UNIVERSITY OF TASMANIA

Living with Lady Macbeth: A Sociocultural Approach to Second Language Learning through Theatre

by

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Declaration of Originality

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis, nor does the thesis contain any material that infringes copyright.

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Statement of Ethical Conduct

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University.

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Abstract

A sociocultural perspective of second language (L2) learning implies that L2 learning will differ across contexts because sociocultural factors influence teaching and learning experiences. This theory suggests that in the use of theatre productions for L2 learning, different contexts will produce different outcomes. Although theatre productions have been claimed to be successful L2 learning environments, the effectiveness of this type of learning environment in the Hong Kong context has yet to be explored. In addition, some have criticised the theatrical performance of scripted text as ineffective for L2 learning because memorisation of scripted text limits opportunities to develop fluency, which prevents learners from progressing to higher levels of L2 proficiency. The presence of an audience could also have a negative impact on learners' willingness to speak in the target language. In China in particular, communicative approaches to L2 learning are prevalent but classroom activities are focused on the instrumentality of language rather than its personal significance to the learner. Drama is used infrequently in L2 classrooms and scripted performance even less frequently because it is seen as doing little to improve language accuracy.

This thesis aimed to address these issues by investigating an L2 English full-scale theatrical production from a sociocultural perspective of L2 learning. Through a case study of a theatre production of *Living with Lady Macbeth* performed by Hong Kong Chinese tertiary students, I identified the elements within the environment that influenced L2 learning processes. I also investigated the L2 learning processes and learning outcomes of this learning environment. More specifically, the experiences of four students of varying levels of drama experience and L2 proficiency were observed as they worked collaboratively to prepare for the live performance of this play.

Consistent with studies that investigated L2 development from this theoretical orientation, I used a microgenetic method to investigate activity within the learning environment. From an SCT perspective, development is triggered by any interaction or activity that functions to promote development of a learner's current ability, or zone of proximal development (ZPD). Using observations, video recordings of rehearsals, journals, and interviews throughout the production process, I used elements of Poehner's (2008b) dynamic assessment (DA) model to systematically identify and investigate other-regulated or self-regulated ZPD activities within this learning environment. Then, I analysed these ZPD activities for DA activities (instruction-assessment interactions) to trace L2 development of the four case study participants throughout the production process.

The results revealed that initially, characteristics of socioculturally influenced elements of a theatrical production such as scripts, rehearsals, stage performance, directors, and student-actors provided affordances for L2 learning. L2 learning was also achieved through ZPD activities that naturally occurred in the process of producing the play. Furthermore, inter-mental ZPD activities functioned as DA activities, which allowed me to trace learners' developmental process and determine learning outcomes of the learning environment.

The results also showed that participation in the production of LWLM developed learners' oral skills (i.e., pronunciation, intonation, stress, fluency), vocabulary, listening and reading skills, inter-cultural competence, and communicative ability. However, this success was attributed to the development L2 ability and dramatic ability as a unified construct. The study showed that the experience of preparing and performing LWLM brought the emotion, body, and language together which enabled learners to create or attach new meanings, sense and perezhivanie to the L2 they already know.

This thesis provides empirical evidence that L2 English full-scale theatrical productions are successful L2 learning environments. L2 learning was successful because theatrical activities functioned as ZPD activities that not only developed L2 dramatic ability, but also made the L2 learning process an experienced and emotional one. My thesis, thus, concludes with a discussion of the benefits of using DA in L2 full-scale theatrical productions in Hong Kong and in other contexts.

Chapter 1: Introduction

Theatre productions have been claimed to be successful language learning environments in Western contexts because the environment focuses students on authentic language use, and because theatre activities parallel language learning and teaching activities (Ryan-Scheutz & Colangelo, 2004; Smith, 1984). However, the influence of this type of learning environment on Hong Kong students' English ability has yet to be explored. This research is about how Hong Kong Chinese tertiary students learn as they participate in the process of creating a theatre production. It investigated the role of a theatre production as a second language learning (L2) environment by exploring how sociocultural factors affected students' learning experience. It also examined the potential of the environment to impact on students' English ability given that ESL instruction is not the primary goal of the activity.

Terminology

Below are the operational definitions of terminologies that I used for this research.

Culture. I adopted Vygotsky's definition of *culture*, which forms part of the theoretical framework of my research. Vygotsky (1978) proposed that *culture* is a social construct of multiple semiotic systems, constructed by humans in activity, over a period of time. It consists of artifacts (i.e., products of human activity that have developed historically) that function to mediate human activity (Cole, 2005). Thus, culture is embodied mediated activity, represented in various artifacts, constantly restructured through interaction.

Mediation. This is the activity where learners, with the help of others or autonomously, use cultural artifacts (signs and symbols like gestures, written forms, language) to shape the world around them and/or to regulate their thinking (Vygotsky, 1978). It is also the process where an expert or a more capable peer assists a learner with a task that

s/he cannot accomplish on his/her own. This process is a crucial concept in sociocultural theory because this process enables the externalisation and internalisation of language in the inter-mental and the intra-mental plane.

Language. Language, the most distinct of all semiotic systems, is a semiotic tool that allows for both cultural development and cognitive development. As a social construct, language is encoded social reality that has value systems and behaviour patterns commonly shared by a group of people (Vygotsky, 1978). As humans interact with artifacts and with one another through language, they co-construct reality and are socialised into assimilating these systems and behavioural patterns thus leading to cultural development. As a mediator of cognition, language is used for the development of higher psychological functions on two levels. First, language is used to regulate interpsychological activity among people as they interact in the social plane (i.e., external speech). Then, language is used to regulate intrapsychological activity on the psychological plane (i.e., private and inner speech) (Vygotsky, 1978). Cognitive development occurs because people are socialised into their environments through the process of internalisation and externalisation of language and culture over a period of time.

Theatre. In the literature, the words drama and theatre have been used interchangeably but there are instances where distinctions have been made. In this research, *theatre* refers to performance for an audience (Carkin, 2008). It involves a script, actors, directors, sets, costumes, properties, etc. *Drama* on the other hand, is synonymous with the concept of *process drama*. It is a teaching methodology where teachers and students collaborate to explore a particular problem, situation, or theme, through the use of improvisation and drama techniques for the benefit of the participants themselves (audience as themselves) (Kao & O'Neill, 1998).

Researcher's Background

This research topic is ultimately a combination of my passion and my profession. This section briefly describes my personal reasons for doing this study.

As a Filipino, I have grown up learning English since I could talk. Although my mother tongue is Filipino, surrounded by English at home, school, and in the society allowed me to be in an immersion environment where English coexists with Filipino as the language of society (Borlongan, 2009). I also had good English teachers who motivated me to learn thus exponentially improving my English ability. This experience has led me to believe that a high level of English ability can be attained not just by exposure to authentic English but more importantly, developed through authentic language use. So, when I became an English teacher, I devoted myself into sharing this experience with my students.

Before I moved to Hong Kong, I taught English for two years at a local university in the Philippines. More specifically, I taught English composition and oral communication courses to undergraduate students. Adhering to my teaching philosophy, I made sure each class was interactive, challenging, and offered multiple opportunities for authentic language use. Teaching was a joy because I had students who were fluent English speakers and were highly motivated to learn.

When I moved to Hong Kong five years ago, however, I had naïve expectations of teaching in a foreign context; I thought that since I will be teaching the same courses I have been teaching in the Philippines, I do not need to make significant changes. Needless to say, my assumptions were wrong. Students at the Hong Kong Institute of Education (HKIEd) had quite a range of English ability levels in a class, and the syllabus taught was clearly not appropriate for their level. Also, as a Chinese medium institution, students had virtually no exposure to English outside the English classroom. This led to low student motivation and low achievements in English.

As a solution to alleviate this problem, HKIEd has provided funding for staff to create English theatre productions to serve as an extracurricular activity for students. The prospect of doing something in theatre thrilled me for it was familiar territory in an unfamiliar environment. I had been involved in theatre since secondary school because back then, the school curriculum required me to study a classical play from Grade four to 11 (junior secondary school until senior secondary school). Every year, each class had to put up a production of the play they had studied. And, every year, I had opportunities to be either a director or an actor. Since then, I had always actively watched theatre productions and participated in professional theatre workshops. Unfortunately, my time for theatre became very limited after university. So, when I was given the opportunity to work in HKIEd's production of Macbeth, I simply could not resist. I also thought it would give me an opportunity to know my new students in an informal setting giving me insight into helping them learn English in the classroom.

In the past five years, I had co-directed four productions: *Pride and Prejudice, Midsummer Night's Dream, The Tempest*, and *Disney's Aladdin Jr., a musical*. And, over these years, I had witnessed students initially struggle to understand English scripts, and through numerous rehearsals, successfully perform on stage. I also witnessed students breaking out of their shells to blossom and become confident, creative, and critical young adults. Most importantly, I observed these students speak English more confidently and accurately. Onstage and offstage, they are more communicative, more fluent, and more expressive in English.

This experience has given me insight into what HK Chinese learners of English are capable of given a different learning environment. Lethargic, passive, uninterested students are transformed into active, dynamic, and enthusiastic students eager to perform in L2 in front of an audience. I surmised that their experience in an English theatre production had

cognitive, affective, and language learning benefits that can possibly contribute to their personal and academic development. This supposition has inevitably led me to question the possible impact of English theatre productions on Hong Kong students' learning.

Social Context of Hong Kong

All aspects of the social environment that impact on the learning situation must be considered before one can investigate teaching and learning (Lave & Wenger, 1991). In this section, I describe the political, cultural, and educational background of HK Chinese English learners.

Hong Kong, one of the world's most important financial centres, is a city with a unique blend of Eastern and Western influences. A former British colony, its population is comprised of local Hong Kong Chinese people, mainland Chinese and other expatriates from multicultural backgrounds (Census and Statistics Department, 2010). Chinese and English are the official languages but English is learnt as a second language and used mostly for international communication (Ng, Tsui, & Marton, 2001). Since the handover of the city to China in 1997, Hong Kong became the Hong Kong Special Administrative Region (HK SAR) which resulted in the "One Country, Two Systems" policy (Koo, Kam, & Choi, 2003). This policy meant that the HK government has the discretion to implement its own policies except for international and military matters. In accordance with these changes, significant reforms have been made especially in the education system, which demanded graduates to be trilingual (Cantonese, Putonghua/Mandarin, English) and bi-literate (Chinese and English). These changes have shaped the current generation of HK Chinese learners.

Hong Kong education system (up until 2009). Hong Kong students were required to attend six years of primary school and three years of junior secondary school. After primary

school (P1-P6), students sit a public examination that determined their place in secondary school. The secondary system follows a banding system where students are allocated to one of three bands of schools according to their achievement levels in these primary public examinations. High ability students are assigned to band one schools, while lower achieving students are assigned to either band two or band three schools.

After the three-year compulsory education, students are then required to take two more years of senior secondary education (Form 4-5) to qualify to take the Hong Kong Certificate of Education (HKCEE) examinations. If they pass, they will proceed to do their A-level studies (Form 6-7), which culminate with the A-level examinations (HKALE). The HKALE determined their capacity to enter tertiary education. Students who fail the A-level exams may qualify to enter any post-secondary or vocational institution. Of those who pass the HKALE, only 80% actually enter tertiary education due to the limited places available in the eight local universities in Hong Kong. The remaining 20% may opt to take higher diploma courses or associate degree programs (Hong Kong Education Bureau, 2010).

The handover also triggered the implementation of the Mother-tongue Instruction Policy in secondary schools. Before the handover, English was the medium of instruction (MOI) in schools (P. S. Lai & Byram, 2003). This, however, resulted in negative academic achievement and negative academic self-concept in learning content subjects (e.g., Geography, History) due to students' and teachers' limited English proficiency (Marsh, Hau, & Kong, 2002). The new MOI policy claimed that learning is better achieved if Cantonese is used as the medium of instruction (Hua, 2001). According to the policy, schools that opt to continue to use English as the medium of instruction must meet the prescribed criteria set by the Education Bureau (i.e., student ability, teacher capability and support measures). Three hundred and seven out of 421 public secondary schools were required to switch to Chinese (i.e., CMI) (Education Commission, 2005).

Hong Kong education system (2009-present). Although the previous education system had succeeded in sifting out the best of the best, it had some drawbacks. The examination-driven system has resulted in exam-oriented classrooms and students who only learn for the sake of good marks (Kennedy, Fok, & Chan, 2006). To combat the inadequacies of the education system, the Education Bureau initiated a major education reform in 2001 to promote lifelong learning and whole-person development (Curriculum Development Council, 2001).

A new education system was implemented whereby the new academic structure mandated three years education for junior secondary, three years for senior secondary and four years for university education, known as the 334 Scheme. Also, a new senior secondary (NSS) curriculum was adopted where senior secondary students are recommended to study four core subjects (English, Chinese, Mathematics, and Liberal Studies) with two to three elective components, and to take Applied Learning and/or Other Learning Experiences (OLE) modules provided by the Education Bureau or the Hong Kong Exams Assessment Authority (Curriculum Development Council, 2009). The aim of the curriculum is to provide students with a holistic learning experience, to cater to student diversity, and to develop generic skills such as creativity, critical thinking, and communication. The HKCEE and HKALE was also abolished and replaced with only one public examination, the Hong Kong Diploma of Secondary Education (HKDSE). Students must get a pass on all four core subjects in the HKDSE to be able to pursue tertiary education.

The education reform also initiated a modification of the MOI policy in September 2010. The government has realised that students' exposure to English is limited to classrooms. Thus, to give more opportunities to be exposed to, and use, English in schools, the Education Bureau adjusted the criteria of the current MOI policy (Education

Commission, 2005). At present, the MOI policy continues to advocate mother-tongue instruction but the criteria of MOI choice was fine-tuned to supposedly allow for more qualified EMI schools. Other changes to the criteria include the following:

1. To determine "student ability", the current system was refined to consider marks from the primary five and/or primary six examinations and the top 40% of primary six students (originally 30%) are allowed to study in EMI schools (schools wishing to adopt EMI teaching must have 85% of its Form 1 intake belonging to the top 40% group);

2. To meet the "teacher capability" requirement, a larger number of recognized teaching qualifications was accepted;

3. Finally, to meet the "support measures" requirement, schools that adopt EMI must provide a total immersion environment by adopting EMI across the curriculum (i.e., using English for non-language subjects). These measures employed at the junior secondary level are expected to aid in the transition of students moving up from senior secondary education to tertiary education.

English language education in Hong Kong. Sociocultural values, curriculum changes and the pressure of examinations have had significant influences in Hong Kong's English language education (Li, 2009; Rastall, 2006). Prior to the 2000 education reform, English classes were mostly teacher-centred, focused on grammar instruction, and lacked opportunities for English language use (Littlewood & Liu, 1996). Students were motivated to learn English mostly for pragmatic reasons: to pass examinations, to get into a good tertiary education, and eventually get a good, high-paying job (Watkins, 2009). Because students have very low levels of English proficiency, students mostly relied on surface learning strategies to cope with English texts (R. K. Johnson & Yau, 1996). The mother-tongue MOI

policy further aggravated the problem by cutting down students' access to English and so parents were forced to compensate by sending their children to tutorial schools for extra assistance (P. S. Lai & Byram, 2003). The effectiveness of these tutorial schools of course were dubious for students coming into tertiary education still had low English speaking and writing skills, which in turn affected their academic performance because almost all local Hong Kong universities use English as the medium of instruction (Littlewood, Liu, & Yu, 1996).

The Education Bureau attempted to alleviate the problem with the introduction of several schemes. In 1997, the Curriculum Development Council endorsed task-based learning as one of the teaching strategies in the English language syllabi of primary and secondary schools (Curriculum Development Council, 2002). This new teaching strategy allowed room for more interaction in the classroom and gave liberty to teachers to alter materials to cater to students' individual needs. The aim of this scheme is to enrich students' English productive skills, generic skills and learning attitudes by exposing them to authentic texts and tasks. Despite these recommendations, however, large class sizes (40 or more students), examination pressure, and lack of teacher training in task-based syllabus restricted the implementation of the new syllabus (Carless, 2002). Both teachers and students were pragmatically inclined to dedicate class hours to exam preparation.

In 1997, the Native English Teacher (NET) scheme was also introduced to primary and secondary schools (Education Bureau, 2010). This scheme allowed the Education Bureau to hire and place foreign native English speaking teachers in local schools so as to provide pedagogical and content expertise to local teachers and give students direct access to authentic English speakers. Each primary and secondary school had at least one or two NETs, and they are responsible for the teaching of oral English to students, and for the establishment of English extracurricular activities that promoted English oral skills (e.g., drama, debating).

Research (e.g., Luk, 2001) has shown that this scheme has been somewhat effective in that students expressed positive attitudes to English and valued the presence of these native speakers. But, because the probability of exposure to NETs in schools has been quite limited (1:1 ratio; one NET for each school), English proficiency gains because of the NET scheme was considered negligible (Gray, 2002).

2005 English curriculum reform. In 2005, the first stage of the 2001 Education Reform was implemented. During this year, two policies that had a direct impact on English language education in Hong Kong were introduced and piloted–the New Secondary School (NSS) curriculum and School-Based Assessment (SBA).

The NSS English curriculum was launched full-scale in September 2009 (Curriculum Development Council, 2009). English language was expanded to include an elective component where 15% of the total lesson time (100 out of 405 hours) will be devoted to three elective English courses. While, the compulsory section (i.e., task-based syllabus and genre-based approach) will remain the same as stipulated in the 2002 curriculum document, the electives are expected to add variety to the English language curriculum by broadening students' language learning experience and catering for their diverse needs and interests. There are currently eight courses offered divided into two groups–language arts and non-language arts (see Figure 1). To decide which elective course will be offered, a student and teacher survey will be conducted within each school and the top three choices will be submitted to the Education Bureau. Students will take at least one elective from each group across their senior secondary schooling (S4-S6).

Language Arts	Non-Language Arts
Learning English through Drama	Learning English through Sports Communication
Learning English through Short Stories	Learning English through Debating
Learning English through Poems and Songs	Learning English through Social Issues
Learning English through Popular Culture	Learning English through Workplace Communication

Figure 1. Elective courses offered in the NSS English Language Curriculum
(Curriculum Development Council, 2009)

In line with these curriculum changes, the method of assessment also changed. The Hong Kong Examinations Authority moved from a norm-referenced to a criterion-referenced assessment with the introduction of School-based Assessment (SBA). SBA is a component of the HKEAA oral assessment (25%). Instead of having students assessed by external examiners, the assessments will be part of the school curriculum with English teachers as assessors. It was introduced as part of the HKCEE examination not only to improve the validity and reliability of the examination, but also to promote positive washback in the teaching and learning cycle.

The new assessment aimed to integrate assessment in the curriculum and to supplement the extensive reading programme in schools. The assessment required students to read and/or view fiction and non-fiction literature. Teachers were also required to introduce SBA topics and tasks (individual presentation and group discussion) as part of their teaching. They were also asked to conduct formative assessments to prepare students for the SBA task. The teachers are SBA assessors themselves and so instead of having students' marks based only on their performance in the public examination, SBA involves teachers in the assessment process. Although the project is fairly new, research (e.g., Davison, 2007) has demonstrated the effectiveness of SBA in improving students' attitude to learning, reading, and oral skills.

Hong Kong Chinese learners. The educational context described above has moulded Hong Kong Chinese learners as learners who have developed learning styles heavily influenced by neo-Confucianism cultural values (Biggs, 1996; W. O. Lee, 1996; Li, 2009; Watkins & Biggs, 2001). Lee (1996) traced the impact of Confucian values on Hong Kong Chinese learners and concluded that the value of pursuit of self-perfection through learning is considered the highest achievement in life. It is also the gateway for family honour, social contribution, and upward social mobility. Chinese learners are thus simultaneously intrinsically and extrinsically motivated; they believe that aspiring for high social status is both a personal and external goal (Salili, 1996). This belief has led to learners believing that achievement is due to one's effort and not ability, and that criticism and negative feedback are the tools that will best help them to succeed (S. Chan, 1999). Failure leads to shame and guilt and consequently serves as motivation for them to strive harder to succeed.

Chinese students have also been characterised to use surface approaches to learning instead of deep approaches (Watkins & Biggs, 1996; Zhang, 2000). Surface approaches refer to learning strategies such as drilling, repetition, and memorisation of conceptual concepts while deep approaches refer to learning strategies that aid in the understanding of conceptual concepts such as paraphrasing, discussion and linking conceptual knowledge to other learning experiences. They have been perceived as passive, teacher-dependent, rote learners.

However, a closer inspection of students' conception of learning strategies revealed that they behave as such because of sociocultural factors rooted in Confucianism (Watkins & Biggs, 1996). For example, studies have demonstrated that Chinese learners use memorisation as a route to deeper understanding (Marton, Dall'Alba, & Kun, 1996). They are also inclined to believe that learning is a systematic process requiring reflection time before verbal inquiry (J. K. K. Wong, 2004). Teachers are regarded as experts of the subject matter

and so while other cultures see authoritative classrooms, students' see teachers who should not be interrupted or challenged as they impart knowledge to learners (Biggs, 1996). Assessments and examinations are also perceived as the most equitable and impartial method of determining achievement. So, although they place enormous pressure on students, they are seen as stepping-stones to success (Kennedy et al., 2006; M. L. Lai, 2009; Tang & Biggs, 1996).

Changes in the educational context, however, significantly altered Chinese learners (W. O. Lee & Mok, 2008). Rao and Chan (2009) identified four contemporary changes that have direct influence on learning style and achievements: socio-economic change, technological advances, shifts in learning paradigms, and educational policies and reforms. Hong Kong has a growing middle class in that parents work hard for their children to go to private or international schools. There is a growing popular demand for constructivist theories of learning and the integration of technology in the curriculum. The 2001 educational reform also brought about changes such as the new NSS curriculum and the 334 scheme.

Recent research on this changing educational context has extended the concept of the Chinese learner. Mok, Kennedy, Moore, Shan, and Leung (2008) challenged the idea that students are passive learners in the classroom because they want to save face. Their study revealed that refusal to ask for help from their teachers during class time is socially related– students fear that asking a question might disrupt the class or take up teachers' time. Given the time and opportunity to ask for help, they do so with the intention to gain mastery of the subject matter and not just to pass examinations (Watkins, 2009). Li (2009) expanded this study and illustrated that all learners (not just Chinese learners) have an intrinsic goal of self-perfection and mastery over a subject, but that Chinese learners are more likely to have characteristics of diligence, endurance of hardship, and persistence.

Attributions to student achievement seemed to have also changed with new teaching methodologies. Wang and Lin (2008) explored the correlation of self-concept and achievement. They discovered that high achieving Chinese learners tend to look at difficult tasks pessimistically and so work harder to achieve. Harbon (2008) studied emotional engagement and found that it is as a strong factor for student achievement. Her study found that if students feel a strong personal connection to aspects of learning, they are positively motivated to use deep approaches to learning. Emotional engagement could range from student-teacher relationships equivalent to a parent-child relationships or viewing course materials as relevant for personal growth.

Competition is still viewed as a motivating factor for student achievement (Watkins, 2009) but students have developed new learning styles to achieve this. Law et. al. (2009) studied the response of students to unconventional teaching approaches and discovered that when students encounter new learning environments (e.g., learning in authentic contexts), they become collaborative learners. This extends to exam preparation (Watkins, 2009) and classroom learning under the new curriculum (C. K. K. Chan & Rao, 2009). Students view collaboration and discussion as deep learning strategies (C. Chan, 2008).

Hong Kong Chinese learners of English as a second language[1]. The characteristics mentioned above are reflected in Hong Kong English language teaching and learning. Despite curriculum initiatives, secondary English language classrooms continue to be teacher-centred and focused on grammar instruction (A. Mok, Chow, & Wong, 2006). Students are mostly extrinsically motivated to learn English (M. L. Lai, 2009). They perceive English as the means for upward and social mobility.

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[1] also refers to English as an additional language

Low achievements in English, however, will alter this perception and cause them to have negative attitudes towards the language. Although the new curriculum has adopted task-based learning, it has not been effective due to the preference for textbook teaching (Mok-Cheung, 2001). Also, although language arts has been viewed to promote interest in English learning and to foster creativity and imagination, teachers prefer not to use them because they lack the confidence to teach them. They also find them time consuming (A. Mok et al., 2006). Even EMI schools have similar problems in that the expectation of a total immersion experience for students are perceived mostly unrealistic, impractical and pedagogically undesirable despite its benefits (Evans, 2008). All these indicate a strong tension between cultural and situational factors over recommended theoretical orientations (Z. Rao, 2006).

These learning attitudes are carried over to the tertiary level although with significant changes. Yang and Lau (2003) conducted a study on tertiary students who were enrolled in bachelor degrees. They indicated that they perceived themselves to have relatively high levels of English given that this is a requirement of Hong Kong tertiary institutions. Despite this success and a wider variety of courses in English than in secondary school, it seems that students are still highly extrinsically motivated and classrooms are still teacher dominated (V. Chan, Spratt, & Humphreys, 2002). There also appears to be stronger links between motivation, effort, and achievement in that high achievement triggers intrinsic motivations to learn English (M. L. Lai, 2000). Students with lower proficiency also need to experience additional opportunities to develop active skills in oral English (Littlewood et al., 1996).

A change in learning attitudes and strategies, however, seem to happen when students are exposed to different learning environments. Breaking free of secondary school life seems to have given them license to question traditional approaches to English teaching and express strong preference for collaborative learning (Gieve & Clark, 2005; Littlewood, 2001). Students also have adopted more flexible language learning strategies if they are in

unfamiliar learning environments (Gao, 2006). The following discusses some studies that have investigated this change.

Shi (2006) administered a questionnaire to 400 Chinese secondary school students and discovered that while students still see examinations as the strongest motivation to learn English, they would also prefer to be in learning environments where they are given opportunities to be interactive learners. Gan (2009) had similar results on a study of Hong Kong and Mainland Chinese tertiary students. Through interviews and a survey, he concluded that English learning attitudes, strategies, and motivation are mostly determined by situational and social factors and not by cultural factors.

Littlewood and Liu (1996) administered a survey to tertiary institutions to discover students' preference in English teaching techniques. They discovered that students prefer communicative activities to lessons that focused on form (grammar-oriented). Littlewood (2010) had similar results although when he compared these preferences with students from other cultures. Although he discovered that Hong Kong Chinese tertiary students have a higher preference for form-oriented and control-oriented (teacher-centred) lessons, students also describe an ideal English lesson to (a) have a relaxed atmosphere, (b) use authentic materials, (c) to engage students in active discussion, and (d) allow them to have fun.

Overall, Hong Kong Chinese tertiary English learners are influenced both by traditional and contemporary sociocultural factors. A rigid, examination-driven secondary school has had Chinese learners adopting language learning strategies that are teacher-dependent and surface oriented (R. K. Johnson & Yau, 1996) They are also motivated to learn English for instrumental reasons (upward and social mobility). They are, however, open to adapt to new learning environments given a chance, and would in fact prefer more communicative teaching techniques that encourage collaborate learning. Tertiary institutions differ from secondary schools in that students are more likely to be exposed to

communicative teaching techniques given the variety to English courses offered to students (more disciplined centred in some cases). These new learning environments could potentially cater to students' preference for communication-oriented classrooms and alter students' perceptions to English learning making them autonomous learners that are intrinsically motivated, and eventually successful English learners.

The place of drama and theatre in the Hong Kong education system. One of the goals of the 2001 curriculum reform was to emphasise the role of creative arts in fostering whole person development to moderate Hong Kong's examination-driven culture (Kennedy et al., 2006). To fulfil this goal, music, visual arts and arts were included in the curriculum.

Drama and theatre has received support from the government through various extra-curricular initiatives. Through several experimental drama projects and programmes, drama was expected to cultivate student generic skills of critical thinking and creativity. These projects include funding for annual drama festivals, local theatre groups touring secondary schools, and the hiring of theatre professionals to establish drama clubs (Y. L. Wong, Chan, Shu, & Wong, 2007). Despite these programmes having been effective in uplifting student confidence, motivation, and communicative ability (Hui & Lau, 2006; Kempston, 2007), the current education system has still not formally included drama and theatre in the curriculum (Shu, 2007; Y. L. Wong et al., 2007). Thus, while some students may have had experience in drama and/or theatre in their primary or secondary school, students' access to drama or theatre has been quite limited.

However, improvements have been made with the introduction of the NSS curriculum. As mentioned earlier, the NSS English language curriculum offers *Learning English through Drama* as one of its language arts elective course. The course introduces students to the concept of drama as an art form. It aims to enhance students' oral skills,

particularly pronunciation and fluency, together with the development of generic skills (i.e., collaboration, communication, creativity, and critical thinking) (Curriculum Development Council and the Hong Kong Examinations and Assessment Authority, 2007) by reading and viewing dramatic texts and theatrical performances.

The course is divided into three parts: part one is focused on introduction to drama, part two on dramatised reading and writing short scenes/plays, and part three on performance of a play. The course has been piloted before the 2009 launch. However, due to the lack of experience and training of local English teachers in Hong Kong to teach drama, current practice has been to hire drama and/or theatre professionals without language teaching experience. This has resulted in school administrators viewing drama and/or theatre as ineffective for English learning.

Institutional context–Hong Kong Institute of Education. Apart from social, cultural, and political factors, institutional factors contribute to the overall L2 learning environment (Gan, 2009). This section will describe the institutional context of the research site.

One of eight local tertiary institutions, the Hong Kong Institute of Education (HKIEd), is the premier teaching institution in Hong Kong. It specialises in offering four-year undergraduate and postgraduate education programmes[2] (instead of the usual three-year programme offered by other tertiary institutions). All students enrolled in the undergraduate programs follow a curriculum divided into five parts: discipline studies, professional studies, complementary studies, general education, and field experience.

Professional studies, complementary studies, and general education studies form part of the core curriculum. Professional studies focus on psychological, social, theoretical, and

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[2] Programme refers to the four-year degree study; course refers to the classes that the student takes to complete the degree.

practical perspectives of education, and so offer modules that focus on educational theories and issues. General education (GE) studies focus on whole person development and offer modules in the areas of philosophy, spirituality, literature, arts, history, science, and technology. Complementary studies include language enhancement courses, an honours project at the end of year four, and other studies stipulated by the respective departments.

Discipline studies refer to their major field of study and are programme specific. These courses focus on building students' theoretical knowledge and practical skills in the teaching of their selected field of study. The application of these courses is evaluated in their field experience where students are placed in local schools for eight to ten weeks to teach their field of study.

First year undergraduate students (80%) are 19-20 years old and are Hong Kong Cantonese locals. The remaining 20% include mainland students, non-Chinese local students, exchange students, and international students. Local students mostly come from low- to mid-income families and so students support their studies and daily expenses from summer and/or part-time jobs 2152.

With the exception of the English major students, a typical student will have 95% of their courses conducted in Cantonese. The language policy of the Institute, however, states that all graduates must be trilingual and bi-literate. Thus, across four years of study, all students are required to take at least 25% of their courses in English and this includes 120 hours of English enhancement and 60 hours of Chinese literacy or Mandarin instruction. Only English major students are required to take courses in English and these courses are focused on content instruction. They get language support only when they get feedback in their written assignments and in mandatory enhancement courses. These mandatory courses offer general English proficiency support and follow a genre-based curriculum but are unfortunately delivered in two-hour lessons once a week for 12 weeks. So, unless a student is

pursuing English as the major field of study, students have very little or almost negligible exposure to English in their academic life.

Exposure to English is just as limited in students' campus non-academic life. While the Institute offers a language centre dedicated to students' language development, English extracurricular activities are very limited. There are only two English medium students organisations: the *Toastmasters Club*, (focusing on the development of public speaking skills), and the *English Society*, (providing a variety of English activities such as talks and social events to its members). There is also only one student area (*Club IEd*) where students can participate in intercultural activities provided by international and exchange students. Those who wish to pursue their interests in drama or theatre have the option to join the *Drama Society,* a student-led organisation, or participate in an English theatre production, led by HKIEd staff. The *Drama Society* organises drama talks and related activities (e.g., make-up, acting skills, play reading) conducted in Cantonese. English theatre productions are focused on teaching acting and English skills to successfully perform a play. Both groups produce a play on an annual basis.

The social, cultural, political, educational, and institutional background in which this study is situated at clearly reveals the problems in students' English language education in secondary and tertiary education. Significant efforts have been made to address the problem with drama considered as one of the means to alleviate the problem. Although research in other countries (e.g., Ryan-Scheutz & Colangelo, 2004) and anecdotal evidence suggest that drama and theatre are successful in enhancing students' English learning and oral skills (particularly interactive skills), an objective empirical study attesting to its effectiveness is yet to be completed. Thus, a study of how students engage in this new learning environment situated in its sociocultural context is required because each context has fundamental constructs of beliefs, systems, and activities that will influence interactions within the

learning environment (Gan, 2009), and consequently L2 teaching and learning through drama and theatre.

Aims and Objectives of the Study

This study investigated the experience of Hong Kong Chinese tertiary students as they participated in the process of creating an English theatre production. It has the following research objectives:

- to examine socioculturally-influenced elements within a theatre production that promote English learning;

- to describe the process of English learning in a Hong Kong Chinese tertiary theatre production; and

- to identify the learning outcomes of Hong Kong Chinese tertiary students when they participate in an English full-scale theatrical production.

Research Questions

To address these objectives, this study answers the following research questions:

1. What socioculturally-influenced elements of a full-scale theatre production mediate L2 English learning of Hong Kong Chinese tertiary students who participate in an English full-scale theatre production?

2. How do these elements mediate L2 English learning through full-scale theatre productions?

3. What are the learning outcomes that result from students' participation in a full-scale L2 English theatre production?

Significance of the Study

Based on the research context and the aims of the study given, this study is significant for several reasons.

First, this study is important in highlighting the benefits of participation in an English theatre production to Hong Kong students. Hong Kong students, particularly tertiary students, are very selective on the choice of extracurricular activity given their tight schedule and so most opt not to invest their time in non-academic English related activities. This study will provide evidence to students, teachers, and administrators that time spent on a theatre production gives students an opportunity for functional language practise–the most effective L2 learning strategy (Donato & McCormick, 1994). The experience will also foster creativity, collaboration, and critical thinking–generic skills which are critical of a successful teacher (Cheung & Phillipson, 2008). This study could prove that learning how to act and perform scripted English texts not only provides an environment where English learning is enjoyable and goal-oriented, but also boosts students' self-confidence, creativity, and expressive ability, which will contribute to whole person development.

Second, the results of the study will provide a framework for syllabus and materials design of existing and future Hong Kong drama and theatre courses that aim to develop L2 ability. As mentioned earlier, Hong Kong teachers lack the experience, confidence, and competence to teach drama and theatre. Secondary schools have relied on drama and/or theatre professionals who do not have L2 teaching experience and training. These drama professionals have based their syllabus and materials on Western drama pedagogy not on L2 learning theories. This study will thus provide insight into the appropriate methodology of teaching English through theatre in this sociocultural context.

Third, this study contributes to the limited literature on learning English through theatre. Most research on L2 learning through theatre has focused on the use of theatre

techniques in the classroom or on the use of improvisations (i.e., process drama) for L2 learning. This study will provide evidence that performance of scripted texts is just as beneficial as improvisations in L2 development.

Finally, the study is significant in that it will contribute to the theory of L2 learning from a sociocultural perspective. L2 studies viewed from a sociocultural perspective have been limited in that few are longitudinal and have not been based in authentic, communicatively oriented task-based environments (Lantolf & Thorne, 2006). This study will trace L2 development of students as they engage with artifacts and people in the learning environment. This research is the first to provide insight into L2 learning processes in a theatre production situated in the cultural context of Hong Kong.

Structure of the Thesis

This thesis has eight chapters. Chapter one presents an overview of the whole thesis. It includes background information in relation to the researcher's personal journey to the research, social and political context and theoretical context of the research. It also presents the aims, objectives, research questions and significance of the study. Chapter two presents the theoretical framework of this study and also describes how this study fills the gap in the literature. Chapter three describes the methodology used to address the research questions. It describes the methods used to collect data, procedures to analyse data, limitations of the method, and ethical issues.

Chapter four presents the case and sub-cases under investigation. It provides a profile of the theatre production as the main case study of this thesis and also provides profiles of case study participants through an investigation of their sociocultural and L2 learning background. Chapters five to seven present the results of the study according to the three phases of the theatre production. The thesis concludes with chapter eight which discusses the

results, implications of this thesis in the field of L2 learning through drama, and suggestions of areas for future research.

Chapter 2: Literature Review

This chapter provides the theoretical framework that I used to address the research questions. It explains why Vygotsky's (1978) sociocultural approach to L2 learning was used to investigate the data, and outlines key elements of this theory that are pertinent to the study. The chapter concludes with a review of current research on the use of theatre productions in L2 learning contexts and the gap in the literature that this study aims to address.

Theories of L2 learning

According to Mitchell and Myles (2004), theories of L2 learning can be broadly classified according to its L2 strand of research: linguistic, psycholinguistic, and sociolinguistic. They are divided according to how they view the nature of language, how they view the process of language learning, and how they view the learner. Regardless of the strand of research, L2 learning is defined as the process of either conscious learning or unconscious acquisition of another language other than the first or native language. The following section discusses examples of L2 learning theories under each category leading to an explanation why a sociocultural perspective of L2 learning is chosen for this study.

Linguistic L2 learning theories are heavily influenced by research on first language acquisition, particularly that of Chomsky (1972, 1986). They view language as innate in all humans in that all children are born with a blueprint for language–a universal grammar, which is naturally triggered when children grow up. Applied to L2 learning, linguistic theories view L2 learning as a process of conscious learning of formal aspects of the target language limited by a learner's universal grammar. They are mainly concerned with descriptions of syntax of the target language and the developmental sequences in which these are acquired. For example, Corder (1978) proposed a learning process model wherein L2

learning begins with learning universal grammar. The model posits that regardless of the amount of exposure to the target language and learner communicative needs, L2 learning of a particular language will occur in a pre-determined sequence. L2 learning success is depended on their knowledge of linguistic structures of the target language and the linguistic structures of their mother tongue.

Research following a psycholinguistic strand are often referred to as cognitive perspectives of L2 learning (Mitchell & Myles, 2004). Based on cognitive science research, these view language as a "code" used by learners to process information like a computer (i.e., information-processing model) (DaSilva Iddings & Moll, 2010). They are mainly concerned with mental processes of learners, such as the quantity and quality of input and output, as they attempt to learn the target language, or comparison of output (e.g., grammar) with native-like forms. An example of an L2 theory within this paradigm is Krashen's (1985) input hypothesis. He posits that L2 learning is only possible if the learner comprehends the input given to him and if this input is only slightly more complex than what he already knows ($i + 1$). Affective factors such as motivation, attitude, self-confidence and anxiety (affective filter), determine successful L2 learning (low affective filter enables L2 learning). Similar to Chomsky's belief, L2 learning is possible because learners have a Language Acquisition Device (LAD) innate in them.

On the other hand, sociolinguistic strands of L2 learning research view language as influenced by social contextual factors such as task, communicative purpose, learner intention, linguistic contextual factors surrounding the discourse, and the time when L2 learning occurs (Holmes, 2001; Tarone, 2007). Language is also viewed as a "code" but one that is created and exists within the social context. L2 learning is thus a process of learning the target language through socialisation. That is, varieties of language exist due to different communities of practice and so membership into this community is an indication of L2

learning. The focus of research following this paradigm is on how a group uses the target language (e.g., what situations require the use of specific linguistic structures), and how a learner acquires this through socialisation.

Although linguistic theories provide an excellent framework for describing learners' competence of the target language, they have also been criticised for not taking into account social and psychological variables that impact on the L2 learning process. Psycholinguistic theoretical strands such as Krashen's (1985) pose a similar problem. Cognitive processes are explained but psycholinguistic theories also ignore interaction and output of learners as significant in the L2 learning process. Sociolinguistic theories take a reversed view of L2 learning. Social context is considered to be pertinent to L2 learning but language is still viewed as a product or commodity to be learnt or acquired. The theory also only explains social processes of learning and ignores psychological ones.

This thesis aims to identify sociocultural factors that impact on L2 learning through the investigation of L2 learning processes within a specific learning environment. The strands of L2 learning theories summarised above are thus not suitable for this study because this study requires a theory of L2 learning that considers the role of both social and psychological processes for cognitive development. Thus, a sociocultural strand of L2 research is more appropriate for this study.

Sociocultural theories of L2 learning are heavily influenced by Vygotsky's (1978) sociocultural theory. Applied to L2 learning, Vygotsky's theory social and cognitive processes become dialectic, unified activity. It explains the interplay of individual development, interaction, and social context. It views language as a tool that is used and transformed in the process of learning. Most research in L2 learning through this perspective have utilised *activity theory* (Leont'ev, 1974), an extended version of Vygotsky's theory of learning that considers the activity itself as the first unit of analysis. Activity theory

(Engeström, Miettinen, & Punamäki, 1999) states that "human purposeful activity is based on motives; that is, socially and institutionally defined beliefs about a particular activity setting" (Donato, 1994, p. 36). *Activity* is the collective behaviour of an individual or a group as a result of the completion of a task (Coughlan & Duff, 1994).

Within this theory, understanding of social and cognitive processes requires an investigation of motive or purpose of the learner behind a particular activity. This is the variable brought by the learner that determines how an activity is constructed (Gillette, 1994). However, activity theory has been criticised for not taking into account social mediation by individual activity and interpersonal relationships that mediate L2 learning (Lantolf & Appel, 1994). Thus, as the core concepts of activity theory remain the same with that of Vygotsky, I have opted to use Vygotsky's main theory itself to fully describe L2 learning processes through theatre productions. The next section fully discusses key elements of Vygotsky's theory of learning and its applications in L2 learning.

Vygotsky's Sociocultural Theory of Learning

Vygotsky's sociocultural theory (SCT) posits that cognitive development is highly influenced by one's social, historical, and cultural environment (Vygotsky & Wertsch, 1981). When a child is born, caregivers expose them to physical and symbolic cultural artifacts such as toys, gestures, sounds, spoken/written language and so on, that embody cultural-historical concepts developed over time (Vygotsky, Rieber, & Robinson, 2004). Through the efforts of caregivers, a child uses imitation and repetition to internalise artifacts and to understand its significance in culture and society (Tomasello, 2003). Over time, the child slowly incorporates these into his/her own repertoire and manipulates these tools to suit his/her needs and contributes to the development of future artifacts. It is through interaction with

artifacts and other people that a child observes and learns existing social and cultural concepts that shape his/her cognition (Vygotsky, 1978).

This process of socialisation views language is one of the most important cultural artifacts for cognitive development. It performs a semiotic function by representing existing sociocultural meanings or ideology (Rogoff, 2003; Wells, 1999). It is the medium through which development of higher psychological functions such as memory, perception, attention, and thinking happens within a social setting (Lave & Wenger, 1991). Through language, development of higher psychological functions occurs in two planes–first in the *interpsychological plane* (other-regulation or mediation with the help of others), and then in the *intrapsychological plane* (self-regulation or self-mediation). Learning occurs because of this dialectical movement of sociocultural meanings from one plane to another. This process is also called externalisation and internalisation. The next section will elaborate on how this dialectic process mediates cognitive development.

Language learning from an SCT perspective. Vygotsky views language as initially social in nature, such that learners acquire it from social interaction by a process of internalisation. When a child interacts with caregivers, it is exposed to the target language and thus the world around them. A child thus learns about the world through words spoken (externalised) by caregivers and triggers the process of internalisation. Internalisation is the process whereby children learn how words represent cultural-historical ideology by making connections between words and objects or actions. This process develops what is called *inner speech,* which are thoughts or pure meanings that are structured through words. Inner speech is the tool that is used for thinking. For example, when a child thinks of a word such as *water*, s/he could associate this word with multiple meanings such as *drinking*, *swimming*, *flood* and

so on. A word can have many meanings and inner speech attempts to organise these meanings through words.

Within this theory, Vygotsky (1978) explained the different yet interdependent nature of thought, emotion and language to develop inner speech. Language is a social construct created out of peoples' desire to interrelate with the world around them. It is made up of syntactically organised words originating from cultural-historical speech and enriched over time. Words are created because of an intention or motive to achieve something. This motive shapes the meaning and sense of words that the speaker uses.

Such a process results in what Vygotskians define *word meaning* as the stable shared element of a word while *word sense* as the unstable, fluctuating element of a word determined by the context surrounding word use (e.g., activity, emotions of individual) (Lantolf & Appel, 1994; Lantolf & Thorne, 2006). For example, if one thinks of the word *water*, a person will know what water means–a liquid substance, but it is word sense that allows a learner to differentiate *water* in the context of a restaurant from *water* in the context of an aquarium. For Vygotsky, when a speaker uses a word, it has a meaning in context that exceeds the dictionary meaning. When a person goes beyond dictionary meaning and uses a word in that other person's own context, internalisation occurs.

What distinguishes *meaning* from *sense* is also emotional, lived experience. Mahn and John-Steiner (2008) draw attention to Vygotsky's views on the relation between learning and emotion and his use of the word *perezhivanie*. This, an ordinary Russian word and not a technical term, roughly means *living through* a situation. It is the situation as experienced, with a stress at once on emotion and cognition. This suggests that just as language is a sociocultural artifact, emotion is also a sociocultural artifact that can be used to mediate higher mental functions (Levykh, 2008). Thus, all social interaction has an emotional aspect

and some interactions are more striking than others because the learner's previous experience impacts on his current experience.

When the child grows up, the desire to interact with the environment triggers the development of lower mental functions into higher mental functions. This also triggers the evolution of inner speech into private and external speech. If inner speech is pure thought, *private speech* is verbalised words used for self-regulation (Lantolf & Thorne, 2006). Because it serves its own purpose, it does not strictly follow syntactic rules of language but can be observable for structure and organisation. In fact, because it is impossible to study inner speech, private speech has been regarded as one that most closely resembles inner speech and thus has been used as the means to investigate it (Luria, 1982). Evidence of private speech has thus been regarded as evidence of internalisation.

