that despite the limited network of PDPs, six participants, three Japanese and three non-Japanese participated. This speaks to the desire of the PDPs to support the research and growth of other PDPs. The limited sample of PDPs makes a true cultural comparison amongst the PDPs difficult. Further exploration of PDPs in Japan is required. I was able, however, to recruit an equal number of Japanese and non-Japanese PDPs. All non-Japanese PDPs were first language English speakers, which enabled some initial explorations of the PDPs' experiences and perceptions from a cultural lens.

The study focused on the PDPs and their perceptions and experiences, and thus the study's findings do portray a positive view of PD within the Japanese context. This also applies to how the PDPs view non-PDPs' perceptions of PD. It was, however, valuable to explore the views of those who know PD well, who have experience with PD within the Japanese context as a starting point for exploration of PD. The insights and reflections were based, for many, on years of experience, trial and error, and these insights could not be attained from those who had just experienced PD in a short-term fashion.

7.5 Areas for Further Research

It is hoped that the implementation of the recommendations by the PDPs, myself included as a PDP in this context, could aid in the increase of PDPs, and perhaps in the future, several studies related to PDPs could occur. Some potential areas of study include research related to training university-level language teachers in PDP, particularly through a modified approach to PD. This could include the training of student teachers for university

language teaching. Teachers who were once PDPs but abandoned the approach would also be important to explore, as these teachers would potentially have a more critical stance than the PDPs in this current study. Exploring how PDPs' perceptions and practice of PD evolve through their careers is another area of interest, as is exploring perceptions of PD from a non-PDP's perspective. Exploring the viability of a PD approach textbook would also be invaluable. Further exploration of Japanese student experiences with and perceptions of PD, both in terms of benefits, as well as potential problems, could give a clearer idea of the potential of PD in Japan. Research by a third party, as opposed to action research by a practitioner researcher, may add greater weight to the results.

Research related to PDPs that have abandoned PD as an approach could be explored either by case studies or qualitative studies using interviews or open-ended surveys as data sources. Longitudinal studies of PDPs could also provide a deeper understanding of the applicability of PD within the Japanese university language teaching context. A longitudinal study of PDPs could also explore the evolution of their perceptions and practices. Exploring modified approaches to teaching PD and non-PDPs perceptions of the modified approach could be explored using surveys, both prior to and after the course or workshop, and doing a comparative analysis. This theme could also be explored via a case study, particularly if the trained teacher went on to teach using the approach. This research can aid in a deeper understanding of whether PD's niche status can or should be rectified. The viability of a PD approach textbook could take the form of surveys after demo workshops with the textbook or a qualitative study interviewing teachers who had used the textbook for a semester. Exploring the benefits of PD in student learning in Japan may be particularly persuasive when utilizing a control group for comparisons, such as studies by Stinson and Freebody (2006) and Kalogirou et al. (2019) study. A solid foundation of evidence and further exploration of PD, both from student and teacher perspectives, is essential

7.6 Final Comments

The doctorate journey was extremely challenging, not at all uncommon for a doctorate student. Confidence to question, to critique research, was initially challenging due to my Asian upbringing as a half-Japanese woman who has lived much of my life in Japan, with strong ties to my Asian roots. Yet, a change in my confidence to question was evident

during a recent re-reading of some of the literature. The margins were filled with questions and critique, noting information that was missing in order to assess the reliability of studies. My desire to receive critique, not only within the context of this doctorate thesis but in my teaching, being open to sharing my practices and listening to others' feedback has also increased. The doctorate program's emphasis on self-reflection has altered not only my approach to teaching and my thesis, but other aspects of my life. My understanding of the preparation, rigor, time, and dedication needed to complete a study, the importance of being transparent in limitations, and with it, the ability to self-critique in research has grown significantly through this program and this study. While still at the beginning of my journey as a researcher, this thesis is the first step in growth. The thesis journey has made me appreciate the work of researchers who set an example for thorough and explicit writing that allows the reader to follow them on their journey. This remains my goal not only for this present study but for future research.

During, and after some of the interviews, some of the PDPs in the present study expressed their surprise at being contacted to participate in a study related to PD. The PDPs indicated that they were encouraged by the fact that such a study was being undertaken, that this may encourage a community of practitioners. The PDPs indicated that the very act of reflecting upon their experiences through an interview with another PDP in the context had had a positive effect on how they approach PD, how they view the PDP community in Japan and their ideas on how best to approach non-PDPs. There is evidence to support that PD as an approach to language teaching has the potential to fulfill an important role within university language education in Japan. The approach needs some modification to facilitate the ease of initial use, and more research may be needed to provide more evidence of its potential within the Japanese context. Yet, the PDPs' experiences indicate that modifications to the approach have shown positive results and so there is potential that PD could become more established.