Ohta (2001) consolidated different definitions of private speech and classified them according to the role it plays in mediating inner speech and social (external) speech (see Figure 2). To mediate inner speech, private speech could be in the form of *imitation*, *solitary language play* (manipulation of words but addressed to oneself; includes breaking up words or sound play), *vicarious response* (responses to questions not directly addressed to the learner), and *repetition* (repetition of what was said but addressed to oneself).

If used to mediate social (external) speech, private speech takes on the forms of *social context language play* (manipulation of language with others), *private writing*, and *repetition*. Dotted lines on Figure 2 indicate that these forms are sometimes inseparable. Private speech forms in overlapping areas indicate shared function but there could be a difference depending on modality. For example, repetition is called *mental rehearsal* (inaudible private speech) because the activity is only for oneself. *Repetition* and *imitation* are linked with arrows to indicate that they could be interchangeable; they are forms of private speech mediate internalisation and externalisation of social (external) speech.
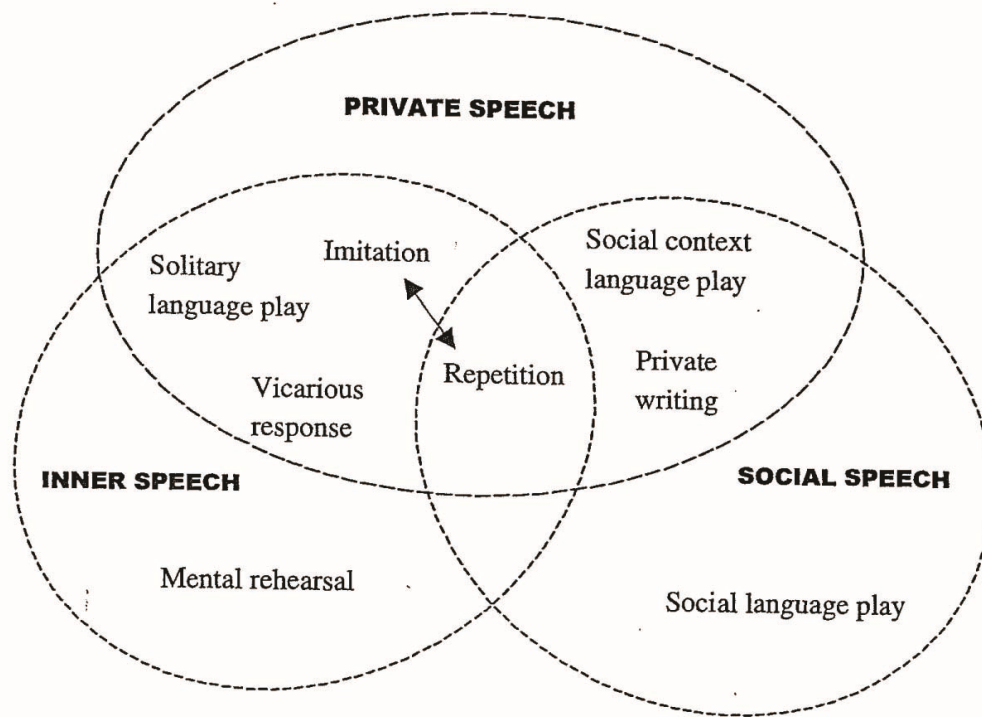
Figure 2. Terminology related to private speech (Ohta, 2001, p. 16)

On the other hand, *external speech* is the tool used when a person desires to interact with the world. Similar to private speech, it is a form of speech governed by rules of syntax appropriated from the environment. This form, however, must follow syntactic rules of language strictly for meaning to be understood clearly by another. This suggests that another requirement for successful interaction is a shared understanding of meaning behind spoken words. Returning to the example of *"water"*, if one were in a restaurant and wanted to ask for water, a person could just raise his hand, catch the eye of a waiter and say, *"water"* with a rising intonation and the waiter will understand that the request is, *"could you bring me some water?"*. The utterance of the word *"water"* in this context was understood because of the shared meaning in the social context.
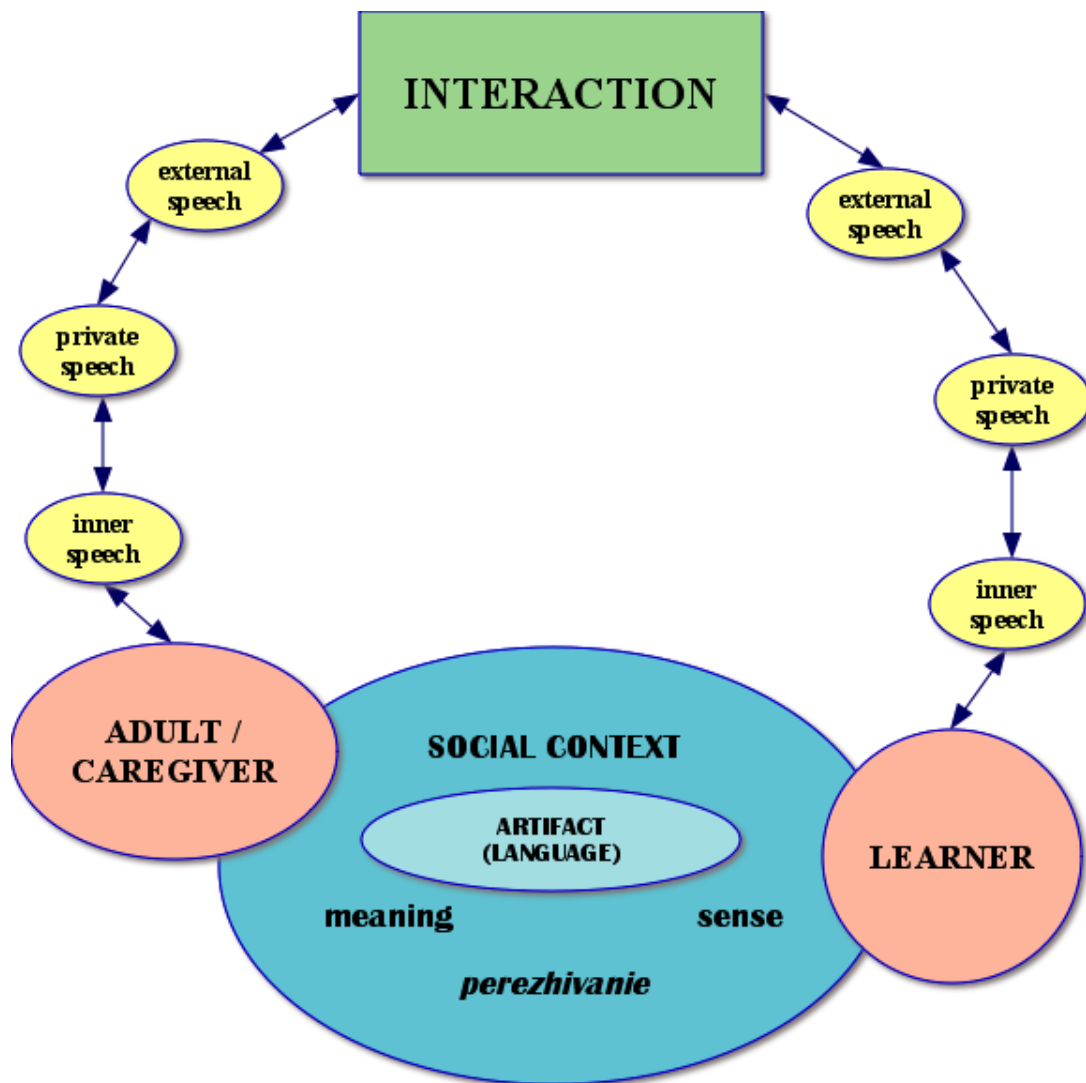
Figure 3. Vygotsky's (1978) sociocultural theory of learning

Figure 3 summarises Vygotsky's (1978) theory of learning. Understanding the different functions of speech and language allows one to understand how interaction involves the process of externalisation and internalisation of sociocultural concepts. Growing up, a person develops inner speech as they internalise sociocultural artifacts (e.g., language) externalised by caregivers. A process of internalisation occurs when caregivers' external speech impacts upon learners' inner speech. When learners encounter abstract concepts and learn to use language as a resource to mediate their thinking and interact with the world, thought and language become interrelated. Functioning as one unit, it functions as a tool to develop higher mental functions and is used to regulate one's thinking (internalisation).

When the learner, driven by some intention, motive, need, or emotion, wants to interact with the social world, thought and language again work together. Words used to interact with the social world are formed through thoughts externalised first in inner speech and then in external speech. New meanings are also created and internalised as an individual listens to another's external speech. Then, in an attempt to understand these new meanings, a person uses private speech to mediate internalisation of these concepts and subsequently affect his inner speech.

This perspective of cognitive development thus requires one to consider *word meaning* as the unit of analysis to investigate cognitive development (Vadeboncouer, 2013). This perspective implies that in the analysis of cognitive development through language, one must take into account factors that impact on the creation of meaning including: (a) the participants involved in the interaction, (b) the nature of the interaction, (c) the sociocultural context within which the interaction takes place, and (d) artifacts used during the interaction. Thus, this perspective on human development allows researchers to study language, context, and activity as a unified whole rather than as separate components.

In addition to word meaning, Vygotsky also requires one to consider *perezhivanie* in the analysis of word meaning. Perezhivanie as a unit of analysis refers to "the ways in which participants perceive, experience, and process emotional aspects of social interaction" (Mahn & John-Steiner, 2008, p. 49). It refers to the emotional experience that a learner brings to the interaction and refers to the emotional experience that impact on a learner during the interaction. Together with sociocultural concepts previously learnt, a learner's prior emotional experience becomes the foundation of perception and experience of future interactions. This implies that one must consider affective factors in the analysis of word meaning and to also consider the emotional experience of the learner before and during

mediated activity to fully understand the meaning of words. Thus, two people who are of the same age and ability could develop differently because of their perezhivanie.

       Zone of proximal development. Mediated activity is central to Vygotsky's theory of learning. Apart from word meaning and perezhivanie, Vygotsky also introduced the concept of *zone of proximal development* (ZPD) to indicate the gap whereby learner development occurs with appropriate support provided by a mediator. Vygotsky (1978, p. 86) defines the ZPD as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers". This concept requires one to conceptualise learners (individuals or groups) as having a current level of development that is determined by his ability to perform tasks on his own, and a potential level of development that is determined by his ability to perform tasks with assistance. When support provided to learners facilitates internalisation, the ZPD bridges the gap between these two levels of development (Chaiklin, 2003; Hedegaard, 2003; C. D. Lee, 2005; Poehner, 2009c).

       The definition of ZPD has also been extended to refer to the mediation activity itself (Holzman, 2009; Newman & Holzman, 1993). A ZPD activity is one that involves a mediator and a learner working collaboratively to achieve a task (Roth & Radford, 2010). The process starts with a diagnosis of the learners' potential level of ability through dialogic interaction. Then, the mediator provides appropriate support to enable the learner to gain more autonomy in the completion of the task. Mediators could either be someone more capable than the learner or a peer that is equally competent.

       A crucial feature of a ZPD activity, however, is the artifact used during mediation and the quality of mediation provided to learners (Stetsenko, 1999). Interaction between the

mediator and the learner must be dynamic in that the learner has opportunities to construct new meaning and/or knowledge through increasing participation and production of culturally organised activity. Thus, learning environments within the social context become resources for learning (Palfreyman, 2006; Rogoff & Lave, 1984), which implies that learner development is dependent on learning environments that provide opportunities for ZPD activity.

An example of ZPD activity is play. Play is pertinent to the development of learners because when children play, their transformative potential is emphasized and heightened (Haught & McCafferty, 2008). In the moment of imaginary role-play (e.g., pretending to be mothers or doctors), they are externalising imitated cultural rules of behaviour appropriated from the social context. Play is thus considered evidence of internalization (Holzman, 2009). Role-playing and performance engage students in the life and identity of another, thus maximising their potential to appropriate culturally mediated tools (Newman & Holzman, 1993).

L2 Learning from SCT perspective. When Vygotsky's theory is applied to L2 learning, a more complex process of internalisation and externalisation takes place than that we would find with children learning their first language. In contrast with other theories of L2 learning that consider development an individual internal process (e.g., the innatist or Chomskyian approach), L2 learning from an sociocultural (SCT) perspective views social mediated activity between environment, experts, and learners a necessary process for development (Mitchell & Myles, 2004; Swain, 2007). The focus of this theoretical orientation is on the interaction of these elements in the ZPD–how does the environment mediate internalisation and externalisation of the target language.
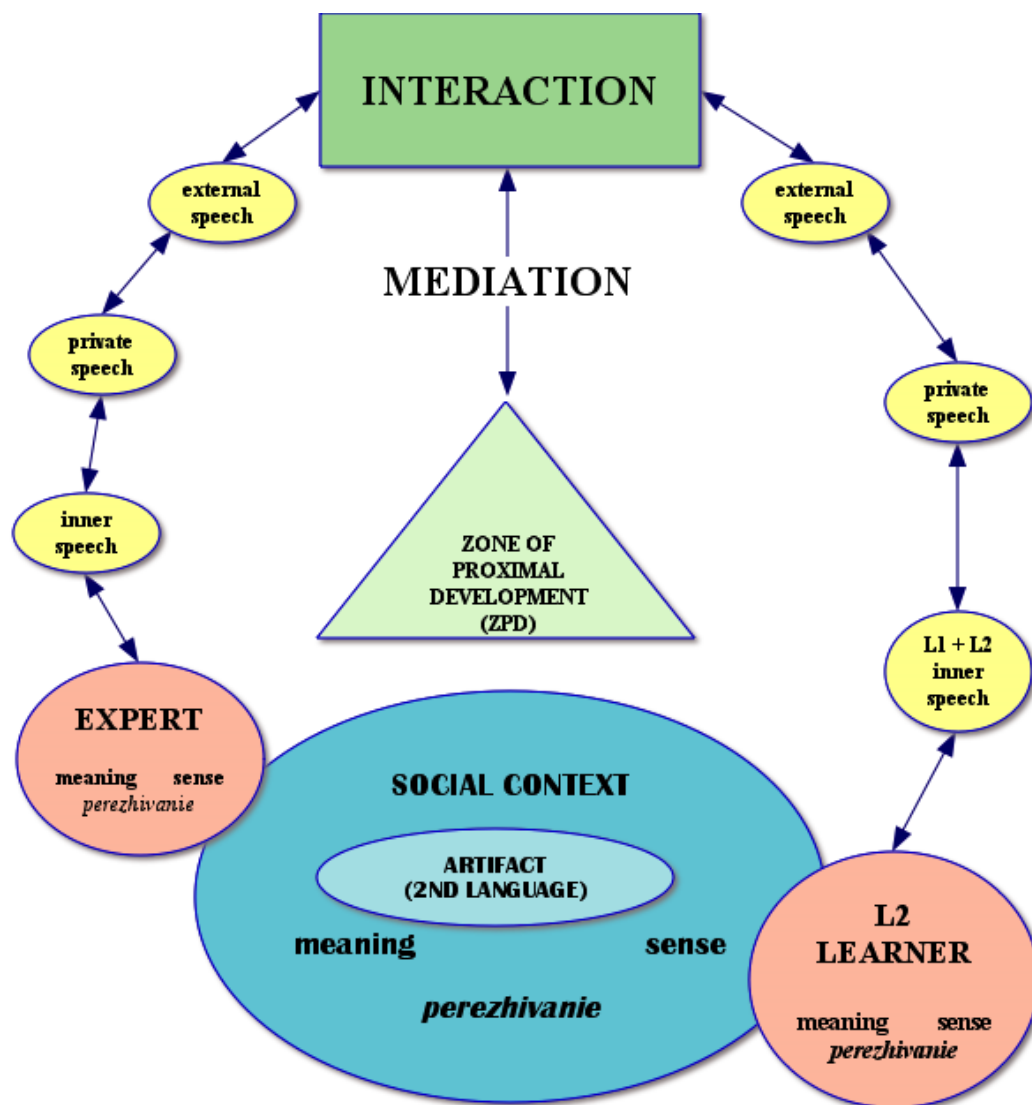
Figure 4. L2 learning from sociocultural perspective

Figure 4 sets out the complex process of L2 learning within an SCT framework. Within an L2 social context are L2 socially constructed artifacts (signs and symbols that represent meaning, sense, and perezhivanie), which reside with the expert and within the learning environment. The L2, a cultural artifact, is considered as the central tool of this process. It is not considered an object to be transmitted from expert to learner, but rather a tool that is appropriated and transformed in the process of mediation.

Initially, L2 learners use first language (L1) inner speech and private speech as the tools to internalise the L2 (Lantolf, 2006; Lantolf & Appel, 1994). Simultaneously, the expert

uses inner speech, private speech, and external speech to externalise meaning. This process of internalisation and externalisation occurs during socially mediated activity that allows the learner to use the L2 for other-regulation, self-regulation, and ultimately as a resource that allows one to have impact on the social context. This is a holistic process that involves: (a) the L2 social context which includes cultural, historical and institutional elements (i.e., sociocultural factors); (b) the quality and quantity of interaction between a learner and L2 artifacts and/or L2 speakers; and (c) the sociocultural characteristics of the expert and the learner (Lantolf, 2000b; Lantolf & Thorne, 2006). The next section elaborates on mediation activities that promote L2 development.

Mediation of L2 in the ZPD. In L2 learning, the interaction between the learner and the expert where a learner's actual L2 ability level and potential L2 ability level become the observable ZPD (Lantolf & Thorne, 2006). Within the distance or gap of L2 learning potential is the mediation process that happens when the learner interacts with the learning environment with the intention of gaining conceptual knowledge (Donato & McCormick, 1994; Lantolf & Aljaafreh, 1995). The mediation experience within the ZPD allows the learner to internalize and utilize the L2 for his/her benefit (Swain, 2007).

Similar to L1 learning, L2 learning occurs concurrently in two planes, the inter-mental plane (social) and the intra-mental plane (within the learner) (Lantolf, 2000b; Lantolf & Appel, 1994; Lantolf & Beckett, 2009; Lantolf & Poehner, 2008). It occurs in the inter-mental when an L2 learner interacts with L2 artifacts (e.g., books, films, songs) or engages proficient L2 speakers or peers (experts) in collaborative dialogue because during the process, learners have opportunities to identify gaps in their L2 ability (Swain, 2000). If mediation provided to learners is developmentally appropriate they subsequently promote internalisation and externalisation of language (Ohta, 2000).

In L2 learning, development in the inter-mental plane occurs when the learner is mediated to move from *other-regulation* (mediation that requires another person to assist in development) to *self-regulation* (ability to focus and control one's own actions for development) (Lantolf & Appel, 1994). L2 development in the intra-mental plane happens when the learner engages in self-mediated activity that utilises the target language (Knouzi, Swain, Lapkin, & Brooks, 2010). Thus, mediation on both planes is an inter-related dialectic activity that is dependent on two important factors–the learning environment and the sociocultural background of the expert and learner. The conditions in which these factors are effective for L2 learning are discussed below.

Mediation through an L2 learning environment. L2 learning is dependent on the quality of the learning environment to provide affordances for ZPD activity (Van Lier, 2000) or occasions for learning (Swain & Lapkin, 1998). This means that the learning environment must provide opportunities for the learner to engage in mediated activity with the L2 environment either alone or with the help of others. For example, a classroom setting might be viewed as a learning environment where a learner has opportunities to engage in structured classroom activities (Jang & Jimenez, 2011). Mediation could also occur when a learner just listens to L2 speakers (Kurata, 2010).

What attracts learners to participate in the activity is the capacity of the activity to allow for meaning-making (Turuk, 2008) and the ability of the teacher to facilitate L2 learning (Barohny & Hye-Soon, 2009; Kozulin, 2003; Razfar, Licón Khisty, & Chval, 2011). Teachers are effective facilitators when they provide mediation appropriate to the learner's interests and needs (i.e., provide mediation that promotes development of the learner's ZPD).

As meaning in the ZPD is co-construction, the learner's response to the mediation should be considered as well (Poehner, 2008a). This suggests that learner engagement in

potential ZPD activities is also dependent on the characteristic of the learner. Xu (2011) investigated autobiographies of two advanced Chinese learners of English studying in Australia and discovered that self-confidence, a dynamic sociocultural artifact, affected their desire to engage in L2 learning opportunities such as talking to their research supervisor. The level of self-confidence was dependent on the learner's past experience, attitude of the interlocutor, and L2 identity.

Since learners and experts have their own cultural-historical background, ZPD activity is also influenced by perezhivanie. Mahn & John-Steiner (2002) explained the role of perezhivanie on L2 learning through Mahn's (1997) study of high school and university ESL students. This study investigated the emotional journey that students experienced as they engaged in journal writing. Before every lesson, students were asked to write in a journal about any topic that they liked but instructed to focus on content (meaning) and not to worry about mistakes or mechanics. At the beginning, they were quite anxious about free writing; they were reluctant to write and frustrated about the process. As the project progressed, students slowly gained confidence to write because of the following: (a) the process of writing every lesson made students realise the relationship of thought and language which helped them to view English as a means for self-expression; (b) writing about any topic they liked allowed them to write about themselves, which made journal writing become a process of self-discovery; and (c) continuous positive feedback from the teacher motivated them to continue expressing their thoughts in written English.

This change in students' attitude had an overall impact on their readiness to learn English in the classroom. These factors fuelled their confidence, which then had an impact on their fluency. In this study, journal writing not only gave a glimpse of the emotions that hindered students' L2 learning, but also allowed using the L2 in a personal manner gave an opportunity for word meanings to have word sense. Perezhivanie facilitated L2 learning

because learners learnt to get a feeling for the language, which then impacted, on their concept of word sense.

Apart from confidence, motivation and attitude to the L2 culture have also been proven to have an impact on L2 learning. Kim (2009) conducted a qualitative study of the dynamics of L2 learning motivation and L2 self of four adult Korean ESL learners in Canada. The results of the study showed that L2 learning motivation is linked to the internalisation of the social purpose for L2 learning (i.e., their motivation for learning as having both a social and personal function). L2 motivation was also only apparent when learners could articulate specific learning goals and if those goals matched the initial motive to learn. Basista and Hill (2010) concur with these results. They examined the role of motivation and attitude to L2 culture through autobiographies of four near-native ESL speakers. They discovered that positive attitude toward the teacher, L2 culture, and interactive activities were factors that intrinsically motivated and promoted L2 development.

The studies so far illustrated the qualities of the environment that impact on the complex process of L2 learning. Mediation in the ZPD occurs when an environment provides affordances for L2 development and has mediators that are sensitive to learner's needs and perezhivanie. L2 development is also promoted when learners have confidence, motivation, and a positive attitude toward the L2 culture. When these qualities are present in the environment, learners are more aware of the gap between their current and potential ability, which enable them work towards closing this gap.

One method of bridging this gap is for learners to actively engage an L2 expert in purposeful collaborative dialogues. The section below elaborates on the conditions in which collaborative dialogue is considered a ZPD activity. It focuses on characteristics of the expert, the learner, the task, and more importantly, the procedure that the mediator does to move the learner from other-regulation to self-regulation.

Other-regulation through DA: Mediation in the inter-mental plane. Although L2

learning can occur with just exposure to the L2 environment, L2 development best occurs

when an L2 learner is engaged in collaborative dialogues with an expert in the process of

negotiation of meaning (Swain, 2000). Since cognitive development is a function of human

interaction, L2 development is always a mediated activity in the learner's ZPD. In the field of

L2 learning, *Dynamic assessment* (DA) is a systematic way of thinking about ZPD activity in

terms of assessment and teaching as a dialectic activity (Lantolf & Thorne, 2006; Poehner,

2008b). It is a qualitative assessment method grounded in Vygotsky's sociocultural theory,

which allows one to consider an assessment activity as simultaneously a teaching activity; the

interaction aims to identify current and potential ability and then promote development.

Through DA, the teaching-assessment dualism does not exist.

DA is a development-oriented assessment approach that aims to promote learner

development by directing teaching and assessment to students' potential ability (Poehner &

Lantolf, 2005). This is in contrast to other assessment methods (non-dynamic assessment)

that focus on learners' ability to do a task autonomously. Through DA, an expert identifies a

learner's current ability and potential ability through collaborative dialogue, and

subsequently provides appropriate mediation with the intention of helping the learner reach

this potential. The outcomes of this interaction are then used as the basis for the next DA

interaction. A series of coherent DA activities allows one to trace L2 development. DA

activity is thus ZPD activity that facilitates internalisation of the target language. The ZPD

activity is successful when the learner responds to the mediation provided and incorporates

the mediation strategy as a means for self-regulation (Lantolf, 2004).

There are two types of DA approaches, *interventionist* and *interactionist* (Lantolf &

Poehner, 2010; Leung, 2011; Vafaee, 2011). Interventionist approaches rely on standardised

protocols that focus on developmental progress of students (e.g., Brown's Graduated prompt approach, Carlson and Wiedl's Testing-the-limits approach), while interactionist approaches focus on collaborative dialogic interaction to promote individual development. Assistance is more fluid and varies from case to case (e.g., Feuerstein's mediated learning experience).

Regardless of the approach to DA, the extent of mediation required by the learner to complete a task is an indication of L2 development. If one needs to compare learners, it is the number of mediations or the forms of mediation required by the learner that gives an indication of the learner's ability level and not what the learner can actually do. This means that an advanced learner is someone who requires less mediation because he can self-regulate faster. Through DA, it is possible to compare and differentiate two learners who, on the surface, achieve a task the same way (Poehner & Lantolf, 2010).

In the field of L2 learning, the use of an interactionist approach to DA have been more prevalent because it allows a mediator more flexibility in adjusting and responding to learners' needs (Lantolf, 2004; Poehner & Lantolf, 2005). Poehner (2008b) proposed an interactionist DA model to trace L2 development. His model allows for a systematic investigation of ZPD activity by focusing on *profiling learners* as they complete tasks. In this model, the following principles must be observed:

1. Mediator-learner dialogue must have elements wherein there is intention of promoting learner development and the learner having the freedom to respond to mediator intervention;

2. ZPD activities should be coherent in that they are progressive and not stand alone activities; and

3. The objective of the interaction should be the negotiation of meaning and the internalisation of conceptual knowledge (Mohammad, Mortaza, & Firooz, 2011; Poehner, 2007, 2008a).

Thus, any ZPD activity that observes these principles is a DA activity. These principles are elaborated in the next sections.

Quality of mediator input. An expert can provide mediation by scaffolding concepts for learners. Donato (1994) viewed *scaffolding* as the process wherein a mediator gradually provides assistance to a learner. If a task is too complex for a learner, the mediator breaks down this task into smaller tasks to assist the learner.

An example of how scaffolding can mediate L2 learning is shown in Aljaafreh and Lantolf's (1994) study that investigated the assistance provided by teachers in an 8-week writing tutorial session. The aim of the activity was to help students gain a higher level of grammatical accuracy in their writing. Analysis of the writing sessions indicated 13 forms of feedback that promoted development in the ZPD (see Figure 5). The mediation ranged from implicit feedback to explicit feedback and the choice of feedback used was dependent on the teacher's assessment of the learner's needs. They also discovered that as the sessions progressed, the learner required less explicit feedback.

0. Tutor asks the learner to read, find the errors, and correct them independently, prior to the tutorial.
1. Construction of a "collaborative frame" prompted by the presence of the tutor as a potential dialogic partner.
2. Prompted or focused reading of the sentence that contains the error by the learner or the tutor.
3. Tutor indicates that something may be wrong in a segment (e.g., sentence, clause, line)- "Is there anything wrong in this sentence?"
4. Tutor rejects unsuccessful attempts at recognizing the error.
5. Tutor narrows down the location of the error (e.g., tutor repeats or points to the specific segment which contains the error).
6. Tutor indicates the nature of the error, but does not identify the error (e.g., "There is something wrong with the tense marking here").
7. Tutor identifies the error ("You can't use an auxiliary here").
8. Tutor rejects learner's unsuccessful attempts at correcting error.
9. Tutor provides clues to help the learner arrive at the correct form (e.g., "It is not really past but something that is still going on").
10. Tutor provides the correct form.
11. Tutor provides some explanation for use of the correct form.
12. Tutor provides examples of the correct pattern when other forms of help fail to produce an appropriate responsive action.

Figure 5. Regulatory scale–implicit (strategic) to explicit (Aljaafreh & Lantolf, 1994, p. 471)

Nasaaji and Swain (2000) explored the use of these mediation protocols on two students learning French, a ZPD (use of the protocols sequentially) and a non-ZPD student (use of protocols randomly). The assessment results indicated that the ZPD student outperformed the non-ZPD student because the ZPD student eventually became an autonomous learner at the end of the program. Thus, requiring less mediation is an indication of L2 development and that systematic mediation (moving from implicit to explicit instruction) promoted better L2 learning than random mediation. Similar to the Aljaafreh and Lantolf's (1994) study, a key factor to this ZPD activity is the ability of the mediator to be sensitive to learners' needs during the interaction (Mohammad et al., 2011).

Apart from teachers, peers can also be experts in a DA activity. Donato (1994) studied the interactions of three students planning an oral task in French and discovered that completion of the task initiated collaborative effort between learners. When one student

faltered in remembering French vocabulary or grammar, they would correct one another and in most cases, negotiated the correct form together. This manner of collaboration had made all members of the group experts and learners concurrently (i.e., a collective scaffold) (Brooks & Swain, 2009; Ohta, 2001).

Storch (2002) further explored the nature of collaborative interactions by studying ten ESL students completing a range of language tasks. She discovered four types of dyadic relationships that can result in peer collaboration: collaborative, expert-novice, dominant-dominant, and dominant-passive. Collaborative and expert-novice relationships, however, were the most effective partnerships for L2 learning because these relationships prompted negotiations of meaning leading to cognitive development.

To sum up, experts become mediators to assist learners internalise conceptual knowledge. The success of mediation is dependent on a mediator's ability to be sensitive to learners' needs while engaged in collaborative dialogue and their ability to provide appropriate mediation to support to help the learner bridge the ZPD gap. The studies above illustrated the quality of mediation that an expert can provide to learners. A guiding principle of mediation is that it should be scaffolded for learners so that they would be able to bridge the ZPD gap with as little assistance as possible. For example, feedback given to students could move from implicit to explicit and could be given systematically. Mediation could also be facilitated when the dyadic relationship between expert and learner is collaborative or expert-novice in nature. Interactions that have these qualities promote L2 development because they initiate negotiation of meaning.

Quality of learner response. The quality of a learner's response to the mediation offered is also an important facet in a DA activity. This also refers to how learners' perezhivanie affect their response to the mediation provided.

Van der Aalsvoort and Lidz (2002) analysed the interactions of preschool children

and devised a learner reciprocity rating scale to provide a systematic way of describing

learner response. The constructs measured by the rating scale are shown in Figure 6. Poehner

(2008b) expanded constructs of this scale to include requests for support and refusal to accept

support provided. Learner response is observed and marked on the scale. A high score on the

scale indicated a higher capacity for L2 development. Poehner (2008b) suggested using the

constructs of the scale as a means of exploring learner behaviour during interactions with

mediators. The presence of these constructs in learners' responses indicates learner

engagement (or non-engagement) in a DA activity, and consequently this may lead to

evidence (or failure) of L2 internalisation.

• Responsiveness of interaction with mediator
• Self-regulation of attention and impulses
• Affective quality of interaction with mediator
• Communication related to shared activity
• Comprehension of activity demands
• Use of mediator as resource
• Reaction to challenge
• Modifiability in response to interaction
• Requests for support
• Refusal to accept support

Figure 6. Constructs of learner reciprocity rating scale (Poehner, 2008b; Van der Aalsvoort & Lidz, 2002)

Quality of transcendence. Poehner (2008b) also claims that coherence is an important

principle of DA activities because L2 development is achieved when the learner is able to

demonstrate *transcendence.* Poehner (2007) defined transcendence as the characteristic of

DA activities to provide opportunities for the learner to apply what s/he has learnt to new and

more demanding problems. To reveal L2 development over time, he posits that learners must

complete a series of tasks that increase in level of complexity to allow the learner to *transfer* or reconceptualise previous knowledge.

In a DA programme, an initial task is first used to diagnose a learner's abilities. Then, additional tasks are given to the learner throughout the duration of a course or class. Near transfer tasks are tasks that are similar in difficulty level to the previous task with one or two changes to make it more complex. Far transfer tasks are completely different from the previous tasks but still allows the learner to apply previous knowledge to complete it. As learners complete these tasks, the mediation required and the learners' ability to self-regulate give insight into their current and future developmental level. Thus, another indication of L2 development is when a learner is able to transfer a skill s/he has learnt from one task to the next.

This process suggests that the way that tasks are structured is an important factor in classroom settings. These tasks should be treated as DA activities and should be structured progressively so that future DA activities are based on previous DA activities (see Figure 7) which subsequently give learners opportunities to develop further.
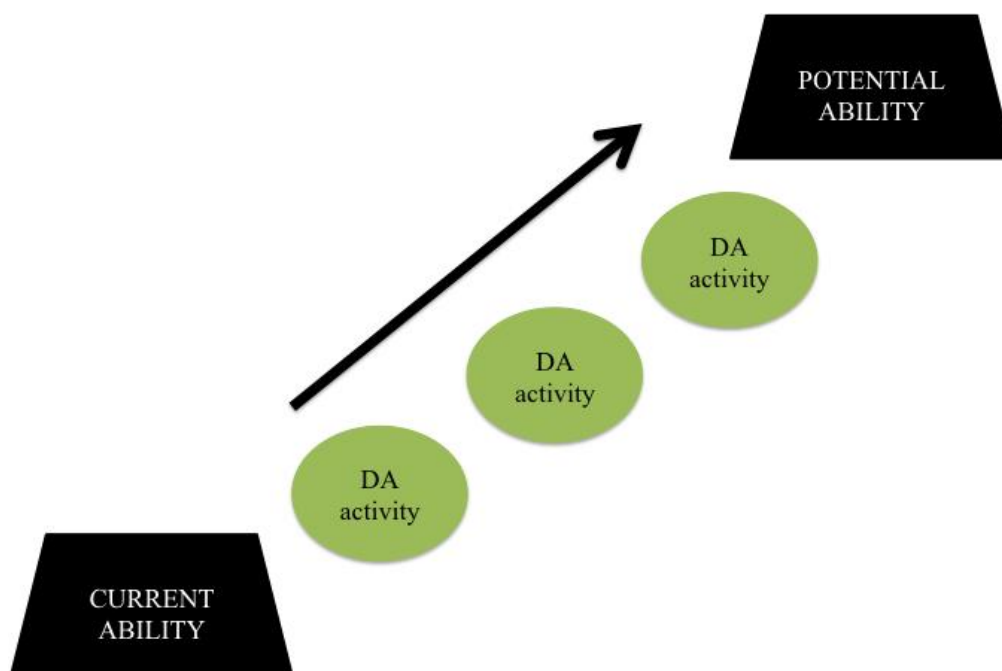
Figure 7. Structure of a DA programme

Poehner's (2008b) proposed a model of profiling L2 development to systematically

monitor and trace L2 development during DA activities (see Figure 8). It serves as a model in

which teachers can develop their own DA programme and systematically investigate DA

activities. The model was developed in an attempt to investigate the oral skills development

of French L2 students. Based on Gal'perin's (2009a) research, Poehner identified three stages

of performance that learners experience in an attempt to complete a task. DA activities in

each stage of performance revealed different aspects of L2 development and gave insight into

different cognitive processes that signalled internalisation. Poehner's (2008) model of

profiling L2 development is explained in detail below.
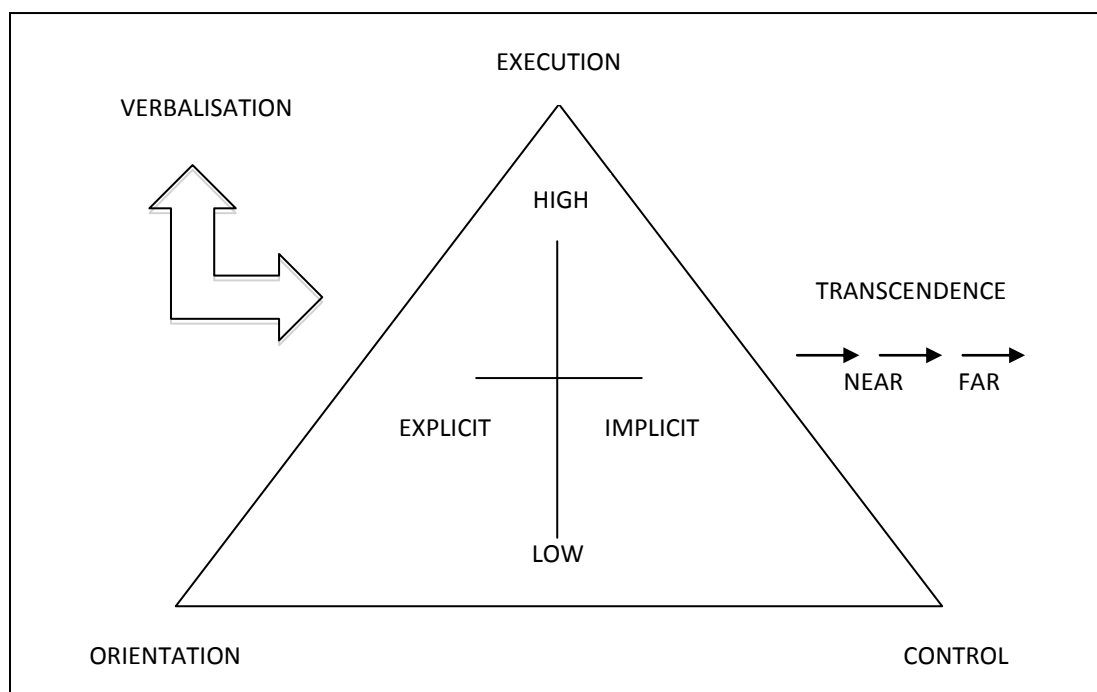
Figure 8. Tracing L2 development through Dynamic Assessment (Poehner, 2008b, p. 167)

The three points of the triangle represent the three stages of learner performance. The first stage is called the *orientation stage* and refers to the activity wherein a learner is informed of the task and thus attempts to understand and prepare for it. If a student requires more mediation to understand the task at this stage, s/he is considered to have less ability than a student who requires less mediation. If a learner prepares for the task with more autonomy, s/he is also considered to have more ability than a student requiring more mediation to prepare for the task.

Execution is the second stage and refers to the activity where a learner attempts to accomplish the task itself. As the learner is attempting to complete the task, a mediator is present and ready to provide assistance in the form of graduated prompts to assist and assess. The ability of a learner is determined by two factors: (a) the quantity of explicit mediation the learner requires (i.e., lesser number of explicit instruction indicates higher ability) and (b) the extent of learner reciprocity (i.e., learner's uptake of mediation provided; more uptake indicates higher ability).

The final stage is the *control stage,* which refers to the learner's level of control of a previously negotiated skill. This is the stage when a learner is given an opportunity to self-evaluate his/her own performance. Based on the self-evaluation, the learner either makes necessary revisions autonomously or requests further assistance to accomplish the task. Similar to the execution stage, a learner who accomplishes the task with more assistance is considered less able than a person who does not require any assistance at all.

Within each stage of performance, the mediation that an expert can provide to a learner is guided by the principles inside the triangle. The horizontal axis inside the triangle represents mediator input moving from explicit to implicit mediation while the vertical axis represents the extent in which learners assume responsibility during the stage of performance. Each DA activity must then be qualified for its stage of performance because they will reveal the purpose behind mediator intervention and learner response.

Poehner (2008) considers *verbalisations,* the external speech of the learner, outside the triangle because it is the means in which mediators assist the learner and the tool used by learners to participate in the mediation activity. In addition, in the form of private speech, verbalisations are also tools for self-regulation or internalisation (see extended discussion on p. 59). Thus, the quantity of self-regulation is also taken into account. More evidence of self-regulation indicates higher ability.

Finally, learner development is traced by learners' ability to demonstrate *transcendence*. This implies that the complexity of tasks given to learners must also be taken into account. Multiple DA activities that progress in complexity allow one to trace the development of the learner as s/he progresses from a task that is closer to his ability (near) to those that are more difficult (far). A learner demonstrates transcendence from one task to another when a learner demonstrates control of a concept or skill previously mediated (i.e., the learner requires less mediation or completes the task autonomously).

In the field of L2 teaching, the principles of DA in Poehner's (2008) model are commonly applied in classroom settings in the form of a DA programme. For example, Hill and Sabet (2009) investigated the feasibility of a DA programme to assess the English speaking proficiency of Japanese university students. There were four assessments spread over a one-year course. Each assessment had the following components (a) students were asked to do role-plays that increased in level of complexity; (b) students received mediated assistance in the form of recasts, prompts, comprehension checks, and/or negotiation of meaning; (c) learners were paired with different partners of different proficiency levels; and (d) there was collaborative engagement between the learner and the mediator. The results of their study showed that role-plays that increased in level of difficulty were an effective means of assessing development of speaking. In addition, pairs observing other students perform contributed to the development of the group ZPD and learner reciprocity. In addition, recast and awareness of collaborative engagement were the forms of mediation that had a lot of uptake.

Lantolf and Poehner (2010) investigated a teacher's attempt to implement DA programme in the teaching of Spanish as a foreign language in an elementary classroom. Based on teachers' understanding of DA, the teacher transformed her approach to classroom teaching to one that integrated elements of a DA programme. She designed a syllabus with assessment tasks that progressed in levels of difficulty and prepared a list of mediation prompts to use when she engaged learners in collaborative dialogue. To determine the actual and potential ability of students, she used an interaction grid to record the number of prompts and the object of the mediation used to assist students in each assessment task. This data, together with a close investigation of teacher-learner interactions, gave an indication of the process in which the learners developed in this new approach to teaching and assessment.

Ableeva and Lantolf (2011) investigated the feasibility of using DA to develop French L2 university intermediate students' listening ability. They followed an interactionist approach to DA and structured a DA programme to determine the ability of the learner to apply mediated skills to more complex tasks. The students were given two kinds of tasks, independent performance (IP) and transfer assessment (TA). In total, each participant participated in two IPs, 2 Das. Each DA and TA activity included an initial IP activity to determine a learner's current level of development. TA was further classified according to the extent that they are used to determine learner development: near transfer, far transfer and very far transfer. Analysis of learner performance, in the form of pausal unit analysis (PUA), and interactions during the assessments revealed that unassisted recalls served as indicators of microgenetic L2 listening development. The progression of assessment tasks allowed the researchers to measure L2 listening comprehension development through changes in PUAs from one assessment task to the next.

Finally, Siekmann and Charles (2011) study examined the impact of DA in the teaching of the Alaskan indigenous language *Yugtun*. Yup'ik society favours cooperation over individualism and so the research aimed to explore a language teaching method that would cater to learners' sociocultural background. Over the course of a semester, the students were asked to complete a test at the beginning of the semester, three DA sessions with a teacher-mediator, and to keep a journal about their learning experience. The research revealed that learner interactions with the mediator who provided graduated assistance in an attempt to complete a task gave insight into the actual linguistic problem of the learner. Interactions over a period of time provided the learner with opportunities to self-regulate in the use of grammar charts. The results also indicated that DA was a more favourable approach to L2 teaching in the community because the intervention was a suitable fit to the sociocultural background of the community.

The studies above utilised DA to assist learner development in the ZPD in the inter-mental plane. A ZPD activity is complete when processes in the inter-mental plane is synchronised with processes in the intra-mental plane. Following this, I then explore forms of mediation used by learners to internalise L2 in the intra-mental plane.

Self-regulation: Mediation in the intra-mental plane. Internalisation is the process of using language (i.e., private speech) to mediate cognition in order to reorder inner speech (Lantolf & Thorne, 2006; Swain, 2000). When a L2 learner begins to learn an L2, s/he approaches the task using fully developed higher psychological functions (memory, attention, etc.). The learner also has thoughts, ideas, and a concept of the world that are already shaped by their first language. In L2 learning, fully developed higher psychological functions in the first language make the distinction between meaning and sense especially clear. This means that students learn the meaning of words in the classroom in exam-passing style (i.e., they can translate the word or can summarize its meaning correctly). At the same time, the significance of these words is limited to that experience–that of learning in school.

This particular experience is emotionally marked but possibly not memorable. If a learner's ultimate objective is to be a part of the L2 social context, this implies that L2 learning involves modifying or extending existing inner, private, and external speech so that the L2 can mediate internalisation of L2 and concurrently contribute to the construction of new knowledge. Successful L2 learning occurs when students use language in life, marking the language with perezhivanie, in order to internalize it (Mahn & John-Steiner, 2008).

Similar to L1 learning, imitation is the first form of private speech used by learners. When learners are exposed to an L2 environment, learners imitate experts' gestures and speech (Lantolf, 2000a; Lantolf & Thorne, 2006; McCafferty, 2002) but this is not mere mimicking of what the mediator does. From an SCT perspective, imitation is considered

transformative in the sense that a learner appropriates what is seen and uses it to his/her purpose. The activity requires the learner to be an active communicator in the activity (Newman & Holzman, 1993). Through this process, L2 learning becomes a multimodal learning approach that not only mediates thinking and communication, but also forms the identity of the L2 learner (McCafferty, 2008).

Self-mediation also requires the use of private speech as a tool to internalise L2. Ohta (2001) investigated the role of these various forms of private speech for internalisation through a longitudinal study of seven adult beginner L2 Japanese learners. Her results showed that vicarious response, covert repetition, and manipulation are the most frequently used forms of private speech used in the classroom. The use of these tools was dependent on individual differences, the complexity of the task, and the degree of hypothesis testing that a learner did during an activity.

The use of L1, repetition, and reading aloud are also forms of self-mediation. Gánem-Gutiérrez (2009) investigated the use of the forms of mediation with L2 tertiary Spanish students performing a paper-based task and a computer-based task in pairs or trios. The results showed that use of these strategies was necessary to complete the task. Repetition was the most favoured strategy and was used either as a means to recall information or for co-construction. Similar to Ohta's (2001) study, use of L1 for co-construction was dependent on individual differences but became more common when the task required them to focus on specific L2 features. In this case, the L1 was used to assess alternatives or a means to produce the L2. Finally, reading aloud was dependent on task characteristics. It was used more than the other strategies when the task required more reading. It was also useful for marking language for exploratory reasons to collaborators.