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Appendix

Appendix 1: Initial Ethics Approval

Dear Aya Murray		
I am pleased to inform you that the EdD. Virtual Programme Research Ethics Committee (VPREC) has approved your application for ethical approval for your study. Details and conditions of the approval can be found below.		
Sub-Committee:	EdD. Virtual Programme Research Ethics Committee (VPREC)	
Review type:	Expedited	
PI:		
School:	Lifelong Learning	
Title:	Teacher Perceptions and Engagement with Process Drama in EFL	
First Reviewer:	Dr. Morag A. Gray	
Second Reviewer:	Dr. YotaDimitriadi	
Other members of the Committee	Dr. Lucilla Crosta and Greg Hickman	
Date of Approval:	23 rd June 2018	
The application was APPROVED subject to the following conditions:		
Conditions		
1	Mandatory	M: All serious adverse events must be reported to the VPREC within 24 hours of their occurrence, via the EdD Thesis Primary Supervisor.

This approval applies for the duration of the research. If it is proposed to extend the duration of the study as specified in the application form, the Sub-Committee should be notified. If it is proposed to make an amendment to the research, you should notify the Sub-Committee by following the Notice of Amendment procedure outlined at <http://www.liv.ac.uk/media/livacuk/researchethics/notice%20of%20amendment.doc>.

Where your research includes elements that are not conducted in the UK, approval to proceed is further conditional upon a thorough risk assessment of the site and local permission to carry out the research, including, where such a body exists, local research ethics committee approval. No documentation of local permission is required (a) if the researcher will simply be asking organizations to distribute research invitations on the researcher's behalf, or (b) if the researcher is using only public means to identify/contact participants. When medical, educational, or business records are analysed or used to identify potential research participants, the site needs to explicitly approve access to data for research purposes (even if the researcher normally has access to that data to perform his or her job).

Please note that the approval to proceed depends also on research proposal approval.

Practitioner engagement with Process Drama: An exploratory study of process drama practitioners in Japan

Appendix 2: Second Ethics Approval (due to change in research focus, email from EdD

Thesis Faculty Manager, Lucilla Crosta PhD, MSc., BEd)

Dear Kim hello!

I am pleased to let you know that the VPREC Committee is satisfied with your answers so you are entitled to continue your data collection using the changes explained here below!
All the best with your research!

--

Lucilla Crosta PhD, MSc., BEd
Laureate online Education, University of Liverpool Partnership
EdD Thesis Faculty Manager
EdD Honorary Senior Lecture
EdD Thesis supervisor

Appendix 3 Revised Ethics Application Form



INTERNATIONAL ONLINE RESEARCH ETHICS COMMITTEE

APPLICATION FOR APPROVAL OF A PROJECT INVOLVING HUMAN PARTICIPANTS, HUMAN DATA, OR HUMAN MATERIAL

Student applications to the online programmes' International Online Research Ethics Committee, with the specified attachments, should be posted to the Dissertation Advisor's classroom. If the Dissertation Advisor refers the application on the ethics committee, the **DA must email the full application as a single, zipped file to liverpoolethics@ohcampus.com.**

RESEARCH MUST NOT BEGIN UNTIL ETHICAL APPROVAL HAS BEEN OBTAINED

This form must be completed by following the guidance notes, accessible at www.liv.ac.uk/researchethics.

Please complete every section, using N/A if appropriate.

Incomplete forms will be returned to the applicant.

Office Use Only (for final hard copies)

Reference Number: RETH

Date final copy received:

Approval decision:

Approved – no conditions
Committee
Chairs Action
Expedited

Approved with conditions
Committee
Chairs Action
Expedited

Declaration of the:

Principal Investigator X OR Supervisor and Student Investigator
(please enter an X as appropriate)