Although not directly calling it private speech, Swain (2006) described the process of using language for cognitive development as *languaging*, "a dynamic, never-ending process

of using language to make meaning" (Swain & Lapkin, 2002, p. 96). She explains how when a person talks, one is actually in the process of changing inner speech; "verbalisation changes thought, leading to development and learning" (Swain, 2006, p. 110).

This concept supports Vygotsky's (1986) original contention of the union between thought and language in promoting higher psychological functions. Swain and Lapkin (2002) studied the collaboration experience of two French immersion learners as they talk about a reformulation task. The task required them to compare a written output they had written themselves with a version rewritten by a native speaker. As the students compared the two versions, the researchers discovered that the process of negotiation between the students had resulted in talking about forms and functions of French itself (e.g., verb tenses).

Knouzi, Swain, Lapkin and Brooks (2010) further developed the concept of languaging by investigating its role in as an L2 learning strategy for internalisation. They compared the languaging behaviour of a high proficiency student and a low proficiency student. They categorised the languaging behaviour according the two types of languaging: concept bound or non-concept bound. Concept-bound languaging refers to self-talk about concepts related to the task while non-concept bound languaging refers to other forms of self-regulatory activity. Their results indicated that the high ability student used multiple forms of languaging and effectively used it as a self-scaffolding tool. Self-talk not only gave an indication of learners' inner speech but was also an indication of internalisation.

Forms of mediation for L2 development. The discussion above illustrates how L2 learning from an SCT perspective is a dialectic inter-mental and intra-mental process. The process of internalisation and externalisation of the target language through mediated activity socialises learners into the L2 social context and consequently its semiotic systems.

Figure 9 consolidates forms of mediation current studies have identified as effective means to trigger internalisation and externalisation of L2. L2 learning is successful if:

1. the learner is able to use the L2 to mediate thinking (internalisation);

2. learner modifies existing meanings and sense to accommodate L2 meaning and sense; and

3. the learner is able to use the L2 as a resource for expression (externalisation).
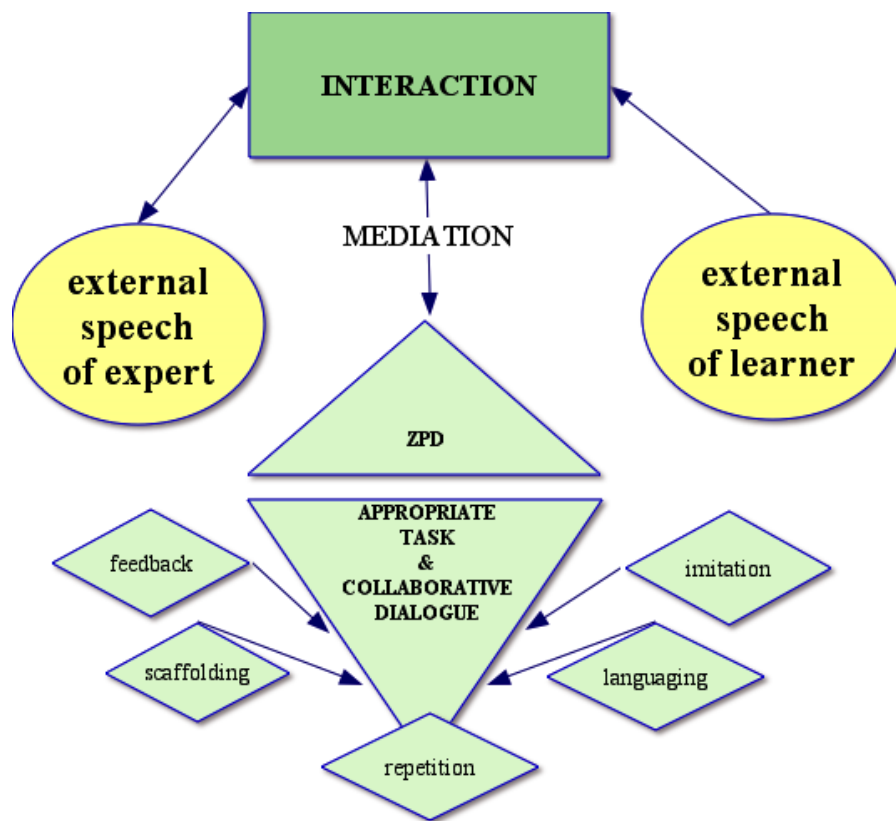
Figure 9. Forms of mediation within ZPD activity to mediate L2 learning

Mediation in the ZPD is the key activity that promotes L2 development and the studies above have illustrated how forms of mediation can be utilised by experts and learners to facilitate internalisation of L2. During mediated activity, an expert engages a learner in ZPD activities or DA activities by asking a learner to complete tasks that are appropriate to

his/her level. If the learner requires assistance to accomplish a task, the expert triggers other-regulation by engaging the learner in collaborative dialogue. An expert-mediator could either use feedback, scaffolding, and repetition to determine a learner's current ability and assist the learner as appropriate. Simultaneously, the learner triggers self-regulation by using imitation, languaging, and repetition to internalise concepts or skills that are mediated. If there is a need to trace L2 development, the forms of mediation used by experts and learners needs to be monitored during stages of performance. This requires one to identify the quantity and quality of forms of mediation used for internalisation as evidence of L2 development.

The previous section described the key elements of Vygotsky's sociocultural theory, the theoretical framework of this thesis, to answer the research questions. It explained the complex process of L2 learning and the factors that hinder or facilitate it. The process of L2 learning, however, begins with the capacity of a learning environment to provide affordances for mediation in the ZPD. The next section reviews literature that explores the potential of theatre productions to provide affordances for L2 learning.

Theatre and L2 Learning

Drama has been considered as one of the most effective means to teach L2 because it provides a social context for a holistic learning approach that involves learners intellectually, linguistically, emotionally and kinesthetically (Kao & O'Neill, 1998; Maley & Duff, 2005; Smith, 1984; Winston, 2012). It encourages creativity and changes classroom dynamics from distant to relaxed, which builds self-confidence and motivation (To, Chan, Lam, & Tsang, 2011), teamwork (Fernando, 2007), fluency (Piazzoli, 2011), and overall oral proficiency (Kao, Carkin, & Hsu, 2011). Drama also engages students to communicate visually and kinesthetically, which allows for learners to use L2 in various modalities (Rothwell, 2011).The dramatic experience provides learners with opportunities to work with authentic

texts (e.g., scripts) and so immerses students in L2 literature and culture (Cheng & Winston, 2011) and potentially create L2 identities (Ntelioglou, 2011).

Approaches to teaching L2 through drama have been polarised between the product and the process approach. According to Kao and O'Neill (1998), drama activities used in L2 learning exist in a continuum that range from teacher-controlled language activities that focus on language form and accuracy (product approach), to open, student-centred communicative activities that focus on language use (process approach).

Since the 1980s, the process approach, more specifically *process drama*, has been the preferred teaching approach in ESL classrooms because it closely conforms to interactive (i.e., sociolinguistic) theories of L2 learning (O'Toole, Stinson, & Moore, 2009). More specifically, process drama techniques resemble communicative approaches to language teaching. This means that learners acquire the target language through authentic L2 communicative activities in the classroom. It is focused on the spontaneous production of contextualised language through improvisation. L2 learning is effective through process drama because it elicits authentic language use, develops fluency, promotes intercultural awareness, and more importantly, simultaneously develops students cognitively, socially, and affectively (for more about process drama see Kao & O'Neill, 1998; Liu, 2002; O'Toole et al., 2009).

On the other hand, product-oriented approaches have been criticised by advocates of process drama because they believe that they are teacher-controlled language classes that have very limited opportunities authentic communication (Kao & O'Neill, 1998; Mattevi, 2005).

These closed and controlled drama techniques are useful for learners at the beginning level when they do not possess sufficient knowledge about the

target language to deal with uncertainty. However, the pre-determined

features of these activities restrict learners from progressing to higher

levels using the target language (Kao & O'Neill, 1998, p. 5).

Advocates of process drama believe that scripted texts foster mechanical rote memorisation, imitation, repetition/recitation, focus on accuracy rather than meaning, and do not foster students' motivation and creativity (Dodson, 2002). They reject scripted drama as a useful approach to L2 learning because they think scripted performances do not create dramatic tension and that tension only comes from students' efforts to be accurate from reading aloud or memorisation (Kao & O'Neill, 1998).

Acting in L2. The small but growing body of research on performance of scripted texts for L2 learning, however, has proven otherwise. Studies on L2 learning through the use of scripted texts and full-scale theatre productions have demonstrated that product-oriented drama approach also allow students to use the target language in meaningful communicative situations (Smith, 1984; Via, 1987). Performing scripted text, which requires learners to study the script, memorise lines, learn characterisation, rehearse, and finally perform, immerses learners in the target language and allows them to acquire the target language naturally (Moody, 2002).

The script allows for implicit L2 learning in that it provides learners with a model of authentic spoken text in the target language that allows them to focus on language use instead of language form. Hayati (2006) conducted a qualitative study of tertiary ESL students and investigated how they learnt language through role-playing scripted texts. She discovered that learning dialogue had developed students' logical reasoning and problem-solving skills. They also seemed to learn contextualised language in chunks (i.e., not isolated vocabulary words).

Since play scripts are usually written in spoken grammar, this also gives students an example of authentic text (i.e., how native speakers would use the target language in interactions to manipulate dramatic situations) (Kempe, 2003). They also expose learners to contextualised vocabulary, idioms, and grammatical structures (Dodson, 2002; O' Gara, 2008).

Apart from studying the script, actors are also required to memorise lines and learn characterisation. Nolan and Patterson (2000) conducted a study on how preparation and performance of skits by ESL adolescent and adult students assisted in ESL learning. He discovered that students could produce contextualised communicative utterances through the performance of embodied language. More specifically, there was marked improvement on students' pronunciation of initial and final consonants. Miccoli (2003) reported similar results in her investigation of a case study of tertiary ESL students in the US. She discovered that the focus on accuracy through repetition and negotiation of meaning developed students' intonation, body language, and delivery of dialogue, which captured characters' feelings and motivations.

Another example of acting impacting L2 skills is Hardison and Sonchaeng's (2005) study of the development of acquisition of intonation and stress through theatre techniques. They discovered that theatre provided students with a range of authentic social interactions to practise fluency, accuracy and performance. Students' oral proficiency improved through theatre voice training because rehearsal activities moved from basic structures, to role-plays and finally extended discourse.

Bernal (2007) reported similar results with her experience teaching secondary ESL students how to act in English as L2. She also discovered that the theatre process of interpreting text and intensive rehearsals leaned heavily on developing students' intonation, facial expression, and body movement. Furthermore, the experience decreased physical

inhibitions, increased concentration, and developed intercultural awareness. This change could be attributed to what Scheiffele (2001) described as acting akin to being in an altered state of consciousness where a person transforms to become another (i.e., the character).

Acting in L2 theatrical productions. There are additional benefits to L2 ability when students act in full-scale L2 theatrical productions. Similar to process drama, research has shown that the experience of creating an L2 theatre production provides learners with opportunities to also use the target language in meaningful communicative ways (Smith, 1984).

First, in the process of studying the script for performance, students are given the opportunity to internalise and utilise the target language as they read the script, understand it, interpret it, memorise lines, and finally, perform it (Lys, Meuser, Pauch, & Zeller, 2002). Directors require students to constantly repeat dialogues and scenes until learners reach an expected level of accuracy. This experience builds not only their dramatic ability but also oral proficiency skills such as pronunciation, stress and intonation (Schultz & Heinigk, 2002), and also literacy skills (Bernal, 2007). Theatrical productions involve learners' intellectually, emotionally, and physically which allow learners to develop L2 self-confidence, L2 motivation, and learner autonomy (Shier, 2002).

Current studies have attempted to identify L2 gains due to a theatrical experience through qualitative and quantitative means. Ryan-Scheutz and Colangelo's (2004) quantitatively investigated the benefits of creating a full-scale production on students' L2 Italian proficiency. Pre- and post-tests and questionnaires were used to measure whether American students learnt Italian through the process of producing an Italian play. They discovered that there was a marked improvement in students' oral proficiency because of the

immersion experience provided by rehearsals. Students also acquired knowledge of cultural gestures, vocabulary, and idioms.

Garcia and Biscu (2008) concurred with these research findings by quantitatively and qualitatively investigating the influence of full-scale theatrical performance on intercultural competence. They looked at how Italian students learnt Spanish and concluded that the process of learning how to perform in Spanish has resulted in learners having an opportunity to situate themselves in the shoes of another. Through a combination of process and product approaches, students developed intercultural communicative competence, non-verbal communication skills, and increased willingness for L2 oral expression.

Yoshida (2007) also reported similar results based on her qualitative study of Japanese ESL students. Their production experience resulted in increased self-confidence as students worked in groups. They also learned to work cooperatively and spoke more English in informal situations.

The previous studies summarise the benefits of acting to L2 learning. Acting scripted texts in full-scale theatrical productions, however, can be successful or unsuccessful depending on the approach taken by the director-teacher. Moody (2002) investigated the use of drama for foreign language learning in two contexts–a secondary school and a tertiary institution. Because student motivation and proficiency were low in both contexts, and students in both contexts were more familiar with testing and drill-based activities, performance of scripted text was deemed to be a more suitable approach for these students.

The results revealed that although both classes dedicated significant time to studying the text, the tertiary class outperformed the secondary school students. Close investigation of the rehearsal process indicated that the difference was due to time spent preparing for the production. The tertiary class clearly put more time in the process and the director had the opportunity to use improvisations to explain dramatic situations. These factors had fostered

collaborative community that became essential to the successful production of a play. He concluded that it was the process of creating a theatre production, culminating in performance, which made L2 learning enjoyable and meaningful for the tertiary class.

Gap in the Literature

The studies so far demonstrated the benefits of theatre, and particularly full-scale theatrical productions, on learners' L2 ability and whole person development in learning contexts other than Hong Kong. However, studies on development of L2 ability, particularly viewed from a SCT perspective, (e.g., Nassaji & Swain, 2000; Poehner, 2008b) have illustrated that differences in sociocultural background of learners resulted in significant changes in activities in the learning context, the process of learning, and ultimately learners' L2 ability. This suggests that the impact of theatrical productions on L2 ability could be different in other learning contexts.

At present, existing studies on theatrical productions for L2 learning have not investigated the impact of sociocultural factors on an L2 learning environment. More specifically, there are no existing studies on the impact of L2 theatrical productions on Hong Kong Chinese tertiary students' L2 ability. In addition, studies that have investigated L2 learning through theatre have only described specific theatre techniques that can promote L2 learning (e.g., Lys et al., 2002; Schultz & Heinigk, 2002). Those that claim L2 learning gains through full-scale theatre productions attributed this success only to learners' participation in the project (e.g., Hui & Lau, 2006; Ryan-Scheutz & Colangelo, 2004). They do not explain the process of L2 learning through the production nor do they provide a theoretical explanation as to how L2 abilities developed in the process of preparing for a theatrical production.

This research hence, aims to investigate the impact of Hong Kong Chinese tertiary learners' sociocultural background on L2 theatre productions as a learning environment, and consequently, processes of L2 learning. More specifically, I answered the following research questions:

1. What socioculturally-influenced elements of a full-scale theatre production mediate L2 English learning of Hong Kong Chinese tertiary students who participate in an English full-scale theatre production?

2. How do these elements mediate L2 English learning through full-scale theatre productions?

3. What are the learning outcomes that result from students' participation in a full-scale L2 English theatre production?

The methods that I used to answer these research questions are discussed in the next chapter.

Chapter 3: Methodology

This chapter illustrates the methodology I used to investigate the impact of this theatre production on Hong Kong tertiary students' English ability. It describes my research approach, my criteria for selecting case study participants, the sources of evidence, and methods used to analyse the data. The chapter concludes with ethical issues related to my research and a description of the limitations of the methodology of this thesis.

Research Approach

Vygotsky and Wertsch (1981) argued that an investigation of cognitive development requires one to take a methodological approach that studied the learner "in the process of change" (Vygotsky, 1978, p. 65). This methodology has been called the *experimental-development method* or the *cultural-historical method*. Through this research approach, researchers can observe how artifacts (e.g., language) are fundamentally used in the internalisation of social behaviour and development of higher psychological functions (Wells, 1999). This methodology requires not only a study of the individuals' behaviour or action after the intervention (as is traditionally done), but also requires one to investigate the context and processes involved before, during, and after the interaction.

Learner development can be investigated through the analysis of the following: historical (phylogenesis), environmental (sociocultural history), individual experience (ontogenesis), and development of specific processes during ontogenesis (microgenesis) (Wertsch, 1985). These domains are interdependent and, although researchers investigate just one domain, they must remember that development in one domain impacts on all. In addition, this methodological approach implies that participants must be studied over a period of time,

which thus requires longitudinal research (e.g., over 10 years) or short-term longitudinal research (e.g., six months).

Consistent with L2 studies viewed from an SCT perspective (e.g., McCafferty, 2002; Ohta, 2001; Poehner, 2005; Poehner & van Compernolle, 2011), a microgenetic approach was used to investigate L2 development in this study. I observed L2 learning processes in a culturally-specific situated activity (i.e., the theatre production) and, in the process of development (i.e., interactions with others and/or artifacts in context). In addition, I investigated cognitive development through the use of word meaning and perezhivanie as units of analysis because they both represent cognition and emotional experience of a learner (Vadeboncouer, 2013). I extended this methodology by breaking down these units of analysis into smaller units using Poehner's (2008b) DA model.

I used elements of Poehner's (2008b) DA model as the units of analysis for this study to allow for a systematic investigation of ZPD activity within the learning environment. As mentioned in the previous chapter, DA is an alternative form of assessment that views assessment of L2 current ability as instructional opportunities to promote learner development. The activity or interaction not only provides information about a learner's current ability, but, through collaborative dialogue, aims to also determine a learner's potential ability by having a mediator assist a learner complete a task.

Thus, any activity in the production process that involved a learner and a director or peer in interaction or collaborative dialogue to promote learner development is a ZPD activity (see Figure 10). The ZPD activities were classified as either other-regulated ZPD or self-regulated (self-mediation) ZPD. Within each ZPD activity, I explored the following micro-units of analysis:

- task (what are learners asked to do; what is the level of complexity of task as compared to the previous task/s);

- participants of the interaction (mediators);

- mediation provided (activity and/or artifacts);

- the object of mediation; and

- learner reciprocity (how learners respond).
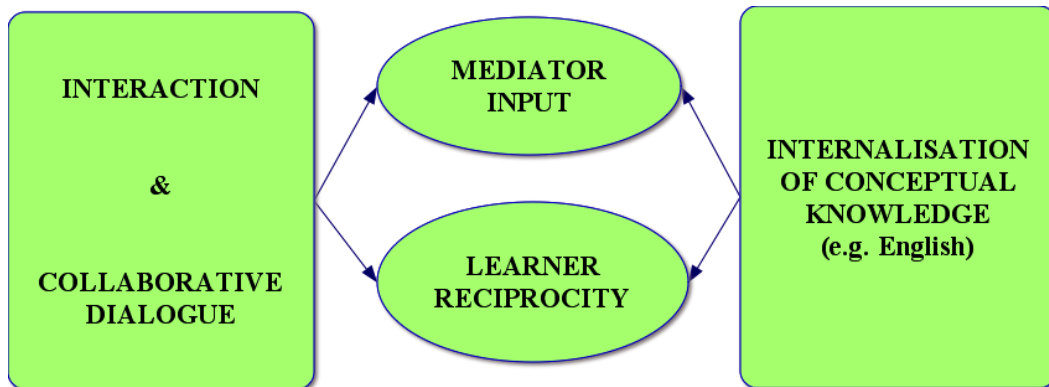
Figure 10. Elements of ZPD activity (Poehner, 2008b)

If an other-regulated ZPD activity functions as an assessment and instructional activity, it was considered a DA activity. Following Poehner's (2008b) model, tracing learner development within these DA activities over a period of time allowed me to systematically monitor and determine the process of L2 development throughout the production process.

Participants

A case study method was used to select the participants of the study because it allowed for the investigation of "complex and dynamic interactions of events, human relationships, and other factors in a unique instance" (Stake, 2000; Yin, 2009). It also allowed for *thick description* of specific events, individuals, and groups in a systematic manner. Thick description is a descriptive account of what the researcher observes. It also includes the perspectives of both the participants studied and that of the researcher making the narration simultaneously an interpretive account (Geertz, 1973).
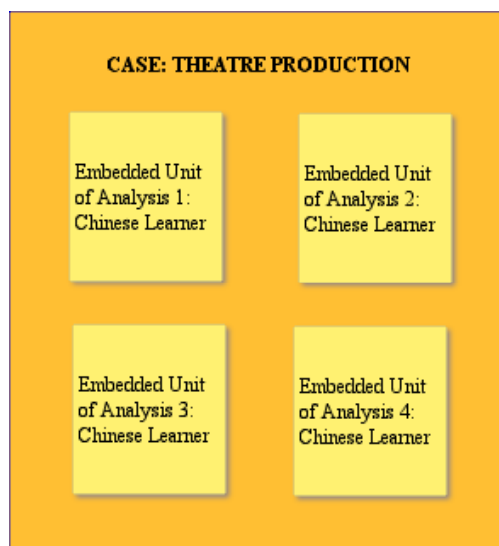
Figure 11. Embedded case study design (adapted from Yin, 2009, p. 46)

This research involved a single case study with embedded subunits of analysis (Yin, 2009) (see Figure 11). This is an appropriate case study design for this study because of the nature of the context under study. Each theatre production is unique; the director, actors, script, and so on are different making each production a unique research site. Embedded subunits were used for analysis to focus the case study inquiry as it is beyond the scope of this research to investigate all the participants of the case (Yin, 2003). This study also aimed to investigate learners' perezhivanie in the process of creating a theatre production over a period of time. Thus, this case study design is suitable for this study because it allowed for an extensive analysis of the emotional experiences of the participants as they go through the production process.

There were a total of 17 students who were part of the production. There were originally 20 students but three students withdrew after the second month due to other commitments. As with previous theatre projects at HKIEd, a mix of nationalities brought about a combination of English and non-English speaking people. Of the 17 students, eight were Hong Kong locals whose native language was Cantonese, six were from Mainland

China and spoke Mandarin, and three were bilinguals from other countries (Malaysia,
Canada, and India). One student was in the Chinese programme, another from the Physical
Education programme, and the rest were all in the English teaching programme. Fourteen of
these students were actors and three signed up to be part of the technical team. There were
two directors, myself, a Filipino teaching English at HKIEd's language centre, and Dr.
Matthew DeCoursey, a Canadian professor of English literature. An artistic director, a HK-
born Filipino, led the technical team.

Below is a summary of the profile of the participants in the project (see Table 1). All
participants were fully informed of the research and they voluntarily consented to participate
in the project. Because names mentioned in the video recordings could not be edited out and
could potentially confuse readers of this thesis, the researcher also obtained participant
consent to use their real names for the purposes of this thesis. Any subsequent publication
will use pseudonyms to ensure non-disclosure of their identity and confidentiality of the
collected data.

Table 1

Profile of Students and Staff Involved in the Production

Participants	Background	Role in production	Programme
Annie	HK local	Actor	English
Bo	HK local	Actor	English
Georgina	HK local	Actor	English
Hunter	HK local	Actor	Chinese
Ivy	HK local	Actor	English
Joyce	HK local	Technical	English
Kenneth	HK local	Actor	P.E.
Samson	HK local	Actor	English
Erin	Mainland	Actor	English
Jenny	Mainland	Actor	English

Merry	Mainland	Actor	English
Sherry	Mainland	Actor	English
Stacy	Mainland	Technical	English
Zoe	Mainland	Technical	English
Bonnie	Other	Actor	English
Henna	Other	Actor	English
Sneha	Other	Actor	English
Michelle	Other	Director	Teacher
Matthew	Other	Director	Teacher
Ritzy	Other	Artistic director	Teacher

Embedded Cases

To get a comprehensive perspective of L2 learning in this learning environment, stratified purposeful sampling method was used to identify subcases (Miles & Huberman, 1994). The following factors were considered in selecting the subunits:

1. Ethnicity: Used to determine if students of different sociocultural backgrounds approached the theatre process in a distinct way. The participants were divided into three groups: Hong Kong local, Mainland Chinese, or other (from other countries). The researcher limited the choice of participants to Hong Kong locals and/or mainland Chinese participants.

2. English theatre experience: Used to determine the impact of previous exposure to theatre influenced their participation in this production. Participants with no prior theatre experience in English were selected as a subunit to eliminate the possibility of students having been exposed to this method of English learning.

3. Oral proficiency level: Used to determine if and how learners of different proficiency levels learnt English through this experience. The directors

categorised students (participants) into three broad proficiency levels (high, medium, or low) based on the category *voice* of their assessment criteria in the pre-production task (see Assessment Criteria on page 84). The selected cases were limited to medium and low proficiency levels as these are the proficiency levels that dominated this sociocultural context.

4. Role in the production: Used to determine how role in a theatre production has had an impact on their learning experience. The participants were grouped according to key areas of responsibility in the production: lead actor, supporting actor, or technical crew. Participants in the technical team were not considered for this research because limited resources did not allow for their interactions to be recorded during rehearsals as they worked in a different location from the actors.

Figure 12 is an attribute-by-attribute tree map of the participants of the study divided by their ethnicity (HK local, Mainland, other), their English theatre experience (yes or none), their English oral proficiency level (high, medium, low), and their role in the production (lead actor, supporting, or technical). Out of the 17 participants, four participants were selected to fit the embedded case study design. To decide which participants were going to be the subcases for this study, groups that did not fit the criteria above were disqualified.

The map displays 17 possible groups with eight groups having had no English drama experience. Eliminating the "other" ethnicity group, seven groups remained and were further classified as either Mainland Chinese or HK local. Then, they were subdivided according to their oral proficiency level (medium or low) and then according to the roles they played in the production (lead actor, supporting or technical).

Out of the five groups left, two pairs of subunits (two HK locals and two from Mainland China) were chosen as sub-cases for this study. Within each pair, one had a

medium oral proficiency level and one had a low English oral proficiency to explore the experience of participants with varying proficiency levels. In addition, sub-cases were chosen such that each pair had a lead actor and a supporting actor to explore the experience of participants playing a different role in the production. The shaded spaces in the tree map indicate the subcases chosen for this study. Table 2 displays a summary of the selected cases within the subunits identified in the tree map.

Table 2

Selected Cases Embedded within this Single Case Study

Ethnicity	SPK Prof	Role	Case
Hong Kong Local	High		X
	Medium	Lead actor	Ivy
	Low	Supporting actor	Hunter
Mainland	High		X
	Medium	Lead actor	Erin
	Low	Supporting actor	Jenny
Other	High		X
	Medium		X
	Low		X

Data were collected for all students as part of the theatrical learning experience but only detailed analysis of the four case studies is included in the thesis. The rational for script choice will be discussed in the results section of this thesis.
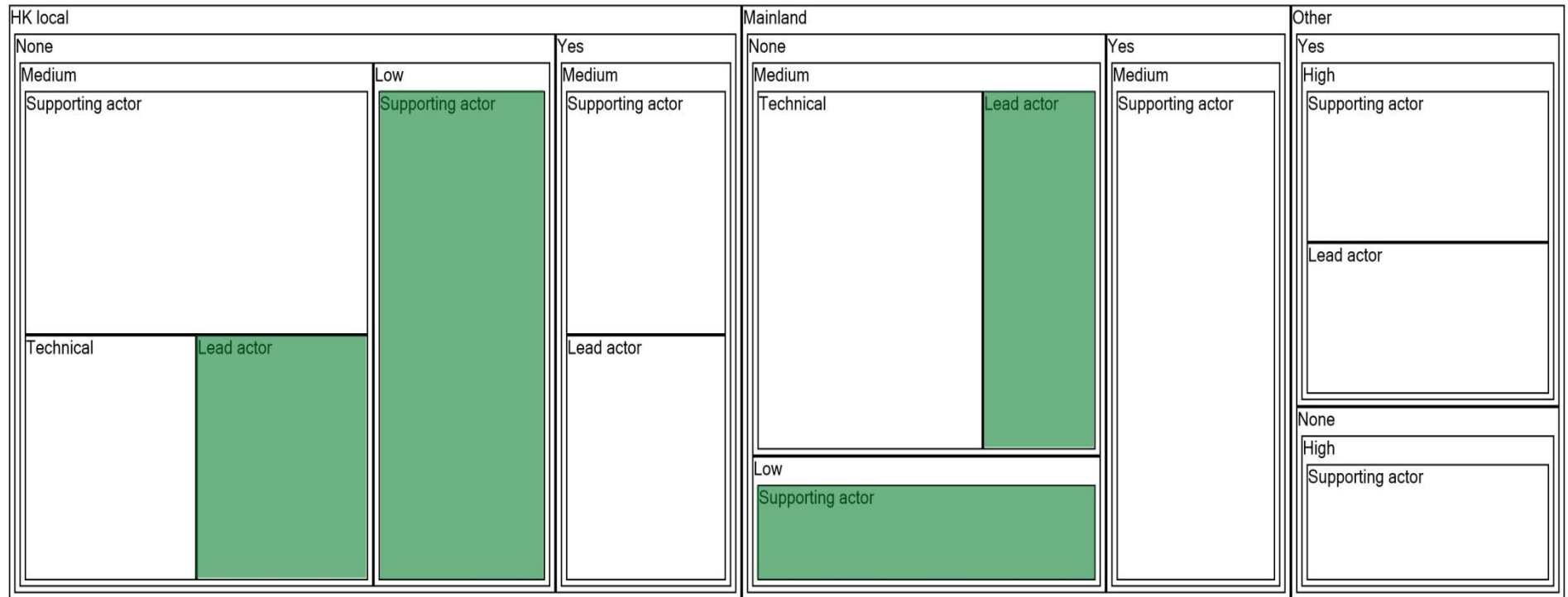
Figure 12. Attribute-by-attribute tree map of the participants arranged by ethnicity, English theatre experience, English oral proficiency and role in the production

Sources of Evidence

To ensure validity and reliability of results, data were collected from multiple sources and results were triangulated across these sources (Yin, 2009). The following data were collected: video recordings of rehearsals, researcher's field notes, pre-production diagnostic task, pre- and post-production in-depth interviews, director and participant journals, and focus group discussions.

Video recordings of rehearsals. To capture interactions between participants and directors within the learning environment, all rehearsals were video-recorded. This enabled the researcher to obtain the fullest data possible during data collection, as it is difficult to only maintain an observation purely by manual writing (DuFon, 2002). In addition, video recordings also provided extra information on extra-linguistic elements (i.e., gestures, facial expressions, etc.) of communication which speakers use as they negotiated meaning. As theatre directly addresses linguistic, paralinguistic and extra-linguistic means of communication, video recordings allowed me to see the interplay of these communication methods as students engaged in the process of creating this theatre production.

A professional cameraman and his assistant were employed to handle the video camera, following the guidelines stated in DuFon (2002). The cameramen have professional experience in recording live events such as parties, weddings, and research data. The camera used in the data collection was a Sony Handycam HDR-XR160 Camcorder with hard disk memory, wide-lens and a gun microphone.

As the current study was concerned with interactions occurring within a learning environment, the researcher instructed the cameramen not to focus on case study participants but to capture all interactions among all the participants involved in the project. Thus, they were then almost always located at the back of the room to remain unobtrusive and to be able

to obtain wide-angle shots of whole-group activities. If the activity required small group work, they would circulate among groups to capture these interactions. If there were performances, they were instructed to take wide-angle and/or close-up shots as the scene required. Again, only interactions within the theatre rehearsals could be recorded and interactions of the technical team could not be recorded due to limited resources.

Pre-production diagnostic task. Students were asked to complete a pre-task that served as both a diagnosis of their acting skills and their English ability in acting prior to the production process. They were given two texts to read aloud, a monologue and a dialogue. These two tasks were chosen because they are also required for the performance of the main script. Students were informed of the task beforehand and were given the texts before they came to the pre-task session.

The dialogue, *A Possibilit*y, was taken from a book of short dialogues for teens (Allen, 1996) (see Appendix A). This script was chosen because the text allowed for flexibility in interpretation and both men and women could play the characters in the text. The dialogue is a conversation between two friends, Jeannie and Robin, about a letter that Jeannie received from a potential love interest. Jeannie hesitates to open the envelope because she is busy thinking about the possibilities of the contents of the letter. Robin finally convinces Jeannie to open the envelope and, although the response is not favourable to Jeannie, Jeannie remains optimistic that her dream may come true.

To perform this dialogue, students were allowed to choose their own partners from amongst the group of students that showed up for recruitment. They were given 15 minutes to prepare for a two-part task. They were asked to (a) perform the dialogue as they understood and interpreted it and (b) perform the dialogue with character personalities given by the directors. Part one enabled the directors to assess students' current acting ability and oral

proficiency level. On the other hand, part two enabled the directors to determine students' potential dramatic ability. In part two, students were asked to perform the same text but with character variations which was deliberately the extreme opposite of their interpretation. For example, if the students had said that they performed the text as two best friends, the variation would be two sisters who do not like each other very much.

Students were also asked to explain how they interpreted the text and characters in the dialogue after each performance. This verbalisation provided insight into their conceptual knowledge of the text, acting, and performance.

After the dialogue performances, students were asked to perform a monologue. The monologue was used to evaluate students' potential to communicate a narrative to an audience. The monologue was taken from *Raisin in the Sun* (Hansberry, 1958) (see Appendix B). The speech is from the point of view of a young woman, talking to a young man. It begins with the context that the young man had just asked the main character a question about herself. The character responds first by saying "nothing", but then tells a story from her childhood. She was one of several children, dangerously sledding down the ice-covered front steps of a house. A boy had an accident and his head split open. The boy survived and this seemed miraculous to the speaker. She goes on to say that she had been, as a result, ambitious to be a healer herself, but that something changed, and it does not matter to her any more.

This monologue was chosen for the pre-task for three reasons:

1. It contained a narration where students could use their voices to make sense of the logic in a text. Furthermore, the text did not present logical difficulties and the narration was the most intuitive way of linking chunks of text together;

2. The narration gave emotional significance in that the scene of a child being injured was easy to picture and easy to identify with intuitively. Students were

challenged as to how far they could show such emotion in their way of speaking; and

3. The speech gave clues as to the learners' ability to create and understand a character not explicitly defined by the script.

Similar to the dialogue, each student was asked to explain his or her interpretation of the text after each performance. Again, these verbalisations of intentions were required to evaluate students' level of understanding of the texts and ability to interpret a text.

Assessment criteria. The directors assessed the students holistically on the day of the performance and then met the next day to extend these evaluations using a drama performance assessment rubric that they use in their drama courses. The rubric was created by the directors based on the elements of Stanislavsky's acting method (for full description of this acting method, see page 141). The rubric assesses students on six categories on a six-point scale ranging from 1 (*poor*) to 6 (*excellent*). Below are the categories and their operational definitions. The detailed rubric can be found in Appendix C. As some categories do not apply to some performances, the directors only used categories that were applicable to a task.

- Text interpretation*:* the ability of the student to understand the script to be performed. This includes understanding the dramatic structure of each scene and the whole play, and understanding the relationship of events of the scene to communicate the theme of the play.

- Character creation and development*:* the ability of the student to conceptualise a realistic character for performance. This includes understanding the roles and relationships of the character to the story (i.e., backstory), and understanding character motivations in each scene and throughout the play (i.e., subtext).

▪ Delivery and focus*:* the ability of the actor to have a realistic performance on stage. This includes having the ability to stay in character throughout the performance (i.e., focus), ability to display emotional variety that is consistent with the interpretation of the text, and ability to establish a connection with their fellow actors on stage and with the audience.

▪ Voice/diction: the ability to use and control the voice for performance. This includes using pace, pitch, stress, and intonation to express the character's emotions, projection, articulation, and pronunciation. It also considers fluency if the actor is asked to read the text in performance (i.e., read aloud).

▪ Memorisation: If the actor is required to memorise the script for performance, this refers to the ability of the actor to deliver lines as natural as possible (i.e., to perform as if they are the actor's own words).

▪ Physical action/movement/blocking*:* the ability to use and control body for performance. If the actor is asked to perform without instructed blocking, this refers to the ability to use physical action (gestures, facial expressions, movement around stage) to enhance performance (i.e., create picture on stage). If the actor is given specific blocking, it refers to the ability to remember assigned blocking, understand intentions behind the blocking, and use the assigned blocking to enhance performance

Pre-production interviews. The pre-production interview format used was a semi-structured interview to ascertain students' background prior to the project. It aimed to gather information about students' sociocultural background, language learning background, prior to the drama experience (if any) and motivations for joining the project.

This interview technique was appropriate because it included questions that could be adapted and elaborated based on interviewees' responses and issues that both interviewer and

interviewees raised (Schmidt, Flick, von Kardorff, & Steinke, 2004). The interviews were conducted in English and lasted for 30-40 minutes each. They were also conducted within the week students volunteered to participate in the project. Because some students could only come for a limited amount of time, two pre-production interviews were conducted for some of the participants (i.e., part 1 and part 2). Interviews were audio recorded and transcribed for analysis. Table 3 shows the schedule of the questions asked during the interview.

Table 3

Pre-production Interview Protocol

Background
1. Can you give a brief idea of how you learnt English in school and at home?
   a) Did you like studying English?
   b) What were the positive and negative aspects of learning English in the past?
   c) What sort of activities did you do? Which activities did you like most? dislike? Why?
   d) Were there any teachers that were helpful or destructive? Can you describe them?
   e) What about your family? What language do you speak at home? Was English encouraged or discourage? Why/why not?

2. English language learning experience at tertiary level.
   a) Do you study English at University? Why/why not?
   b) What were the positive and negative aspects of learning English in university level? What gave you satisfaction? What did you find frustrating?
   c) What sort of activities did you do? Which activities did you like most? dislike? Why?
   d) Were there any teachers that were helpful or destructive? Can you describe them?
3. In the classroom, would you try to do something independently/without the guidance of a teacher?
4. Based on your experience and education, what do you think a good English learner should be like? Describe.
5. When you speak English, is it most important for you to be understood or to speak correctly? Why?

Drama Experience
6. Do you have any previous experience in drama/theatre? In English/Chinese? What can you recall from this experience/s?

7. Why motivated you to get involved before?
8. Recall previous productions in English
   - Did you feel that your English improved because of your involvement in drama? If yes, what and how? (e.g., vocabulary, speaking, fluency, reinforcements in grammar). If no, why not?
   - What drama activities particularly influenced your English development? (e.g., rehearsing and performing from a script, improvising language on spot, writing a script, etc.)

9. Pre-task activity
   a) What did you think of the recruitment/pre-tasks?
   b) Did you prepare for this task? How?
   c) What were your expectations? Were they met?

10. Why did you join this production?

LWLM production
11. What do you hope to gain from this production?
12. What are your expectations as actor/technical crew in this production?
13. What do you think will be your biggest challenge in this production?
14. Do you think you will learn anything in this production in terms of English language skills? If yes, please specify. If no, why not?

Journals. Journals or diaries have the advantage of accessing real-time thoughts and feelings just after participants have experienced an activity (Dörnyei, 2007). Both directors also kept journals of their experiences as they led the project and this gave insight to their agency (i.e., their roles and expectations) as they manage the production. In my case, as the researcher, the journals also served as my field notes in which I kept a record of my observations of the participants in the study.

Students' journals allowed for an examination of learner reciprocity, verbalisations (private speech), self-perceived learning outcomes, and forms of self-mediation used as they go through each stage of the production process. After each rehearsal, students were given an A4 size notebook and had about 15 to 20 minutes to record their thoughts about the rehearsal.

On the cover page of each notebook, students were given a prompt to guide their writing (see Figure 13).

DRAMA JOURNAL

You can write in English or in Chinese. You can write in full sentences or in bullet points.

1. Write about what is most important to you in today's rehearsal or technical work. It could be a/an:
   - Activity
   - Person
   - Discussion
   - Technical aspect
   - Etc…

2. What did you think about it?
3. How did you feel about it?

Figure 13. Prompt for student journals

Focus groups. Two focus groups were also conducted in the middle of the production process to investigate students' response to activities during rehearsals and to gather evidence of other forms of mediation used as they go through each stage of the production process. Focus groups were conducted instead of individual interviews so students can have an opportunity to learn from each other. Interaction among members of the group allowed for participants to compare and contrast experiences and opinions (Liamputtong & Ezzy, 2005). The focus group served a dual purpose–data collection and to consolidate rehearsals. All focus groups were audio-recorded and transcribed for analysis.

The first focus group was conducted after the second phase of the production process. Students had just completed their theatre basics and text analysis training. The focus groups aimed to ascertain the impact of these activities on the participants. Actors were randomly assigned to one of four focus groups whilst the technical team was assigned to a fifth focus group (see Table 4). Names underlined are the selected case participants of this study.

Table 4.

Participants of the First Focus Group Session

FG1	FG2	FG3	FG4	FG5
Kenneth	Sherry	Joyce	<u>Hunter</u>	Merry
<u>Ivy</u>	Sneha	Stacy	Cara	<u>Jenny</u>
Georgina	Bonnie	Zoe	Marcy	<u>Erin</u>
Samson	Henna		Annie	Robert
Bo				

Each focus group lasted for about one hour. At the beginning of each session, students were asked to skim their journals to refresh their memories of the activities and experiences over the past couple of weeks. Below are the guiding questions (see Table 5) used to elicit responses from students.

Table 5

First Focus Group Session Protocol

Rehearsal experience
1. Recall all the other activities we've done these past two weeks. How would you describe your experience in our drama rehearsals to a friend?
2. What was it like to be onstage (performing in English)?
3. When you think of the performance of this play, what do you imagine? What experience do you hope the cast will have? What experience do you hope to give the audience?
4. How do you feel before, during, after rehearsals?

Learning activities during rehearsals
5. Are you learning anything? If yes, please specify.
6. Which of the activities was particularly useful/not useful? Why?
7. Have you noticed a difference in your English? If yes,
   a. Identify the difference
   b. What do you think is the cause of this change?
   c. If no, why do you say so?
8. (actors only) How do you feel when you're acting? Describe your experience.
9. (technical only) What do you think is your significance as technical crew in a production?
10. What are you now trying to improve in your own performance? How will you get there?

The second focus group protocol was conducted in the middle of rehearsals for LWLM. In this phase of the production, students knew which characters they were going to play and had started rehearsing the first half of the script. This time around, students were grouped according to their availability (see Table 6). Names underlined are the selected case participants of this study.

Table 6

Participants of the Second Focus Group Session

FG6	FG7	FG8	FG9
Sherry	Sneha	Hunter	Henna
Ivy	Bonnie	Stacy	Bo
Jenny	Joyce	Kenneth	Erin
Zoe	Samson	Georgina	
	Merry	Annie	

For this second focus group session, each focus group lasted for about one hour. Similar to the first focus group session, students were asked to skim their journals before the discussion started to refresh their memories of rehearsal activities over the past couple of weeks. Students were also given additional scaffolding in the form of a PowerPoint slide that listed the activities that they had completed since the previous focus group session (see Figure 14), and another slide that summarised all of the students' perceived learning outcomes as listed in their journals (see Figure 15).

Figure 14. Slide 1: Theatre activities since the first focus group session

Figure 15. Slide 2: Summary of students' perceived learning outcomes after phase two

Below are the guide questions that I used to elicit responses from students (see Table 7).

Table 7

Second Focus Group Session Protocol

1. Look at lessons/ events that have happened since the last interview. Can you tell us which is your favourite lesson/event? Which one did you least like/events/lessons?
2. What's your technique/strategy for: Can you give us one example:
   a. Learning lines
   b. Developing character
   c. Others
3. On the second slide is a summarised list of the things that the you cast members had written in your journals as things you've learnt and have applied in rehearsals. Read the list and identify a task that you find particularly challenging and tell the group why.
4. Do you think our drama rehearsals have had any impact on your English? If yes, can you identify a task that particularly influenced English learning and tell the group about

it?

5. What advantages and difficulties you encounter when we/you rehearse scenes?
    a. What are the advantages/difficulties working on scenes/lines with your classmates? How and why?
    b. What are the advantages/difficulties working with directors? Why?
    c. What are you thinking when you watch others rehearse? (Do you learn something?)
6. How would you describe our rehearsals to a friend?
7. Now that we are halfway through rehearsals, describe your idea of a 'perfect' final performance?
8. What were your original goals? Have your goals changed?

Post-production interviews. The post-production interviews were also semi-structured interviews. They aimed to get participants to reflect on their progress in performance and in L2 ability throughout the whole theatre experience. They also aimed to get students to talk about how they felt about the production and what their concept of performance after the production process. Similar to the pre-production interview, the interviews were also conducted in English and lasted for 30 to 60 minutes each. They were also conducted a week after the last performance. To get participants to accurately reflect on their progress, I played their pre-production task videos before the interview. Interviews were also audio-recorded and transcribed for analysis. Table 8 shows the schedule of the questions asked during the interview.

Table 8

Post-Production Interview Schedule

Self-reflection about the production process

1. Watch a video of your pre-production task. Could you talk about the difference between your performance before the production and after this production?

2. Do you think there is a difference between your performance before and now? If yes, what changed and how do you think you changed?

3. What did you like best in the process of creating the production LWLM? Why did you choose this one on top of all the others?

4. What did you like least in the process of creating the production LWLM? Why did you choose

this one on top of all the others?

5. Which activity did you enjoy the most in this process? Why did you choose this one on top of all the others?
6. What was the most unexpected activity/event for you?
7. Earlier in the production you said that you wanted to [refer to pre-production interview transcript]. Did you achieve your goals? Did it change from what you started with?
8. Do you think the directors or your peers were helpful in achieving your goal? How?
9. What did you personally gain because of your participation in this English drama production? Did you feel like you changed as a person after this production? How?
10. Rehearsals are exhausting, especially the week before the show, what motivated you to show up for rehearsal/technical work?
11. If you could do something different, what would it be and why?
12. If you could change one thing (person, activity) in this production, what would it be and why?

Impact of theatre experience on English
13. What activities in the production influenced your English? How did it influence your English?

14. Name the top three activities (e.g., rehearsing and performing from a script, improvising language on spot, working with directors, etc.) that particularly promoted progress in your English? How did they help improve your English?
15. In general, do you think theatre (acting and/or technical crew) is a good way for HK students to learn English? Why/why not?
16. Were there specific people that helped you improve your English?
17. How do you feel about performing in English? Do you think performing in Cantonese will make a big difference? How important do you think is a person's language proficiency when they perform in English?
18. Has your idea of teaching or becoming a teacher changed because of this experience?

Concept of performance after the production
19. What was your biggest challenge in this production? Why was this so difficult? Why did you choose this one on top of all the others? Did you overcome it?
20. Do you think the 1st two weeks of drama lessons [phase 1] contributed to your final performance and English ability? If yes, how?
21. Do you think the text analysis lessons [phase 2] contributed to your final performance and English ability? If yes, how?
22. Was the intensive period of rehearsals useful to your development in the performance?
23. How much of the interaction with your peers and directors who are English speakers helped you in your development in the performance?
24. How important do you think is the text/script chosen to the success of a production?
25. Do you think we would achieve the same results if we performed another text of another genre (e.g., comedy, melodrama, Shakespeare, etc.)

26. Would you have performed without an audience? How did having an audience make a difference in your preparation and performance? Would you have done it differently?
27. What's the impact of an audience?

28. How did the technical aspects of this production (make-up, costumes, lights, sounds) influence your preparation for your performance?

29. Learning your character was a struggle? (yes/no) Do you think you succeeded in creating your character? At what point during the rehearsal process did you feel like you're ready to perform? Why?

30. Apart from acting, did your involvement (if any) in technical such as costumes, set construction, properties, costumes etc. help you improve your performance?

31. Why do you think other students don't want to join the production? What will encourage other students to join future productions?

32. Would you join the production again next year? If yes, would you want to be an actor/technical person in future productions? If no, why not?

Below is a summary of the data collection process together with the theatre production schedule (see Table 9). Note that apart from whole day rehearsals and technical work, rehearsals are twice a week for three hours each.

Table 9

Summary of the Data Collection Process and Theatre Production Schedule

Date	Theatre activity	Data collected
Sept 2010	• Recruitment of students to participate in the production • Theatre training basics: voice, acting, body language • Build rapport and group dynamics	• Pre-production task • Directors' journals • Student journals • Pre-production interview with case participants • Videos of rehearsals
Oct 2010	• Decide on text to perform • Text analysis • Decide on roles and responsibilities (cast vs. crew)	• Directors' journals • Student journals • Focus group • Videos of rehearsals
Nov 2010	• Rehearsal	• Directors' journals • Student journals • Videos of rehearsals
Dec 2010	• Rehearsal • Prepare publicity materials	• Directors' journals • Student journals • Focus group • Videos of rehearsals
Jan 2011	• Rehearsal	• Directors' journals • Student journals • Videos of rehearsals

Feb-Mar 2011	• Final preparations (costumes, props, lighting, sound check) • Technical rehearsal • Dress rehearsal • Performance (14-17 Feb 2011)	• Directors' journals • Student journals • Videos of rehearsals One week after production: • Post-production interview with case participants

Data Analysis

To determine if this theatre production provided opportunities for learner development, video recordings of case study participants were identified and then examined for ZPD activities based on the units of analysis identified on pages 73-74 (Haught & McCafferty, 2008; Lantolf & Thorne, 2006; McCafferty, 2002; Poehner, 2008a). Video segments for each case study participant was first divided according to the structure of production process. This production was divided into three production phases before performance week. Each video segment was then analysed for ZPD activities (i.e., other-regulation, self-regulation or both). Then, other-regulation ZPD activities were analysed for DA activities.

Time-ordered matrices and other displays were constructed for each subcase study participant to consolidate data and draw conclusions (Dörnyei, 2007; Miles & Huberman, 1994). Table 10 is a template of the matrix used to analyse ZPD activities for each sub-case participant.

Table 10

Sample Learner Profile Matrix

Task	Task description: _____		
	Character played: _____		
Rehearsal #	Mediator Mediation	Object of mediation	Learner reciprocity

Triangulation of sources and various types of data provided multiple insights into ZPD activities identified (Miles & Huberman, 1994). Director journals provided more information on the purpose of rehearsal tasks from the directors' perspective while focus group discussions, in-depth interviews, and student journals provided more information about learners' response to the task and self-perceived learning outcomes.

Research tool. The software NVivo 9 was used as a tool to analyse the data (Bazeley, 2007) because it allowed for multi-modal data analysis. As suggested by Miles and Huberman (1994), an interim analysis of the data was conducted regularly by coding, writing reflective memos about the codes, and pattern coding within subcases and, if applicable, across subcases. Coding was done using latent content analysis using standard procedures for creating and refining categories and themes (Bazeley, 2007; Dörnyei, 2007; Patton, 2002). General categories from the literature were prepared to bring into the data, and the data were coded into these categories. Simultaneously, categories were also drawn from the data. The categories were also iteratively refined to reduce the data.

Appendix D lists the codes used for analysis. In the next chapter, a more detailed explanation of codes and themes will be illustrated through the use of thick description,

and/or quotations from transcripts and journals. The co-director, participants, and two independent judges (researchers in the area who are PhD holders) were asked to examine my codes and verify my data analysis to ensure its validity and reliability (Dörnyei, 2007).

Transcription protocol. Selected video recordings of rehearsals and audio recordings of interviews and focus groups were transcribed for analysis. Appendix E contains the transcription protocol used in the thesis.

Role of the Researcher

One important point to note is that I played the role of both researcher and director. While this might influence data collection and observations, it is important that I am a participant observer to get information or feedback directly from the participants rather than through indirect methods (apart from stimulated recall exercise) (Patton, 2002). Dynamics within a theatre production are also mostly dependent on the director's craft–his/her vision, management style, teaching technique, and so on. Playing both roles gave me a personal insight into theatre as experienced from a different perspective. I was able to reflect on the whole production and learning process and could find the problems in teaching personally.

As the director of the show and a researcher at the same time, I was aware of researcher bias in the process of data collection and analysis (R. B. Johnson, 1997). I was also aware that my co-director and I were also academic staff at the tertiary institution and this could have potential authority issues where participants might not be comfortable in expressing their ideas (Funder, 2005).

To prevent these problems, I collected data from multiple sources and did cross-triangulation (Yin, 2009). Throughout data collection and analysis, I also employed reflexivity where I was self-aware of my own preconceptions that could potentially influence

the data analysis (Rajendran, 2001). I also constantly discussed my interpretations and conclusions with my co-director, participants, supervisors and colleagues to verify my findings (Johnson, 1997). Finally, to assist the reader of this thesis, I wrote the results section of the thesis in the third person point of view so I could objectively evaluate myself as a director of the production. I hope it would clarify which "hat" I am putting on (researcher vs. subject) to the reader.

Ethical Issues

Ethics application for the approval to conduct the research had been sought from the Human Research Ethics Committee of the University of Tasmania and the research was approved before data collection could begin.

Several measures were taken to ensure that no one would suffer psychologically as a result of participation. First, the proposed recruitment and consent methods were confirmed to be acceptable to the local culture and its beliefs and practices. Care was also taken to ensure that there were no social, educational, or other factors that might have compromised free and informed consent.

The participants had full knowledge of the purposes and procedures involved through an information sheet (see Appendix F). Permission was also sought from the participants before involving them in the research. They understood that their real names will be used throughout the thesis and videos as to avoid confusion and any other subsequent publications arising from the thesis will use pseudonyms. They were also informed that they have the freedom to withdraw at any time because ethical research practice respects this right to discontinue.

Data collection took place at participants' tertiary institution where both a local supervisor and the researchers worked. There were no significant safety issues present and all

care was taken to avoid any distress for the participants. Before rehearsals, interviews, or focus group discussions commenced, participants were reminded they were going to be video- and audio-recorded and that these would only be viewed by the researchers. Participants were also given an opportunity to review the videos and audio-tapes of their performances and to erase any sections that they were not comfortable with.

Videos clips used to support thick descriptions in the thesis are uploaded on a YouTube private site. Privacy of participants is protected because video links are password protected. All the data would be kept secure at the Faculty of Education, University of Tasmania.

Limitations of Method

This study had a number of limitations. It was constrained by the theatre production's schedule and case participants' availability. This meant that most of the time, students did not have extra time outside rehearsals to participate in interviews and so I dedicated rehearsal time to accommodate this. Any more contingent data could not be solicited through extended interviews. This study was also limited to the investigation of English skills as reported by the case study participants and the evaluations of the directors.

Chapter 4: Case Profile

This chapter aims to present the single case study and its embedded sub-cases. It introduces the background of the theatre production, the directors, and the final script to be performed. It also describes the sociocultural background of the selected case study participants (sub-cases) and their performance in the pre-production task. Selected data are included in this chapter and the next three chapters to support thick descriptions (see Appendix G for list of sources of evidence and abbreviations). As I consider myself as one of the case participants, this chapter and the next three chapters are written in the third person so as not to confuse the readers of this thesis.

Case Background

Every year, the Hong Kong Institute of Education (HKIEd) provides funding to support students in their language proficiency development and to foster whole person development. Dr. Matthew (Matt) DeCoursey, an assistant professor of English literature was tasked to implement the project, and had asked one of his friends and colleagues, Michelle, to collaborate with him. Since then, they have produced and/or co-directed at least five shows: *Macbeth, Pride and Prejudice, Midsummer Night's Dream, The Tempest*, and *Disney's Aladdin Jr.*, a musical. These theatrical productions were considered extra-curricular activities for students and so did not have academic value for time spent on the project. Despite this, there have been about 20-30 students who participate in the production each year either as actors or technical crew. A number of academic staff members volunteer to be involved as well.

Because of the diversity of students in the Institute, students in the production were mostly always a mix of Hong Kong locals, Mainland Chinese, a few non-Chinese students,

and non-Chinese teachers. This mix of nationalities brought about a combination of English and non-English speaking people. While students would mostly use Putonghua (Mandarin) or Cantonese to communicate with each other, the medium of communication of the productions was English to accommodate the non-Chinese speaking members of the group.

The directors. The following section below describes the background of the directors of the theatre production and their objectives for the project.

Director: Michelle Raquel. Michelle is a Filipino, born and raised in the Philippines. After she obtained her master's degree in English Language Teaching, she got a job in Hong Kong as an English instructor at HKIEd's Language Centre. Her job involved teaching language enhancement courses to undergraduate and postgraduate students, and she was responsible for the development of the Institute's English proficiency test. When the funding to produce a theatre production became available, she accepted the challenge because she thought that drama was an opportunity to familiarise herself with HK culture and students in a non-classroom environment.

Her passion for theatre had started when she was in elementary school. As long as she could remember, she had been involved in plays as an actor and then eventually a director. Every year until she finished high school, she had been asked to do some sort of theatre either as a school requirement or just as an extra-curricular activity. Outside school, she also joined workshops offered by professional theatre companies to gain more experience and to be immersed in, what she considers, a magical world. She also had opportunity to obtain formal training in theatre studies in Australia.

In my experience, albeit limited, successful productions can be traced back to the skill of the director. I believe that the director is the most essential and the most central role in a theatre production. S/he must be a good communicator, not just in words but also in images, light, sound, costumes, and more. At the same time, s/he must be articulate enough to say all this, to explain all this, to the cast and crew, and to the audience. However, this does not mean that s/he alone bears this responsibility. The director's job is to steer the ship but he needs the whole crew to bring the ship home.

This is what theatre is really all about–a group of people, led by a director, who have one vision and represent this vision on stage. While I know that I am far from being a great director, I try to be and I think that is what's important especially in this education setting where students don't have a clue what to do. To produce something worth paying for, the students need guidance. (DJ-MR, 5 Sept 2010)

The journal entry describes Michelle's beliefs about theatre and directing. She believed that the director is a leader and is responsible for ensuring that the ensemble shares this vision through collaborative work. She admitted that she is unsure if she has achieved this goal in the past but the desire to become a better director is there. She stressed the need for this goal to be realised in this new cultural context because she knows that the students have had no or very little experience in theatre. Her vision is to have a show that the cast would be especially proud of since tickets are sold for the shows. To achieve this goal, she reiterated the need for her to play the role of director-as-facilitator so the whole ensemble can work towards the same goal.

Director: Matthew DeCoursey. Matt is Canadian and is an assistant professor in the English Department of the Hong Kong Institute of Education, teaching primarily drama and

dramatic literature. He began doing theatre at secondary school. He appeared in plays in French and English through his undergraduate career, and took courses in acting. After a Diploma in Education in language teaching, he taught in Nigeria, where he was the teacher in charge of the drama club. On his return, he took a Master's and a PhD in comparative literature, restricting his drama activities to acting in a production of *Romeo and Juliet*.

After completing his PhD dissertation on a non-dramatic topic in European Renaissance literature, he began to teach full-time at a series of universities in Turkey, Taiwan, Bulgaria, and finally Hong Kong. From small beginnings in a dramatic literature course, he worked up to full-scale productions in Turkey and Bulgaria. He came to Hong Kong in 2004, teaching a combination of literature, language, and drama classes. In the first year, he directed a small production of Alan Ayckbourn's *Ernie's Incredible Illucinations*. Since then, he has directed or co-directed six productions, of which four were with Michelle.

> My view of drama is formed largely on two things: the best practice of what I experienced as a student actor and a theatre student, and a strong awareness of narrative form in its relation to other aspects of the dramatic text. My theatrical education was fundamentally Stanislavskian in nature and so I strongly emphasise getting actors in character, using such techniques as emotional memory and off-text improvisation. (DJ-DM, 5 Sept 2010)

Matt has laid great stress on focus and concentration onstage, believing that satisfying theatre comes from disciplined play. After working on character in individual performance, he has always tried to communicate to students a consciousness of dramatic structure in performance. In order to be satisfying to an audience (or a cast), a play which is classical in form must be presented in a way that respects that form, that uses it to create emotional

intensity appropriate to the vision of the director, or, better, of the cast as a whole. He sees visual considerations as also fitting in with dramatic form–the shapes and movements of the actors can come together into something more or less intense, according to the demands of the dramatic structure. He believes that stage design should reinforce this.

It is important to note that neither directors were professional actors nor were they professional acting teachers. However, their combined experience gave them sufficient expertise to teach students the value of theatre in life and in their careers. They did not intend to train students to become professional actors rather they hoped that students could learn the basic principles of drama and theatre so they are equipped to handle similar projects in the future as future teachers.

Directors' project objectives. The directors estimated they needed six months (Sept 2010-Feb 2011) to prepare for the production. They scheduled performance on February 14-17, 2011 (two weeks after Chinese New Year) so that their target audience (secondary school students) would be available and not clash with examinations. While this could be considered a lot of time invested for a one and half hour play, the directors felt that this length of time was appropriate to complete their objectives.

We want the students to have a strong foundation of acting skills that they can apply to different forms of drama. If they have this foundation, they will have the skill to teach drama and acting in the future and they will be able to work on their own when they work on the actual text. We also want them to have input on the interpretation of the entire text. Not just the words but even in making theatrical decisions like lighting, sound, costume, etc. Students need to experience what it's like to bring all

the elements of theatre together and create a living connection with the audience. (DJ-

DM, 8 Sept 2010)

The journal entry describes the directors' objectives for the project. They aimed at

teaching students how to create a production and perform for an audience by completing the

following objectives:

1. To achieve fundamental competence in acting, independent of this particular play;

2. To arrive at a common vision of the production by a collaborative process;

3. To realize the common vision by application of acting skills to that common
   vision, further developed in the process of rehearsals; and

4. To integrate all theatrical elements and communicate this to an audience.

It is important to note that English learning was not a primary objective of the project

and this subject will be picked up in the discussion chapter. These goals formed the basis for

the structure of the production process into three phases: teaching theatre basics, building a

theatrical interpretation of the text, and rehearsals (see Figure 16).
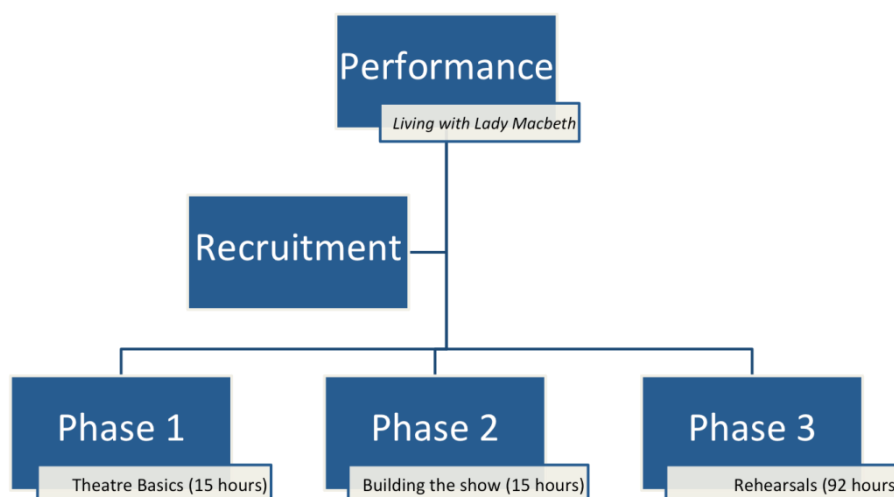
Figure 16. Components of production process

The Script

Selecting the script. Reflecting on their work over the past five years, the directors noticed that students working on a scripted text heavily relied on the directors to interpret the script for them especially when asked to work on linguistically complex texts such as Shakespeare. Such reliance could be due to time constraints within the productions that did not allow for a thorough discussion of the text and/or language proficiency of students.

Although the performance of linguistically complex texts has produced successful shows, the directors felt that students could benefit from being able to interpret the texts themselves and visualise the play collaboratively, as is the norm in professional theatre companies. The directors wanted to develop the acting and directing talent of the students and enable them to see a script as an organic object–something they can manipulate and shape to their will. Students could have written the script themselves or perhaps improvise (as is the trend in HK drama classes) but the directors believed that performance of a scripted text not only exposes students to authentic texts but also focuses students' attention to developing performance skills for a large audience.

The play *Living with Lady Macbeth* (John, 1992) was chosen for this production. Special permission was obtained from Cambridge University Press to perform the script. This text was chosen because its language was more accessible to the students yet challenging at the same time. It had Shakespeare's *Macbeth* woven into the story (i.e., the students also have to know the story of *Macbeth* and to study Shakespearean language to be able to perform parts of *Macbeth*). Although the text has a fairly complex plot, it was felt that its theme would appeal to the actors (HKIEd students) and the audience (secondary school students). In addition, it is a script that had mostly female characters in it making it ideal for the population of the Institute, which has a 2:1 ratio of females to males.

Synopsis. *Living with Lady Macbeth* (henceforth LWLM) is a script that is part of Cambridge University Press' ACT NOW series of plays for young children (John, 1992) (see Appendix H). The story is set in a UK secondary school and is about one girl's journey of self-discovery by examining the issues of power and ambition in the character of Lady Macbeth. The main character, Lily, is determined to audition for this part in a school play as she is tired of always being behind the scenes, of being ordinary and reliable. As she prepares for the audition, she confesses to her best friend, Mon, all the pent-up frustrations she has had with the people around her–her mother, brother, boyfriend, teacher, and classmates who are all shocked to see her determined to play a role that is quite the opposite of how they perceive her.

The play moves in and out of reality as Lily recounts her memories and dreams, and switches from using contemporary language to Shakespearean language as Lily slowly discovers the Lady Macbeth within her. The play reaches its climax as both Lily and Mon imagine killing their classmates in a dream sequence thus realising that they have the potential to be Lady Macbeth–a woman who succeeds in killing all those who stand in her way. In the end, Lily auditions for the role and stuns everyone with a chilling performance of *Macbeth's* Act 1 Scene 5. She gets the part but chooses to do costumes instead because she has realised her full potential and she has satisfied her ambition of proving to everyone that there is more to her than meets the eye.

Case Study Participants

Ivy. Ivy is a fourth year English major student. She is a Hong Kong local and studied primary and secondary school in Hong Kong. She first started learning English when she was

two years old and first learnt it while in kindergarten. At first, she did not like studying

English because she found it difficult but, because her parents wanted her to have a good

future when she grew up, they provided opportunities for her to learn English. She was

enrolled in an English medium school where classes and even extracurricular activities were

in English.

This change gave her more opportunities to speak in English and she felt that this was

a significant factor in her progress. There was a particular teacher in her school that

motivated her by providing opportunities to develop her speaking skills through group

presentations and debates. Her success in these in-class activities encouraged her to join other

extracurricular activities in English such as the cooking club, speaking competitions, school

music festivals and many more. She attributed her high level of English proficiency to

exposure to these English activities in her secondary school and consequently, her love for

the language itself.

When she came to HKIED for tertiary education, she felt that she had to work extra

hard to maintain and improve her English.

> My purpose for learning English, for working harder is, like the LPATE[3] thing, I
>
> think it's more exam-oriented. Because people don't speak English they don't speak
>
> English when they're buying food, when they're talking to each other. And friends
>
> who are not an English major, they don't speak English at all. And they don't even
>
> need to hand in their homework in English at all, so no English. (Preprod intvw 1,
>
> Ivy, 22 Sept 2010, par. 10)

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[3]Language Proficiency Assessment for Teachers of English (LPATE)

The extract above indicates the shift in Ivy's purpose for English learning. In the past, she learnt English because of the need for communication and to accomplish certain tasks. Because of future profession (i.e., English teacher), English learning included learning about the language itself. Fortunately, she already had a desire to learn about the mechanics behind the language and so learning was still just as interesting. She had to work on her own to maintain her own proficiency by watching English movies, listening to English songs, and chatting online.

All these experiences of language learning has led her to believe that to be a successful English learner, one must like the language itself and must try to produce the language, and if possible, be immersed in the language. She also thinks that in speaking, it is more important for a person to be understood than to be grammatically correct.

> To be a successful language learner, I think first of all, they need to have interest in this language. And then if possible, if they're more willing to speak, I think they are more likely to be successful… **try** … try to produce the language. (Preprod intvw 1, Ivy, 22 Sept 2010, par. 15)

Ivy's experience in drama was not as robust as her English learning. She had never been part of a big production and did not have drama lessons or activities in her primary and secondary school. Her programme in HKIEd, however, included an elective drama course, English learning through drama, which she had taken under Matt. This course required the students to write 15-min scripts and perform them in class. The experience in the course motivated her to join the current project.

Sometimes when we had some exercise, and some activities, I feel good about that, and then those activities… Like…like… like… we pretend we played a tug of war, and pretend we have a rope on our hand… I think I'm using my imagination to do that, and I really like it. And then what happens? And then… sometimes Matt will praise us… tell us how he likes some of our thing… (Preprod intvw 1, Ivy, 22 Sept 2010, par. 19)

The extract above illustrates Ivy's interest in drama as a new learning activity. Having had no experience, she found the activities that required the use of imagination a novel and exhilarating experience. Fascinated by this new method of teaching English, she decided to take part in the Institute's English production. After listening to the orientation about the project and completing the pre-production task, she expected that the experience she would gain from the project would allow her to refine her acting techniques and skills.

I think I will know more about stage management. And because I know I'm going to be a teacher, I think this will definitely help me if I need to like teach a drama class, classes. And before I teach a student to act and I think I need to know how to act myself. Actually I'm interested in directing but I think my… it won't be possible to do both. I don't think I can… Um… I want to learn how to get into… I don't know how to express that, but get into… like get into roles. Time management will be quite challenging though because of rehearsals. In terms of English, um… well, I have to interact a lot with other actors or other friends. And like I'll learn a lot of practical, very practical English, I guess… because all the lines I have is from the daily conversations, and what else… ? [laughter] (Preprod intvw 1, Ivy, 22 Sept 2010, par. 23)

From Ivy's perspective, teaching English through drama involves learning about stage management, acting, and directing. She understood that the production will require a lot of her spare time but she was prepared to meet this challenge in pursuit of a goal. In addition, she thought the project would benefit her English speaking proficiency because she knew that the script of the production would be in conversational English.

Hunter. Hunter is a year one student studying to become a primary Chinese teacher. Also a Hong Kong local, he did his primary and secondary school in Hong Kong but only started formally learning English when he was in primary school as opposed to learning it in kindergarten like other Hong Kong students. His parents did not speak English and they did not encourage him to learn English as well and so the subject was quite alien to him.

> I'm afraid English. And when I choose my secondary school, I choose the Chinese secondary school as well even my result can choice English school. Because I think it is foreign language and I afraid to speak in English with the others… I think I'm very bad… because some of… when I'm Form Five, and I repeat and I go to an English school and some of my friends are non-Chinese, I'm afraid to talk with them because they speak English fluently. Whenever I talk with them, I can just "er er er " or "yeah yeah yeah", because I'm afraid to talk with them. (Preprod intvw 1, Hunter, 22 Sept 2010, par. 4)

Hunter expressed his fear of English when he was younger. It seems that his fear of the language is attributed to his fear of being embarrassed especially when speaking to those with a higher proficiency level or native speakers. This fear was so strong that it had hindered his desire to improve his own proficiency. Even when he had a chance to go to an English

school, his self-assessment of his own proficiency took precedence and did not allow him to explore learning opportunities available to him. When he came to HKIEd, he enrolled in the Chinese program knowing that classes will all be in Chinese.

His experience in drama was the opposite of this experience. An opportunity in primary school to be involved in a small drama opened Hunter's eyes and since then, he has pursued this art form with a passion. In secondary school, he joined two Chinese drama organisations outside school, took acting and director classes organised by professional theatre companies, and had acted in big theatre productions. Most of his experience was performance of translated English texts and he enjoyed them immensely.

Because I think the style of it is different from the drama here created in Hong Kong. And I think the reason that it can last for long time and replay again and again is there are something we should think about it, we should think about it even though pass for long year. Nowadays I think some local drama or musical or something it will give, let me think about the problem nowadays. But this problem cannot last long, I think. If I remember it in ten years later, I think it doesn't matter. But with the transcript [translated script], the drama, if I think, whenever I think it, I can have different feeling. (Preprod intvw 1, Hunter, 22 Sept 2010, par. 12)

The quote above illustrates Hunter's knowledge, experience, and standards when it relates to a theatre production. He has a fascination for texts that deal with issues that transcend time and he wants to communicate his ideas to an audience through his skill as an actor. His vision of a successful production is one where all members of an ensemble enjoy the creation process because their hard work and passion for what they do will be reflected on stage. When he joined HKIEd though, he did not have this opportunity because conflicts with

his schedule would not allow him to join the school's Chinese drama club. Then he heard about the English drama production and his fears of English resurfaced. Fortunately, his roommate, enrolled in the English programme, encouraged him and emphasized the possibility of learning English through the process.

> I want to speak English fluently when on the stage and I can show the thing I've learn during the lesson and I can play it to the audience and I can have a good relationship with all the actors and we can build up a good teamwork. (Preprod intvw 1, Hunter, 22 Sept 2010, par. 22)

The quote illustrates the shift in Hunter's purpose for participating in a theatre production. It seems that the novelty of performing in English was enough to overcome his fear of the language and even became his primary goal to participate in the production. The production became an opportunity for him to use his skills to learn English for himself.

Erin. Erin is a fourth-year English major student like Ivy. She is from Shanghai and came to Hong Kong for her studies. She started learning English through a tutorial school when she was four years old and learnt because her parents thought that English can provide a brighter future for their daughter. Since then, Erin enjoyed learning English. She knew that if she had high marks, she could get into a good school and she enjoyed being able to read English newspapers, books, and listen to music.

When she started secondary schooling, however, learning English became a chore because the focus was learning for examinations. She especially hated having to memorise vocabulary and phrases all for the sake of passing a test. Luckily, her passion for English did not diminish due to the presence of foreign teachers in her school. She found opportunities to

speak to these teachers to talk about their culture and their life and through this, Erin was able to maintain her English proficiency.

She noticed a significant boost in her proficiency though when she moved to Hong Kong. Studying to become an English teacher, she was overwhelmed by the English environment she was immersed in. Suddenly, all lectures, teachers, and assignments were all in English and she was hard pressed to keep up. She persevered by always making sure that she prepared for all her classes by previewing all materials beforehand. As a future English teacher, she is thankful that she had this experience to pass on to her future students.

I believe that to be a successful English learner, one needs exposure to the language. In Hong Kong, students only learn English in the classroom. If they really want to learn, they should read more and listen more. Teachers should also make an effort to make the class more interesting. This will make students more interested to know the language. (Preprod intvw 1, Erin, 15 Sept 2010, par. 30)

The journal entry describes Erin's beliefs of a successful English language learner. She believes that immersion in the language is key to this success. She thinks that Hong Kong students will never learn if all they do is sit in the classroom where learning is limited to passing examinations. She also thinks that teachers have the responsibility to motivate students to learn by providing them with engaging activities that will make them learn more English.

Her drama experience was not as robust as her English learning experience. She had taken some drama classes as part of her programme and while she did not learn much about acting, the experience gave her some confidence to stand up in front of people and perform.

She also learnt a few techniques on how to teach drama to students. She decided to join the production in her final year because she thought that the experience would help her get a job.

> I joined because I thought it would look great on my CV. I also consider this as a special project for myself. I've always been a dramatic person. My friends actually encouraged me because they know me and my personality. (Preprod intvw 1, Erin, 15 Sept 2010, par. 15)

The quote above describes Erin's reasons for participating in this production. She had a pragmatic reason (to build up her CV) and an intrinsic reason (to do it for herself). She knew she had some talent in acting and thought that this project could harness those skills. She hoped that the project would be a lot of fun and also give her more opportunities to speak in English. She expected her biggest challenge would be her pronunciation, as she knew she was particularly weak in this.

Jenny. Jenny is a year one English major student. She is also from Shanghai and came to Hong Kong for her studies. She first started learning English in kindergarten where a grammar-translation method was used. In secondary school, she studied in a bilingual school where she was first exposed to English used on an everyday basis. At first, she was very frustrated because her proficiency was not high enough to comprehend lessons. In addition, English lessons usually involved answering a lot of worksheets, tests and homework, all of which did not motivate her to learn.

Her attitude changed when she had a North American teacher who taught the students in a more communicative manner. The teacher introduced games, lessons about culture and communication. These lessons sparked Jenny's interest in American culture and so gave her

the motivation to learn English more seriously. Her parents were more than happy to support her decision and enrolled her in English classes outside school because they believed that knowing English would enable Jenny to get better paying jobs in the future.

When she came to HKIEd for her studies, she was on the lookout for other opportunities to improve her English. Although she was studying to become an English teacher, she felt that her lessons were focused on theoretical matters and did not really give her opportunities to practice. Thus, she attended all of the Institute's monthly language and culture activities hosted by the Centre for Language in Education. She was also a frequent visitor of the self-access centre and maximised the English learning services they offered. She also watched a lot of English TV, watched movies, and found opportunities to meet and be friends with foreigners.

> I don't love my lessons because they are very boring. I don't think I learn something useful and I just learn the structure of an essay and how to do presentation. If I want to really learn English, I should devote myself to English environment. Everyone should speak English very well. Everyone communicates in English. And there should be some activities for example, holding a party? Now I often communicate with some exchange students. There is one exchange student who lives in the same floor as I do. I often meet her to talk to her. She's from Korea. To become good in English, you should be very motivated... should have a lot of courage to communicate with foreigners. I know it's very hard but it's very good to communicate with foreigners. I think it's very important to be open to every culture. You should try their food. And their holidays... spend their holidays to learn... (Preprod intvw 1, Jenny, 15 Sept 2010, par. 4)

Jenny's beliefs about a successful language learner are expressed in the quote above. It seems that Jenny associates English with culture very strongly. She is keen to improve her English because it is a means to gain access into a culture she's interested in. She actively makes friends with foreigners and she is willing to try all news things and experiment. She believes that to succeed in language learning, a person must be open-minded to the culture and create an environment where opportunities to use the language is abundant.

Her interest in theatre started when she watched the previous production a year before. She had no experience in drama and had not attended drama classes before but having seen the success of the previous show, she decided to give it a try.

> I watched Hopscotch and I was very interested. It was very successful. I want to try. And I want to learn a lot during rehearsal and performance such as language and acting…. Speaking especially. I think my pronunciation is very good but I want to learn some American style English. I want to learn some accent. And some vocabulary. I know that this will give me opportunities to speak English-speak to you and directors and others in English…. I also want to learn how to develop a new character. Maybe character's personality is different from you so it's very hard to devote yourself to this character. It's also very challenging. (Preprod intvw 1, Jenny, 15 Sept 2010, par. 30)

Jenny's primary goal was to learn English through the production. She knew that the environment would mostly operate in English and so she wanted to take advantage of this opportunity to learn English in a new environment. In particular, she wanted to improve her speaking skills and perhaps learn different accents. About drama itself, she wanted to learn how to act and portray a character and she believes this could be her biggest challenge.

Pre-Production Task

As mentioned in Chapter three, the students were asked to complete a pre-production task that assessed their ability to act in English. They were give two tasks: perform a dialogue with another student and a monologue. Each task was supposed to reveal aspects of current and potential acting ability in English.

Ivy–dialogue. Video link 1 shows Ivy's performance on the pre-production dialogue task. She performed with one of her best friends, Bonnie, who also wanted to join the production. Ivy took on the role of *Jeannie*, while Bonnie played *Robin*. Below is the directors' evaluation of her performances (see Table 11).

Video link 1. Ivy preproduction dialogue part 1
(http://www.youtube.com/watch?v=c_bsn_5f7iY)

Table 11

Directors' Evaluation of Ivy in the Pre-Production Task–Dialogue Part 1

Participant	Ivy
Scene type	Dialogue part 1
Script	*A Possibility*
Character	Jeannie

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

Delivery and focus (2)
- Performance is not believable
- Weak emotional commitment
- Very little focus/concentration; affects other performers
- Actor did not have a distinct character and broke character several times.
- Very little variations in emotion
- (Dialogues) has some connection with fellow actors and/or audience

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
    - Pace
    - Stress
    - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Some pronunciation and/or word stress errors but do not affect comprehensibility.
- *Some problems with projection (3)*
- *Some problems with articulation (3)*

Physical action/movement/blocking (2)
- Very little use of movement, facial expression, and gestures to emphasise lines read.
- Movement does not enhance lines read and/or not related to the lines.
- Movement is not thought out; no attempt to use the physical space and/or a sense of creating a picture on stage

Text interpretation (3)

> I think they [two characters] are good friends so they share a secret. They share their worries with each other…. I think I wanted to open it [the envelope] but I was afraid to know the answer. (Video link 1, 17 Sept 2010, 2010, 3:13–4:05)

- Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

To determine the capability of the actor, the directors also asked pairs to repeat the performance but specifying a new character relationship. After performing as best friends, the directors asked the pair to perform as roommates who do not really like each other (see Video link 2).

Video link 2. Ivy preproduction task dialogue part 2
(http://www.youtube.com/watch?v=65oIj3-K_AY)

When actors are tasked to make variations in characterisation, they make adjustments in their voice and physical movement to convey different expressions. An actor is considered successful if the audience can clearly identify this change.

The directors thought that Ivy lacked refined acting skills, but her performance showed that conceptually, she knew what to do but that she lacked the ability to actualise her goal. She demonstrated her potential to become another character by changing her voice and body. She lowered the volume of her voice to indicate her lack of enthusiasm to communicate with the "friend", and she would express her lines with a bit more aggressiveness to indicate her dislike. Her gestures also varied slightly compared to her first performance. She put her hands on her hips to indicate impatience and she would bend forward to stress her anxiety. Although they were not enough to make a distinct character, the directors recognized the effort and considered her an actor with strong potential.

Ivy–monologue. Monologues are considered to be more challenging for actors because the actor can only rely on himself or herself to communicate a narrative to an audience. The video (see Video link 3) shows Ivy's performance on the monologue task and below is the directors' evaluation of her performance (see Table 12).

Video link 3. Ivy preproduction monologue
(http://www.youtube.com/watch?v=-U6pIx22MfE)

Table 12

Directors' Evaluation of Ivy in the Pre-Production Task–Monologue

Participant	Ivy
Scene type	Monologue
Script	*Raisin in the Sun*
Character	Woman

Character creation and development (1)
- Actor does not try to create a character.

Delivery and focus (1)
- Performance shows little or no evidence of character creation; mostly sees the actor as himself/herself
- Very little or no attempt at emotional commitment
- No focus/ concentration
- Does not make variations in emotion
- (Monologues) Does not attempt to establish connection with audience

Voice/diction (2)

- Some use of voice to express character.
- Uneven use of the following which causes major (severe) disruptions in the flow of the scene/conversation (detracts from performance):
  - Pace
  - Pitch
  - Stress
  - Intonation
- Irregular projection throughout performance, which causes strain for the audience.
- Irregular articulation throughout performance, which causes strain for the audience.
- *Some pronunciation and/or word stress errors but do not affect comprehensibility. (4)*
- *Fluency is patchy at times; some lines are read with meaning (made some sense of the text but may not be completely accurate) (3)*
- *Some lines are read with minimum effort. (3)*

Physical action/movement/blocking (2)
- Very little use of movement, facial expression, and gestures to emphasise lines read.
- Movement does not enhance lines read and/or not related to the lines.
- Movement is not thought out; no attempt to use the physical space and/or a sense of creating a picture on stage

Text interpretation (3)

DM: What is the character saying? Why is she telling the story?

Ivy: I think she is trying to divert the attention of man to something else. Like talking about things that happened in her childhood–Rufus, and curing people, and she's like, so she intended to say like 'Oh I will fix you up' and, he will be fine…. She might think that she can help the boy to recover…. I guess

(Video link 3, 17 Sept 2010, 2010, 2:24-3:27)

- Shows some evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

The directors thought that Ivy's performance of the pre-production tasks demonstrated that she had some experience in drama and acting in English as she had claimed. Although she was not a very good actor, she understood how to interpret the scene for performance, and there was an attempt to create a character through voice and physical action. With regard to her use of English in acting, she also read fluently and naturally, although most of the time, she was not believable due to the lack of emotional commitment to the role. Despite these shortcomings, the interaction with her partner and the movement of the scene flowed smoothly. All these indicate that Ivy had adequate English to perform

English scripts with contemporary language, and she would perform better if she worked on her acting skills.

      Hunter–dialogue. Hunter performed the pre-production task with a person he did not know. The directors asked him and his partner to play the part as it was originally written–as girls. Hunter played the part of Jeanie and his partner, Samson, played the part of Robin. Hunter's performance can be viewed through this link (see Video link 4). Below is the directors' evaluation of his performance (see Table 13).

Video link 4. Hunter preproduction task dialogue part 1
(http://www.youtube.com/watch?v=X5yBErLZRlo)

Table 13

Directors' Evaluation of Hunter in the Pre-Production Task–Dialogue Part 1

Participant	Hunter
Scene type	Dialogue part 1
Script	*A Possibility*
Character	Jeannie

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

Delivery and focus (3)
- Performance shows that there is an attempt to establish a believable character through clearly visible actions, but needs further development
- Some emotional commitment with some variation and some levels; Scene/speech is beginning to come alive
- Sometimes lacking in focus/concentration and cause minor disruptions on overall flow of speech
- (Dialogues) inconsistent connection with fellow actors and/or audience

Voice/diction (3)
- Uses voice to express character but not sustained throughout the performance.
- Inconsistent use of the following, which causes some breakdown in communication and/or minor disruptions in the flow of the scene/conversation:
  - Pace
  - Stress
  - Intonation
- Some problems with projection
- Some problems with articulation
- Some problems with mispronunciation that affect comprehensibility at times.
- Fluency is patchy at times; some lines are read with meaning (made some sense of the text but may not be completely accurate)
- Some lines are read with effort.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

Text interpretation (3)
- Interpretation of relationship: best friends (performed as girls)

  She [Jeannie] is proud and I think she don't know what her future is and she is scared because of this. And she… she will easily be affected. (Video link 4, 17 Sept 2010, 2010, 3:40–4:05)

- Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text
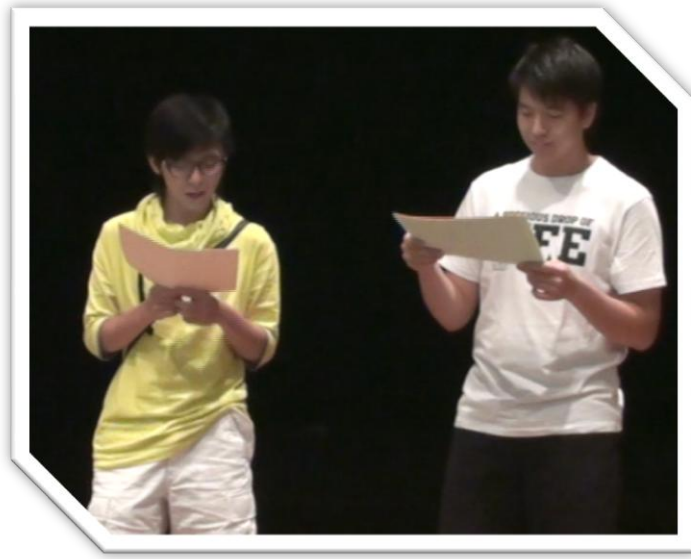
Video link 5. Hunter preproduction task dialogue part 2
(http://www.youtube.com/watch?v=VqW0JOugoOg)

For the second part (see Video link 5) the directors asked the boys to perform the text

as if they were boys and to make changes where appropriate (*Jeannie* to *Jake*). Admittedly,

this character change was different from the others but the directors saw that they were both

capable actors. The directors thought it was a good challenge.

Performing as boys, the directors thought that Hunter and his partner performed with

the same level of focus (concentration) and made distinct changes in their voices and physical

movements to ensure contrast from their previous performance. Hunter, who originally

performed with a whiny voice of a girl, lowered the pitch of his voice and spoke with a more

reasonable tone of voice. He maintained his use of movement to emphasise his character

(e.g., moved stiffly, leaned forward to show aggressiveness) but changed his facial

expression to show less annoyance. He had the same pronunciation problems though and his

fluency was patchy most of the time, which caused minor disruptions in the flow of the scene

and conversation. Overall, while emotionally the second performance was not as strong as the

first performance, the character change was distinct enough to show strong potential in

acting.

Hunter–monologue. Hunter's performance of the monologue can be viewed in Video

link 6. Below is the directors' evaluation of his performance (see Table 14).

Video link 6. Hunter preproduction task monologue
(http://www.youtube.com/watch?v=poQ_K9KPN1Q)

Table 14

Directors' Evaluation of Hunter in the Pre-Production Task–Monologue

Participant	Hunter
Scene type	Monologue
Script	*Raisin in the Sun*
Character	Woman

Character creation and development (3)
- Creates a more developed character; character is more believable
- Has more details about character's backstory but not completely thought out and/or not used to enhance performance
- Has character motivations throughout the plot but some are inconsistent and/or unclear
- Only basic subtext of lines is thought out; subtext is not very clear and does not enhance performance

Delivery and focus (3)

- Performance shows that there is an attempt to establish a believable character through clearly visible actions, but needs further development
- Some emotional commitment with some variation and some levels; Scene or speech is beginning to come alive
- Sometimes lacking in focus/concentration and cause minor disruptions on overall flow of speech
- (Monologues) inconsistent connection with audience

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

Text interpretation (3)

DM	Ok you said 'it used to matter', why... why did you pause?
Hunter	I think she used to take care of the others. I think she regret that the boy is hurt and she cannot save him and she want to help the others but now her mind is changed so she think it used to matter. Now it's in the past.
DM	Why is she telling the story at this moment?
Hunter	It say she is talking to an African student. And I think she is talking about her life, her past, her experience to she's sharing her life… I think she is not optimistic and she want to give some message to the boy and I don't know why.

(Video link 6, 17 Sept 2010, 2:18-3:51)

- Shows some evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

The directors thought that Hunter's performance on the pre-production task demonstrated that he clearly had a lot of experience in drama and acting but his performance was encumbered by his English oral skills. He understood how to interpret the scene for performance, and he knew how to vary his voice to create a character. He also conveyed strong emotions but perhaps because he was not familiar with stress and intonations patterns, his delivery was odd in some places. His strength as an actor was in his use of physical action; he knew how to use his body (gestures and facial expressions) to emphasise his performance. Overall, despite the problems with his English, Hunter had demonstrated that he understood how to have emotional commitment in performance.

Erin–dialogue. Erin performed the pre-production task with a person she did not know. Erin played the part of Jeanie and her partner, Henna, played the part of Robin (see Video link 7). Below is directors' evaluation of her performance (see Table 15).

Video link 7. Erin preproduction task dialogue part 1
(http://www.youtube.com/watch?v=L0jJKedu7ps)

Table 15

Directors' Evaluation of Erin in the Pre-Production Task–Dialogue Part 1

Participant	Erin
Scene type	Dialogue part 1
Script	*A Possibility*
Character	Jeannie

Character creation and development (3)
- Creates a more developed character; character is more believable
- Has more details about character's backstory but not completely thought out and/or not used to enhance performance
- Has character motivations throughout the plot but some are inconsistent and/or unclear
- Only basic subtext of lines is thought out; subtext is not very clear and does not enhance performance

Delivery and focus (3)
- Performance shows that there is an attempt to establish a believable character through clearly visible actions, but needs further development
- Some emotional commitment with some variation and some levels; Scene/speech is beginning to come alive
- Sometimes lacking in focus/concentration and cause minor disruptions on overall flow of speech
- (Dialogues) inconsistent connection with fellow actors and/or audience

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
    o Pace
    o Stress
    o Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (3)
- Some use of movement, facial expression, and gestures to emphasise lines read but may be inconsistent or not sustained throughout the performance.
- Movement is sometimes awkward/inappropriate.
- Some attempt to use the physical space
- Some attempt to create a picture on stage
- Turned back on audience several times

Text interpretation (3)
- Interpretation of relationship: Good friends

  I think Jeannie already knows the truth but she just persuades herself not to believe that… I think Jeannie knows that the boy is not that into her but persuades herself that there's a possibility there. (Video link 7, 17 Sept 2010, 3:17–3:48)

- Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

Video link 8. Erin preproduction dialogue part 2
(http://www.youtube.com/watch?v=hwU_TjHkX1w)

In the second part (see Video link 8), the directors asked the pair to perform as two friends but do not like each other very much. They specified that Jeannie is really irritated with Robin and Robin should attempt to be really annoying and irritating. To show annoyance, Erin stressed more words with longer vowels, spoke faster, and changed her facial expression (raised eyebrows, tilt of head) to reflect the character that she had been asked to perform. She and her partner also changed the pace of the conversation by cutting each other's words off to emphasise the dislike the characters had for each other. The directors thought that this performance clearly demonstrated Erin's skill in understanding differences between characters, and although her attempts to create a character were not entirely effective, it was still significantly different from her first performance that shows that she has strong potential to act.