- The information in this form is accurate to the best of my knowledge and belief, and I take full responsibility for it.
- I have read and understand the University's Policy on Research Ethics.
- I undertake to abide by the ethical principles underlying the Declaration of Helsinki and the University's good practice guidelines on the proper conduct of research, together with the codes of practice laid down by any relevant professional or learned society.
- If the research is approved, I undertake to adhere to the study plan, the terms of the full application of which the REC has given a favourable opinion, and any conditions set out by the REC in giving its favourable opinion.
- I undertake to seek an ethical opinion from the REC before implementing substantial amendments to the study plan or to the terms of the full application of which the REC has given a favourable opinion.
- I understand that I am responsible for monitoring the research at all times.
- If there are any serious adverse events, I understand that I am responsible for immediately stopping the research and alerting the Research Ethics Committee within 24 hours of the occurrence, via ethics@liv.ac.uk.
- I am aware of my responsibility to be up to date and comply with the requirements of the law and relevant guidelines relating to security and confidentiality of personal data.
- I understand that research records/data may be subject to inspection for audit purposes if required in future.
- I understand that personal data about me as a researcher in this application will be held by the University and that this will be managed according to the principles established in the Data Protection Act.
- I understand that the information contained in this application, any supporting documentation and all correspondence with the Research Ethics Committee relating to the application, will be subject to the provisions of the Freedom of Information Acts. The information may be disclosed in response to requests made under the Acts except where statutory exemptions apply.

Practitioner engagement with Process Drama: An exploratory study of process drama practitioners in Japan

- I understand that all conditions apply to any co-applicants and researchers involved in the study, and that it is my responsibility to ensure that they abide by them.
- **For Supervisors:** I understand my responsibilities as supervisor, and will ensure, to the best of my abilities, that the student investigator abides by the University's Policy on Research Ethics at all times.
- **For the Student Investigator:** I understand my responsibilities to work within a set of safety, ethical and other guidelines as agreed in advance with my supervisor and understand that I must comply with the University's regulations and any other applicable code of ethics at all times.

Signature of Principal Investigator or Supervisor :.....

Date: (dd/mm/yyyy)

Print Name:

Signature of Student Investigator: 

Date: (27/Aug/2018)

Print Name: Kim Aya Murray

SECTION A - IDENTIFYING INFORMATION

A1) Title of the research (PLEASE INCLUDE A SHORT LAY TITLE IN BRACKETS).

Teacher Perceptions and Engagement with Process Drama in EFL
--

A2) Principal Investigator ☒ OR Supervisor (please check as appropriate)

Title:	Ms.	Staff number:	
Forename/Initials:	K.	Surname:	Murray
Post:	Doctorate Student	Department:	Education (Higher Education)
Telephone:	090-6496-1723	E-mail:	kim.murray@online.liverpool.ac.uk

A3) Co-applicants (including student investigators)

Title and Name	Post / Current programme (if	Department/ School/Institution if not UoL	Phone	Email
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	student investigator)			

SECTION B - PROJECT DETAILS

B1) Proposed study dates and duration (RESEARCH MUST NOT BEGIN UNTIL ETHICAL APPROVAL HAS BEEN OBTAINED)

Please complete as appropriate:

EITHER

- a) Starting as soon as ethical approval has been obtained (please check if applicable)**

Approximate end date:	November, 2018
------------------------------	----------------

OR

- b) Approximate dates:**

Start date:		End date:	
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B2) Give a full lay summary of the purpose, design and methodology of the planned research.

Purpose: [There is empirical evidence for the benefits of process drama \(PD\) as an approach to teaching and learning in general and language education is particular.](#) However PD remains a minor approach used only by a select few. This study will explore process drama practitioners' (PDPs) experiences of teaching with a process drama approach in the language classroom in Japan. It aims to uncover the reasons and motivations of these practitioners for incorporating PD into their teaching.

Design and Methodology: This is an exploratory qualitative study, utilizing a phenomenological methodology, to uncover the lived experience of PDPs and how they came to be interested in process drama, their experience of learning the PD approach, and their experiences of teaching with the PD approach. It aims also to examine the PDPs views on PD as an approach for language teaching, including its limitations and challenges, both for seasoned and new practitioners. Data collection will involve one 90-minute semi-structured interview, separated into

two sections. The first half will focus on their initial experiences with and training in PD; the second their views on the viability of PD as a common language teaching approach and their experiences with sharing PD with non-PDPs. The interviews will be done in person or via Skype. All identifying phrases or words will be removed from the transcripts and the participants will be asked to check and approve the content of the transcripts before analysis begins. The transcripts will be analyzed using thematic analysis.

- B3) List any research assistants, sub-contractors or other staff not named above who will be involved in the research and detail their involvement.**

N/A

- B4) List below all research sites, and their Lead Investigators, to be included in this study.**

Research Site	Individual Responsible	Position and contact details
Either via skype in a private location (both interviewer and participant are in private, secure locations), or a mutually agreed upon safe location.	Kim Aya Murray	Instructor, kim.murray@online.liverpool.ac.uk

- B5) Are the results of the study to be disseminated in the public domain?**

YES X NO

➤ *If not, why not?*

- B6) Give details of the funding of the research, including funding organisation(s), amount applied for or secured, duration, and UoL reference**

Funding Body	Amount	Duration	UoL Reference

- B7) Give details of any interests, commercial or otherwise, you or your co-applicants have in the funding body.