Erin–monologue. Erin's performance of the monologue can be viewed from this link (see Video link 9). Directors' evaluation of her performance is given below (see Table 16).
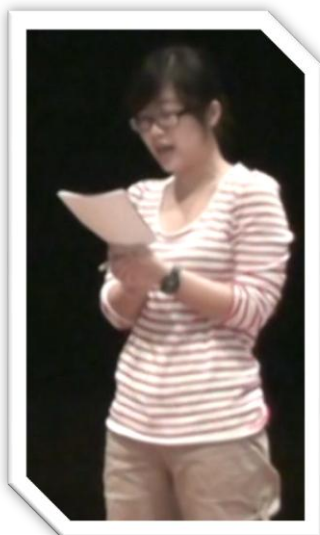
Video link 9. Erin preproduction task monologue
(http://www.youtube.com/watch?v=t7KpMyssh2Q)

Table 16

Directors' Evaluation of Erin in the Pre-Production Task–Monologue

Participant	Erin
Scene type	Monologue
Script	*Raisin in the Sun*
Character	Woman

Character creation and development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Internalisation of subtext and self-talk is evident but not consistent throughout performance
- (Monologues) good connection with audience but there are places that could be clearer

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
    - Pace
    - Pitch
    - Stress
    - Intonation

- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.
- Blocking followed but still a bit awkward at times (e.g., fidgety/lacking movement in parts).

Text interpretation (3)

DM: What has changed? Why doesn't she care now?

Erin: I think it's because of the background I mean the situation. Because why is she saying this monologue. Maybe she wants to rule out the guy. Because the guy may not be the one to give her a new life, can give her something new, and this is very important to her.

(Video link 9, 17 Sept 2010, 2:18-3:51)

- Shows some evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

The directors thought that Erin's performance on the pre-production tasks demonstrated that she understood how to interpret a scene for performance, and she knew how to vary her voice to create a character. Despite some pronunciation problems, she had a very clear, strong voice and she used it well to communicate her understanding of the scene. She did not use physical movement to enhance her performance but perhaps this was because she was performing with a script. Her ability to change her facial expression though indicates her awareness of how facial expression can enhance a performance and also shows her potential to incorporate physical movement into her performance.

Jenny–dialogue. Jenny also performed the pre-production task with a person she did not know. Again, she played the part of Jeanie and her partner, Annie, played the part of

Robin (see Video link 10). Below is the directors' evaluation of her performance (see Table

17).

Video link 10. Jenny preproduction task dialogue part 1
(http://www.youtube.com/watch?v=TzMHwt2Xyqs)

Table 17

Directors' Evaluation of Jenny in the Pre-Production Task–Dialogue Part 1

Participant	Jenny
Scene type	Dialogue part 1
Script	*A Possibility*
Character	Jeannie

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

Delivery and focus (2)
- Performance is not believable
- Weak emotional commitment
- Very little focus/concentration; affects other performers
- Actor did not have a distinct character and broke character several times.
- Very little variations in emotion
- (Dialogues) has some connection with fellow actors and/or audience

Voice/diction (4)
- Uses voice to express character but not sustained throughout the performance.
- Inconsistent use of the following, which causes some breakdown in communication and/or minor disruptions in the flow of the scene/conversation:
  - Pace
  - Stress
  - Intonation
- Some problems with projection

- Some problems with articulation
- Some problems with mispronunciation that affect comprehensibility at times.
- Fluency is patchy at times; some lines are read with meaning (made some sense of the text but may not be completely accurate)

Physical action/movement/blocking (2)
- Very little use of movement, facial expression, and gestures to emphasise lines read.
- Movement does not enhance lines read and/or not related to the lines.
- Movement is not thought out; no attempt to use the physical space and/or a sense of creating a picture on stage

Text interpretation (3)
- Interpretation of relationship

  Two friends… Practically sisters. My character is scared whether the boy will ask me to the dance…. (Video link 10, 10 Sept 2010,2:00–4:05)

- Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.
- Interpretation is faithful to the text

Video link 11. Jenny preproduction task dialogue part 2
(http://www.youtube.com/watch?v=VUhNHWV8S8Q)

For part two of the task (see Video link 11), the directors asked the pair to perform as roommates who were not close friends. Robin is supposed to be uninterested in what Jeannie has to say. The directors asked the students to perform this task using a small bench and asked Robin to sit down, as if she was sitting in her dorm. In this performance, Jenny walked around her partner more and used more gestures to portray her new character. It was slightly

effective but it demonstrated her awareness that a picture on stage must be created. The

expression through her voice also did not change much except perhaps by having less

volume. A significant feature of this performance, however, was her attempt (and her

partner's) to make her character distinct by adding dialogue such as "don't you know it?",

and "don't you understand me?". It seems she is compensating for her lack of ability to vary

her voice through words.

Jenny–monologue. This video link (see Video link 12) shows Jenny's performance

of the monologue. Below is the directors' evaluation of her performance (see Table 18).

Video link 12. Jenny preproduction task monologue
(http://www.youtube.com/watch?v=wC54lX58RTI)

Table 18

Directors' Evaluation of Jenny in the Pre-Production Task–Monologue

Participant	Jenny
Scene type	Monologue
Script	*Raisin in the Sun*
Character	Woman

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

Delivery and focus (2)

- Performance is not believable
- Weak emotional commitment
- Very little focus/concentration; affects other performers
- Actor did not have a distinct character and broke character several times.
- Very little variations in emotion
- (Dialogues) has some connection with fellow actors and/or audience

Voice/diction (2)
- Some use of voice to express character.
- Uneven use of the following which causes major (severe) disruptions in the flow of the scene/conversation (detracts from performance):
  - Pace
  - Stress
  - Intonation
- Irregular projection throughout performance, which causes strain for the audience.
- Irregular articulation throughout performance, which causes strain for the audience.
- Problems with mispronunciation that cause strain for the audience to understand the performance.
- Fluency is extremely patchy; most lines are read without meaning (has made very little sense of the text)
- Lines are read with noticeable effort

Physical action/movement/blocking (1)
- No movement or use of physical space or movement.
- Movement is not thought out.
- No attempt to create a picture on stage.

Text interpretation (3)

MR	So what do you think about this character?
Jenny	I think when she was very young an accident occurred and that influenced her. A kid named Rufus and just split the head and hard to get away from this memory. Now she wants to a nurse or doctor to save a life. She wants to be ambitious woman.
DM	But she says I used to care. She says that now she doesn't care.
Jenny	No. she still cares now.
DM	She still cares now.
MR	How do you think she was feeling when she was giving this speech.
Jenny	I think she was recalling her memory and she wants to save people's lives. And the incident really influenced her a lot... she wants to be a nurse.

(Video link 12, 10 Sept 2010,1:50-3:16)

- Understanding of dramatic structure of scene is basic and not clear throughout the performance.
- Only some interpretation is faithful to the text; lost of places are unclear or not thought out

The directors thought that Jenny's performance on the pre-production tasks demonstrated that she did not have much experience on acting and relied on her own personality to create a character. Although she was very eager to give a good performance, she did not attempt to create a character through her body and voice. Lack of projection and articulation made it difficult to understand her and there were several pronunciation problems that interfered with her performance. Given direction though as in the second part of the dialogue, one can see that she had potential acting skills because she moved around the stage and even extended the text through adlibs (improvised lines). This attempt showed that probably given more time to understand the text and work on her voice, she could do a better performance.

Chapter 5: Phase One–Theatre Basics

This chapter presents the results in the first phase of the production process. It will describe the principles of the acting method taught to the students and the tasks that learners had to do in this phase of the production. The chapter concludes with an account of the experiences of the four sub-case participants of this study in this first phase of the production process.

Acting Method: The Stanislavski System

Both directors believed that because they were performing a psychological play, the acting must be realistic to be able to fully communicate the essence of the play. Realistic acting meant realistic characters on stage feeling real emotions. Thus, the fundamental elements of the Stanislavski system (also known as *The System*)–an acting technique designed to train actors to create realistic characters on stage (Benedetti, 2004; Burton, 2002), was taught to the students (see Figure 17). While other acting techniques (e.g., Method acting, Laban method, Meisner method) could have been used, the directors chose this technique because they were more familiar with it, and they believed that this technique was the most systematic in teaching beginner actors.
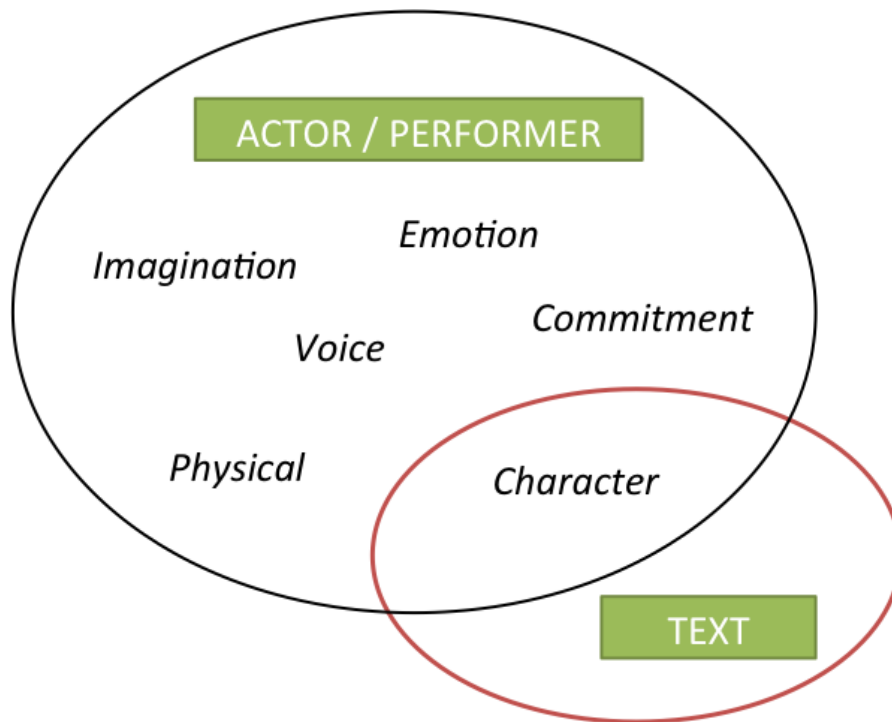
Figure 17. Fundamentals of Stanislavski System

The directors decided to dedicate the first five rehearsals (Sept-Oct 2010) to direct instruction of this acting technique. It is important to note that the directors only intended to introduce a simplified version of the System. A short description of this acting technique is given below.

Stanislavski was a Russian director and actor who was a proponent of realism in theatre (Stanislavski, 2008). He believed that theatre should be a reflection of real life and so actors must strive to create believable human beings on stage. To achieve this an actor must have the skill of portraying real emotions of real people to make the audience think that the scene on stage is really happening. The actor must have complete control of the character he is portraying, physically and emotionally. The Stanislavski system thus aims to assist actors to develop characters using the resources they have–their imagination, intelligence, body, and voice.

Creating characters on stage requires intense concentration. Actors must learn how to control their bodies and their voices and manipulate them to produce their desired result–a character. This is especially a challenge if the character required is very different from themselves. For example, if the character is a self-centered arrogant person, a shy person must learn to move and talk like an arrogant person–a person completely different from himself. Acting becomes more challenging if the character is a different age and/or cultural background. In this play for example, 20-25 year old Hong Kong Chinese students will be asked to be 15 or 16 year-old British students.

Apart from concentration, actors must also develop the skill of using their imagination. Stanislavski introduced the idea of the *magic if*, which requires actors to imagine themselves as being in a similar situation as the character and to think of how they will respond, feel, move, if they were in that situation. For example, an actor playing the character of Lily could say for example, *"If I was Lily, and my family and friends think that I cannot amount to anything, how would I feel? What would I do?"* This allows the actor to empathize with the character and thus lay the foundations for character analysis.

Character analysis is the third aspect of the System that trains actors to think about the character's backstory and motivations inside the play. A backstory is an imaginary biography of the character created by the actor. This could be the family of the character–mother, father, siblings, further extended to think about the place of the character in the play such as his/her role in relation to other characters in the play, or role in the society created on stage. What is the character's socioeconomic status, the friends that they have and so on? In creating the character of Lily, the actor must think about why Lily is a shy unassuming girl. Was it perhaps because her father was a businessman who did not give her any attention while she was growing up or did her parents just dote on her older brother leaving her unappreciated? This backstory creates the foundation of character motivations in the play, which guides the

actor to think about how the character will react to events in the play. An actor thus must spend considerable time identifying the motivation of the character in each line (also called subtext), scene and the play as a whole to know how the character will talk, move and feel.

Stanislavski also believed that it is real emotions that brings characters to life and so requires actors to use real emotions as they portray their emotions of the character. This technique is called *emotional memory*. It requires actors to think of an experience that has brought about a certain emotion and apply that same emotion to the scene s/he is portraying. The trigger for the emotion may not be same but the same level of emotion should be similar. For example, in scene eight of the play, Lily feels hurt and anger towards her mother, boyfriend and brother because they are saying she is ordinary. The actor playing this role may not have gone through exactly the same experience but she will remember a point in time in her life where she felt hurt and anger towards someone. The actor then must develop the skill of bringing previous emotions to the new situation to make the acting believable.

Finally, the System trains actors to control their body (physical movement) and voice to embody the character they created in their mind. Actors must be able to use their bodies (face, hands, arms, feet, and so on) to convey expression. They must also always be aware of how their body must move in relation to character motivations. For example, if the character is supposed to look angry, the actor should know how to manipulate his body to convey the anger of the character. He may clench his fists, glare at the person, and put tension in his body. An actor may use his own gestures as a starting point but only as a basis to develop the character's movements.

Developing the voice of the character is similar to the development of body movement. An actor must know how to control his/her vocal skills because the voice can say a lot about the character's emotions and feelings. This requires control of one's posture, breathing and vocal cords to develop resonance, articulation, projection, and variety in voice

(change in intonation, rate words are spoken, pausing, volume, and emphasis) (see Appendix I for definitions).

Theatre Activities

Just as an athlete would train regularly to master a skill, actors must also train to develop individual acting skills and integrate them in performance. The first five rehearsals were dedicated to direct instruction of these skills. The directors used theatre activities to introduce students to these acting skills (see Table 19).

Table 19

Phase One Theatre Activities

Acting skills	Activity	Description
Imagination	Box activity	Students are asked to concentrate on a box in front of them and imagine something frightening inside it. They are given a signal to *open* the box and imagine that whatever is inside the box gets out. Students have to concentrate on controlling their reactions to this imaginary box; they have to respond realistically. Exercise is repeated with the feeling of *happiness*.
	Stick activity	Students are asked to imagine a stick and mime as if they are holding the stick. They have to physically show that they are holding a stick and commit to miming as if the stick is real. Then, they are asked to use creativity and imagination by transforming the stick to another object. Similar to the box activity, they had to commit to imagining that the object that they were holding is real and express this commitment through physical action.
Physical movement	Chair game	The room is arranged like so: chairs are spread out all over the stage and students take a chair each. One chair is empty and the IT is standing across the room. The objective of the game is to ensure that the IT does not get to sit on an empty chair. The rest of the students run around and try to occupy an empty chair to ensure that the IT does not get to sit. If the IT gets to sit down, a person standing up becomes the next IT. The game requires cooperation, awareness of environment. It also serves as a team building activity.
	Mirror activity	Students learn to trust and be aware of their fellow actors

		by mirroring each other's actions. Without touching each other, they copy each other's actions as if in a mirror. The objective of the activity is to focus student's awareness on other actors' physical movement on stage.
	Museum activity	In pairs, students are given several characters to portray through physical action (robot, animal, alien). After 10 seconds, students are asked to freeze as if in a museum. Other students walk around the museum and observe each other.
	Soundscene	Students were asked to incorporate physical action with sound. As a whole cast, they are asked to recreate a three-minute earthquake scene. They were given 20 minutes to discuss and set up their scene. The director films their performance and plays it for them. After they watch, they took note of ways to improve their performance. The students watched and performed again for three times.
Voice	Articulation chart and Tongue twisters (pronunciation) (Parkin, 1962)	Students are taught how to focus on vowels and consonants through the use of an articulation chart and tongue twisters. Students are asked to read the articulation chart and recite tongue twisters every rehearsal to exercise their voice and face muscles (see Appendix H).
	Onomatopoeia activity (modulation)	Students are asked to read out 10 sentences with expression. In a circle, each student reads out one sentence with expression until everyone has had a turn at reading all the sentences. The exercise requires students to exercise their imagination and voices to express the sentences in a variety of ways.

Students were first asked to demonstrate competence of an acting skill through performance of a text. Each lesson would build on an acting skill previously learnt and their performance would be assessed on the skill just learnt together with the previous skill learnt. During this phase, students were given two scripts to perform to demonstrate their ability to integrate acting skills in scripted performance. A student was considered a successful actor if the audience believes s/he is able to integrate all acting skills taught, and makes the script come alive on stage.

Throughout the production process, the directors asked students to perform scripts of increasing levels of difficulty to scaffold their ability to perform the main text. During this phase of the production, the directors asked students to perform two texts to demonstrate their ability to act through scripted performance. Below is a summary of rehearsals and activities for this phase of the production (see Table 20).

Table 20

Summary of Phase One Production Process

Rehearsal	No. of hours	Target acting skill	Script performed
1	3	Relaxation Concentration/focus Use of imagination Emotional memory	*A Possibility*
2	3	Characterisation through physical movement	
3	3	Characterisation through voice	*Dog Accident*
4	3	Characterisation through subtext	
5	3	Performances	

Script 1: *A Possibility*

The first script that students were required to perform was the same text used in the pre-production task. The task was entitled *A Possibility*, and this text was taken from the book *Short Dialogues For Teens* (Allen, 1996). This text was chosen as the students' first scripted performance because the directors felt that the students would be more comfortable working on a text they were already familiar with. It was also quite short (about five minutes), had simple characters and a straightforward plot, giving students freedom to

explore their creativity. The language of the text was also simple and contemporary which would hopefully not distract students from the task at hand.

The students were asked to complete this task on the first rehearsal day. The directors divided this three-hour rehearsal session into two parts–acting lessons and performance of a script. During the acting lessons, students were asked to do several activities that focused on developing their skill in committing to the role or character they are playing.

The first of these activities is the use of *warm-up exercises* to prepare the body and the mind for acting. The warm up included stretching exercises to prepare the body physically, and voice exercises to strengthen actors' articulation and projection. This was followed by an imagination activity to draw students' attention to the importance of focus or concentration in acting. Students were asked to be in a scenario where they are holding a box with something inside it that first makes them scared and then excited. In this activity, the directors emphasised that need for actors to live the moment of the scene as if it was really happening–to have total commitment of the mind, body and emotions to convince an audience that the moment they are portraying is real.

Although the lesson was only for one hour and a half, the directors thought that performance of the script would be a great opportunity for them to apply the skills they had just learnt.

> We gave them copies of the same little dialogue we had used in auditions. We asked them to find somebody whose name they didn't know and prepare the dialogue. They had learned enough from the acting activities so that the interpretations of the dialogues were much more interesting than they had been in recruitment. (DJ-DM, 28 Sept, 2010)

The performance of this script differed from the pre-production task in that students were asked to choose a different partner and were given one hour to prepare for the performance. They also had a choice of preparing in small or big groups and were told that the directors were available for questions or requests for assistance. After each performance, the directors asked the audience (other students) to comment on the performance. They also gave feedback on the positive aspects of the performance and notes on what they can do to perform better in the future.

Ivy. Ivy approached the project eager to learn something new. Although she has completed a drama class before, she had never been involved in a full-scale production. The activities on acting skills were all new to her and she enjoyed them tremendously.

I like the box [activity], because I was so focused. I just think of a box and I was so relaxed, and then I just try very hard to think like what I'm afraid of, what I'm happy about. It's like telling me the message. Acting is more kind of instinct thing. It's more from inside, and then how you react with the outside world…I think it's fun because I never think that acting can be, like, divided into so many little parts (all laugh) you know what I mean? Like, we had, uh, we had talked about how we breathe and then, what is our fear, and happiness and then we have how we act very slowly with our bodies and then voices…so it's like, each part can be trained. (FG1–Ivy, par.199)

I like the point about finding what I am afraid of/happy with. I know myself more and I really feel more comfortable with myself (body) and on stage. I like acting although I don't have much experiences before. It's really fun to think/speak/act in a total different mindset of a character who isn't me. (SJ-Ivy, 28 Sept 2010)

The activity on concentration and focus seemed to have helped Ivy conceptualise acting as the process of transforming oneself to become another person. She saw it as a skill that a person can attain with training. From her perspective, the process required harnessing one's emotions and then using the body in a variety of ways to express these emotions. Intense concentration and control are key elements necessary to achieve this. Ivy was delighted with the knowledge that acting is a skill that she can develop systematically. The process also allowed her to discover herself and gain confidence in performing for an audience.

Hunter. Hunter joined the project with a clear goal–to participate in drama and to learn English.

I don't know English in the first lesson, I don't know what you're talking about actually. When you say "relax relax", I don't know the "organ" [body part]? I just know you say "relax relax…" Bo? She's next to me and she translate it to me. It was ok. (FG1–Hunter, par. 132)

Hunter stressed his motivation to participate in this theatrical project because it provided him with an opportunity to learn English in a learning context that he enjoyed. Unlike Ivy who focused on acting skills, Hunter was focused on developing his English skills. The first rehearsal proved to be a challenge in that he had difficulty understanding the directors and perhaps his fellow classmates. His difficulty lay in vocabulary and perhaps listening skills. He overcame these by asking others to translate for him.

Ivy and Hunter decided to pair up for the performance of *A Possibility*. Ivy took on the role of Robin while Hunter took on the role of Jeannie.
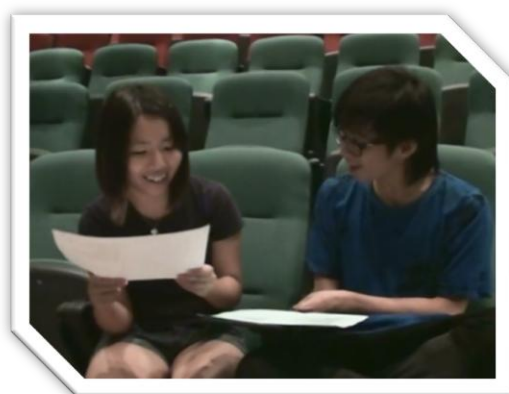
Video link 13. Ivy and Hunter preparing to perform *A Possibility*
(http://www.youtube.com/watch?v=R-XHT2SlBsg)

Video link 13 shows how Ivy and Hunter prepared for the task. They first sat down

and read the script aloud playfully perhaps as a means to familiarise themselves with the text.

As they read aloud, they made an effort to put meaning into the text as much as possible

through their voice; they used pausing, stress, and intonation to good effect as they rehearsed

for their performance. They also used gestures and facial expressions to enhance their read-

aloud performance. There were times where Hunter struggled with the pronunciation of some

words, and when this happened, Ivy would help by modelling the correct pronunciation for

him. Throughout the process, they tend to exaggerate and make fun of the lines they were

reading which suggests that they were having fun as they were completing the task.

After they finished one round of read-aloud, they talked about their performance and

thought of ways to improve their voices. They spoke in Chinese to each other to point out

which section they felt needed more work and then divided the text into two sections and

rehearsed each section at a time. The second read-aloud was more focused (less laughing and

joking around) and they seemed to concentrate on delivering the dialogue with more

precision in expression (i.e., having clear distinct subtext).

After about half an hour into the time given for preparation, Ivy and Hunter found space on the stage to rehearse their scene. They still read aloud from the script but this time, they were more focused on their characters and would only drop out of character (i.e., smiling or losing physical characteristics of character) when they were waiting for their turn to speak. They also used more physical movement, especially gestures and facial expression, to enhance their performance by walking around their tiny space and moving close or far away from each other to indicate the relationship intended for their character.
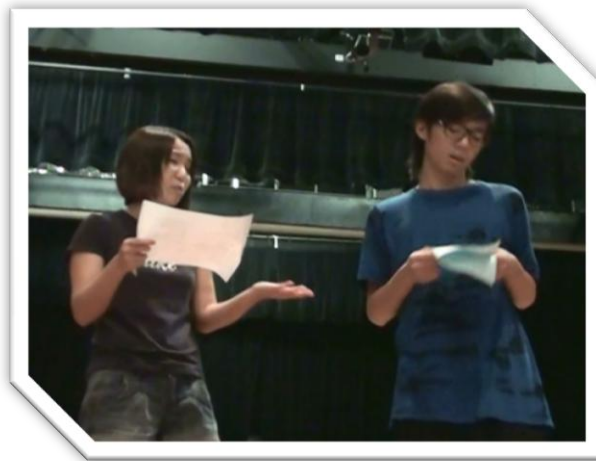
Video link 14. Ivy and Hunter 2nd performance *A Possibility*
(http://www.youtube.com/watch?v=Yxz8zQhPNxI)

They were the first group to perform for the whole cast (see Video link 14) Below is the directors' evaluation of Ivy's (see Table 21) and Hunter's (see Table 22) performance.

Table 21

Directors' Evaluation of Ivy's 2nd Performance of A Possibility

Participant	Ivy
Scene type	Dialogue
Script	*A Possibility*
Character	Robin

Character creation and development (4)

- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Internalisation of subtext and self-talk is evident but not consistent throughout performance
- (Dialogues) good connection with fellow actors and/or audience but there are places that could be clearer

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (3)
- Some use of movement, facial expression, and gestures to emphasise lines read but may be inconsistent or not sustained throughout the performance.
- Movement is sometimes awkward/inappropriate.
- Some attempt to use the physical space
- Some attempt to create a picture on stage
- Turned back on audience several times

Table 22

Directors' Evaluation of Hunter's 2nd Performance of A Possibility

Participant	Hunter
Scene type	Dialogue
Script	*A Possibility*
Character	Jeannie

Character creation and development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

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Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Internalisation of subtext and self-talk is evident but not consistent throughout performance
- (Dialogues) good connection with fellow actors and/or audience but there are places that could be clearer

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Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

As this was the first rehearsal, the directors did not expect perfect performances rather they expected students to enhance their previous performance by applying the skills they had just learnt. The directors' evaluation and feedback indicated that Ivy and Hunter had succeeded in doing this although Hunter was better at his use of physical movement than Ivy.

Together, they were successful in creating believable characters through the use of gestures, facial expression, and their voice, and were able to deliver a comic interpretation of the script. Their use of voice and physical movement also suggests that they had thought about the relationship of their characters and had thought about the emotions behind the dialogue. The directors also noted that a distinct feature of this performance was the partnership of two strong actors. Both Ivy and Hunter were not hesitant to deliver lines using

their whole body and face, and were not shy about projecting. This partnership could have been a reason for their improved performance.

Ivy agreed with the directors and mostly attributed her success to her partner.

THE MOST IMPORTANT

People: My acting partner

I think it's hard to be very nervous/angry if I don't have a partner/something to provoke me. So my partner tonight (Hunter) did a great job! Yeah. (SJ-Ivy, 28 Sept 2010)

Ivy believed that she would not have been successful without the help of her partner. She believed that without someone or something to provoke a reaction from her, she would not have been able to demonstrate the level of performance she was able to do. It seems that her control over her display of emotions required external stimulus. Hunter, on the other hand, attributed his success to his familiarisation of the text.

Then, we pair up in two. I meet a new friend, coz the script we have read before, I can handle it better, and I can express my feeling in a more natural way. Even though there are some parts that I have to improve (e.g., blocking action of the character), I have a better sense in acting.

In this course, I want to improve my English. Although I am very afraid to speak in English, I have some chances to speak with directors and my classmates. I hope I can talk more in English, I can speak English brave, I can speak English fluently. It's my dream! Go ahead!!! (SJ-Hunter, 28 Sept 2010)

The self-assessment indicates that Hunter thought that he had given a better performance compared to the one during recruitment. Although not perfect, he felt that the performance was better mostly because he already knew the text and so his focus was on rehearsing the scene with his new partner. He himself noted the areas he could improve on such as physical movement. This shows how his previous experience impact on his current performance.

Hunter also emphasised his desire to improve his English through this project (he called it "course"). He revelled in the opportunity to converse with the directors and his classmates in English and saw this as a means to improve his fluency. It seems that his motivation to learn English was stronger than his fear.

Tables 23 and 24 summarise the learning activities that Ivy and Hunter experienced in the process of performing this script. It seems the direct instruction of acting skills served to scaffold students' understanding of the directors' concept of acting and theatre. The exercises during the training stage served as a model to students as to what the directors expected them to do. The task of performing the script was used in the recruitment stage provided students with an opportunity to apply the skills that they had just learnt.

Table 23

Ivy's Learner Development Profile of the Task A Possibility

Script: *A Possibility*			
Play the role of Robin; perform the script with evidence of focus and commitment to character			
Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
Director	1. Lesson on use of imagination and emotional memory 2. Feedback after performance	Use of imagination and emotional memory	Participated actively in lesson activities
Self	1. Reading the script out loud with expression 2. Planning how to perform the script with partner 3. Rehearsal with physical	Use of voice for expression	Self-imposed expectation to give a good performance

	movement		
Peer (Hunter)	1. Explicit corrective feedback 2. Giving a good performance	Use of voice for expression	1. Recast (voice only) 2. Motivated by her partner's level of performance

Table 24

Hunter's Learner Development Profile of The Task A Possibility

Script: *A Possibility*
Play the role of Jeannie; perform the script with evidence of focus and commitment to character

Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
Director	1. Lesson on use of imagination and emotional memory 2. Feedback after performance	Use of imagination and emotional memory	Participated actively in lesson activities
Self	1. Reading the script out loud with expression 2. Planning how to perform the script with partner 3. Rehearsal with physical movement	Use of voice for expression	1. Motivation to learn English 2. Self-imposed expectation to give a good performance
Peer (Ivy)	1. Explicit corrective feedback 2. Modeling	1. Vocabulary 2. Fluency (Communication with directors and peers; ability to listen, understand and respond to peers and directors)	1. Recast (voice only) 2. Notes on script

Ivy and Hunter worked together and approached the task in two stages. First, they read the script out loud with full expression several times and discussed parts of the script that they felt should be read. When they were more satisfied on how their voices sounded, they rehearsed with some physical movement. It seems that preparing for this task involved a lot of repetition.

The evaluation of the directors indicates that Ivy and Hunter performed the task in a satisfactory manner. They were able to apply the skills that they were taught and their performance was a bold attempt to give a different interpretation of the text (i.e., comedy). Ivy's journal entry though indicated her partner was the reason for her success. Hunter, on the other hand, felt that familiarity with the text was the reason why he gave a better performance.

The self-reports of the participants also highlighted the challenges and learning outcomes that they experienced in this three-hour rehearsal. Ivy felt that acting was particularly difficult especially if a person is not confident nevertheless, she was willing to overcome these difficulties and was quite pleased that she has started to overcome this. In contrast, Hunter, having more experience in acting, did not particularly have a difficult time on stage but instead, felt slightly daunted with the need use English to communicate with the directors and his peers. He emphasised that the experience provided him with opportunities to communicate in English and has thus reinforced his motivation to commit to the project.

Overall, this performance was significantly better than the pre-production task. It would appear that the mediation helped them make better use of their voices though they still needed to develop their ability to use their imagination and emotional memory to enhance their performance.

Jenny. As a first year student, Jenny has not had the opportunity to participate in the drama course offered by her program. Similar with Ivy, she came to rehearsals with no expectations on what to learn except that perhaps the experience will give her an opportunity to practice her English.

Jenny performed *A Possibility* with Georgina and played the part of Robin (see Video link 15). They prepared for their performance like Ivy and Hunter except that they also discussed physical movement on stage.

Video link 15. Jenny 2nd performance *A Possibility*
(http://www.youtube.com/watch?v=5L1_0r-lQ4s)

The directors commented how this performance showed how Jenny and her partner understood how to imagine the physical space of the scene in their minds and communicate this image to an audience through physical movements. It seemed that Jenny and her partner imagined that they were in a house. They used a chair as a prop and had Jenny enter from upstage right, pause about centerstage right, and mime opening a door and entering a door. She then pretended to "see" her partner holding an envelope, and at that point, addressed her with the opening lines of the dialogue. Throughout the performance, they also moved around the stage, even chasing each other around the stage. Although her voice and character interpretation were not clear enough, use of physical action to improve performance was a significant factor in this performance. Below are the directors' evaluations of Jenny's performance (see Table 25).

Table 25

Directors' Evaluation of Jenny's 2nd Performance of A Possibility

Participant	Jenny
Scene type	Dialogue
Script	*A Possibility*
Character	Robin

Character creation and development (3)
- Creates a more developed character; character is somewhat believable
- Has character motivations throughout the plot but some are inconsistent and/or unclear
- Only basic subtext of lines is thought out; subtext is not very clear and does not enhance performance

Delivery and concentration/focus (3)
- Performance shows that there is an attempt to establish a believable character through clearly visible actions, but needs further development
- Some emotional commitment with some variation and some levels; Scene or speechis beginning to come alive
- Sometimes lacking in focus/concentration and cause minor disruptions on overall flow of speech
- (Dialogues) inconsistent connection with fellow actors and/or audience

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- *Creates interesting pictures (5)*

Jenny, however, was not satisfied about her performance.

The most important part of today's rehearsal is the activity when there was a box and

a precious thing inside. I have to protect the box from stealing by Matt and Michelle.

Because during this activity, I really devote myself to this character. Matt went close

to me and I wanted to protect the box. Moreover, I stared at him and used all my body

language to represent that I hated him. That's the most important part and also the most unforgettable part of today's rehearsal.

But when I faced the audience starting to play "Robin", I felt that I'm still a little nervous. I didn't devote myself to the character totally. Actually, I think I can do it better. (SJ–Jenny, 28 Sept 2010)

Jenny's journal entry showed how she attempted to apply the skills taught during the acting lesson sessions into her performance. She conceptualised the skill of commitment to character by imagining the situation that she is in and using her whole body to express her intention. When she tried to do the same in performance, however, she felt that she was not able do achieve this when she played the part of Robin because she felt nervous performing for an audience. This self-evaluation was in accord with that of the directors; she was able to deliver a convincing character during the exercises but was not able to apply this to her performance.

Similar to Ivy and Hunter, the activities in the training session served to provide Jenny with a clear vision of what the directors meant by acting. The exercises served to provide her with an experience of acting that involved not only her imagination but also her emotions and her whole body. She seemed to have grasped this idea fairly quickly when she and her partner used a prop, mimed physical movements, and used facial expressions to enhance their performance. Jenny and her partner were successful in that they thought to enhance their performance to include physical movement by themselves.

The directors noted this strength in their performance but noted Jenny's lack of focus and commitment to the character. However, since this was the first activity of the project, they decided not to draw her attention to this and instead commented on her strengths. Jenny herself knew though that her performance was not her best. Her journal entry serves as

evidence that she understood the concept of *commitment to the role* thus showing her

potential to achieve this skill in the future.

Table 26 summarises learning activities that Jenny was involved in to perform *A*

Possibility the second time.

Table 26

Jenny's Learner Development Profile of the Task A Possibility

Script: _A Possibility_			
Play the role of Robin; perform the script with evidence of focus and commitment to character			
Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
Director	1. Lesson on use of imagination and emotional memory 2. Feedback after performance	Use of imagination and emotional memory	Participated actively in lesson activities
Self	1. Reading the script out loud with expression 2. Rehearsal with physical movement	1. Use of voice for expression 2. Physical movement 3. Commitment to character	Self-imposed expectation to give a good performance
Peer (Georgina)	Planning blocking with partner	1. Physical movements 2. Blocking	Collaborative discussion

Overall, the performance that she gave was better than her pre-production

performance. This could suggest that the mediation offered to her had an impact on how she

prepared for acting and her concept of performance. The evaluation of the directors indicated

that she needed improvement on focus and commitment to character/role. When it came to

apply the skills in performance, Jenny incorporated some of these aspects but focused on the

use of her voice and physical movements on stage. She had better interaction with her partner

and they worked collaboratively to have a good performance.

Erin. Like all the others, Erin came to rehearsals with no set expectation except perhaps to practice her English and to have an opportunity to act. Erin performed the dialogue with Samson and prepared for the performance by reading the text out loud with her partner with some discussion on sections of the script that required physical movement.

Video link 16. Erin 2nd performance *A Possibility*
(http://www.youtube.com/watch?v=AqDhqYgun4g)

Erin and Samson were the last group to perform (see Video link 16). This performance was similar to the previous group (i.e., Jenny and her partner) in that they were also able to visualise the scene in their minds and execute this vision through physical movements. Throughout the performance, they used the space of the stage to good effect, even so far as to stage on the edges of the stage. Of all the groups, they were able to maximise the space of the stage although the directors could not tell if they had planned this or if they were inspired by the other groups' performance. The directors also noted that Erin played the role of a very angry Robin quite convincingly. Erin was able to sustain her character throughout the performance using physical movement and voice. Below is the directors' evaluation of her performance (see Table 27).

Table 27

Directors' Evaluation of Erin's Performance of A Possibility

Participant	Erin
Scene type	Dialogue
Script	*A Possibility*
Character	Robin

Character creation and development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character motivations mostly consistent although there are places that could be clearer

Delivery and concentration/focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Internalisation of subtext and self-talk is evident but not consistent throughout performance
- (Dialogues) good connection with fellow actors and/or audience but there are places that could be clearer

Voice/diction (5)
- Actor shows consistent vocal control throughout most of the performance.
- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:
  - Pace
  - Stress
  - Intonation
- Lines are read fluently and meaning/character intention is expressed clearly
- Strong projection throughout most of the performance
- Good articulation throughout most of the performance
- Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- *Creates interesting pictures (5)*

It seems that Erin's performance was strongly influenced by her previous experience in drama.

It's the first rehearsal. It's very exciting and impressive. The warm-up was pretty

much the same as Derrick taught me in his drama class. I learned the three golden

rules: think, feel and touch, which is quite important!

The last part of this time rehearsal is to act out the script that we used in the

interview. I did that with Samson. It worked not bad! (SJ-Erin, 28 Sept 2010)

The journal entry demonstrates Erin's understanding of acting. She believed that

acting involves three actions–thinking, feeling and touching. Although she does not verbalise

it clearly, her performance demonstrated her ability to execute this understanding through her

body and voice. Although not entirely perfect, the directors noted this strength in her

performance.

Similar to Hunter, Erin was quite successful in applying the skills learnt in the

training session because of her previous drama experience. She demonstrated her ability to

conceptualise a character in her mind and to use her body and voice to communicate this

character to an audience. The acting lessons were fruitful for her because she learnt

something new to enhance her acting skills. Working with an equally strong partner seemed

to have also influenced her performance. Perhaps if she had more time to prepare, she would

be able to give a better performance (see Table 28).

Table 28

Erin Learner Development Profile of the Task A Possibility

Script: *A Possibility*
Play the role of Robin; perform the script with evidence of focus and commitment to character

Mediator	Mediation	Object of mediation	Learner reciprocity
Director	1. Lesson on use of imagination and emotional memory 2. Feedback after performance	Use of imagination and emotional memory	Participated actively in lesson activities

Self	1. Reading the script out loud with expression 2. Rehearsal with physical movement	1. Use of voice for expression 2. Physical movement 3. Commitment to character	Self-imposed expectation to give a good performance
Peer (Samson)	Planning blocking with partner	1. Physical movements 2. Blocking	Collaborative discussion

Just like all the others Erin's performance of this script was significantly better than her pre-production task performance. A marked difference was after the mediation activities, she enhanced her performance by conceptualising a character in her mind and using her body and voice to communicate this character to an audience. Her performance showed significant potential to perform better if she had been given more time to prepare to perform.

Script 2: *Dog Accident*–Radio Play Version

The next couple of rehearsals were focused on further instruction of acting skills and performance. Students first participated in an activity that focused on the use of physical movement to enhance one's performance. They were asked to participate in a game that required only physical communication and to create a soundscene of an earthquake as a whole group. The activities drew students' attention to communication and expression through physical movement.

This rehearsal was followed by several activities that focused on the use of voice to create character. Students were taught voice techniques that developed their breathing, articulation and projection. The activities were meant to introduce exercises that will be used as additional warm-up exercises throughout the production process. They also served to draw students' attention to the potential of the voice to express emotion.

Students were asked to demonstrate comprehension of these acting skills is a text entitled *Dog Accident* (Saunders & Rook, 1997*)* (see Appendix K*)*. The directors asked

students to do two versions of this play–a radio play (use of voice only) and full performance of the play (with physical movement). The directors decided to use a longer text to teach the use of voice and character development so students could work on a full play instead of just a scene; they could visualise a whole play–see the beginning, middle and end of a play that will help them visualise how characters can change as the play progresses. They also selected this script because it was a naturalistic play similar to the first script but involved more characters. Similar to the first text, the script also uses colloquial language and the characters could be played an/or interpreted by either gender.

Dog Accident is set in a city street sometime in the late afternoon. Four friends are rushing to catch a movie but on their way, they run into a dog that was run over by a car. They have a discussion on whether they should help the dog or just leave it. This discussion reveals much about how they think and feel towards each other and towards the helpless animal. As the discussion ensues, more is revealed about the characters until eventually, two of the friends leave. The story concludes the other two characters staying with the dog until he died.

The students were first asked to do a radio play version of the script to focus their attention on the use of their voice to create a character. The rehearsal for this radio play was divided into three parts–direct instruction, rehearsal time, and performance. One hour was devoted to direct instruction of voice techniques such as articulation, projection, and expression (intonation, stress) to develop character. They were then given 30 minutes to rehearse for their radio play and one group was asked to perform to end the rehearsal.

For this task, the cast was divided into four groups of four. The four case study participants belonged to different groups. To prepare for the task, students sat together in groups throughout and randomly assigned characters to each other. They all first read the whole script out loud with attempts to put expression on their voice. After reading the script

once, they paused for a while and individually, noted places in the text where they had with

vocabulary, and/or understanding the script. They then spent a couple of minutes asking each

other how to solve these problems. After this short discussion, they read aloud again. This

cycle was repeated for the duration of the rehearsal time. The directors asked one group to

perform (Ivy's group) to close the rehearsal so as to give the whole cast a demonstration of

the level of performance they wanted. Similar to the performance of the first script (*A

Possibility*), the directors gave group and individual feedback on their performance. The rest

of the groups were asked to perform in the next rehearsal.

Ivy. Ivy's group was selected to perform before the end of the rehearsal. The directors

intended one group to perform before the end of that rehearsal to check if students understood

the requirement of the task and to serve as demonstration to the rest of the students (see

Video Link 17).

Video link 17. Ivy in *Dog Accident*-radio play
(http://www.youtube.com/watch?v=n4Av4NyKdAY)

I felt that they were pretty good at dealing with pace, but that characterization was

lacking…. Ivy didn't really have a character, even though her use of pauses was good.

(DJ-DM, 5 Oct 2010)

One group presented (Robbie, Annie, Ivy, Sherry) and we gave feedback. They were

good but we felt like they could do better. We stressed that they were all playing guy

parts. They lacked expression, backstory, interactions… (DJ-MR, 5 Oct 2010)

Below is the directors' evaluation of Ivy's performance (see Table 29).

Table 29.

Directors' Evaluation of Jenny in Dog Accident–*Radio Play*

Participant	Ivy
Scene type	Radio play version
Script	*Dog Accident*
Character	Pete

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

Delivery and focus (3)
- Uses voice to express character but not sustained throughout the performance.
- Some emotional commitment with some variation and some levels

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

After this performance, the directors gave feedback to the whole group and highlighted that the characters were not distinct enough. Although they had excellent pacing, their voices were not expressing character. Ivy in particular was weakest at her attempt to create a character.

The directors first tried to help the whole group understand the problem by assisting one student in the group to deliver a line with expression and characterisation. The directors assisted this student by giving prompts and hints that would allow him to deliver the line successfully. Then, they asked Ivy to verbalise her understanding of her character.

1	M	What's your character?
2	Ivy	I think he's a little bit detached. Not as affected as Alex. And he wants to be more scientific… but he can't.
3	M	Why are you friends with these people?
4	Ivy	We are going for a film?
5	M	What's that?
6	Ivy	We are going for a film.
7	M	Ok… that's right… but you mean these are your friends and you've known each other a long time.

(Video link 17, 10:26–11:09)

When Ivy was asked to articulate her interpretation of her character (lines 1-2), she could only give a general idea of the backstory of her character. Ivy's responses revealed that she could identify her character's personality but it was a very vague concept. The directors prompted her to have a more concrete concept by asking her to verbalise the relationship of her character with the other characters in the play (line 3). Her response, however, was still

unclear (lines 4-6) and so Matthew assisted her by giving her an example of an appropriate answer (line 7).

To determine whether the group had understood the point that the directors were trying to make, the group was asked to attempt the task again but to only perform the first two pages of the script. Despite the demonstration of what the directors meant by having more expression, the directors noted no change in Ivy's performance. Ivy herself realised the difficulty of the task and expressed this in her journal.

Can I act if my stage, gestures, facial expression are taken away? It's really really hard!!And I think it's not easy to play a character who is a normal person.....I am not sure what can help me to have a better intonation with a character in my voice. Maybe it takes time to do that. (SJ–Ivy, 5 Oct 2010)

The questions that the directors asked Ivy during the feedback session indicated that the directors conceptualised acting as first, having a clear image of the character in the actors' head. Then, the actor uses his body and voice to portray this character. Ivy's journal entry however reveals that she was focused on the use of her voice. Despite the demonstration of her group mate and the assistance given by the director, she was not able to improve her performance. Her attention was still focused on the use of her voice to act. It seems that there is a gap between the directors' understanding of Ivy's problem and Ivy's perception of her problem. In the directors' evaluation, Ivy was weakest at conceptualising her character but it seems that Ivy perceived the problem to be with her use of voice rather than her conceptual understanding of the character.

Hunter. Hunter's group was the first to perform in the next rehearsal session (see

Video link 18). His group was made up of two high proficiency English speakers and two

low proficiency English speakers. Before they started to perform, the directors asked the

students to recall the objective of the task–use of voice for character development.

Video link 18. Hunter in *Dog Accident*–radio play
(http://www.youtube.com/watch?v=uERcyNucrDg)

Overall, Hunter's group did a much better job than Ivy's group in that there was more

attempt to use their voices to create character. Below is the directors' evaluation of Hunter's

performance (see Table 30).

Table 30

Directors' Evaluation of Hunter in Dog Accident–*Radio Play*

Participant	Hunter
Scene type	Radio play version
Script	*Dog Accident*
Character	Matt

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

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Delivery and focus (3)
- Uses voice to express character but not sustained throughout the performance.
- Some emotional commitment with some variation and some levels

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Voice/diction (3)
- Uses voice to express character but not sustained throughout the performance.
- Inconsistent use of the following, which causes some breakdown in communication and/or minor disruptions in the flow of the scene/conversation:
    - Pace
    - Stress
    - Intonation
- Some problems with projection
- Some problems with articulation
- Some problems with mispronunciation that affect comprehensibility at times.
- Fluency is patchy at times; some lines are read with meaning (made some sense of the text but may not be completely accurate)
- Some lines are read with noticeable effort.

Similar to Ivy, the directors noted that Hunter was weakest at creating a character. They tried to confirm their intuition during the feedback session.

1 DM Tell me about the character?

2 H I think the character is... I think he don't like the others... and because when the other have some opinion, always object their opinions. For example when she say the car are always, the car is not a Ford.

3 DM Alright. That's an interpretation of the dialogue. How do we know that, this is the meaning? How do we understand that through your voice?

4 H Um, when I ask question, I will, my voice, will go to high pitch, so that it shows that I do not like them.

5 DM Ok, you do expression here and there but you need to do more. It has to be bigger. I'm not getting enough impression of the character.

(Video link 18, 6:47–7:49)

The conversation reveals that Hunter's problem was not in character development as the directors had originally suspected but in the use of his voice to express the character on stage. When asked to describe his character, Hunter's response indicated a clear character concept (line 2). The director accepted his response and instead asked whether he knew how to communicate this idea (line 3). Hunter responded by saying that he knew he needed to change his voice such as pitch to express the emotion of his character (line 4). Matt again thought his response was appropriate and thus proceeded to assist him further by explaining that the problem was not in his capability to change his voice to express emotion but in using his voice to have audience impact (line 5).

> At the begin, we play the pages of Dog Accident. Then the director ask me why I'm smiley. Coz I am not serious enough. I have to concentrate on my work more! But, when another group are performing I fall as sleep zzz…Oh! (SJ–Hunter, 5 Oct 2010)

Hunter's journal entry reveals the reason for his average performance. Hunter did not perform as well as he could have because he was physically exhausted. This caused him to lose concentration and not commit to the task. This confirms Matthew's perception that Hunter's problem was not in mastery of acting skills but in having the energy to perform for an audience.

In addition to physical exhaustion, Hunter's English proficiency was also a factor in hindering his performance.

> Actually because first I can't speak well and I will look at… like when I say "how are you", I don't know how to speak maybe… that part… because when we're acting in Chinese, we can understand 100%. We know what we're talking about. We know

what are you asking us to do. We can express the energy to do that. If I don't understand something, I'll ask someone the meaning of those words. (FG1–Hunter, par. 265)

The extract above indicates Hunter's struggle to perform in English in the first couple of rehearsals. Hunter implied that he did not find the task particularly difficult in terms of acting skills but had difficulty in understanding what his co-actors were saying to him. To complete the task, he asked his peers to explain vocabulary words or phrases in the text to be able to respond to them appropriately in performance.

Jenny. Jenny's group was the next group to perform (see Video link 19). After having watched two groups already and hearing the director's comments, she had a better idea of what was required of her in this task.

I really enjoyed the part that we prepare for our script. At the beginning, none of us know the character of different roles. So we just guess it. After we analysed it, we know the characters respectively. Actually, as long as I know the character, my attitude and intonation changed suddenly. And after I have watched the demonstration for the first group, I understood the "Matt" much deeper. Besides, during demonstration of reading sentences, I heard lots of styles of the same sentences. Actually, it's fantastic and it is a kind of enjoyment. (SJ-Jenny, 5 Oct 2010)

Jenny's journal entry reveals how much watching other people perform has helped her in her own performance. She had a clearer idea of what her character could be like and

she heard different ways a line could be interpreted and read. She found this experience of

watching others perform enjoyable and educational.

Video link 19. Jenny in *Dog Accident*–radio play
(http://www.youtube.com/watch?v=NLC3DBHbnL4)

Her intentions to improve were reflected in the group's performance (see Video link

19). The directors commented on how compared to other groups, Jenny's group had more

consistency in characterisation. Individual characters were also more sustained throughout

the performance and the pace of the whole scene was also much better. However, the

performance was far from perfect. The directors pointed out that the whole group could use

pauses to indicate actions such as "looking at the dog". They were all also very weak in

projection. Below is the directors' evaluation of Jenny's performance (see Table 31).

Table 31

Directors' Evaluation of Jenny in Dog Accident–*Radio Play*

Participant	Jenny
Scene type	Radio play version
Script	*Dog Accident*
Character	Matt

Character creation and development (2)
- Creates an underdeveloped character that is not believable
- Has a general idea of character's backstory
- Has a general idea of character motivations but not clearly thought out

---

Delivery and focus (3)
- Uses voice to express character but not sustained throughout the performance.
- Some emotional commitment with some variation and some levels

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Voice/diction (2-4)
- *Some use of voice to express character (2).*
- *Inconsistent use of the following, which causes some breakdown in communication and/or minor disruptions in the flow of the scene/conversation (3):*
    - Pace
    - Stress
    - Intonation
- Lines are mostly read fluently and with meaning (made sense of text) (4)
- *Problems with mispronunciation that cause strain for the audience to understand the performance (2)*
- *Poor projection; difficult to hear lines; dialogue very muffled (1)*
- *Poor pronunciation, which causes severe strain for the audience (1)*

The directors' initially thought that Jenny had no character in mind and that was why she was delivering the lines as herself. While she was committed to staying focused throughout the task, she was not able to execute a believable character through her voice.

1	DM	I didn't get strong sense of character. I get the feeling it's you. You're modulating intelligently but you're still speaking as yourself.
2	J	I think Matt is very smart and brilliant character but only cares about himself.
3	DM	Ok. That's A good observation but I didn't hear it. Let's hear it again.
	MR	Can you try that? Let's start from first page, second column. 'That car should have stopped'. Can you say it with that in mind? Like he's supposed to be smart. Can you try it?
4	J	[Reads text "That car should've stopped!"]
5	DM	Bigger...

6	J	[Tries again]
7	MR	You're slurring the words.. I didn't mean faster. Put more effort in the emotion. If you'd say that he's smart. You would think he's maybe.. a snob?
8	(audnc)	Stuck up?
9	DM	Yeah! Supposing he's somebody who always accuses people of doing terrible things. And so, that car should have stopped. I want to hear the resentment that there are terrible people in this world who would do such a thing... do it again.
10	J	[Tries again with a bit more emphasis]
11	DM	That's not big. Okay we'll work on this.
12	MR	[to DM] She's not using stress. That's why. That's what's happening.
13	MR	[to Jenny] Try stressing the word 'that'. Imagine you saw the car pass by.
14	J	[Tries again with limited success]
15	DM	It helps...
16	MR	(to DM) It's partly the power...
17	DM	(to MR) Yeah, partly power...
18	DM	(to Jenny): Ok. Remember the line? Look at me. I have... I've done something you really resent. Your good friend Sherry here? You love her. I just smacked her in the face. [audience laughs in the background]. I want you to express your hatred to me.
19	J	[Tries again]
20	DM	Better!!! [everyone claps]

Video link 19, 6:07–9:06

The discussion reveals that Jenny's problem was not in visualising a character in her mind but using her voice to communicate this vision to an audience. The directors tried to

assist her understand this connection by offering assistance. They first checked if she had an acceptable concept of her character (line 1). She gave an adequate answer and so the director turned her attention to the use of her voice to express this vision she had in her mind (lines 3-4). It worked somewhat but the directors thought it was not enough and so asked her to do it again (lines 5-6). Then they asked her to focus on the emotion of the words. They tried to help her by helping her have a more vivid imagine the personality of her character (lines 7-10). She tried again and still failed.

Then, they asked her to stress a particular word (lines 11-15). She was partly successful and the directors speculated that part of the problem was her projection (lines 16-17). Matt though thought of another approach. He asked to imagine a situation that was more vivid, more immediate than the one asked to perform (line 18). She tried again and this time, Jenny was successful (lines 19-20). It seemed that what helped Jenny succeed was to imagine a situation that required her to produce a similar response to what is required in the dramatic situation.

Now that the whole group had a demonstration of what the directors required, they asked the whole group to try the whole text again. Jenny was successful at the beginning; her voice had more expression than the previous performance. Unfortunately, she was only able to sustain this after reading a couple of lines. Perhaps given time to mentally prepare, she could have done a better job.

> I learnt a lot in today's rehearsal. At the beginning, when I played "Matt", I confused about the relationship between Matt and John, I think Matt thinks he is the most talented and brilliant person among four. But they're still friends. But Matt and Michelle wanted me to change my intonation. (SJ–Jenny, 7 Oct 2010)

Jenny's journal entry at the end of that rehearsal confirms that challenge that Jenny had trying to perform that text. She knew she had a suitable concept of her character but she lacked the skill to control her voice to express the emotion required. Working with the directors though helped her understand what she needed to do. Through the prompts of the directors, she was able to say one line with the expression that the directors wanted. Specifically, it was the prompt of asking her to imagine a situation that she was more familiar with that helped her succeed.

Erin. Erin's group was the last group to perform (see Video link 20). Her group was unique in that it had two boys and two girls. The group was also comprised of three very strong English speakers and one weak one. Erin played the part of *John*.

Video link 20. Erin in *Dog Accident*–radio play
(http://www.youtube.com/watch?v=9YRuLmbvb_o)

After having watched three performances already, the group had a clearer idea of what was required of them in this task. They tried their best to use their voices to project a character and to have a lot of energy when they deliver their lines. Overall, their group gave a

satisfactory performance. Below is the directors' evaluation of Erin's performance (see Table 32).

Table 32

Directors' Evaluation of Erin in Dog Accident–*Radio Play*

Participant	Erin
Scene type	Radio play version
Script	*Dog Accident*
Character	John

Character creation and development (3)
- Creates a more developed character; character is somewhat believable
- Has more details about character's backstory but not completely thought out and/or not used to enhance performance
- Has character motivations throughout the plot but some are inconsistent and/or unclear
- Only basic subtext of lines is thought out; subtext is not very clear and does not enhance performance

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

The directors thought that overall, Erin did a great job on characterisation. She sounded like she had a clear idea of her character and used her voice to express her character. Michelle drew Erin's attention to her lack of control of intonation at the beginning of the scene but was much better towards the end. Matthew remarked that while individually, everyone gave a good performance, it was the sense of friendship that the characters had

towards each other that was lost; it sounded like all the characters disliked each other. When asked if that was the group's intention, they all said no. The directors then asked to do the scene again but with more warmth. The group tried to do the scene again but was unsuccessful; instead of sounding warm and yet maintaining their character, all of them lost their projection and sounded flat.

Script 2: *Dog Accident*–Full Performance

After all the students performed their radio play, the directors taught students how to use the words in the script to create a character. Lines of a script can be interpreted in multiple ways by changing its subtext. In a full-length script, the subtext of the lines creates a pattern thus creating the personality of the character. This pattern helps an actor understand how a text can offer different characterisation possibilities.

The students participated in an activity that aimed to show them how to identify subtext and to make this subtext audible to an audience. Then, they were asked to reread the script and identify the pattern of the subtext of their characters.

Then, the directors proceeded to teach students how to interpret their characters through physical expression. Each group was asked to demonstrate their progress of developing their characters through tableaus. Groups were assigned which gender roles to play (e.g., four men, four women, or two men and two women) but given the choice of which event in the script they wanted to portray. Each group was asked to go on stage one at a time to show their tableau with the directors taking photos. After all the groups presented, the photos were projected on the screen and students discussed within their groups how to improve their tableaux. They presented again and the rehearsal ended with the photos projected on the screen while students silently took down notes on how to improve their characters.

Finally, the students were asked to incorporate all that they have learnt about acting in the past couple of rehearsals through a full performance of a short scene in the *Dog Accident* play. The directors emphasised that they wanted to see a performance with clear characterisation through the use of voice and physical movement. The directors also explained to the students that they were asking them to perform this short text so that they are equipped with the skills to interpret the final script on their own in the future.

Students were given one hour to prepare. The directors did not ask students to memorise the script so as to focus their attention on acting with their bodies and their voices. After the preparation time, each group presented with the directors giving feedback.

Ivy. The activities prior to the final performance seemed to have helped Ivy imagine her character more clearly.

> Actually I saw many groups are rehearsing the lines while…when you say prepare. But our group work on, each of us work on our own line, write down the sub-text, which is uh…Um, I like it, because I'm very clear the meaning that I want to convey each time when I speak on the stage, but it is very time-consuming. Anyway, I think I improved. Maybe because I worked on the sub-text. And I've discussed that with uh, with my group-mates, and we think that Pete is something like that and we discussed. (FG1–Ivy, par. 23)

To prepare for this text, Ivy and her group mates decided to first work on the subtext of the lines of their characters individually. Ivy thought that this method of preparation was worthwhile though time-consuming because it helped her to have a clear purpose for every line that she delivers on stage. After working individually, they shared their notes with each

other and discussed how the characters will be distinct from each other. The journal entry

indicates that Ivy had now understood that her initial problem was character development.

The exercises, in particular learning about subtext, seemed to have helped her conceptualise

her character a lot better.

Video link 21. Ivy in *Dog Accident*–full performance
(http://www.youtube.com/watch?v=YIeMJ6CJQV0)

This concept was reflected in her final performance. Overall, Ivy and her whole group

performed a lot better. Below is the directors' evaluation of Ivy's performance (see Table

33).

Table 33

Directors' Evaluation of Ivy in Dog Accident–*Full Performance*

Participant	Ivy
Scene type	Full performance
Script	*Dog Accident*
Character	Pete

Text interpretation (4)
- Understanding of dramatic structure of scene is clear although there may be places that are not communicated effectively.
- Shows an attempt to link scenes/events of the whole play together although there are places that could be clearer

Character creation and development (4)

- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- (Interaction) Inconsistent connection with fellow actors and/or audience (3)

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
    - Pace
    - Stress
    - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

The directors' perception of Ivy's improvement was confirmed in the feedback section. When the directors asked Ivy the reasons behind her physical movements on stage, she related her movements to the personality of her character. She also gave more detail about the personality of her character compared to her previous verbalisation.

1	DM	You moved your body a lot. You used your arms a lot. Why did you do this?
2	Ivy	I think Pete takes this whole thing very casually. Only thing that he wants to exist is that this is a crime. Nothing else he want to exist.
3	DM	That came through very well. I think it's a reasonable interpretation of the

text.

(Video link 21, 8:14.5-8:46.5)

Ivy's journal entry and comment during the focus group interview indicate that she concurred with the directors' evaluation and she attributed her success to studying the subtext of the lines of the script.

I guess I've done what I can do with the script. Last time I was very unsure about the character "Pete" so I didn't think I was doing a satisfactory performance. Today I am quite ok with Pete and I have tried to give him (or her?) some unique personality. (SJ-Ivy, 12 Oct 2010)

I think the key of the doing well is understand the sub-text. If you understand the sub-text, your voices, your acting or your facial expressions and other thing will be good. (FG1–Ivy, par. 123)

Watching others perform seemed to have also helped her understand what it meant to act. The opportunity to watch good actors and bad actors perform seemed to have helped her understand that acting requires focus (i.e., intense concentration), and requires the skill of transforming oneself to be another person on stage.

Because, I haven't been on the stage and then I saw them on stage and I feel like I know what your [points to the directors] feelings are. And I think I can tell who is doing their job well, and who is not so well from what you've taught us. I think I

learn how to distinguish the people on stage, what they're doing, are they focusing or not, acting or being natural. (FG1–Ivy, par. 73)

Apart from a thorough analysis of the subtext of lines, having an opportunity to perform the role several times seems to have helped Ivy have a better understanding of her character. It seems that each time that Ivy performed, she thought of different ways to improve her character.

For my performance, I played Pete. And I think I improved, I guess. Because the first time I played Pete, I was not sure about the character. And I don't know what to do with the character, while others are very into their characters already. It takes me the second or the third time to play Pete, then I can figure out how he is like, and how I wanted to manipulate this character. (FG1–Ivy, par. 19)

Despite her success, however, performing in English was still a challenge for Ivy.

I think it's quite hard to act in English because Cantonese is my mother tongue. And when I talk about my happy things and share my very sad things with my friends I can always be very emotional and, because I am Cantonese and I think in Cantonese usually. And when I'm at school, or during lessons, or having teaching practice I will think in English. For me most of the time, when I think in English is in a more formal situation. So it's actually when I have to compare the two, I find English more, a little bit more difficult to express my feelings. (FG1–Ivy, par. 248)

The experience of performing two English scripts has made Ivy aware of the limitations of her English proficiency. English is Ivy's L2 and she has used this primarily in academic contexts. Acting, however, required the use of the language not just for communication but also for expression–expression that has dramatic impact. Her comment below further explains what she found most challenging.

I feel that my English has improved. I feel like I work a lot on my intonation. For my pronunciation, I'm okay with that. But for intonation like, how I stress or…is a challenge to me. Because when I talk to people in real life I don't need so much intonation I guess. But if it's for the stage and then I guess everything has to be a little bigger, or exaggerate a little bit more. (FG1–Ivy, par. 251)

The problem to express emotion in English was hampered by Ivy's control of stress and intonation. She found these two skills particularly difficult because she had not considered that these two skills were essential to English communication. Acting, however, required her to pay particular attention to these two elements of speech because emotions had to be communicated not just to a fellow actor but also to an audience. The activities in the past two rehearsals provided an opportunity to develop these skills thus giving her the impression that her English proficiency has improved. This suggests that at this point in the production process, Ivy's concept of English as a language is changing from a language for utilitarian purposes to a language for personal use.

Table 34 illustrates the process that Ivy experienced as she learnt to perform the script *Dog Accident*. In the radio play version, Ivy had difficulty understanding what the directors meant by character development. However, it seems that additional direct instruction on

identifying subtext and the activity of using physical movement to express character served to further scaffold Ivy's understanding of this concept.

An indication of this development is the change in Ivy's method of preparation for the task. Previously, all the students gathered together in groups, just sat in a circle and read the script out loud to each other. This time, the group decided to study the script individually before they discussed as a group. Ivy used this opportunity to identify the subtext of the lines and study the pattern it creates to form her character's personality. When the group met, there was a discussion on whether individual decisions were coherent to the text as a whole and then they rehearsed by reading out loud. The focus though was on creating distinct characters rather than just the use of voice (i.e., intonation, stress, pronunciation). At this point in the production process, Ivy understood that the foundation of acting is the actor's conceptual understanding of his/her role. For her in particular, technical and/or mechanical aspects of acting (i.e., physical movement) will follow provided she has grasped the fundamentals.

The change of method in preparing for performance seemed to have had significant impact on her actual performances. The evaluations of the directors indicate a significant improvement in acting skills. In the performance of the radio play version, the directors pointed out Ivy's lack of characterization. Although she did not fully understand the requirement of the task at first, she gained understanding after the additional lesson on subtext and physical expression. Her second performance demonstrated her ability to express character through body and voice. Instead of just focusing on developing her voice, she had also made an effort to create her character through physical movement. This shift in attention demonstrates improvement in that she was starting to understand that acting requires an integration of intellect, body and voice.

To sum up, several activities were essential to Ivy's performance of the script *Dog Accident.* The lessons on acting skills served to scaffold her understanding that acting

involved not just the voice but also the mind and the body. The opportunity to perform the

text in two different ways (i.e., radio play version and full performance), allowed her to

understand each skill individually and integrate them all together in performance. The

directors and peer feedback also served to provide her not only with an assessment of her

performance but also served to be instructional moments as well. Overall, the process

allowed her to gain conceptual knowledge of the requirements of acting, and in particular, the

importance of stress and intonation in performance.

Table 34

Ivy's Learner Development Profile of the Task Dog Accident

Script 2: Dog accident–radio play
Play the role of Peter; perform the script with clear characterisation through voice

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on use of use of voice to express character	Character creation Use of voice to express character	Participated actively in lesson activities
Self and Peer/s	1. Reading the script out loud with expression 2. Rehearse several times 3. Explicit corrective feedback	Use of voice for expression (stress and intonation)	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
Directors	Feedback after performance	Character creation and use voice to express character	Respond to questions of directors
	Asked group to repeat performance		*RESULT: Unable to achieve task*

Script 2: Dog accident–full performance
Play the role of Peter; perform the script with clear characterisation through voice and physical movement

Mediator	Mediation	Object of mediation	Learner reciprocity
Peer/s	Radio play performances (demonstration)	Use of voice for expression (stress and intonation)	Observed performances

Directors	Lesson on the following: -interpret and create subtext -use of physical movement to express character	1. Use of subtext for character development 2. Use of voice to express subtext 3. Use of physical movement to enhance performance	Participated actively in lesson activities
Self	Studied subtext of script	Character creation	Self-imposed expectation to give a good performance
Peer/s	1. Group discussion about characterisation 2. Planning blocking 3. Rehearsal	1. Character creation 2. Use of voice for expression (stress and intonation)	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
	Performance of other groups (demonstration)	Use of voice and physical movement to express character	Observed performance
Directors	Feedback after performance	Character creation and use voice to express character	Understanding subtext was a factor to a good performance
Learning environment		Comfort to use English as her own resource for communication; express emotions in English	

Hunter. Hunter was absent during this rehearsal and so was not able to do the final performance of *Dog Accident*. Despite not having a final performance though, he experienced similar learning outcomes as Ivy. The lesson about subtext was particularly very useful for him.

After this session, we learn about the subtext of the line, it's like what are we going to talk actually or what's in the character's mind. It is very useful to know who the character is, what does he/she think and how to perform the character. Then, we have to analyse the subtext of the script, and we have to give the picture of the scene too. I think it is inspiring and it is useful for us! (SJ–Hunter, 7 Oct 2010)

Despite his extensive drama experience, Hunter gained from the acting lessons on subtext and physical movement. Similar to Ivy, the lesson on subtext and tableau were particularly useful for it provided him with a systematic approach to character creation.

Apart from dramatic skills, Hunter also worked on his use of voice for performance with the help of his peers.

Yeah, in last lesson, in the script I know how to read those words. But when I speak the line, and my group mate will tell me "oh, this word should be, it's not 'my' [falling intonation], it's 'my' [rising intonation and stressed] and the tone. I think the drama course is good for me because it has been three to four years I haven't do it. When during this practice I think it is useful and I feel like to be an actor. Also, I don't speak English in class and here, we get to use English a lot. Talking to other people… reading… (FG1–Hunter, par. 308)

Hunter's account above illustrates the additional effort required to improve his performance. It seems that Hunter's performance is still hampered by his English proficiency. Rehearsals provided an opportunity for him to practice performing in English with his peers as an audience. When he delivered a line with an inappropriate intonation, they gave him explicit corrective feedback probably because there was a desire for the whole group to have

a good performance. In addition to performing in English, reading an English script and discussions with group members in English seems to have given him an opportunity to practice speaking in English.

The process though was not particularly easy for Hunter and he himself knew that he still had a lot work on.

> Actually I have some difficulties in that [pointing to *Acting–relationship to characters* on the PowerPoint slide]. Sometimes I don't know… I know the lines and when I read they respond to me but sometimes I don't know what they're talking about. I can't give a good emotion and I can't give a good reaction to them. And sometimes I have to look at my scripts, and this is too long and not in the character. (FG1–Hunter, par. 412)

The account above illustrates Hunter's difficulty in understanding what other actors are saying during performance. Perhaps it is because of his listening proficiency or because of vocabulary words in the text. Either way, the result is communication breakdown, which Hunter found quite frustrating because it affected his performance.

Table 35 illustrates the process that Hunter experienced as he learnt to perform the script *Dog Accident*. In both variations of the task, Hunter had relied on the directors' instructions and guidance to improve his performance while his peers functioned as collaborators and mediators. Similar with Ivy, Hunter's method in preparing to perform had changed. For the final performance of the script, Hunter spent some time studying the script with his group mates.

It seems that he had used the skills that the directors had taught during the acting lessons to enhance his performance. In addition to character development, Hunter, together

with his group, also planned the physical movements of their characters on stage instead of just improvising movements. This demonstrates his, and his group's, awareness of use of physical movement to create character and to create a scene. Overall, it seems that Hunter had listened to the feedback given by the directors in the radio performance and made an effort to improve his final performance by changing his preparation methods for performance.

Throughout the process of preparing to perform this text, Hunter had also gained more practice in using the English in performance and in informal situations. Preparing to perform a much longer and more complex script allowed Hunter to practice his reading and vocabulary skills while performing the text focused his attention on listening and his use of English stress and intonation.

Table 35

Hunter's Learner Development Profile of the Task Dog Accident

Script 2: Dog accident–radio play
Play the role of Matt; perform the script with clear characterisation through voice

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on use of voice to express character	Character creation Use of voice to express character	Participated actively in lesson activities
Self and Peer/s	1. Reading the script out loud with expression 2. Rehearse several times 3. Explicit corrective feedback	Use of voice for expression (stress and intonation)	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
	1. Explain vocabulary 2. Translate vocabulary	Vocabulary	1. Desire to improve English skills 2. Take notes
Peer/s	Performance of Ivy's group (demonstration)	Use of voice to express character	Observed performance
Directors	1. Feedback after performance 2. Asked questions	1. Character creation 2. Use voice to express character (intonation and stress)	Respond to questions of directors

Script 2: Dog accident–full performance
Play the role of Matt; perform the script with clear characterisation through voice and physical movement

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on the following: -interpret and create subtext -use of physical movement to express character	1. Use of subtext for character development 2. Use of voice to express subtext 3. Use of physical movement to enhance performance	Participated actively in lesson activities
Self and Peer/s	1. Studied subtext of script 2. Group discussion about characterisation 3. Planning blocking 4. Rehearsal	Character creation	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
	1. Explicit corrective feedback 2. Recasts/modeling	Use of voice for expression (stress and intonation)	1. Note taking 2. Repeat word several times until the intonation & stress is correct
Learning environment	1. Translation 2. Explanations	1. Listening skills Reading skills	1. Desire to improve English 2. Ask for assistance if he did not understand

Jenny. Jenny had a similar reaction to Ivy and Hunter with regard to the additional acting lessons on subtext and physical expression. Jenny, with her group, took the lessons to heart and incorporated these skills into their performance.

> During the rehearsal, we actually talked about our characters a lot and Mandy and I changed the character for searching new creations or ideas from each other. Actually, it does work. Because I'm always confused with my character. But after Mandy read my script, I could find something new in "Matt".

During the rehearsal, the most difficult thing that I found is to find the personality from the character according to read the script only. You can have a lot of imagines. But the relationship among your group members is always hard to define. Four of us, Georgina, Hannah, Mandy and me discussed the relationship among four characters… Today is wonderful. Finally, I conquered all these difficulties to demonstrate "angry Matt". (SJ–Jenny, 12 Oct 2010)

Like Hunter, Jenny prepared for this performance by thinking about the subtext of the lines of her character and discussing the subtext with her group. They also took turns reading out another part and this had helped Jenny in generating new ideas about how to improve her character. Apart from developing character, Jenny and her group also planned the relationship of the characters in the play.

Because I think just, I think Matt is very uh, I think he thinks everyone is very stupid. You other two are just so, so silly. You can't just focus on the dog accident, you should enjoy the movie we're watching. So I was supposed to–I just think, if I, if I am Matt, I wanted to watch a movie, but the enjoyment was destroyed by a stupid dog accident, so what should I act? So I think. I just use my experience to put it…yeah. For example, I was going to uh, shopping, but suddenly, rain destroys everything and my, nobody could drive me out, and I should have just stayed at home watching TV so my Saturday is over. So at that time I was very angry. I thought about this not in just the performance, but also before the performance, during the rehearsal. I really use this attitude. (FG1–Jenny, par. 421)

The text above is a recount of Jenny's thought processes as she is acting. Instead of merely pretending to be angry, Jenny had imagined herself in a similar situation and had used the emotions she had then to this new situation. It seems that Jenny had used the emotional memory technique that the directors asked her to do in the radio play version and applied it to the new performance (see Video link 22).

Video link 22. Jenny in *Dog Accident*-full performance
(http://www.youtube.com/watch?v=3ECrrnoO394)

Table 36

Directors' Evaluation of Jenny in Dog Accident–*Full Performance*

Participant	Jenny
Scene type	Full performance
Script	*Dog Accident*
Character	Matt

Text interpretation (4)
- Understanding of dramatic structure of scene is clear although there may be places that are not communicated effectively.
- Shows an attempt to link scenes/events of the whole play together although there are places that could be clearer

Character creation and development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

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Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- *(Interaction) Inconsistent connection with fellow actors and/or audience (3)*

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - Pace
  - Stress
  - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

The directors thought that this full performance of *Dog Accident* was significantly an improved version of their previous performance (see Table 36). In fact, Jenny was the anchor of the group's performance and she was able to communicate her character's feelings of annoyance and impatience through voice and physical movement very convincingly. In addition, the directors surmised that her acting motivated her peers to perform better.

Overall, the group's strength was clear characterisation and there was a marked improvement in delivery and projection. What was lacking though, based on the directors' observations, was the ability to sustain this strength throughout the performance. Jenny herself had clear characterisation, but when she was engaged in conversation with other characters, she did not adjust her character's responses to fit the context of the conversation (e.g., adjust the level of her annoyance depending on the character she was having a

conversation with). This lack of flexibility could indicate that she had the potential to sustain and adjust her character responses given more time to prepare and rehearse.

The impact of the rehearsal process on Jenny's English proficiency though was not as obvious.

> I really don't know how my English changed. I just think during three-hour rehearsal, after these three hours, a whole English lesson, my language system has been changed. But now I can't find any exact evidence of improvement in (my) English, but I can feel it I think. Because after every rehearsal, my atmosphere has been changed because when I go to sleep, I often speak English in my dream. I can't see any evidence in real life but I can feel it. (FG1–Jenny, par. 323)

Jenny's account above describes the impact of rehearsals on her English proficiency. She felt that as a whole, rehearsals had given her an opportunity to be in an environment where she was forced to use the target language and thus, had made her feel more comfortable with the language.

Table 37 illustrates the process that Jenny experienced as she learnt to perform the script *Dog Accident*. Jenny demonstrated development in acting skills in two ways: first in her ability to alter her method of preparation for performance, and second in her ability to improve her performance based on the suggestions of the directors.

Similar to Ivy and Hunter, Jenny's method of preparation became more systematic. In the radio play version, Jenny had fallen back on the same routine she used in *A Possibility*– reading the text aloud several times. Although there was an effort to conceptualise character, it was limited to broad descriptions of her character's personality.

During the feedback session, the directors discovered that it was her use of voice to communicate her character that was lacking. With some prompting to use emotional memory, Jenny was able to successfully express her character through her voice. This experience, together with the additional input given in the lessons had Jenny alter her method of preparation. In the second performance, Jenny worked with a partner to discuss subtext and character development, and even took turns performing each other's role. She had also used emotional memory in her performance. Instead of pretending the scene she is performing is real, she made an effort to make it realistic for her by putting herself in the shoes of her character. The technique was not only effective for her but had also motivated her group to perform better.

The impact of the experience on her English proficiency was less distinct. It seems that rehearsals served as a platform for her to use English more than she normally would. Having rehearsals six hours a week had an impact on her proficiency in the sense that she was becoming more comfortable in using English as a resource for communication.

Table 37

Jenny's Learner Development Profile of the Task Dog Accident

Script 2: Dog accident–radio play
Play the role of Matt; perform the script with clear characterisation through voice

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on use of voice to express character	1. Character creation 2. Use of voice to express character	Participated actively in lesson activities
Self and Peer/s	1. Reading the script out loud with expression 2. Rehearse several times 3. Explicit corrective feedback	Use of voice for expression (stress and intonation)	1. Self-imposed expectation to give a good performance 2. Collaborative discussion

Peer/s	Performance of other groups (demonstration)	Use of voice to express character	Observed performance
Directors	1. Feedback after performance 2. Asked questions 3. Repeat performance	Use voice to express character (intonation and stress)	Respond to questions of directors *RESULT: Unable to sustain voice throughout performance*

Script 2: Dog accident–full performance

Play the role of Matt; perform the script with clear characterisation through voice and physical movement

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on the following: -interpret and create subtext -use of physical movement to express character	1. Use of subtext for character development 2. Use of voice to express subtext 3. Use of physical movement to enhance performance	Participated actively in lesson activities
Self and Peer/s	1. Studied subtext of script 2. Group discussion about characterisation 3. Planning blocking 4. Rehearsal	Character creation	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
Self	Recall lesson on imagination and emotional memory	Use of imagination and emotional memory to enhance performance	Self-imposed expectation to give a good performance
Peer/s	Performance of other groups (demonstration)	Use of voice and physical movement to express character	Observed performance
Directors	Feedback after performance	1. Use of voice for expression (more variation) 2. Delivery–more interaction with	Listened to feedback

	fellow actors	
Learning environment	Comfort and confidence to use English as own resource for communication	Desire to improve English skills

Erin. The lesson on subtext and physical movement also had a significant impact on Erin's performance. Similar to the other participants, Erin also used subtext and in particular, the tableau activity to improve her performance.

I loved the photos–looking at myself act… because it made me understand how different when you are in the show, at the audience's perspective, so different. (FG1–Erin, par. 185)

The tableau activity seemed to have altered Erin's perception about acting. Instead of just mentally focusing on what she was doing, she had realised the impact of her performance through the perspective of the audience the directors took pictures of their tableaux. This helped Erin understand that acting is not just about communication on stage, but also communication with the audience. She became more aware of how the audience would perceive her performance.

When you get the piece of reading, writing the script and you read it aloud in front of others, it helps me a lot, to be more confident because you don't need to care that much about your pronunciation and your reading aloud skills because your focus is on acting the whole thing, so that helps. I was trying to **act** the actor, as best as I can. The

proposed word as I imagine I created. That means, I act that the same one as what I

imagine–that one. Maybe I imagine a drawing in my mind, so I was trying hard to act

it out. (FG1–Erin, par. 43)

The account is Erin's description of her method to prepare for her role in the final

performance. After having seen all the other performances and seeing photos of the tableau,

Erin had focused on creating the character on her mind and physically expressing this

character to make it apparent to the audience. She was focused not on text interpretation or on

technical details such as pronunciation, but rather focused on the attempt to express the

character that she had imagined in her head through her voice and physical movements. The

impact of this realisation is evident in their second performance (see Video link 23).

Video link 23. Erin in *Dog Accident*-full performance
(http://www.youtube.com/watch?v=jzQVQkzlH_k)

Table 38

Directors' Evaluation of Erin in Dog Accident–*Full Performance*

Participant	Erin
Scene type	Full performance
Script	*Dog Accident*
Character	Pete

Text interpretation (4)
- Understanding of dramatic structure of scene is clear although there may be places that are not communicated effectively.
- Shows an attempt to link scenes/events of the whole play together although there are places that could be clearer

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Character creation and development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

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Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- *Weak Interaction with fellow actors; Inconsistent connection with fellow actors and/or audience (3)*

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
  - o Pace
  - o Stress
  - o Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection
- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines being read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- Moves around the physical space sometimes in an attempt to create a picture on stage.

Erin's group was the last group to perform. They were asked to perform the script as couples. Having had the opportunity to watch all the other groups, the directors noted that Erin's group was the strongest in characterisation (see Table 38). They noted that Erin in particular was very good at facial expression and physical movement but it just needed more control. She moved her feet and her hands too much and Matt pointed out that she was

miming her actions too much. It seems that she was relying on her body movements for expression.

> We've finished all our intensive training so far and we act out the *Dog Accident* today. Lots of fun. And Michelle suggested that I need to have more control on my feet and head through my facial expression is pretty good. And Matt said I need to have more commitment on the character inside instead of the outside way. It seems not natural enough and maybe a little bit interpretative. That's what I need to improve in the future. (SJ–Erin, 12 Oct 2010)

Erin's journal entry confirms the directors' suspicions about her approach to acting. The entry also crystallises Erin's goal in the project–that of learning drama and learning how to act.

> Actually I have to say, rehearsals didn't help me that much in language or in building up confidence. But it does offer me a real opportunity to learn drama, to really, to treat this seriously, and learn about acting. (FG1–Erin, par. 119)

Although language learning was not her goal, the experience did have a slight impact on her English proficiency. She had initially dismissed pronunciation or language learning as an outcome of the project but after weeks of voice warm-ups and performances, Erin noticed a slight change in her pronunciation.

> Uh, I don't feel that much, I mean in improvement. But I do think there is other in pronunciation because the voice practice… maybe I'm more aware of… final sounds?

(FG1–Erin, par. 337)

Articulation chart exercises and tongue twisters are focused on the pronunciation of final consonant endings. It seems that constant drilling of these phonemes drew Erin's attention to her own use of final consonants, or lack of it, and thus the observable effort to improve it.

Table 39 illustrates the process that Erin experienced as she learnt to perform the script *Dog Accident*. Like the others, Erin demonstrated development in the manner that she prepared for her role in the final performance and her performance itself.

Erin prepared for her role in the second performance again with more structure that she did in the radio play version. The tableau activity drew her attention to the audience as spectators of her performance. This knowledge influenced her and her whole group in conceptualising their scene; instead of just interacting with each other on stage, they made an effort to involve the audience as well by adding comedy to their scene. To express her character more clearly, Erin exaggerated her physical movements to make them more evident to the audience. Although the effort was too much in the end, the second performance was a significant difference from their first performance in that her voice also expressed character. To sum up, Erin started to perform with just an instinct about her character to one that was carefully planned.

English learning was also subtle for Erin as it was for Jenny. Perhaps because her goal in the project was to study drama, her attention was purely on the learning experiences related to dramatic performance. The voice warm-ups though involve intensive pronunciation work and while part of the rehearsal routine, it had had some impact on Erin's pronunciation.

Table 39

Erin's Learner Development Profile of the Task Dog Accident

Script 2: Dog accident–radio play

Play the role of John; perform the script with clear characterisation through voice

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on use of voice to express character	Character creation Use of voice to express character	Participated actively in lesson activities
Self and Peer/s	1. Reading the script out loud with expression 2. Rehearse several times 3. Explicit corrective feedback	Use of voice for expression (stress and intonation)	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
Peer/s	Performance of other groups (demonstration)	Use of voice to express character	Observed performance
Directors	1. Feedback after performance 2. Asked questions 3. Repeat performance	Character creation (whole group)	Respond to questions of directors *RESULT: Unable to change characters as per directors' suggestions*

Script 2: Dog accident–full performance

Play the role of John; perform the script with clear characterisation through voice and physical movement

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on the following: -interpret and create subtext -use of physical movement to express character	1. Use of subtext for character development 2. Use of voice to express subtext 3. Use of physical movement to enhance performance	Participated actively in lesson activities
	Tableau activity	Understand role of audience in acting	Observed photos

Self	Recall imagination activity	Use of imagination in acting	Self-imposed expectation to give a good performance
Self and Peer/s	1. Group discussion about characterisation 2. Planning blocking 3. Rehearsal	1. Character creation 2. Physical movements	1. Self-imposed expectation to give a good performance 2. Collaborative discussion
Peer/s	Performance of other groups (demonstration)	Use of voice and physical movement to express character	Observed performance
Directors	Feedback after performance	1. Character creation–acting with more realism 2. Have more deliberate control of physical movements	Listened to feedback Took notes
Learning environment	Warm-up activity	Pronunciation	

Chapter 6: Phase Two–Text Interpretation

This chapter describes the results of the second phase of the production. It outlines theatre activities that the whole ensemble did as a group. It concludes with director evaluations of sub-case participants' performances during auditions.

Theatre Activities

Because the directors wanted to involve students in the creation of the whole show, the directors dedicated another two weeks to involve students in this process. Another five rehearsals (15 hours; 19th Oct to 4th Nov 2010) were invested for students to conceptualise the show and explore the possibilities of the text under the guidance of the directors. The objective was for the whole cast to come to an understanding of the overall vision of the play and decide how this vision would be realised through theatrical performance.

Several activities were conducted during rehearsals to accomplish this objective. First, students were given copies of the script so they could familiarise themselves with the plot and prepare to share their ideas about staging it to the rest of the cast. Then, the directors gave a lesson on the concept of dramatic structure, which served as the foundation for an ensemble discussion of the theme and dramatic structure of the play.

The directors also gave students a brief introduction of the play *Macbeth* as background knowledge of the play was integral to understanding the plot of LWLM. The main text revolves around the character of Lady Macbeth in Shakespeare's *Macbeth* and the scriptwriter has cleverly woven almost all the dialogue spoken by Lady Macbeth from the original text into the play. To ease understanding of the play, the directors selected key scenes from *Macbeth* and used these to introduce students to key themes of the story and simultaneously make them appreciate and understand Shakespeare's language. They arranged

students into groups and each group was given a scene to perform and was given the liberty to decide how they will be performed. After a performance of the original text, students were given feedback about their performance and then given modernized versions of the text (i.e., text in non-Shakespeare verse). The modernized versions were written to assist students in understanding the meaning behind Shakespeare's language and thus assist their interpretation of the text.

The directors also dedicated some time to do a read-through of the whole play to ensure that everyone would be involved in the discussions in planning the production. A read-through of a script is an activity where actors read a script out loud (either a scene or the whole play) to serve a specific purpose. The actors could either read the part they are meant to play or read another character's lines. The purpose of this read-through is to ensure that the whole cast is familiar with the script–its plot, characters, dramatic structure. Since students were not given parts to play yet, they asked students to volunteer for parts they wanted to read.

The next rehearsal was auditions for the play. Students were given a chance to audition for any part they wanted to play. They were instructed that they could select any section of the text to perform and could audition for as many parts as they wanted. The directors also wanted to involve all cast and crew in the decision making process and so they distributed an evaluation sheet that the cast and crew completed during auditions.

Everyone was instructed to indicate their first and second choices for a role and to indicate the reason for their choice. The students evaluated each other on the following criteria: appearance, voice for expression, voice projection, movements, and potential to fit the role. At the end of auditions, the results were tallied and the person who got the highest votes for a particular role was selected for the role. If there was a tie, the directors made the final decision. Because there were more actors than required, the directors decided to cast

two students for the role for *Lily* and two students for the role of *Mon*. Overall, the students' choice matched that of the directors' choice and the students were satisfied with the role they were assigned to play.

When the students knew which character they were going to play, the directors thought it was appropriate to discuss the direction of the play. The directors divided students into small groups so students could share their ideas about characterisation, theme, staging, and other theatrical aspects of the play. Within groups, each character was discussed-their role in the play, their relationships, and students also came to a consensus of the climax of the play, how each scene should build up this climax, and aesthetic aspects of the show-colour scheme, costumes, music, lighting, and sound. Each group shared their ideas with the rest of the ensemble, which led to a large discussion on theatrical aspects of the production. Throughout the ensemble discussion, the directors acted as facilitators; they approved or vetoed ideas depending on how practical it was and how it would contribute to the creation of the vision that they had all agreed on.

At the end of this phase of the production, the whole cast wanted the play to focus on the central character, Lily. They believed that what Lily is going through is typical of any Hong Kong secondary student, and so they wanted the play to focus on Lily's inner psychological struggle to prove herself to everybody.

> It's good to see that students are quite intelligent about the concept that they want
> from the play. Here's a summary of the discussion: They want to develop the other
> characters around the central character–Lily. They want Lily's character to desire to
> play Lady Macbeth because she admires the character's strength, ambition and
> resolution to see this ambition through. They want the play's dramatic situation to be
> of Lily struggling to discover herself amidst people's shock and disapproval of her

actions. They want each scene to introduce characters that are important in Lily's life and what Lily thinks are these characters' perceptions about her. They want the climax of the play to start building as Lily, together with Monica, realise their potential to be an ambitious murderer like Lady Macbeth in a dream sequence scene (scene 12) where they kill off their rival classmates. They also planned to have the climax reach its peak with Lily's audition scene. They wanted the play to focus on the social world of secondary school and how it affects Lily's psychology. (DJ-DM 4, 28 Oct 2010)

The journal entry shows artistic decisions that students made as a group to perform the play. They had a very clear concept of dramatic structure, the focus of the play, the theme they wanted to explore, and the audience impact they want to get. These decisions set the tone and pace of the next phase of the production–rehearsals for the final performance.

Table 40 summarises the rehearsal activities in the second phase of the production. To sum up, the directors structured activities in this production phase to provide students with the context with which to prepare for the final performance. They were given activities that helped them to read and understand the script. They were also asked to participate in activities that provided each student with an opportunity to voice their opinion on conceptual aspects of the play. Auditioning for roles and evaluating performances also served to provide students an opportunity to explore different characters in the play and simultaneously, provide a platform for students to demonstrate their acting skills thus far.