SECTION C - EXPEDITED REVIEW

C1)

	Yes or No?
a) Does the study involve participants who are particularly vulnerable or unable to give informed consent? (e.g. children, people with learning or communication disabilities, people in custody, people engaged in illegal activities such as drug-taking, your own students in an educational capacity) (Note: this does not include secondary data authorised for release by the data collector for research purposes.)	NO
b) Will the study require obtaining consent from a "research participant advocate" (for definition see guidance notes) in lieu of participants who are unable to give informed consent? (e.g. for research involving children or, people with learning or communication disabilities)	NO
c) Will it be necessary for participants, whose consent to participate in the study will be required, to take part without their knowledge at the time? (e.g. covert observation using photography or video recording)	NO
d) Does the study involve deliberately misleading the participants?	NO
e) Will the study require discussion of sensitive topics that may cause distress or embarrassment to the participant or potential risk of disclosure to the researcher of criminal activity or child protection issues? (e.g. sexual activity, criminal activity)	NO
f) Are drugs, placebos or other substances (e.g. food substances, vitamins) to be administered to the study participants or will the study involve invasive, intrusive or potentially harmful procedures of any kind?	NO
g) Will samples (e.g. blood, DNA, tissue) be obtained from participants?	NO
h) Is pain or more than mild discomfort likely to result from the study?	NO
i) Could the study induce psychological stress or anxiety or cause harm or negative consequences beyond the risks encountered in normal life?	NO
j) Will the study involve prolonged or repetitive testing?	NO
k) Will financial inducements (other than reasonable expenses and compensation for time) be offered to participants?	NO

C2)

	Yes or No?
a) Will the study seek written, informed consent?	YES

b) Will participants be informed that their participation is voluntary?	YES
c) Will participants be informed that they are free to withdraw at any time?	YES
d) Will participants be informed of aspects relevant to their continued participation in the study?	YES
e) Will participants' data remain confidential?	YES
f) Will participants be debriefed?	YES

If you have answered 'no' to all items in SECTION C1 and 'yes' to all questions in SECTION C2 the application will be processed through expedited review.

If you have answered "Yes" to one or more questions in Section C1, or "No" to one or more questions in Section C2, but wish to apply for expedited review, please make the case below. See research ethics website for an example "case for expedited review".

C3) Case for Expedited Review – *To be used if asking for expedited review despite answering YES to questions in C1 or NO to answers in C2.*

SECTION D - PARTICIPANT DETAILS

D1) How many participants will be recruited?

6-8 participants.

D2) How was the number of participants decided upon?

As an exploratory, phenomenological, qualitative study utilizing interviews, it is preferred to keep participants at a manageable number so that an in-depth exploration can feasibly be achieved.

D3)

a) Describe how potential participants in the study will be identified, approached and recruited.

Two types of participants will be invited to join the study- Japanese and non-Japanese practitioners of PD in language courses at the tertiary level. A snow-ball sampling technique will be adopted for the selection of the participants. Participants will be initially contacted by a third party, a PD practitioner who is a professional connection. This contact person has agreed to send the PIS to potential participants and will sign a confidentiality agreement (explained below) prior to recruitment. If the participants agree to share their contact information with me, the contact person will provide me with their information. Participants will also be invited to contact others in their network who could be potential participants. Should a potential participant agree,

the recruiter will ask their permission to provide me with their contacts so I can contact them to obtain informed consent.

A period of one week will be given to the potential participant to read the PIS and ask any questions in regards to the study. They will also be given a confidentiality agreement to sign that states they will preserve the privacy of their recruiter and any person they recruit for the study. After one week, if the potential participant agrees, they will be asked to sign the consent form. The contact person will also be given the PIS for consideration. As there is a limited number of PD practitioners in Japan, it is expected that the total number of participants will not exceed 10, which is appropriate for the exploratory nature of this qualitative study.

- b) **Inclusion criteria:** The participants are PDPs language teachers at the tertiary level in Japan.
- c) **Exclusion criteria:** If the participant is not located in Japan or who uses PD but not for language teaching purposes or do not teach it at the tertiary level.
- d) **Are any specific groups to be excluded from this study? If so please list them and explain why:** Non-PDPs. The focus is on the PDPs experience of teaching language using the PD approach and so being a PDP is the foremost requirement.
- e) **Give details for cases and controls separately if appropriate:** NA
- f) **Give details of any advertisements:** NA

D4)

- a) **State the numbers of participants from any of the following vulnerable groups and justify their inclusion**

Children under 16 years of age:	0
Adults with learning disabilities:	0
Adults with dementia:	0
Prisoners:	0
Young Offenders:	0
Adults who are unable to consent for themselves:	0
Those who could be considered to have a particularly dependent relationship with the investigator, e.g. those in care homes, students of the PI or Co-applicants:	0
Other vulnerable groups (please list):	0

- b) **State the numbers of healthy volunteer participants:**

Healthy Volunteers	6-8
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D5)

a) **Describe the arrangements for gaining informed consent from the research participants.**

Participants will be initially contacted by a third party, a PD practitioner who is a professional connection. This contact person has agreed to send the PIS to potential participants. If the participants agree to share their contact information with me, the contact person will provide me with their information. Participants will also be invited to contact others in their network who could be potential participants and ask their permission to provide me with their contacts so I can contact them to obtain informed consent. A period of one week will be given to the potential participant to read the PIS and ask any questions in regards to the study. It will be made explicit that participation is completely voluntary and that at any time during the process the participant can decline or terminate participation in the study. A period of **one week** will be given for the participants to ensure they have time to consider participation and ask questions. If the participant consents, then they will be asked to fill out the consent form. All participants will be asked to sign a confidentiality agreement that states that they will preserve the privacy of both the person who recruited them and those they recruit.

b) **If participants are to be recruited from any of the potentially vulnerable groups listed above, give details of extra steps taken to assure their protection, including arrangements to obtain consent from a legal, political or other appropriate representative in addition to the consent of the participant (e.g. HM Prison Service for research with young offenders, Head Teachers for research with children etc.).**
NA.

c) **If participants might not adequately understand verbal explanations or written information given in English, describe the arrangements for those participants (e.g. translation, use of interpreters etc.)**
NA. All participants will be English language teachers and therefore able to understand the PIS.

d) **Where informed consent is not to be obtained (including the deception of participants) please explain why.**
NA

D6) **What is the potential for benefit to research participants, if any?**

By participating, the participant would be aiding in the development of better teacher training materials in process drama, as well as teaching materials. The interview process will also allow them to reflect on their own teaching and training experiences.
--

D7) **State any fees, reimbursements for time and inconvenience, or other forms of compensation that individual research participants may receive. Include direct payments, reimbursement of expenses or any other benefits of taking part in the research?**

Every measure will be taken to ensure that the participant's inconvenience in terms of time is minimized. Interviews can be done via Skype or if in person is preferred by the participant, the researcher will travel to a convenient and safe location for the participant. It is hoped that by taking part in this study, the PDPs will have an opportunity to reflect on their own practices and experiences. This in turn will hopefully impact on their future practice and contribute to future training of teachers in PD and the development of materials for teachers related to PD.

SECTION E - RISKS AND THEIR MANAGEMENT

- E1) Describe in detail the potential physical or psychological adverse effects, risks or hazards (minimal, moderate, high or severe) of involvement in the research for research participants.**

There is minimal risk that the participants could be identified, due to the snowball sampling technique and the limited pool from which recruitment will occur. There is little presence of PDPs in research and very limited workshops in PD, it is extremely unlikely that PDPs could be identified easily. However, confidentiality agreements protecting the rights of the participant's privacy will be implemented prior to participation in the study, as will a rigorous anonymization process of the transcripts. It has also been included in the PIS that this minimal risk does exist. There is minimal risk of participants feeling some stress when asked to reflect on their experiences. However, it has been made explicit that participants are free to decline to answer questions at any time during the interviews and also withdraw participation if the participant feels uncomfortable at any time.

- E2) Explain how the potential benefits of the research outweigh any risks to the participants.**

There are no foreseeable physical or psychological risks and participation is anonymous and voluntary. The interview could be a good opportunity for the participant to reflect on their own teaching as PDPs and to frame it regarding their future teaching. They hopefully will be helping to create better teacher training for and materials in PD.

- E3) Describe in detail the potential adverse effects, risks or hazards (minimal, moderate, high or severe) of involvement in the research for the researchers.**

There do not seem to be any foreseeable risks for the researcher in doing this research. It is an exploratory study that asks participants to share their lived experience with the researcher of their experiences of being a PDP and reflect on their own practice.