Table 40

Summary of Phase Two Production Process

Rehearsal	No. of hours	Activity
1	3	Group discussions: theme of the play Performances of selected scenes from Macbeth to explore themes of play
2	3	Read-through of LWLM text
3	3	Auditions
4	3	Group discussion–LWLM dramatic structure (theme, climax)
5	3	Group discussion–LWLM characters

Performance in Auditions

The auditions served to allow students to demonstrate what they have learnt about acting thus far. Specifically, the directors wanted to see if the students were able to apply all the skills learnt during the first phase of the production to performance of a new script. As mentioned, the directors instructed students to think about the character they wanted to play and to prepare for auditions by selecting a section of the script for performance. There was no limit to the number of parts they could audition for. They were also given the freedom to perform in any way they wish-in groups or individually, memorised or a read aloud, with props or without, with physical movement or without.

Ivy. Ivy decided to try out for the role of one of the Mean Girls, Mon and Lily. Although the peer evaluation sheets indicated that Ivy could potentially play all these characters, the directors thought that she was best suited to play the role of Lily (see Video link 24). Below is the directors' evaluation of her performance (see Table 41).
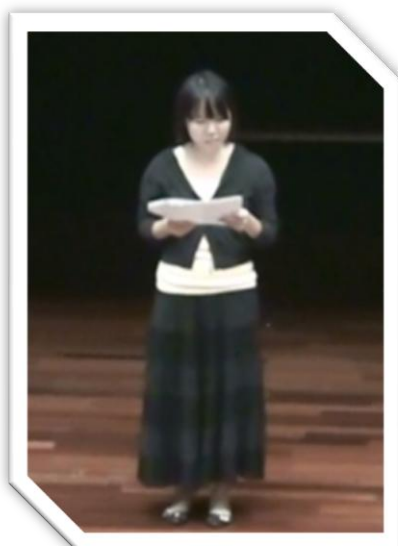
Video link 24. Ivy's audition as Lily, LWLM
(http://youtu.be/AWkVPs38zyE)

Table 41

Directors' Evaluation of Ivy Auditioning for the Part of Lily

Participant	Ivy
Scene type	Monologue (scene 9)
Script	*LWLM*
Character	Lily

Text interpretation (5)
- Develops an understanding of the dramatic structure of scene and its relationship to the theme of the play.

Character development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Has good connection with audience but there are places that could be clearer

Voice/diction (5)
- Actor shows consistent vocal control throughout most of the performance.
- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:

- o Pace
- o Stress
- o Intonation
- Lines are read fluently and meaning/character intention is expressed clearly
- Strong projection throughout most of the performance
- Good articulation throughout most of the performance
- Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- *Some attempt to create a picture on stage (3)*

Ivy performed the monologue in scene 9 of the play, which is considered to be Lily's central speech. In this speech, Lily is expressing all the pent up frustration and anger she has had towards people who seem to have her best interests at heart. She reveals to her best friend, Mon, the truth about her personality–she has only been pretending to be a nice girl because people expected her to be one. Similar to her performance in the recruitment task, she performed by reading the text aloud. This time though, her performance was very focused and there was clearly an attempt to create a character. It also indicated that she understood the dramatic structure of the monologue and communicated this to the audience with the use of her voice, facial expression, and gestures. Ivy's strength in particular was the use of her voice to express meaning and emotion.

Erin. Erin auditioned for only two roles in the play–a mean girl and Lily. Of her two performances, the directors and her peers thought that she was most suited to play the role of Lily (see Video link 25). Below is the directors' evaluation of her performance (see Table 42).

Video link 25. Erin's audition as Lily, LWLM
(http://www.youtube.com/watch?v=RWzIcGnsl3Q)

Table 42

Directors' Evaluation of Erin Auditioning for the Part of Lily

Participant	Erin
Scene type	Monologue (scene 9)
Script	*LWLM*
Character	Lily

Text interpretation (5)
- Develops an understanding of the dramatic structure of scene and its relationship to the theme of the play.

Character development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Has good connection with audience but there are places that could be clearer

Voice/diction (5)
- Actor shows consistent vocal control throughout most of the performance.
- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:
    - Pace
    - Stress
    - Intonation

- Lines are read fluently and meaning/character intention is expressed clearly
- Strong projection throughout most of the performance
- Good articulation throughout most of the performance
- Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (4)
- There is movement and it emphasizes the lines read.
- Uses physical action to create character (i.e., facial expression, gestures)
- There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts).
- *Some attempt to create a picture on stage (3)*

Erin performed the same scene as Ivy did. Like Ivy, the cast and the directors thought she was best for the role of Lily because of her ability to use her voice to express the emotions in that particular speech. The manner in which she delivered the speech by using pace, stress, and intonation was particularly striking because it made the performance very convincing to the audience. Overall, it was clear that she had given thought to how the character would feel and act as this speech was delivered.

Jenny. Jenny decided to try out for the role of one of the mean girls, Ms. Bevis and Mrs. Morgan (mother). The peer evaluation sheets indicated that Jenny was best suited to play the role of Ms. Bevis mainly because of her ability to create the character of Ms. Bevis through her voice and physical movements (see Video link 26). Below is the directors' evaluation of her performance (see Table 43).

Video link 26. Jenny's audition as Ms. Bevis, LWLM
(http://www.youtube.com/watch?v=8uc5e-Par_w)

Table 43

Directors' Evaluation of Jenny Auditioning for the Part of Ms. Bevis

Participant	Jenny
Scene type	Dialogue (scene 13)
Script	*LWLM*
Character	Ms. Bevis

Character development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Has good connection with audience but there are places that could be clearer

Voice/diction (4–5)
- Actor shows consistent vocal control throughout most of the performance.
- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:
    - Pace
    - Stress
    - Intonation
- Lines are read fluently and meaning/character intention is expressed clearly
- *Acceptable projection (4)*
- *Acceptable articulation (4)*
- *Some pronunciation and/or word stress errors but do not affect comprehensibility. (4)*

Physical action/movement/blocking (5)
- Movement and/or blocking emphasises the lines, adds to the depth of the character, and is interesting to the audience.
- Uses physical action to good effect to create character (i.e., facial expression, gestures)
- Creates interesting pictures.

Jenny performed the dialogue in scene 13 of the play. In this scene, the character, Ms. Bevis, is holding auditions for the role of Lady Macbeth and is about to watch Lily perform. Although the scene is short, the scene reveals much about Ms. Bevis' attitude towards Lily. Of all the people who auditioned for this role, the directors were particularly impressed by her ability to create a character through her voice and physical movements. Her performance clearly showed that she had done some preparation to audition for this role. Her journal entry confirms the directors' intuition.

> Finally I get the role of Ms Bevis who is the trendy and enthusiastic teacher. I'm excited but that makes sense since I have practiced it a lot. I think I have chosen the right character since five girls have so few scripts which I didn't expect. That's exactly what I want! Definitely. (SJ–Jenny, 26 Oct 2010)

Hunter. There were only three male parts in the play and three male students. As such, the directors instructed all male students to audition for all male parts of the play. Of all the parts Hunter auditioned for, the cast and the directors thought that he was best suited to play the role of Barry (see Video link 27). Below is the directors' evaluation of his performance (see Table 44).

Video link 27. Hunter's audition as Barry, LWLM
(http://www.youtube.com/watch?v=r2VU9lD6iTM)

Table 44

Directors' Evaluation of Hunter Auditioning for the Part of Barry

Participant	Hunter
Scene type	Monologue (scene 3a)
Script	*LWLM*
Character	Barry

Text interpretation (3)
- Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance.

Character development (4)
- Creates a fairly distinct character although there are places that could be clearer
- Character backstory is thought out and used to some good effect on performance
- Character motivations mostly consistent although there are places that could be clearer
- Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively

Delivery and focus (4)
- Performer had a fairly distinct character
- Good emotional commitment with some variation and some levels; sense of realism is evident
- Stayed in character throughout most of the performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech
- Has good connection with audience but there are places that could be clearer

Voice/diction (4)
- Uses voice to express character and mostly sustained throughout performance.
- Uses the following to good effect but awkward/inappropriate/stilted in some places:
    - Pace
    - Stress
    - Intonation
- Lines are mostly read fluently and with meaning (made sense of text)
- Acceptable projection

- Acceptable articulation
- Some pronunciation and/or word stress errors but do not affect comprehensibility.

Physical action/movement/blocking (5)
- Movement and/or blocking emphasises the lines, adds to the depth of the character, and is interesting to the audience.
- Uses physical action to good effect to create character (i.e., facial expression, gestures)
- Creates interesting pictures.

Hunter performed the monologue in scene 3a of the play. Barry is Lily's boyfriend and in this scene, Barry talks about his relationship with Lily and his opinion about Lily. Of the three actors who auditioned for this role, only Hunter performed this role with a convincing character. He performed this monologue by varying his pace, the pitch of his voice and with physical movements that clearly enhanced his character. Despite the problems with his intonation and articulation, the decision of having Hunter play Barry was unanimous because he was the best in creating Barry's character through voice and physical movement.

Group Learner Development Profile

Table 45 summarises the group activities that students participated in to prepare for auditions and to prepare for rehearsals for LWLM. The directors aimed for the whole cast to build a theatrical interpretation of the text as an ensemble and so utilised several activities to achieve this goal. The directors' structured rehearsal activities to provide students with opportunities to collectively conceptualise the show. The activities ranged from whole cast activities, to small group discussions. They served to scaffold students' skills in script analysis and discussion of aesthetic aspects of the play to hopefully demonstrate to students that a theatrical production is for the audience and not just for themselves.

Table 45

Phase Two Whole Ensemble Learner Development Profile

Script 3: Living with Lady Macbeth
Understand background, dramatic structure of the whole play;

Mediator	Mediation	Object of mediation	Learner reciprocity
Directors	Lesson on dramatic structure: improve of court scene	Dramatic structure	Active participation in lesson activities
	Background on play Macbeth (themes of play and role of Lady Macbeth) Shakespeare's language	Text interpretation	
	Read-through of whole play	Dramatic structure	
Auditions			
Directors	Small group discussions	Dramatic structure	Collaborative discussion
	Whole ensemble discussion	Text interpretation Character creation	

Throughout these activities, directors and peers functioned as both experts and learners. As activities helped to build the concept of the whole play, students, with the guidance of the directors used these activities to develop their understanding of the play and hone their acting skills. Concurrently, the directors became learners as they listened to the students' ideas and adjusted their concept of the play. This interaction between the directors and the actors could be said to be generally collaborative in nature, thus maximizing the learning potential of the learning environment.

The impact of these activities on individual development could be derived from student performances in the auditions. Overall, the directors noted a marked improvement in students' acting skills in their audition performances compared to their pre-production performances. The difference was most evident in their delivery and focus, use of voice, and

physical movement. Although there was no explicit evidence of their ability to interpret the text or on their ability to conceptualise a character, I surmised that, similar to the directors, their performances could serve as evidence of their improvement in these acting skills.

In addition to the development of individual acting skills, English skills were also enhanced in the process of involving the whole cast in interpreting the text. Throughout the activities, the participants worked with materials in English and discussions were always in English. Chinese (Cantonese or Putonghua) was only used when some students asked each other for vocabulary explanations. Each rehearsal functioned as an immersion experience because the students were not only using the target language for communication but also for cognitive development. The setup of the learning environment made it almost compulsory for students to use English thus giving them multiple opportunities to use the language as a resource to achieve individual goals.

Chapter 7: Phase Three–*Living with Lady Macbeth*

This chapter outlines the results of the third phase of the production process. This phase lasted about 12 weeks (total of 92 hours; Nov 2010-Feb 2011). The chapter begins with a description of the structure of rehearsals for the whole cast followed by an individual account of experiences of sub-case study participants of this study.

Structure of Rehearsals

The play was not officially divided into scenes by the playwright. The directors divided it into 14 sections for ease of reference and to facilitate students' understanding of the play. A section of the play was considered a scene if it had a change of setting (e.g., flashback vs. reality).

As the play was about the emotional development of the central character Lily, the directors decided to rehearse scenes in chronological order as to scaffold students' understanding of their own characters as the plot developed. The directors identified nine major events in the play and divided the rehearsal of these scenes accordingly (see column 1). The scene divisions are given below together with a list of characters involved in each scene (see Table 46).

Table 46

List of Scenes in LWLM and Characters Involved in Each Scene

Set	Scene	Title	Characters involved
	2	Lily and Mon opening	Lily, Mon
	2a	Ask Ms. Bevis	Lily, Ms. Bevis
	2b	Studying Macbeth	Lily, Mon
1	3	Mother's first monologue	Mother
	3a	Barry's first monologue	Barry

	3b	Alex's first monologue	Alex
	3c	Ms. Bevis' first monologue	Ms. Bevis
	3d	Mean girls first monologue	5 Mean girls
	4	One week to go	Lily, Mon
2	4a	Mother flashback	Lily, Mother
	4b	Barry flashback	Lily, Barry
	5	Nobody knows	Lily, Mon
	6	Monica attack (2nd monologues)	All
	7	Three days to go	Lily, Mon
3	8	Triangle	Alex, Barry, Mother
4	9	Lily's central speech	Lily
	10	Dream scene	Lily, Mon, Macbeth, Ms. Bevis
5	11	Mean girls 2nd monologue	Lily, Mon, Mean girls
6	12	Killing scene	All except Ms. Bevis
7	1	Opening scene: three witches	Mean girls
8	13	Audition scene	All except Macbeth
9	14	Ending	All except Macbeth

The directors decided early on that for each rehearsal, they would split the cast and be responsible for working with certain groups of students. For the first couple of rehearsals, Matt worked with the lead characters and Michelle worked with the supporting characters. Before students started to work on their own, they instructed students to do two things:

1. To work on their monologues and dialogues by thinking about the dramatic structure of the scenes by dividing them into three parts–beginning, middle, end; and

2. To think about the relationship of their character to the whole play–what it has to do with Lily and the dramatic structure of the whole play.

Subsequent rehearsals of scenes were conducted in an iterative manner; as each scene was conceptualised, rehearsed and performed for the cast, students were evaluated on their

acting competence of the current scene together with scenes already rehearsed. The directors believed that students' ability to act is a manifestation of the actors' understanding of their individual characters. They believed that performance of a current scene should enhance performance of previous scenes because an actor would have had a clearer understanding of character motivations throughout the whole play. For example, if a rehearsal was focused on scene 14 and students were asked to do a run-through within the same rehearsal, the directors would not just give feedback on students' performance in scene 14 but include other scenes as well. This iterative process enabled directors to see the degree of consistency that students had in acting.

The directors also anticipated regression of skills already learnt. Long breaks in the rehearsal process were one of the factors that interfered with student's development. There were two major holidays during this rehearsal phase–Christmas break (10 days) and Chinese New Year (seven days)–which interrupted the momentum of rehearsals. The directors had anticipated that these breaks would cause students to backslide in either their acting skills, memorisation of lines, and even feared that some students would quit. For example, the second half of rehearsals started after Christmas break (Jan-Feb 2011). As the directors suspected, the students lost most of their focus on their characters and the play as a whole after the holidays.

Rehearsals were then focused on getting those skills back before the work could move forward to develop the more difficult scenes of the play–scenes 9-14). At this point, everyone was under a lot of pressure because there were only six weeks left before performance. Whole day rehearsals, together with some individual rehearsals with a director, were thus scheduled outside normal rehearsal hours.

Theatre Activities

Students were involved in a number of individual and group activities during rehearsals. Rehearsals always started with a group warm-up activity to prepare students for acting work (see Video link 28 for a demonstration of the warm up activity). At the initial stage of rehearsals, students worked on their own or in small groups to develop individual scenes with the help of the directors. Regardless of the scene rehearsed, rehearsals were structured in two segments–scene preparation and scene performance. The activity was dependent on the dynamic of the targeted scene. For example, if the scene required monologues (e.g., scenes 3-3d), the rehearsal was divided into two segments–individual work and performance. The individual work segment gave students time to make decisions on how the scene will be performed with assistance from his peers or from the directors.

The performance segment asked all students to perform their monologues with the whole cast watching for comments and suggestions. If the scene required interaction between two or more characters (e.g., scenes 4-5), students were asked to work in small groups–the students involved in the scene together with another cast member not involved in the scene to assist. Rehearsals were also divided into two segments but this time directors worked with small groups on a rotation basis. Whole group scenes (e.g., scene 12), usually technically difficult scenes, always involved the directors in the preparation of the scene. The guiding principle in rehearsals of scenes was to always have another person watching the performance to give comments and suggestions.

Video link 28. Warm-up activity
(http://youtu.be/Vck7dwBVGI0)

As rehearsals progressed and directors introduced stage direction (i.e., blocking),

students worked in larger groups with some individuals working with another director in

another rehearsal space. Large group rehearsals were either focused on blocking or on

developing group scenes. The directors' input was necessary in blocking because they were

using an abstract set which made it difficult for improvised physical movement. Group

activities included group discussions, line-runs (run-through without physical movement to

check for accuracy of lines), and run-throughs (performance of all scenes rehearsed up to a

certain point). Students also participated in a photo shoot session where they had an

opportunity to try on their costumes and makeup (the photos were used for publicity

materials–posters, banners, programme–and so required students to pose for the camera *in*

character). As the performance date drew closer, work was focused on run-throughs to

integrate technical aspects of the show. Each run-through though concluded with

individualised feedback from the directors. Individual rehearsals at this stage were very

minimal as the focus was on the production as a whole.

Prior to performance, a technical and dress rehearsal was scheduled. Technical rehearsal was a rehearsal when students perform and lights and sound were integrated into the play. Dress rehearsal involved run-throughs that were treated as if it was the actual performance. The performance was scheduled on February 14-17, 2011 (four days). As there were two students playing each lead character (Lily and Mon), each pair would perform for two days out of four. Below is a summary of rehearsals during this phase of the production:

Table 47.

Summary of Phase Three Production Process

Rehearsal	No. of hours	Target	Activity
1-3	9	Scene 2-4: monologues	Mostly individual with some small group work
4-5	6	Scene 4-6: monologues + dialogue	
6	3	Scene 2-6: monologues	Photo-shoot
7	3	Scene 2-6: blocking	Group work with director
		Scene 7,8,11: monologues	Individual work
8-9	6	Scene 12: blocking	Stage movement (technical)
		Scene 8: dialogue	Small group work with director
10	3	Scene 12: blocking	
		Scene 9: monologue (Lily & Mon)	
11-13	9	Scene 12: blocking	Group work
		Scene 9,12, 14: monologues (Lily & Mon)	Individual work
14	3	Run-through	Performance with feedback
15	3	Scene 1, 12h, 13	Mostly group with some individual work
16	3	Run-through	Mostly group with some individual work
17	3	Scenes 2-7; H only	
18	8	Run-through	
19-20	6	Scene 1-4, 9	Performance with feedback
		Run-through	
21	8	Scene 8, 10, 12	
			Extra rehearsal with director
22	6	Scene 12, 13	
23	3	Scene 12, 13	
24	3	Run-through	Watch video-of run-through

25	3		with whole group feedback
26-27	6	Run-through	Performance with feedback
			Some individual work
28	8	Technical rehearsal	Technical work
		Refine scene 14	Individual work
29	8	Dress rehearsal	Performance with feedback

When rehearsals for individual scenes started, the directors explained that the directors would be available to assist students throughout the rehearsal process but the students should not expect them to provide them with instructions on how to perform. Instead, they told students that they would help the student understand the nature of the problem and then help the student to correct the problem. They were, however, expected to prepare for rehearsals by memorising their lines as best as they can before they came to rehearsals.

The directors also informed students that they were expected to work on preparing for their scenes on their own by applying all acting and theatre skills learnt during the first two phases of the production. Although this is the first time that students were asked to work on monologues, the directors did not expect the task to be too much of a challenge as working with monologues just required more effort in character development and text analysis. At this point in the production process, the directors expected students to be more autonomous in their ability to create their characters and to at least attempt to develop their own understanding of the text.

The directors evaluated performances of scenes based on the actor's ability to understand the scene in the context of the whole show and portray this understanding through acting; the actor must be able to show characterisation through voice and physical movement, and contribute to the whole play by committing to have realistic interactions on stage.

Ivy

Rehearsal 1-6. Ivy was both excited and daunted by the prospect of playing a lead role. Her drama experience was limited to small class performances and when compared to the scale of this project, she knew that she had a huge responsibility to do a good job. Her desire to perform on stage though, overcame this fear and she eagerly looked forward to rehearsals.

Ivy used the input she had gained from the second phase of the project in her initial preparations. Below are the notes she made in her journal about her character.

- Ordinary in every aspect

- Look nice but not really welcomed by mean girls

- Book worm bookish

- What is her relationship w/ mean girls and other characters

Lily Lily Lily… Her name tells me that she's really ordinary, coz she doesn't have sophisticated names like Stefanie Boyce or Suzanne Porter etc. But her ambition is not ordinary at all. She wants to be the focus of people, she wants to be Lady Macbeth. She wants to prove herself, and to "win" the audition and her enemies–the five mean girls.

I guess having everybody to talk about what they think their characters look like is a good way to communicate & understand each other better. (SJ–Ivy, 4 Nov 2010)

The journal entry indicates her character concept at the start of rehearsals. This concept was based on discussions with the whole cast during the second phase of the production. She imagined Lily to be the complete opposite of the Mean Girls in the play, and this was the reason why the character wanted to play the role of Lady Macbeth. Ivy imagined her character to have a competitive spirit against her classmates. The character's motivation is to "win" the role of Lady Macbeth so she can prove to everyone that she can do everything.

With this in mind, Ivy started working on scenes 2 to 4b with Erin (also playing Lily), Henna and Bo. When given time to work on her own during rehearsals, she would discuss the scene with Henna, and always practice reading the text aloud. Reading the text out loud again and again was her method of memorising the script. In addition, Ivy also made an effort to pay attention to subtext and use of her voice as she prepared for performance. What is important to note though is preference to work with someone throughout this process.

> I am really frustrated about the number of lines that Lily has... cos I've got really bad and poor memory. But I will have to do it anyway. Thank God I have my "twin sister" to work with me. Articulation. Say all the words CLEARLY. Stress. Work on the subtexts of the lines I can do it. You know. (SJ–Ivy, 9 Nov 2010)

> Sometimes I use subtext with Henna. Especially when they're short lines. We know there's something there and so we try different versions and see which one works. (FG2 Ivy part 1, 24:52.8-25:50.3)

When it was time to demonstrate to Matt what they had done, Matt noticed that Ivy was struggling to express emotion though voice and physical movement. He tried to assist her by asking her to think about the subtext of the lines.

A very lucky thing: Erin and Bo are very physical in their approach to expression. They don't know what to do with their voices until they work out what to do with their bodies. Ivy and Henna are exactly the reverse. On Thursday last week, I worked with each of the two pairs separately, while pointing out to each pair the virtues of the other.

Erin and Bo have really severe problems with intonation, and often they're not clear on basic correct English intonation. It's a really long process to get them to come up with the correct intonation themselves and move on from there to expressiveness. Henna's intonation is pretty much perfect to start with, and Ivy's is pretty good. Working with Henna, I think she gets the intonation right. My problem with them is that I can't see the expression, and their bodies are really still. I think it is not unrelated that they lack energy, forward movement in their scene, whereas Erin and Bo have it. (DJ–DM, 11 Nov 2010)

The difference between the two pairs of actors prompted Matt to change his strategy of directing. In the next rehearsal, he explained the strength and weaknesses of each pair and asked each pair to watch the other perform. To help the students perform better, Matt first helped them understand the dramatic structure of the scene. Then, he made Erin and Bo read the text aloud while Ivy and Henna watched. Each pair took turns performing and commenting on the strengths and weaknesses of each other's performances. Throughout this process, Matt would use questions to draw students' attention to things that they could work on. He also constantly asked them to think about the subtext of the lines and to think about how the lines give clues to the personality of their characters.

Rehearsals progressed to the second set of scenes (scenes 4-6). Despite the feedback given to her in the previous rehearsals, Ivy still performed with a script, did not fully use physical expression to enhance her performance, and required help from Matt and her peers to understand her character and dramatic structure of the scene. Below is Matt's evaluation of her performance.

I worked with the Lilies and Mons on the short scene that introduces the longer dialogues with Mother and Barry. I had them do a little improvisation so as to make the subtext real to them. On these strictly theatrical things, Erin is really swift, and imaginative with it. Bo is pretty good, and benefits from Erin's great physical energy. Ivy and Henna tend to give all their attention to language. They shape language well, and make good decisions about it, but are not energetic even on the level of language. I did some close-up work with them, then had each pair perform, while I went with each pair to the top of the theatre steps to watch what was going on. The "upper" people and I would then come down, and I would say to the observers, "So, what did you see?" I felt this was working quite well. In particular, Ivy and Henna started to develop physicality in their performances. Henna is quite capable of communicating reluctance with her whole body. Ivy--well, it would be nothing, nothing, nothing, then she would produce a sort of spasm of movement. That spasm is expressive all right, but for the present it looks too much like Ivy and not enough like Lily. Ivy actually does use her whole body as long as she can play a part that is close to herself.

In the pre-text acting lessons, she played Pete in *Dog Accident*. Then, Pete's character came through in her whole-body movements, and in fact she seemed like a character full of bodily energy--but she was somehow able to seem closer to herself. I believe also the two Lilies can benefit from each other in terms of the transition from

anodyne niceness to coming to terms with ill will. Erin is well able to do the ill will, which gives Ivy more trouble. Ivy has a more natural, forthcoming sense of niceness, which I hope Erin can absorb. (DJ–DM, 16 Nov 2010)

The journal entry describes Matt's attempts to assist Ivy in her performance. He first noticed that both pairs did not fully comprehend the context of the scene and so asked them to do improvisations of situations that are similar to the scene they are performing. During the discussions following the improvisations, Matt again noticed how Ivy and Henna paid more attention to how the script should be interpreted and read while Erin and Bo were focused on how the scene should be acted through physical movements. He then asked each pair to watch each other and comment on each other's performances. This time though, Matt noticed that Ivy was making an effort to express herself through physical movements but the movements are not thought out to express a character. He compared this performance to her previous performance of Pete in *Dog Accident* and knew that she was capable of expressing a character through her body. Matt surmised that Ivy was essentially having trouble expressing the negative side of her character and hoped that she could learn from Erin who seemed to have no trouble in doing this.

Matt's comments about her performance made Ivy realise that she had to put more effort in memorising her lines and understanding her character. Watching the other pair perform also heightened her awareness of her lack of physical expression. After a couple more rehearsals though, Ivy slowly understood the need to work on the meaning of the script first before she performed.

I really need to work on the text cos I know I forgot everything when I first started to

act. And I remember Matt told me to figure out what Lily is when I am playing her. I

guess I need to be more mad with Mon & Barry. I just need to get into Lily's mind.

(SJ–Ivy, 18 Nov 2010)

Ivy's journal entry indicates that she knew that her performance could improve if she

worked on the subtext of the lines and character development. She also knew that she needed

to memorise her lines and work on expressing her character through physical movement.

Rehearsal 7-9. The rehearsal progressed to work on the third set of scenes. In scene

7, the betrayal scene, Lily and Mon have a fight because Mon is trying to persuade Lily not to

audition for the role. Lily is angry because her best friend does not support her. This scene is

one of three scenes that signal a change in Lily's character. Because this was a difficult

scene, Matt decided to first work with each pair separately to address problems that each pair

had in conceptualising character and dramatic structure. He first worked with Erin and Bo

giving Ivy and Henna time to rehearse the scene on their own (to view rehearsal session, see

Video link 29 and Video link 30; see Appendix L for details of video analysis).

Video link 29. Rehearsal 23 Nov 2010 Ivy and Erin part 1
(http://www.youtube.com/watch?v=GnegWgVMHG0)

Video link 30. Rehearsal 23 Nov 2010 Ivy and Erin part 2
*(*http://www.youtube.com/watch?v=yqos4jpfb3Y*)*

Analysis of the Video links 29 and 30 shows how Matt attempted to assist Ivy to prepare for performance. When Ivy first performed the scene (see Table K2 line 1), Matt observed that her performance was not satisfactory and so engaged her in conversation in an attempt to identify the problem and help solve the problem (see Table L2 lines 2-4). Knowing that she already understood the dramatic structure of the scene, Matt turned his attention to Ivy's interpretation of her character. Through a series of questions that drew Ivy's attention to interpretation of a line (see Table L2 lines 5-12), a scene (see Table L2 lines 13-14), and the whole play from the perspective of her character (see Table L3 line 1), Matt was able to identify Ivy's fundamental weakness in character development.

To assist the students to understand their character through the text, he first asked direct questions about their character concept. If they cannot give a satisfactory answer, he gave them clues by mentioning parts of the text they should pay attention to. These sections of text would give clues to the personality of their character. If there were still no response, he would explain the action in that section of text and then asked them to explain their character motivations. At this stage, the conversation would shift from a question-and-answer format to a discussion format. The students would say something about their character and/or

scene and Matt would extend their answers or tell them what he thought about the scene. The students were always given the option to reject or accept his suggestions. The conversation ended with Matt asking the students that they have to fully understand the relationship between Lily and Monica throughout the play because it is a key element in the whole play.

Despite the assistance given, Matt observed that Ivy's performance did not improve as expected. Her journal entry confirms this observation.

> I've spent like an hour to talk about just one line: She's a woman, her eye fixed on the shadow of her solitary ambition! & the ending. w/ Matt Henna & the other pair. I've understood the meaning of the line & I've tried so hard to say the line but it just didn't work. It was not good. I was not getting it. Even after an hour of discussion, I still have no idea to act. I think there's a gap between us. I am not sure I tried stressing the words. I dunno. (SJ–Ivy, 23 Nov 2010)

The journal entry confirms how Ivy failed to learn to improve her performance despite the mediation from the director and her peers. Although she understood the dramatic structure of the scene, the subtext of the line, and her character, she still focused on the use of her voice to improve her performance.

Despite this initial failure though, it seems that the rehearsal dedicated to scene 7 was apparently one of the turning points in Ivy's development in the production process.

> I like the script analysis because that night when I spent time with you [Matt] and Erin, Henna, and Bo and we learnt the line "She's a woman, her eye fixed on her solitary condition." [To Jenny] You know I know what you mean about torture. [laughter] But I think I really learnt something-that I need to really understand what

the character thinks, in her speech, and I know how to act. But after that I was super

tired. (FG2 Ivy part 1, 13:11.4-14:53.5)

Despite the failed attempts, Matt's efforts to teach Ivy were worthwhile. It seems that

while Matt was helping Ivy perform scene 7, Matt was simultaneously teaching her a

systematic approach to creating character. The series of questions he used to evaluate Ivy's

conceptual understanding of her character served as a model of script analysis that Ivy used

as she worked on her other scenes on her own.

I realise that Matt is trying to tell what the character should do in the past. This time, I

realise that there's no clue from you. I'm like uhh... like that time with the line? We

worked very hard and we got it. That's a good thing but it takes a long time. I liked it

coz I learnt a lot and so that's why it's my favourite time. (FG2 Ivy part 2, 19:43.0-

21:14.5)

Despite this realisation though, there were moments when Ivy felt that the process

was not effective.

I think it's very good that you don't tell us everything. But sometimes I think you guys

are the directors, and you have a big picture of what you want the drama to be like. I

think sometimes it's good if you tell us so we know what you're expecting. Sometimes

if we don't know what you're thinking, it can be very frustrating. I know you prompt

us and you prompt us. But if we have a little bit of communication, and then, things

might be better. (FG2 Ivy part 2, 23:01.2-24:40.5)

Although overall the approach that Matt used to teach and evaluate Ivy was beneficial for her development, there were moments when Ivy felt frustrated about the process. She still believed that the directors were the authority and so assumed that they probably had a vision on how the play should be performed. She felt as if the directing strategy employed was just a means to get the actors to conform to their vision. In moments like this, she felt that she would rather have the directors give her explicit instructions on what to do. This response to the learning process is another indication of Ivy's dependence on the directors.

Despite this resistance, Ivy's style of preparing for performance evolved. Instead of just resorting to her routine method of memorising lines, she applied her knowledge of dramatic structure in the process of memorising her lines.

I didn't do any special thing [like singing songs] when I'm learning lines. I just try to memorise but I remember the emotion when I practice those lines. Because there is a theme for each part of the dialogue and I remember that feeling when I have to practice or perform. I remember the feeling of the scene and then I remember the lines… I go with the feeling first. Then when I develop character, then I really try to get into every line. Understand every line. I need to talk. I need somebody to talk to about the character. (FG2 Ivy part 1, 20:00.2-24:52.7)

The extract above illustrates Ivy's new method of preparing for performance. Instead of just rote memorising, she applied her knowledge of dramatic structure into the process of learning her lines. She associated the words in the text with the emotions of the scene and this process helped her remember her lines. With regard to character development, Ivy also employed a more systematic approach. Instead of relying on a vague character concept, she would thoroughly study the script and investigate the subtext of each line to be able to

conceptualise her character better. Then, she would actively seek out someone and discuss her ideas. Overall, her method of preparing for performance had become more methodical and required less assistance from others compared to her previous attempts.

After six weeks of rehearsals, Ivy's concept of her character became more explicit and concrete.

> Lily…
>
> - She's been looked down by people around her suppressed in a way that she feels her own true self cannot come up! Confined to be a good girl.
> - Ambigious
> - Mon is part of her
> - Blocking
> - Scene 7–getting angry & frustrated.
>
> I feel better with the movements on stage more comfortable although I don't know about the blocking. I think it's good that I can learn more about how to integrate movements with my voice. For the betrayal scene, I really need to strike a balance between frustration & anger. (SJ–Ivy, 2 Dec 2010)

The journal entry illustrates Ivy's development in character development. Instead of vague descriptions about her character's personality, she was focused on her character's relationship to other characters in the story. The comment on emotions related to scene 7 (anger and frustration) also serves as evidence of her use of dramatic structure to enhance her performance. On the other hand, the comment on her own physical movements (or lack of it), suggests that Ivy was starting to become critical of her own performance and was attentive to

techniques that could improve this aspect of her performance. Her response during focus group interview supports this interpretation.

> I find 'non-verbal expression' really challenging. Before I played Lily, I thought I could act with my body. When we were having the training sessions, I thought I can do something with my body. But when I play Lily, I start to freeze. But I enjoy doing acting with Henna, but I just don't know. When I try very hard to some body movements, it turned out to be awkward. (FG2 Ivy part 2, 0:32.2-1:56.1)

Rehearsal 10-16. With six weeks to go before performance, the directors were focused on rehearsing the last couple of scenes and putting the show together. As they expected, Ivy came back from Christmas break unprepared for rehearsals. When she performed her first run-through of scenes 1–8, she forgot all her lines, forgot all her blocking, and lost the power of her voice. She knew that she had to put more effort into rehearsals to be ready in time for performance.

> My problem:
> - haven't had a firm grip of my lines > not in character all the time.
>   Busy remembering my lines
> - But I'm glad that I did scene 1-4 on stage finally! Finally I hope I
>   can have more practice time on stage.
> - Voice: not loud enough
> - Have to practice with Henna more
> - Rehearse Rehearse Rehearse Rehearse!
>
> (SJ–Ivy, 4 Jan 2011)

At this stage, the Lilys had yet to rehearse the most difficult scenes for their character. Matt again was assigned to work with the Lilys to prepare them for the central monologue of the play, scene 9. The directors interpreted the monologue in this scene to be the central speech in the play because this is the moment when Lily lays bear all the hurt, anger, and resentment she has towards her mother, her brother and her boyfriend. This is the speech where she reveals her motivation to audition for the role of Lady Macbeth.

Matt spent about four rehearsals working with Ivy and Erin on this scene. He first used his previous method of helping them understand dramatic structure of the scene and helping them understand the relationship of the scene to the whole play. Early in the rehearsal however, he discovered that these were not particular problems for Ivy. Instead, Ivy had difficulty expressing her emotions through voice and physical action. Matt felt that she had an emotional block, which prevented her from completely letting go of inhibitions.

To help her break through this barrier, Matt asked her to participate in an exercise that tapped her emotional memory. Emotional memory is a technique that actors use to help them express emotion on stage. This requires an actor to recall a personal experience that requires the same or similar emotion as the action they are required to perform on stage. When they recall this experience, the actor also recalls the emotions that are associated with the experience. Thus, while the actor on stage looks like s/he is experiencing the scene on stage, in reality, the actor could possibly be experiencing a different moment.

As mentioned, Ivy was struggling to deliver the central speech in scene 9. To assist her, Matt first asked her to imagine the scene as if it was real; as if she was Lily and her mother, her brother and her boyfriend were surrounding her and talking behind her back. When this did not help, he then asked her to recall an event in her life where she experienced similar emotions. When she had a memory in mind, he then asked her to do an improvisation

scene with Erin where they call each other names and fight. After a couple more improvisations, Ivy burst into tears. Matt asked her if she wanted to stop the rehearsal. Ivy said no and asked to continue. At the end of the rehearsal, she confessed to the group that she had understood what she was supposed to do.

> I think I learnt how to put my emotions into my speech more. After working with Matt and Henna, it was very difficult. We're working on scene 9 and it was a scene where he kept asking me what makes me angry. I don't know what's makes me angry and so I have to think. Then he made me fight with Erin, on the spot. And it failed several times. Then suddenly, I just cried. I don't know why I cried. I just don't know why. There I discovered the pain, the crying. It was what I used when I delivered the speech. (Postprod intrw 1 Ivy, 25 Mar 2011, 27:36.5-29:35.8)

Ivy's verbalisation illustrates the significance of this rehearsal to her development. It was at this point where she learnt the connection between emotion and voice. More specifically, she learnt how to enhance her acting through emotional commitment. Having had that moment where she was able to achieve her goal with the assistance of the director served as a reference for her future performances. The journal extract below is evidence of Ivy starting to have initiative to work on her own development.

> PAIN, ANGER & EVILNESS
>
> This time I tried to get into the emotional space myself. Difficult. But I think I can't be always crying for this scene. But I need that kind of bitterness. I've thought of the arguments between my mum and me, I failed. When I went to the toilet and was

looking at the mirror, I wasn't convinced by myself. Then I tried to think about some really sad things. (SJ–Ivy, 11 Jan 2011)

Emotional commitment though was just one of the hurdles that Ivy had to overcome. Apart from scene 9, the directors noted that Ivy's performance of all the previous scenes needed polishing. Run-throughs were especially problematic. They observed that perhaps she was having trouble connecting the whole play together. Michelle then scheduled an extra rehearsal session with Ivy and Henna to assist them in their performance.

Rehearsal 17. During the rehearsal, Michelle helped Ivy and her partner understand the concept of realistic acting. She first spent some time talking to them about their concept of acting. During the discussion, Ivy and Henna expressed their problem of moving and speaking at the same time. They considered blocking as an additional activity they had to think about distracting them from remembering their lines and their character. Michelle quickly understood that it was not character concept or dramatic structure that they were having difficulty with, but their ability to conceptualise acting in role as reality. Throughout the rehearsal, she asked them to fully focus on committing to their role–in mind, body, and voice. She reminded them that they had to drop all inhibitions, and that they had to think about the context they were in so they could interact with each other.

They worked on the scenes sequentially. Ivy and Henna performed a scene and Michelle asked them to stop each time and repeat from the top if they lost focus. If the scene was performed without losing concentration, Michelle gave feedback on one aspect of their acting. Her comments were initially about commitment to role, then to physical movement, and finally to technical matters. To remind Ivy about commitment to role, Michelle would remind Ivy to interact with Henna by listening to what her character is saying–to really

participate in the conversation. To help her with physical movement, she asked Ivy to imagine the context of the scene she was in (i.e., a school hallway) and to think about how her character would naturally move in the setting. When it was about technical details such as projection and articulation, Michelle would just generally remind both of them to articulate or specify a line that was not articulated.

Ivy and Henna would rehearse a scene again and again until their performance was acceptable. When a scene was satisfactory, they moved on to polish the next scene. In each scene rehearsal though, Ivy and Henna would repeat the same mistakes and Michelle would follow the same pattern of feedback. Fortunately, as they continued to rehearse each scene, the amount of time spent to polish a scene decreased (one hour on scene 2 vs. 30 minutes on scene 5) because the frequency of repetitions for each scene decreased. Simultaneously, Michelle's feedback about their performance became less specific (e.g., In scene 2, Michelle would give suggestions on subtext and scene setting, but in scene 7, Ivy and Henna discussed subtext and setting without any input from Michelle).

Michelle was also helpful. On stage, me and Henna, we're not very good with moving on stage. You know we can just stand there and talk. We just don't know how to move. I thought I could move. But it turns out that I can't move very well with the blocking. And I think that's Michelle's strength is the stage. I kind of observed her how she arrange the things, arrange the blockings… That time also when we worked with her alone. That's the first time that someone tell me to listen to each other. I mean I know that before but we just didn't notice that I wasn't doing it. We also realised how to move. You know we just used the blocking that the other pair used and didn't think about what motivates us to move. Michelle just kept telling us to think about why we're moving and to think about subtext and everything just clicked.

Everything we did suddenly made sense. (Postprod intrw 1 Ivy, 25 Mar 2011, 31:37.9-33:34.9)

It seems that this three-hour rehearsal was another significant moment in Ivy's development. Her verbalisation indicates that before this rehearsal, Ivy would mechanically deliver her lines without thinking about realistic acting. The activities in this rehearsal helped her to integrate all the acting skills she had already learnt. She remembered to activate her imagination as she was acting, and to integrate emotion and physical movement with the words that she was saying. Finally, she was reminded of the need to have real interaction on stage. Overall, working with Michelle and Henna in this rehearsal made Ivy aware of her shortcomings as an actor and this knowledge renewed confidence to perform.

Rehearsal 18-27. Apart from working with the directors, it seemed that run-throughs and other actors' development were factors to Ivy's development as well. As she had an alternate playing her role, she had a lot of opportunities to watch run-throughs from the perspective of an audience.

I think I noticed things that I don't notice when I am on stage

- Pacing

- Articulation

- Timing

(SJ–Ivy, 8 Feb 2011)

Um...I didn't really think of dramatic structure that much, because...because like, we rehearse scene by scene and in every scene you can have a little small scale, dramatic structure. And I didn't really see the big picture first, 'cuz I'm not familiarized with it. And...and...and it was until the final week...when we have to run through and then, I can see- when Erin's performance, I could the whole thing. And then...then I start to notice where...where...where is the...the parts, you know, the structure. And how I could make- make use of different things to motivate me to reach that highest point. (Postprod intrw 2 Ivy, 1 Apr 2011, par. 148–150)

I realise that actually the pain and the anger is not just solely from scene 9 but from scene 7 with the fight with Henna and then that's where I started to have these intense emotions. And later, closer to the performance, I realise that if I can't get the right emotion in scene 7, I'm not going to do well in scene 9. (Postprod intrw 1 Ivy, 25 Mar 2011, 29:35.9-30:31.6)

The evidence above illustrates the impact that watching others perform had on Ivy. While watching her fellow actors, she took note of skills that she was not paying attention to while she was performing (i.e., pacing, articulation, timing). In addition, watching others perform helped her understand the forward movement of the play, which she used to enhance her performance; she was able to visualise the dramatic structure of the play enabling her to also see how her character changes in each scene of the play. She was also able to visualise how she could enhance her performance through the performance of other actors.

59   Matt   Okay. Did other people's performance contribute to building, you know, these characters?

60	Ivy	Yes. Yes, definitely.
61	Matt	How is that?
62	Ivy	Oh, yeah. Like before the 'Mean Girls' getting the meanest, I was only a shy Lily with Ms. Bevis and my Mum. And I don't really mad at my Mum if she like joke around like, Stephanie Boyce is doing better for you- ah...than you. And that was...like what I developed for the characters; shy and...shy...shy and...not confident.
63	Matt	Mmmhmm...
64	Ivy	Yes. And accepting...accepting mother's comment. But after they get- uh they are more mean, and...I start to feel that I a little bit angrier with my mum, like when she says about uh...Stephanie Boyce is better and...yes. And...and...and uh...and also Barry, he's... Well, he is the boyfriend for Lily and yet I think Lily is more into the play than the relationship with Barry. So, uhm...well, from the scene 4, I know that she is not that...that- Sometimes, people think that relationship is important; very important already and yet this girl think that...thinks that the play is even more important than what others think is important…. In the Dream Scene....yes...I think the most...most significant change is...angry...angry thing. 'Cuz you know, you know me well that I cannot really...couldn't really have that angry thing when I first act for scene 9. And, and...like besides I recalled my experience with my mother, I think that err...the development of the Mean Girls also helped me. With the Mean Girls and some

people around them helped them to be more mean, meaner to me. Like mother, teachers, Alex... And...and actually they were quite strong, I think.

(Postprod intrw 2 Ivy, 1 Apr 2011, par. 59–64)

Rehearsals in the first week of February had to be devoted to technical aspects rather than individual character development. While Ivy was mostly consistent in her performance of all the scenes, the last scene, where Lily morphs into Lady Macbeth (i.e., scene 14), was still unsatisfactory.

Uhm...first of all, all the lines are 'Shakespearean' lines. And...but it is the easiest one to overcome. And then...ehm...and secondly, I have to do the blocking, alone. Like, with the, interchange from Lily to Lady Macbeth, and sometimes Lady Macbeth back to Lily. This kind of character change within a scene, and...and...like the posture, like how you kill a person. And I remember, we had a...we had an evening figuring out in C-LP-11. (Postprod intrw 2 Ivy, 1 Apr 2011, par. 100)

The extract above illustrates Ivy's struggle to apply the skills she has learnt in previous scenes to new scenes. Despite all the training she has had thus far, she was still having difficulty understanding and interpreting the script, working out her character and blocking scenes on her own. During technical rehearsal, Michelle had to intervene and assist her in structuring the scene.

Video link 31. LWLM live performance 14 Feb 2011
(http://www.youtube.com/watch?v=6LU45O9cuh0)

Live performance. Finally, it was time to perform. Ivy performed two days out of the four performances. The first day of her performance (see Video link 31) there were about 150 people in the audience. As the directors expected, nerves affected the performances of the actors including Ivy but it was the best performance they had ever given compared to rehearsals. Below is Ivy's comment about her first performance.