- E4) Will individual or group interviews/questionnaires discuss any topics or issues that might be sensitive, embarrassing or upsetting, or is it possible that criminal or other**

disclosures requiring action could take place during the study (e.g. during interviews/group discussions, or use of screening tests for drugs)?

YES ☐ NO ☒

➤ *If Yes, give details of procedures in place to deal with these issues.*

--

E5) Describe the measures in place in the event of any unexpected outcomes or adverse events to participants arising from their involvement in the project

NA

E6) Explain how the conduct of the project will be monitored to ensure that it conforms with the study plan and relevant University policies and guidance.

I have and will continue to consult with my supervisor via emails and regular meetings about all stages of the study and the reporting of the findings. I will keep handy guidelines for conducting research and research potential areas which could be problematic.

SECTION F - DATA ACCESS AND STORAGE

F1) Where the research involves any of the following activities at any stage (including identification of potential research participants), state what measures have been put in place to ensure confidentiality of personal data (e.g. encryption or other anonymisation procedures will be used)

Electronic transfer of data by magnetic or optical media, e-mail or computer networks	NO
Sharing of data with other organisations	NO
Export of data outside the European Union	NO
Use of personal addresses, postcodes, faxes, e-mails or telephone numbers	Yes, for initial contact, participants will be contacted via email. I will be using my university account which has firewalls and security measures to ensure privacy. Each

	participant will be contacted individually. Personal information will be stored in a password-protected external hard drive and kept in a locked locker in a secure and locked office. Personal information will not be kept in any online format or on a computer that is connected to the internet.
Publication of direct quotations from respondents	This is possible, but all identifying information will be removed from transcripts by the researcher and the participant will be asked to check the transcript with the understanding that direct quotations could be used, The participant is encouraged to state if there is anything they would like to amend or omit in the transcript.
Publication of data that might allow identification of individuals	No, the transcripts will go through a process to remove identifying information and will be checked both by the researcher and the participant.
Use of audio/visual recording devices	Yes, this recording device will be stored in a locked locker in a secure and locked office. Skype interviews will be done in this office. If the researcher needs to meet the participant outside of the office, the recording device will be carried in secure container and returned immediately to the office after the interview is completed.
Storage of personal data on any of the following:	
Manual files	Yes- notes will be kept in the secure locker in the locked secure office. However, all identifying information will be removed (aliases will be used in the notes etc).
Home or other personal computers	No
University computers	No
Private company computers	No
Laptop computers	No

F2) Who will have control of and act as the custodian for the data generated by the study?

The researcher

F3) Who will have access to the data generated by the study?

The researcher and participants (of their own data only)
--

F4) For how long will data from the study be stored?

It will be stored for a minimum of five years.
--

SECTION G – PEER REVIEW

G1)

a) Has the project undergone peer review?

YES ☐ NO ☒

b) If yes, by whom was this carried out? (please enclose evidence if available)

SECTION G - CHECKLIST OF ENCLOSURES

Study Plan / Protocol	X
Recruitment advertisement	
Participant information sheet	X
Participant Consent form	X
Research Participant Advocate Consent form	
Evidence of external approvals	
Questionnaires on sensitive topics	
Interview schedule	
Debriefing material	
Other (please specify)	

Appendix 4: Letter of Consent from Aichi Shukutoku University

September 7th 2018

Dear Ms. Murray,

As the head of Aichi Shukutoku University's Department of Global Communication and Culture, I hereby give you permission to do the following on campus:

Recruit teacher participants

Run interviews in your private office

Store data in locked storage within your private office

I understand that you are working within the research policies of the University of Liverpool and you are maintaining a standard of security, anonymity, and privacy for your participants.

I wish you the best of luck in your research.

Warmest Regards,

A handwritten signature in black ink, appearing to read 'Hiroshi Ota'.

Hiroshi Ota

Department Head, Department of Global Communication and Culture
Aichi Shukutoku University, Hoshigaoka Campus

Email: giants@asu.aasa.ac.jp

Telephone: 052-781-1151

Appendix 5: Participant Information Sheet



Participant Information Sheet

Researcher: Kim Aya Murray

Title of the Research: Teacher Perceptions and Engagement with Process Drama in EFL

Version 1, April 27, 2018

You are being invited to participate in a research study that I am conducting as part of my EdD degree (a doctor of education degree) with the University of Liverpool. While I am currently working for Aichi Shukutoku University, this study is in no way affiliated with the institution. Before you decide whether to participate, it is important that you understand the purpose of the research and what it will involve. Please take time to read the information below and please feel free to ask any questions you may have and/or if you would like more information. I would like to stress that participation in the study is completely voluntary- you do not have to accept the invitation and you should only agree to participate if you want to. Thank you in advance for reading this sheet and for considering to participate in the study.

1. The Purpose of the Study:

To learn about process drama practitioner's experience of learning and teaching with the PD approach in their EFL classrooms.

2. Why you have been invited to participate:

You have been invited because you are a tertiary level language teacher in Japan who utilizes process drama in your language classes.

3. Do you have to participate?

Not at all. This is completely voluntary. And, at any time in the process, you are completely free to stop participation without the need for any justification and without incurring in any disadvantage.

4. What will happen if you take part

The research study aims to investigate the participants' experiences of learning the process drama approach, of using it in their language classes.

If you agree to take part in the study, you will be requested to participate in an interview. The interview will be individually with the researcher, can be done in person or via Skype, and will last approximately 90 minutes.

5. Expenses and/or payments

All interviews will be online. If you prefer that the researcher meet you in person for a face to face interview, the researcher will travel to a location of your choosing. There is no monetary compensation or payment for participating in the study.

6. Are there any risks in taking part?

While process drama practitioners in Japan are not well known, there are limited numbers of process drama practitioners in Japan and thus there is some possible risk that you could be identified. Additionally, because you and other potential participants will be recruited by a third party, including others who have agreed to participate in the study, it is possible that they could identify you. This study, however, aims to limit this risk in several ways. Each participant will be asked to sign a confidentiality agreement in regards to preserving the privacy of those they recruit prior to the recruitment process. You are also asked to sign one, included with this information sheet to protect your recruiter and any potential people you recruit. All transcripts of your interview will be given to you to check and so if you would like anything changed or modified to better represent you and your views, please feel free to say so, the transcript will be changed accordingly. If the transcript is approved, it will go through an anonymization process to remove any identifiers and protect your privacy and identity. Also, in order to protect your privacy during the Skype interview, I will do the interviews on my end in a private and locked office. I request that we set up a time where you can also be in a private location for the interview. It is possible that reflecting on your teaching experiences could be upsetting for you, so please let me know if any questions bring you discomfort and, as stated above, please feel free to decline to answer any question you do not want to answer.

7. Are there any benefits in taking part?

By participating, you would be aiding in the development of better teacher training materials in process drama, as well as teaching materials. The interview process will also allow you to reflect on your own teaching and training experience.

8. What if I am unhappy or if there is a problem?

If you are unhappy, or if there is a problem, please feel free to let me know by contacting me (email: ayakawakami17@hotmail.com, 090-6406-1723, or 052-781-1151). If you remain unhappy or have a complaint which you feel you cannot come to me with, then you should contact the Research Participant Advocate (001-612-312-1210 or liverpoolethics@ohcampus.com). When contacting the Research Participant Advocate, please provide details of the

name or description of the study (so that it can be identified), the researcher involved, and the details of the complaint you wish to make.

9. Will my participation be kept confidential?

All participants will be asked to sign a confidentiality agreement that protects the privacy of your recruiter and those you potentially will recruit if you choose to do so. Also, all transcripts will be kept in a password-protected external hard drive that will be kept in a secure locker in a locked office which can be accessed only by the researcher. The data will be stored for a minimum of five years. The computer used will not be connected to online servers. Additionally, after you have approved of the transcript, the content will go through an anonymization procedure to remove all words, phrases, and information that could potentially identify you, including the location of the study and workshop. Your email address and skype IDs will also be removed after anonymization. Also, the organizers of the workshop will not have access to the data and the data will not be used as an evaluation method for the workshop.

10. What will happen to the results of the study?

The study is part of my doctorate and the study will be submitted as my doctorate thesis.

The findings of the study will be published in academic journals. Upon request, I will be happy to share these with the participants. Participants will not be identifiable in any case or under any circumstances.

11. What will happen if I want to stop taking part?

Participation is voluntary and you are completely free to decide to stop taking part at any time without giving any reason and without your rights being affected. Under the Data Protection Act you can at any time ask for access to the information that you provide; you can also request the destruction of that information if you wish. However, the results may only be withdrawn prior to anonymization, which will occur after the transcripts have been reviewed and approved by you.

12. Who can I contact if I have further questions?

I would like to ask you to consider this information and encourage you to ask me questions prior to letting me know of your decision. Please take one week to consider the study and ask questions, should you have any. Please feel free to contact me at any time, at any point, if you have any questions, via phone (090-6406-1723, or 052-781-1151) or email (ayakawakami17@hotmail.com or kim.murray@online.liverpool.ac.uk). If you would like to contact my primary supervisor, José Reis Jorge (josemanuel.reisjorge@online.liverpool.ac.uk), please do so. After one week, I will send you an email asking for your decision, please let me know of your decision at that time.

Thank you for taking the time to read through this information sheet. Again, I want to make clear that this is completely voluntary. Also, please feel free to ask any questions at any point in the process. Your comfort and security is of the utmost importance.

Appendix 6: Interview Protocol

Hello _____, my name is Kim Aya Murray and I am a doctorate student at the University of Liverpool. I'm here today to learn about your experiences becoming a practitioner of process drama, your views on process drama as an approach to language teaching in Japan, and to learn about your experiences sharing process drama with non-practitioners. There are no right or wrong answers, or desirable or undesirable answers. I would like you to feel comfortable saying what you really think and how you really feel. If it's okay with you, I will be recording our conversation since it is hard for me to write down everything while simultaneously carrying an attentive conversation with you. Prior to this interview, I have sent you a participant information sheet, but let me reiterate a few points. Everything you say will be transcribed then go through a process of anonymization, which means that I will be removing all information such as people's name, including yours, organization and location names in order to preserve your privacy. Once transcribed, I will share the transcript with you. Please feel free to let me know at that time if you want to clarify or change any of the answers given. Also, if at any time in the interview, you do not want to answer a question, please let me know. You are under no obligation to answer all the questions, especially if anything makes you feel uncomfortable.

Also, if at any time you want clarification on a question or have any concerns, please let me know. Do you have any questions for me before we begin? (wait for answer)

Ok, thank you. I will now begin the interview.

FOCUS ON BACKGROUND:

- 1) How long have you been teaching a foreign language?
- 2) Why did you become a foreign language teacher?
 - (if needed) Why did you decide to teach language in Japan?
- 3) Where are you teaching now?
- 4) What kind of tertiary institution do you teach at?
 - Clarification examples: university, technical college, 2-year college
- 5) What classes do you teach?
- 6) What classes do you teach using PD (process drama) currently?

FOCUS ON PD:

- 7) Do you use PD on a regular basis?

- 8) How often do you use it?
- 9) When did you first start using PD?
- 10) How did you come across PD?
- 11) Why did you decide to **use** PD in your teaching practice?
- 12) How did you learn to use PD in your teaching?
 - What kind of training was that?
 - How did you feel about the training?
 - What were some challenges? In retrospect what do you think you missed when you were first training or learning or using PD?
 - What challenges did you face? And now what are the challenges?
- 13) How were your initial experiences of using PD?
 - Can you share some examples?
- 14) Has your view and practice of PD changed since you first started using it"? In what direction?
- 15) Could you give me some examples of your current use of PD?

FOCUS ON PD PERCEPTIONS NOW:

- 16) Based on your experience, what do you think of PD as an approach to language teaching in Japan?
 - (if they find it problematic) What are some ways, if any, that you would suggest modifying PD approach to be more suitable to Japan?
 - (if positive and clarification needed) What are ways that it benefits students and teachers?
 - (if positive) Are there any issues with PD related to teaching in Japan? If so, what are the issues or potential concerns?
- 17) How many PD practitioners do you know in Japan?
 - (if small number) Why do you think there are so few?
 - (if large) Why do you think so many teachers have become PDPs in Japan (process drama practitioners)?
- 18) If one who knows nothing about PD colleague asked you to define Process Drama how would you define it?

FOCUS ON EXPERIENCE SHARING THE PROCESS WITH NON-PDPS

- 19) Have you done any presentations or shared PD as a teaching approach with other people who have never used PD?
- 20) Who were they: teachers, heads of department, teacher educators?
- 21) How did these people react when you shared PD with them?
- 22) Based on your experiences, what are some ways, if any, that PD practitioners can make PD attractive to those who have never used the approach?

FINAL COMMENTS

- 23) Ok, given that PD is one approach among many other approaches to language teaching, yet you continue to use it. Why? Why do you still use it? This question remains, Why do they continue to use PD?
- 24) Is there anything else you would like to tell me about your experiences regarding becoming a practitioner of process drama, your experiences teaching with the approach, or your experiences sharing process drama with others?
- 25) Do you know any practitioners of PD? Would you be willing to introduce me to them?

Concluding the Interview:

Thank you so much for answering my questions. Do you have any questions or final comments? (wait)

Thank you. As I mentioned earlier, I will be transcribing this interview and will send it to you for you to confirm. Please let me know after reading the transcript if there is anything you would like to add or modify. Thank you so much for your time.