166	Ivy	For the first day, it was ok. I...I, I, knew it wasn't as good as I expect. And...it is the first time I interact with the audience. And...I'm not quite used to that.
167	Matt	What is it, that was not as good as you expected, on the first day?
168	Ivy	Like...ah...the projection. Actually, I noticed that I was a little bit

weak, in terms of the volume and...ehm...and I was quite nervous,

and that's why I might want to rush the things and have it done

quickly. And...yes...like that. But...but I had ah...but I had

ah...missed a few lines with Barry, on the first day already. But that's

where I started find pleasure...pleasure in, in, in...on stage.

Um...'cuz, 'cuz you noticed, we are not reciting all the things but you

can see them really acting in characters like, responds, respond to

you... I felt that more than before. And they...and they said that too,

like uh...Henna said, "I really have the emotion to say No Lily!

That's not-" like, I don't, I don't remember the lines, but she has to

interrupt me, I remember.

(Postprod intrw 2 Ivy, 1 Apr 2011, par. 166–168)

During performance, Ivy felt that the presence of the audience gave the whole cast

that extra motivation to perform to the best of their ability. Although the pressure of having

an audience made her nervous, it thrilled her at the same time. She was able to identify the

difference between real acting and just delivering lines in performance. Simultaneously, she

noticed technical details such as pacing and the need to have better voice projection. She took

note of these details herself to work on for her final performance.

Theatrical productions would not be complete without lighting, sound, costumes, and

make-up. In technical and dress rehearsal, Ivy experienced the impact of performing with all

these and, again, she used this to enhance her performance. Music helped her focus on

projection. Lighting and the mood that the music set were also cues to adjust her character.

Sound effects made a difference performing on stage. Like the shark, the Jaws music,

I need to speak louder to get the audience to listen to me. And also because the Jaw

music was danger, and I will become more intense when I speak those lines. Lighting

helped in that it helped me with scene changes. Like from the 'nobody knows' to the

Barry scene. When I walk into that part of the stage with light, I know I'm in a

different scene and I have to change. (Postprod intrw 1 Ivy, 25 Mar 2011, 41:14.2-

42:43.9)

Directors' assessment of Ivy's live performances. Below is the directors'

assessment of Ivy's performance over her two performance days (see Table 48). Despite

forgetting her line in one scene, Ivy gave an excellent performance.

Table 48

Directors' Evaluation of Ivy's Live Performances, LWLM

Participant	Ivy
Scene type	Whole play
Script	*Living with Lady Macbeth*
Character	Lily

Text interpretation (6)
- Excellent understanding of the dramatic structure of each scene and the whole play and how this communicates the theme of the play.

Character creation and development (6)
- Creates a believable and fully developed character that is very detailed in delivery and execution.
- Backstory is though out and very clear
- Makes sense of character from beginning to end of plot
- Subtext is thought out and very clear throughout the play

Delivery and focus (6)
- Excellent! Well developed with a great variety of emotion and very realistic
- Internalisation of subtext and self-talk is evident & the actor is transformed into the character throughout the performance.
- (Dialogue) Fully committed to having an emotional connection with fellow actors and/or audience

Voice/diction (6)
- Superior vocal control throughout the performance; excellent use of the following to express character:
    - Pace
    - Stress

- ○ Intonation
- Very clear & distinct articulation
- Excellent projection at all times
- Excellent pronunciation with minor slips.
- Dialogue appears completely natural and organic; no unnatural pauses

Memorisation (6)
- Dialogue appears completely natural and organic; no unnatural pauses; able to continue scene with ease if partner forgets lines.
- The student has achieved an "ownership of lines" as if they are saying their own words to the point the audience forgets it is scripted.

Physical action/movement/blocking (6)
- Movement and/or blocking is very natural, fluid, and emphasizes the lines; adds greatly to the depth of the character, and supports plot.
- Creates well-balanced emotional pictures; completely aware of stage picture at all times.

Self-assessment of L2 ability after phase three. Despite not explicitly teaching English language skills, rehearsal activities seemed to have had an impact on Ivy's English proficiency, specifically her oral proficiency skills.

Warm ups and chart helped. It's not easy. Especially the -th, -dth. Doing it every time helped a lot. I didn't know that I have pronunciation problems like the -ed sound. You know like 'walked'. I never really say the final short -t sound. With the drama practice, Bonnie told me, Matt told me. I try to work on the -t sound to get it right. (Postprod intrw 1 Ivy, 25 Mar 2011, 12:47.4-15:35.9)

Articulation chart has definitely made a difference in my English. I feel like I'm pronouncing different sounds and vowels and consonants and I get practice. In normal life, we don't pay particular attention to articulation but in drama we have to specific attention to this. It's like you're putting a lot of effort on doing it and unconsciously, it's become part of our life. Like when we do presentations in class, we remind ourselves 'articulation and projection'. I also do my teaching practice now and I was

really pay attention to consonants–the English teacher in my school commented. And, I don't want to sound mean, but I notice others, when they're talking, that sometimes they don't say something right. I also have no problem yelling in the classroom now and still come to rehearsal. [laughter]. (FG2-Ivy part 1, 6:29.8–8:25.7)

The routine warm-up activity, together with the constant reminder to articulate words and project their voices during rehearsals were opportunities for Ivy to focus on developing her oral skills. More specifically, articulation exercises made her attentive to her own use of English phonemes and sensitive to others use of it. Rehearsals twice a week for almost three months had transformed this awareness from a conscious activity to a habitual one; the skill had eventually become effortless for her. As an English teacher trainee, she found this development particularly beneficial because it impacted her personally and professionally.

And one more thing–Intonation and stress. Before joining the drama, I don't really understand very deeply understand intonation and stress even if I took the phonology class. Because I'm not a native speaker, sometimes I don't really get the meaning of the intonation. But when I play a character who is speaking English all the time then I really need to work on the intonation, whether it's rising tone or falling tone, and all sort of things, so that my emotions and feelings and be expressed better… In phonology class, we know all the terminologies and we analyse the meaning of sentences based on intonations. In drama you get to practice intonation. You get to do it. You've got to use it. But I don't use the terminologies and talk to myself when I'm learning lines. I make marks on my script like this [gestures a tick mark with finger]. Sometimes. (FG2 Ivy part 1, 8:25.7-11:44.2)

In addition to pronunciation and vocal power, the evidence above illustrates the impact of rehearsals on her use of stress and intonation. Prior to the theatre project, her knowledge was limited to theoretical concepts mostly learnt from her phonology class. Rehearsals for the theatre production, however, provided her with opportunities to apply this knowledge. Preparing to perform the role of an English-speaking character had made her attentive to the nuances of English intonation and stress and its impact on interactions she has on stage. Ivy understood that acting requires precise use of intonation and stress because thoughts and emotions of her character needed to be communicated clearly not only to her fellow actors but also to an audience. Theatre demanded that she amplify her use of these skills to prevent communication breakdown.

> You know use of imagination and emotion in voice, they're sort of connected for me because, besides the intonation and stress and all those things, if I think of something differently, my voice will be very different. Like when I get into the context of the script, then I get my imagination, that's where my acting comes in. That's when my emotions become richer. I don't know how it connects to my English. I guess it's like when I read in a book, ok I know what it means and how to stress it. But when I act it out, it becomes more me? I get to express myself? (FG2 Ivy part 1, 12:30.6-15:00.6)

The extract above elaborates the impact of embodied performance on Ivy's English. At this point of the production process, Ivy had observed that there was an interrelationship between imagination, character, and voice in acting. She noticed that her overall performance improved as she continued to explore and enhance individual acting skills. But when she performed, she was not just making use of these skills to portray a character on stage but she was also expressing herself–what she was thinking and feeling at that moment when she was

the character. Since she was performing in English, she was using the language as a means to conceptualise ideas and as the means to express these ideas. The production process seemed to have provided Ivy with multiple opportunities to simultaneously use English as a resource to achieve her goals of performance and self-expression.

Finally, performing in English and preparing to act in English seemed to also have an impact on Ivy's reading and listening skills.

> When I read the script, I try to think of the meaning behind. I try to do the same when I read something different. (Postprod intrw 1 Ivy, 25 Mar 2011, 22:52.0-23:27.9)

> I think my listening is getting better. When during the dialogue, I didn't really listen to Bonnie. Now I try to listen and act like we're communicating. Act like it's real. I got used to accent too. Like you all have different accents and I think I picked up some. (Postprod intrw 1 Ivy, 25 Mar 2011, 23:28.0-24:57.5)

Learner development profile for LWLM. Table M54 summarises the process that Ivy experienced in the process of rehearsing and performing Lily in LWLM for a live audience. Having a strong English ability, the first couple of rehearsals were not significantly challenging because she could easily read the script and use her voice for expression effortlessly. She also did not have problems interacting with the directors and cast members. Her challenges lay mostly with playing the lead role in the script. As a lead character, she had to have a thorough understanding of the dramatic structure of the whole play because all other actions on stage are dependent on her actions. Another challenge she had was overcoming the number of lines that she had to memorise. With the help of the directors and other cast members, she was able to overcome these difficulties and develop the next batch of

scenes. The directors observed though that her control was tenuous and she needed a lot of rehearsal to have more control of her actions on stage.

As rehearsals progressed, Ivy struggled to create her character and link it to the dramatic structure of the whole play. Her acting became significantly stronger as she started to make connections between her character and herself as a person. It was a particular highlight for her to realise the importance of imagination, words, emotions and character during rehearsal 17. Although there was some backsliding, this was a particular turning point for her.

Throughout rehearsals, she relied on her peers and the directors to help her overcome her difficulties. Scaffolding feedback, and repetition were the most frequent forms of support given to her. Overall, she was able to give a successful performance on stage because apart from mastering technical skills (e.g., articulation), she had understood how to position herself in relation to her character, Lily.

Erin

Rehearsal 1-11. Erin was just as excited to start rehearsals for the play as Ivy was. This was her first time to be part of a large theatre production and the opportunity to play the lead character was both a thrilling and an intimidating prospect. At the onset, she made a promise to herself that she would do her best and be committed to prepare for the show.

Erin also used the character concept developed in the previous phase of the project as the foundation for her character.

Lily is kind of girl who is ordinary, normal school girl as what most of the girls perform at school. She is always nice to the people and never does things badly.

However, there is a kind of instinct will inside her body that she wants to be spotlighted sometimes at school. There she is! The play! And somehow the role she is playing is Lady Macbeth who would ever be her soul guide that bring her to the other world, a brand new page! (SJ–Erin, 4 Nov 2010)

The journal entry reveals Erin's initial thoughts about her character and her interpretation of the text. She first describes Lily's state of mind in the beginning of the play (being an ordinary girl who is nice to others). Then, she describes the Lily's conflict (Lily wanting to be recognized and noticed) and talks about how an opportunity to play the role of Lady Macbeth can be the vehicle to fulfill this dream. Finally, she concludes by saying how Lily is able to attain her dream at the end of the play and changes Lily completely. At this early stage of the rehearsal process, this account demonstrates Erin's understanding of her character's personal development in relation to the dramatic structure of the whole play.

Apart from text interpretation, Erin also made an effort to apply the acting skills she had learnt in the first phase of the production to rehearsals for LWLM.

Uh, I think the first few rehearsals I thought about imagine, Matt told us imagine… So that's what I used in the following rehearsal where we really did rehearse the Living with Lady Macbeth. I was imagine I was Lily Morgan so I was clumsy and dull and so…I think that's why I think I did quite good interaction with the mean girls because when they deliver their lines I thought how Lily Morgan might feel. Imagination is yeah, the most important, the first thing when I act. (Postprod intrw 1 Erin, 1 Apr 2011, par. 22)

The account above illustrates Erin's approach to acting during the first couple of rehearsals. When asked to start rehearsing, Erin immediately referred back to the lessons in the first phase of the production and applied the skills she learnt to the new task. More importantly, she recalled the importance of the use of imagination in performance. During rehearsals, she felt that she had good chemistry with her fellow actors on stage because she made an effort to imagine how a person would think and feel if her peers ridiculed her. It seems that in the early stages of the rehearsal process for LWLM, Erin was already quite capable and confident that she could accomplish the task given to her.

Working on her own, however, could only be effective to a certain extent. Because most of the scenes are dialogues between Lily and Mon, Erin found herself always working on scenes with her partner, Bo.

In developing character, you've got to understand the play first and then you learn character. We also use blocking to plan something and subtext. We also used subtext. Like in scene 4. We worked on the subtext and I think it's really helpful. When we think about the subtext we think about our character and also helps to do the blocking. The thing is, we [Bo and I] think about her [Bo's] subtext and then I can know my subtext and then we build up the scene. We discuss it. (FG2–Erin, 12:00.8-14:54.7)

Bo cooperates with me better and blocking really helps us a lot to express our accurate emotion. But our articulation and tones should be improved a bit. (SJ–Erin, 16 Nov 2010)

The text above illustrates the strategies that Erin used to conceptualise her character together with her partner. Erin enjoyed working with her partner because Bo was just as

comfortable as she was in using physical movement to prepare for performance and to enhance their acting. They also both understood that character development start with understanding the play and so they made an effort to do that by discussing the subtext of their lines and blocking the scene. These strategies not only helped them to build character but also allowed them to work out their blocking for performance. Despite their success in acting though, Erin was also aware of their limitations–articulation and intonation. Erin's self-assessment concurs with the evaluation of the directors (see DJ-DM, 11 Nov 2010, p. 235).

> We practiced a lot. Still with big problem with my pronunciation and articulation! Shit! Very very annoying! I'll work harder and harder on it, So much pressure! And I need to learn the lines… Keep doing! Hope everything would be better! (SJ–Erin, 18 Nov 2010)

> What's hard for me is articulation and also the variation in voice-the pitch, intonation, all those things. The emotion. I also know I have to improve my emotion in acting coz sometimes my acting is powerful but it's powerful at the same level but I need different levels of acting. Intonation and stress difficult coz sometimes I lack the emotion in voice sometimes, especially when I'm focused on the body things. I know I can do it but my focus is somewhere else. And I don't really work much on pronunciation outside rehearsals. I know my pronunciation is terrible. My articulation. I just don't have the time. I'll do it over Christmas when I have more time. (FG2–Erin, 23:35.4-24:58.5)

Erin continued to struggle with her oral skills as rehearsals progressed. She knew that her pronunciation and articulation require a lot of work and she knew that she was capable of

doing it if she put in the effort. The problem, however, was time to do it outside rehearsals. In addition, Erin was also aware that she needed to have more control on the use of her voice to express emotion. She thinks that her current use of intonation and stress patterns do not communicate subtle emotions that she wanted to convey. This is emphasised when her attention is focused on her physical movements. It seems that in this stage of the production, Erin was quite aware of her shortcomings but fully believed that she could overcome them over time.

Christmas break rehearsal. During the Christmas break, Matt met with Erin and Bo at least three hours a day for a week to work on only pronunciation.

I've spent the last three days working with Erin and Bo primarily on pronunciation. Monday and Tuesday, we started at the beginning of the play and went to the end. I corrected pronunciation of sounds fairly meticulously, noticing problems at the ends of words especially. Voiced consonants like "d" tend to become unvoiced, like "t." This is especially true for Bo. Final consonants had problems of different kinds. "T" and "d" tended to be inaudible for both, but especially for Erin. Final consonant blends, especially before a word beginning with a consonant blend, tended to create problems especially for Erin. Today, Erin was making a major effort to get these consonant blends right, and consequently was inserting little vowels ("and-euh"). In many cases, it worked for her to insert a very brief pause, and this sounds all right. Erin has an issue with short "e." Like Sherry, she tends to insert a short "a" sound into it. We came to call this "the Macbeth thing," because that word comes up often with the problem in it. She has some other vowel transformations based on what, I guess, is easier for her to say, like "quinch" for "quench." Erin also has

misconceptions about how to pronounce sounds. One of the first I noticed was on "them." Erin consistently pronounced it with a schwa, whereas in native speech it's pronounced with a full "e" or a schwa according to the degree of stress. If "them" is stressed, it always has a full "e." In some cases, I strongly suspect that she is reasoning incorrectly from the way things are written. That's why she has a long "a" sound in "said," whereas we say it with a short "e." She pronounces "mischief" with a long "e" sound rather than a schwa. She was pronouncing "crow" with an "ow" sound. Similarly, "appropriate" in the adjective usage appears with a long "a."

The process was like this. I had each of them read their parts. I read all other parts, thinking that it would be good to have an unobtrusive correct model present. When I heard a mistake, I stopped them, or sometimes let them finish the line before stopping them. My remarks eventually fell into a set of formulas: "I need a stronger "t" on "it.""; "I don't need an extra vowel after "crept"; "That's the Macbeth-thing on "seven""; ""b" not "p" in "stab""; or just "get the "a" right in ….". Today, corrections were often in shorthand this way. I have also used a certain amount of metalanguage: "that's a schwa"; "that's not a schwa. That's a fully pronounced vowel." Frequently, "stronger" consonant on some word. Most times they would get it as soon as they turned their attention to it, but sometimes not. In the Shakespeare, I sometimes stressed the rhythm, because there are many places where two stresses appear in a row, and this is useful for achieving expressiveness: "That which hath made them drunk hath made me bold." This was helpful in getting the stress in the right places. Once we had seen this in Shakespeare, I found a few places in Rob John's text where this happened too.

There were a lot of repeated corrections. I think it's understandable when they're breaking fossilizations. So I tried to get a routine tone in my voice: "I need a

stronger "ts" sound on "its"". I want them to feel that their mistakes are things to be corrected, not anything to be upset about. (DJ-DM, 29 Dec 2010)

The journal entry above describes the pronunciation problems that Erin had prior to the Christmas break. Matt deduced that Erin's problems (see first paragraph) were associated with her knowledge of phonics and fossilisation. Matt assisted Erin by running lines with her but reading other characters so as to provide her with an implicit model. Corrective feedback was also a method that Matt used to help with pronunciation. When Erin made a mistake, he asked her to stop and explained to her what the problem was. His explanations were first explicit (e.g., "I need a stronger "t" on "it."""; "I don't need an extra vowel after "crept"") and got less explicit as Erin repeated the same mistake (e.g., "that's a schwa"; "that's not a schwa. That's a fully pronounced vowel.").

Rehearsal 12-16. Rehearsals after the break were opportunities for Erin to demonstrate control over her pronunciation.

Last week, Tuesday was dedicated to run through of the whole rehearsal. I can't remember much but I think most of it was ok. Most of the characters remembered their lines and the loss was mostly characterisation. For example, Sneha was back to playing Sne. From what I can remember, it was Henna, Ivy, and Sne that lost characterisation. Hunter was backsliding and lost his English intonation–he reverted back to Chinese intonation. Ivy and Henna were totally lost and all over the place. Erin and Bo totally showed them up. Of course, they had a whole week of daily rehearsals on pronunciation not to lose anything so it was obvious why they were better. (DJ-MR, 4 Jan 2011)

<u>Happy New Year!</u>

I could see the efforts that we paid on the vacation is quite worthy! And learning the

lines works so good for me coz I could focus on projection, acting, characterization,

and emotion building-up. SO good! Carry on!! (SJ–Erin, 4 Jan 2011)

The Christmas break helped a lot because we read the lines very carefully, just to read

it without any acting or anything so might distract us a lot. So we'll pay more

attention to the articulation, the pronunciation and the intonation, the stress, so I can

say it really helped, yeah. (Postprod intrw 1 Erin, 2 Apr 2011, par. 113)

The journal accounts above of the director and the student illustrate the impact of

Erin's pronunciation work over the break. Michelle observed that compared to the other cast

members, Erin and Bo were the best probably because they did not take a break from

rehearsals. Even if the effort was solely focused on pronunciation, the activity was enough to

help them sustain and even improve their overall performance. Erin's account concurs with

Michelle's observations; Erin confirms that the work over the break was the reason for her

success. However, because the pronunciation work also helped her in memorisation, she

found that when she was acting, she could focus her attention on other acting skills. It seems

that mastery of her lines was a factor that hindered her overall performance.

Apart from the rehearsal, there were other factors that contributed to Erin's success.

125	Erin	Rehearsals helped a lot because you uh, because if you don't
		rehearse, I mean if you just read the lines by yourselves, you
		won't figure out, I mean you can't realize what kind of mistake

you are making and then you'll never know about them. You'll

just do the same again and again, and it won't make any change.

126   Michelle   So it's the people, you're working with people. Were there

specific people that helped you…improve…?

127   Erin   You, Matt and Sne.

128   Michelle   Sne? Did she do anything special?

129   Erin   She told me some mistakes I made in, when I remember the lines

in rehearsals, and yeah I noticed that.

132   Michelle   When we were telling you your mistakes, did you find the input

particularly useful or were there times when you just didn't

understand?

133   Erin   I understand. After that I will know what kind of mistake, what

sort of mistake I usually make so I will correct them by myself.

(Postprod intrw 1 Erin, 2 Apr 2011, par. 125-133)

Erin's account above illustrates how rehearsals had provided her with opportunities to

have help from directors and her peers. When directors watched her performance, they gave

feedback that made her aware of her mistakes. Her peers too would assist with her

pronunciation problems. When she made mistakes, they would tell her what mistakes she

made which again was similar to what the directors were doing. It seems that rehearsals had

become an environment where Erin was comfortable in making mistakes because she knew

that there would always be someone to help her become aware of it. When she was aware of

the mistakes she was making, she could correct them on her own.

Rehearsal 17. When Erin started working on the most important monologue of her

character (scene 9), Erin had also started becoming critical of her own performance.

> We practiced Scene 9, the monologue. Ivy asked me to make it angry and finally she did and more surprisingly she cried… And she delivered the speech in a very heart breaking way. But I don't feel that kind of feeling emotion like painful… I just delivered it in a rather angry way, which is not quite accurate. Keep up! (SJ–Erin, 6 Jan 2011)

> But the monologue in scene 9, Matt wanted more variation in my delivery. That's I need to figure her as I was just so into my way. I lacked 'painful' in my delivery as I don't have such kind of feeling in my own experience. I don't get used to this kind of thing. (SJ–Erin, 11 Jan 2011)

The journal accounts above illustrates the changes to Erin's approach in preparing to act. Approaching the scene 9 monologue, Erin understood that her character is expressing a painful feeling and she knew that she must use some of her experience to express this pain. Erin knew, however, that she did not share the same feelings as her character. She found it difficult to relate to the pain that her character is feeling and so resorted to a feeling she would have had if she were in a similar position–anger. She knew that this was not entirely accurate and realised that she needed to work on this more if she was to deliver the monologue with the appropriate emotional impact.

Rehearsal 18-27. Rehearsals progressed to work on the climax of the play. Erin continued to work on scenes on her own or with her partner, Bo and with the help of the directors (see Video link 32).

Video link 32. Rehearsal 25 Jan 2011 Erin LWLM scene 7
(http://www.youtube.com/watch?v=Yk-I0cOGM3o)

Today's rehearsal was exhausting. I felt like a drill sergeant. I was working with

Jenny, Erin and Bo today on scenes 1 through 7 and was focused on putting the

following together: projection, articulation, getting lines right (plurals, pronouns), and

making them understand the meaning of their scenes. It was exactly what I did with

Ivy and Henna Friday last week. I felt really bad for making them do it over and over

again but I guess it worked coz they were certainly acting better. My comments were

less explicit though except when it came to pronunciation. I would just say

articulation, again, nope, etc. and they would know what it means.

Matt was surprised when I told him I didn't work on acting and told him it

was all those things. He was happy about that because it means that the kids are

working on acting by themselves. He said "Well, they were acting better, so your

work on pronunciation and projection must have allowed them to devote more

attention to acting while onstage." (DJ–MR, Jan 25, 2011)

Michelle observed that Erin and Bo were making considerable progress in their acting skills and it was just a matter of reminding them to integrate all the skills at the same time. To assist the pair, Michelle used the same technique that she used when she was teaching Ivy. The activity was mostly focused on fine-tuning performances. She would first ask them to talk about the scene they were performing and reminded them to use their imagination when they were performing. When they made mistakes, she would ask them stop right away and indicated the error. At the stage of the production, Erin's errors were mostly on blocking, projection and articulation. There were minor problems in pronunciation and accuracy of the grammar of her lines. If it was a pronunciation error, Michelle would model the correct pronunciation and Erin would repeat. If it were a line accuracy problem, she indicated the grammatical error only (e.g., plural, subject-verb agreement). Projection and articulation problems just required straightforward reminders. The pair was asked to repeat the scene over and over again until they gave a satisfactory performance.

> Feel really frustrated today. Bo is not in her best. I don't know just felt stressed out more and more. And my pronunciation problem kinda turning back when I focus on something else. Too bad. And Jenny and I need to figure out a way to fix it (the overlap thing in the 13th scene). Loads of things to do~~ (SJ–Erin, 25 Jan 2011)

Erin felt very frustrated after this rehearsal. Despite her success, she realised that she still needed to put in a lot of effort because there were still a lot of things to do. It did not help that she felt that her partner was not matching her efforts.

Rehearsal 28. Despite feeling down during that rehearsal, Erin seemed to have renewed conviction to give a good performance.

Scene 13 with Erin was effortless because she worked it out on her own and she made sense of the whole speech on her own. So proud of her. I do want to learn how she managed to work that out.

After that we did a run through. Best acting we've had out of run-throughs. Hunter, Samson, mean girls, Jenny, Erin and Bo were great. Sne was the only one out of character and I figure I'll let this one slide for now. Monologues were great coz they were really telling stories. Interactions between Lily and Mon were great coz they were so realistic. I can really feel and understand what they are talking about. Bo almost made me cry. Great acting today I thought! (DJ-MR, 11 Feb 2011)

It seems that since the 25th January rehearsal, Erin was left to prepare for the rest of the scenes on her own. Michelle observed that Erin was developing to be quite an independent actor because she was able to give a good performance of scene 13 with minimal assistance from the directors.

27   Erin   I know that monologue is very important so we rehearse it with Matt several times and he told us about how to put all the things together, put up the show together and then after that you think about the small parts. How Lily deals about…this particular things. And also in the…just before the show, before the Tuesday show, my first show, Matt told me to do this monologue in scene 9 first and then after that do that Macbeth thing (scene 14), the "come ye spirit" thing, so yeah, magic happens.

| 28 | MR | You could see the connection, how the monologue worked and so on? |
| 29 | Erin | Much much clear after you put everything together. |

<div align="right">(Postprod intrw 1 Erin, 2 Apr 2011, par. 27-29)</div>

With the assistance of Matt, Erin was able to visualise the dramatic structure of the scene. She was able to see the big picture of the whole play and this realisation helped her to have a better performance.

The feedback of the directors after run-throughs could also serve as evidence for Erin's development.

134	MR	If you were to remember all the notes that we gave you during rehearsals, what would they be focused on? Not just us but Sne, what would she mostly correct you on?
135	Erin	Pronunciation. The vowel sounds and the ending one that I didn't articulate enough, the ending one. Slow down, pace…
136	MR	Sne told you about pace?
137	Erin	No no, she never told me about pace, just the pronunciation about the particular word, how to say the word correctly, then you to me about the pace. Only about speaking or about acting? And also about make changes, I mean make variation when you act, not every all the time, you need to build up the angry emotions and projection, stay in character.

<div align="right">(Postprod intrw 1 Erin, 2 Apr 2011, par. 134-137)</div>

Feedback from directors and peers prior to performance indicates that Erin's performance was far from perfect. Her errors though were focused on minor errors such as pronunciation, projection, pace, and to make her character emotions explicit throughout the performance (i.e., have variations). There were also some reminders to stay in character. Overall, it seems that closer to performance, Erin was focused on fine-tuning her performance.

> You know I'm tired and exhausted and under a lot of pressure. Oh, because I want to do the best. I want to do the best and…because I was in great pressure. My poster was everywhere, everyone knows Erin's in this play. I had to be the best. (Postprod intrw 1 Erin, 2 Apr 2011, par. 129)

Live performance. Erin's first show came after Ivy's (see Video link 33). When it came to her opening night, Erin was understandably nervous, but confident at the same time. She was determined not only to give a good performance but also to have a connection with the audience.

Video link 33. LWLM live performance 17 Feb 2011
(http://www.youtube.com/watch?v=yuqOh_hbSGM)

Here we go! My first show! I've just finished make-up and hair. About an hour later, I

will be on the stage! Some of the audience said they cannot understand the play…So I

think it would be my duty to put everything together and make it as a whole! (SJ–

Erin, 15 Feb 2011)

Apart from being highly motivated to give a good performance, there were other

factors during the live show that had an impact on her overall performance.

Yeah, it was quite good. Costumes…make up, maybe helped but because I don't have

that much make up but yeah, the hairstyle… because it will make me feel more like

Lily Morgan the dull clumsy one. In the audition scene, you need the interaction with

the audience, it made me more excited. Yeah, and lighting. It's the cue but you'll feel,

how to say, you'll feel the difference because when you are in the spotlight you'll feel

more nervous, not nervous, more excited because you know everyone is watching

you. (Postprod intrw 1 Erin, 2 Apr 2011, par. 215)

It seems that costumes, lighting and a live audience were factors that helped enjoy her

performance. Costumes helped her to focus on her character. Lighting were cues to help her

remember the sequence of scenes in the play and remind her that she was the center of

attention. Finally, the audience's reaction to the action on stage was a source of energy for

her. It seems that when she knew that the audience was reacting appropriately, she knew that

she was doing a good job and this motivated her to do an even better job. She used all of

these factors to enhance her second performance.

We're DONE!!! It was brilliant!!! And Michelle said it was the best show I've ever

done!! Haha! My voice didn't work well at the beginning I don't It's because I was

nervous or being tired! But overall it was great! I almost cried the scene 9 and the

audition scene was also great! I made it! So happy! That's an unforgettable

experience! And that's so impressive! I'll never ever forget that! Bye Lily Morgan!

I'm gonna miss you! (SJ–Erin, 17 Feb 2011)

Erin clearly felt that she did an excellent job during her two live performances. When

she compared her live performances to rehearsals, she did not particularly feel that

performance for an audience was necessary to stretch her abilities. She was fairly confident

that she was going to do a good job. The account below confirms that Erin was mostly

working on enhancing her performance by making small adjustments on her own. It seems

that although she knew she was already doing her best, she was not complacent and still

made an effort to improve.

> Actually I seen nothing special, I didn't make very very big improvement or progress
>
> compared to the rehearsal, I mean, quite stable, but I did my best especially on my
>
> first show and the last one, I mean the audition scene. I mean my performance was
>
> stable, then the run-though, the rehearsal, I just make everything, I tried to make
>
> everything perfect, very tiny things, very small change. (Postprod intrw 1Erin, 2 Apr
>
> 2011, par. 193)

The whole experience, however, made Erin more confident about herself.

162	MR	Okay. Okay, well now that you've achieved, you've performed Lily Morgan, do you think it was such a struggle learning the character?
163	Erin	Yeah because I'm not Lily Morgan. Actually I don't like Lily Morgan, I don't like this sort of people in my daily life. That's why I don't like Lily Morgan because she's dull. She's clumsy. She doesn't talk that much in public or something. She's very quiet and nice to everyone.
164	MR	Well you know she's not like that.

165	Erin	Yeah she's not like that but in nature she is that kind of people so I don't like this kind of people.
166	MR	Okay. Did you feel like there was a part of you, I mean I know you're saying that you're Lily Morgan, the one she shows to people, but what about the other the Lady Macbeth Lily Mogran?
167	Erin	So after several rehearsals, I felt like that might be me. That's why I did the audition for Lily, that's why I want to join the group, I mean join the play, join the show. So at the end I have to say I don't like Lily Morgan still but I understand her, deeply.
168	MR	Of all the scenes in the play, what's your favourite?
169	Erin	My favourite, um, the audition scene. The audition scene is the one that I feel most comfortable with. Or should I say it's the one that can show myself the most.
170	MR	Like you? Like Erin. Why?
171	Erin	Actually I was like a little bit crazy in my daily life. Just with my very very close friends. Yeah that's me. That's why my friends, they laughed a lot when they saw the play because they saw Erin, not Lily Morgan. Some of the actions, some of the gestures and the facial expressions, that's what I do.
172	MR	And they saw that in the audition scene? Or throughout?
173	Erin	I guess throughout. The gestures I do to the mean girls? That's what I do to someone I just hate. So they laughed a lot.

(Postprod intrw 1 Erin, 2 Apr 2011, par. 162-172)

Erin saw herself more as Lily's alter ego, Lady Macbeth in the sense that she is not meek and passive but will take action when something needs to be accomplished. She had initially struggled to play the character of Lily because she felt it was so different from her own personality. Having performed the whole play though, Erin had come to understand the complexity of her character struggling to be two people at the same time. It seems that in performing the role of Lily Morgan, Erin had not only become aware of her own personality but she had also come to be more empathetic of people like Lily.

Directors' assessment of Erin's live performances. Below is the directors' final evaluation of Erin's live performances (see Table 49). Based on the evaluation, the directors were very pleased and satisfied with Erin's performances.

Table 49

Directors' Evaluation of Jenny's Performances, LWLM

Participant	Erin
Scene type	Whole play
Script	*Living with Lady Macbeth*
Character	Lily

Text interpretation (6)
- Excellent understanding of the dramatic structure of each scene and the whole play and how this communicates the theme of the play.

Character creation and development (6)
- Creates a believable and fully developed character that is very detailed in delivery and execution.
- Backstory is though out and very clear
- Makes sense of character from beginning to end of plot
- Subtext is thought out and very clear throughout the play

Delivery and focus (6)
- Excellent! Well developed with a great variety of emotion and very realistic
- Internalisation of subtext and self-talk is evident & the actor is transformed into the character throughout the performance.
- (Dialogue) Fully committed to having an emotional connection with fellow actors and/or audience

Voice/diction (6)
- Superior vocal control throughout the performance; excellent use of the following to

express character:
- o Pace
- o Stress
- o Intonation
- Very clear & distinct articulation
- Excellent projection at all times
- Excellent pronunciation with minor slips.
- Dialogue appears completely natural and organic; no unnatural pauses

Memorisation (6)
- Dialogue appears completely natural and organic; no unnatural pauses; able to continue scene with ease if partner forgets lines.
- The student has achieved an "ownership of lines" as if they are saying their own words to the point the audience forgets it is scripted.

Physical action/movement/blocking (6)
- Movement and/or blocking is very natural, fluid, and emphasizes the lines; adds greatly to the depth of the character, and supports plot.
- Creates well-balanced emotional pictures; completely aware of stage picture at all times.

Self-assessment of L2 ability after phase three. Like Ivy, Erin felt that rehearsal activities had had an impact on her overall English proficiency.

The pronunciation we do the articulation all the time, pronunciation and also the intonation and the, I mean how to stress the, when you should stress the words. I think it works in drama but it also works in daily lives, because some of the lines you can also use some of the lines in daily life and… Yeah, actually I never learnt, I never think my pronunciation could be a problem but in this drama I think, it could be a problem yeah like the /a/ sound or the ending /t/ or something, it may not pay attention to them when you do them in your daily conversations but they become quite obvious in the drama. Uh, not that obvious but now when I say something now but I pay more attention to these kind of words. Like /a/ sound, like Lady Macbeth. I used to say Macbeth, that is wrong so I pay attention to this and also the, like the ending /t/, there's a common problem for people in their daily lives, I think…

(Postprod intrw 1 Erin,2 Apr 2011, par. 47)

Erin felt that that the experience of the project had an impact on her oral proficiency, specifically pronunciation, stress and intonation. Because rehearsals were so focused on the use of one's voice, rehearsal activities had brought to her attention English pronunciation problems that she would not have noticed before. Having people correct her made her realise that while in normal conversation, she could be understood, she was far from perfect. Since dramatic performance requires precision in the use of one's voice for accurate expression, she was given an opportunity to work on these errors and to use them in an authentic context. The practice that she got in rehearsals had seemed to become habitual to the point that outside rehearsals, she would be attentive to these problems and was conscious of correcting them on her own.

Erin also noted a change in her oral fluency. Successfully performing in English and taking the role of a British character, Erin felt like when she was performing, she was a native speaker. Outside rehearsals, she would remember the sense of pace, the rhythm of the language, and the words itself and this gave her more confidence to speak in English.

> You know performing in English, because it's not in my mother tongue so I have to remember all the lines in English and I'm not good at memory and you need to focus on the pronunciation, you have to speak like a native speaker because the script is for British schools. So yeah, I did have pressure but after that you'll feel like I did it, I really did it so it was great. So fluency, yeah I find it's quite interesting when I, after I remember this lines I think my fluency's a little bit improved, maybe a little bit. Um because after remembering the lines, the sense of how to speak a language might be a little bit different, like I'm remembering the pace and the speed, and the lines itself. I guess I have more confidence to speak in English, yeah. Confidence to speak in

English, I will feel like I can speak very confidently on the stage so yeah, I could also

speak very confidently in daily lives, much more confidently. (Postprod intrvw 1

Erin,2 Apr 2011, par. 93)

Apart from oral proficiency, Erin felt that other aspects of her English proficiency

were also affected by the experience. Studying the script and performing it exposed her to

new vocabulary that she had incorporated into her own speech.

Use of new vocabulary, new vocabulary, yeah.. like dull, clumsy, thick…I use it a

few times and also dull yeah I seldom use this word and clumsy, quite interesting.

Some of the words when I first came across in the script but I have no idea about

them but I didn't look them up in the dictionary but after we rehearsed and after we

do the text analysis then I know them. (Postprod intrvw 1 Erin, 2 Apr 2011, par. 57)

Finally, Erin also noticed a difference in her listening skills. Because there were non-

Chinese speakers in the group, the official language used was English. Erin felt that working

with others in English had improved her listening skills because she had to understand what

the directors and other cast members were saying to be able to do her part in the project.

Listening also. I mean, work with you and Matt, we need to hear your suggestions and

lines and also work with the others, we need to, we usually speak in English, so we

need to listen to each other and suggestions something. A lot of native speakers you

know. (Postprod intrvw 1 Erin, 2 Apr 2011, par. 68)

Learner development profile for the task LWLM. Table M55 summarises the

interactions that Erin had to successfully perform Lily in LWLM. Unlike Ivy, she did not have a difficult time developing her character and understanding the dramatic structure of the script during the first couple of rehearsals. Rather, she applied the skills she learnt during the first and second phase of the production.

During rehearsals, she would work on scenes with her partner, Bo, and even tried to block scenes on their own. When directors gave her feedback on her performances, they were mostly always concentrated on her use of voice and delivery, which indicates that at this point in time, Erin's skills as an actor was developing quite well but her English oral skills were limiting her progress. As rehearsals progressed, she received extra help from directors and peers but it was not until the Christmas break rehearsal with Matt when she overcame this difficulty. Through scaffolding, feedback and repetition, Erin was able to understand and break down problems with her pronunciation during rehearsals. Her control over her use of voice was evident in her subsequent performances. Since that rehearsal, Erin continued to get better by working on fine-tuning her performance. She was fairly confident that she would perform well during the live performance and did so successfully.

Hunter

Rehearsal 1-3. As with previous tasks, Hunter initially struggled to perform in LWLM because of his English proficiency. Although he had very good dramatic skills, participating in an English full-scale production was more challenging than he expected.

When I read the Chinese script, it was very easy. Once I read it, for Chinese, I will think about what's the meaning what's the subtext and the relationship between characters. But for English I don't know what the meaning of the word. But

sometimes when I know the meaning of the words and there are different. They may have another meaning or in the whole sentence this phrase have different meaning so that the sentence have different expressions. I don't know I may have the wrong expressions, I may get confused or why. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 70)

Hunter already started struggling when he received the script. As with previous tasks, he first tried to read the script and study his character on his own but the vocabulary of the script proved to be beyond his level of proficiency. He did not know many vocabulary words and when he did know them, his interpretation was often wrong. He knew then that if he was to succeed in performing this script, he had to do extra work on his own.

Sometimes, some words I don't know the meaning and I don't know how to play, and I don't know how the character interact with the others. Sometimes I ask Bonnie, sometimes I ask Annie and then I know how should I perform when the meaning of the scene is clear. (FG2–Hunter, 6:00.3-6:28.1)

It's very hard because at the start especially, because first I don't know what is it. And sometimes when I study my lines I have to study Lily's lines or eyes or mouth so that I will know how to give response to them because I, at the start I don't know how to give response to Bonnie, I don't know what they are talking about I just know they don't like Lily to do that. I don't know exactly what they're talking. I think there are some improvement [with my acting] when I know that. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 52)

Because um, because for all of my speech, I've checked the vocabulary. Because I don't know what is "possess", I don't know (mentions vocabulary from script), I don't know what is it and apart from this and mostly in the script the words I don't know, I check it in Google…and also I think that when you and Matt give some commands, and when you are speaking, when the others are talking, I may learn from it too. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 44)

Hunter employed several methods to help him overcome his problems with vocabulary. First, he would read the script at home and try to understand vocabulary he did not know by finding out the Chinese translation through Google. If he still did not understand the script, he waited until rehearsal and asked the directors and his peers to help him. He took down notes as he listened. Apart from understanding his own lines, his lack of English vocabulary hindered his interaction with other actors. As he rehearsed, he had difficulty understanding what his fellow actors were saying. To compensate, he observed their body language and made an effort to study the lines of characters that were part of his scene.

Through this method, Hunter started to gain a working understanding of the script, which allowed him to work on other aspects of acting.

I read the script first slowly at home and with the group and I have to read every words. I think my reading may not be faster but with greater understanding. Because I like drama and I want to perform well and I want to, because if I can't clarify the relationship of me and the other character I don't know what can I do and I know for basically my script I have to have a full understanding on it so that I can express it. And I don't know, I don't want every time when I read the script, I have to pretend

that I'm very passionate, and I think that it is a fool's way. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 72)

I read the page for character first and then I highlight the point is there anything in common with me. Then I try to imagine I'm Barry and what will I do if I face Lily, if I the mom or brother... and then I try to develop something I've not got. For example, sometimes, for me, I'm quite keen when I face strangers. I try to put it in the character and I have to develop something like... uh.. I rely on Lily, I rely on.. these characters… I rely with me how, how I imagine how I show this to the audience. (FG2–Hunter, 7:49.2-8:56.0)

Hunter's first focus was immediately on characterization. Hunter was not satisfied with pretending that he knew what he was saying when he performed. As he read the script, he noted places in the script that gave him clues about his characters personality and then tried to imagine what he would do if he was in a similar situations his character. He also thought about the relationship of his character to other characters in the script.

 "It's coming…"

Today, we stall work on scene 1-3, but we work more detail. To me, I have almost memorized my monologue so that I can try to make my monologue better. There are few problems when I perform: fluency, stressing, pause and speed, I have to adjust all these things!! After improvement, when I perform it, it make a better feedback. But actually, I have to pay more effort on the text. To know more about the script, to clarify each person's relationship, to make a better show, to live without regret! (SJ–Hunter, 11 Nov 2010)

It seems that Hunter's efforts to prepare for rehearsals were not in vain. Although his performance was far from perfect, his success motivated him to continue with the extra work he was doing. The feedback of his peers and directors also made him aware of the areas for improvement.

> I analyse my script using subtext. I write down the subtext under the line and I will think about why I speak this line. By doing this in the rehearsal I can play the character better. I did this for two scenes 4 and 6….. I write in English.
> (FG2–Hunter, 14:29.0-14:49.9)

One of the techniques that Hunter developed was writing down the subtext of his lines. He did this especially for scenes 4b and 6. Although his efforts made his performance stronger, Michelle and other cast members noticed that his delivery still reflected gaps in his knowledge. They tried to assist him by first involving him in a discussion about the context of the scene and subtext of lines. When Hunter delivered his monologue again, Michelle also noticed several errors in pronunciation and lack of expression. Michelle asked him to stop and to think about words to stress to improve expressiveness. She suggested focusing on verbs to emphasise the action of the scene. He tried again but this time he was unsuccessful.

Michelle asked the other cast members to comment on his delivery. Comments ranged from suggestions to modelling. With each suggestion, Hunter delivered the line to test it out. This cycle repeated until everyone was satisfied with the delivery of the monologue. The journal entry below reflects Hunter's self-perception about his progress after this rehearsal. It shows how throughout the rehearsal, Hunter kept relating his actions to the dramatic structure

of the whole play. He was also thinking about how emotions in one scene helped to build his character.

Barry

Today, we work on scene 6 and 4b today. For scene 6, which we've try in last lesson is not bad coz all of us have to be mean and force Lily to quit the cast. Today, apart from mean, I add "Barry" as one of the component in the lines. Before this lesson, I've try the line with emotion only, mean, dull, boring, without thinking of what Barry think at this moment. It's really success to be Barry when playing the character. I'm a shy, dull, boring boy when I am mean happy and disappointed. It is important to develop character. In scene 4b, it is much more easy when I play it as "Barry". Also, coz I have analyse this part, it is easy for me to handle my relationship with Lily and play it naturally. I want to be more "Barry". Add oil!! In progress... (SJ–Hunter, 18 Nov 2010)

Despite his difficulties, the directors perceived Hunter to be one of the best actors among the cast. He mastered his lines during the first couple of weeks of rehearsals, and his character concept seemed to be firmly established. The account below though shows Hunter's dissatisfaction with his own progress.

Actually I think um, because I think it is very easy for me to memorize the lines. I can memorize…and in after I read that two times or three times because I can, if it is very easy for me to remember the lines if I can imagine the pictures. I can imagine what the consequence, the steps… like the context. Yeah yeah, the consequence… events. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 46)

It's very difficult at the beginning because when I read the script and it said that it's a dull, it's a for Lily's boyfriend it's very ordinary. And originally I didn't know how to be ordinary and boring guy, it's hard to pretend and but luckily in January, Matt told me that you can have your way to perform Barry. I can be more smart but to the others, to my schoolmates, because I don't want to have any expressions of myself so that's why I have to be more ordinary. And I think it is better and it is easier to have my own interpretation. But actually I'm quite afraid that because on the internet I saw the other performance of Living with Lady Macbeth, the Barry there is very ordinary. I was…I can't do it I can't do it. But because when I do the Barry like my way, and it may change the relationship of me to Lily and there are some difference and I'm afraid that this difference make the drama worse. And I'm afraid that, but if I can play it in the, my style and it will, it can be better to myself but I'm afraid it is not good for the whole play. But in the end I used my own style. Matt encouraged me. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 124)

Despite the positive feedback he received from directors and cast members, Hunter was not satisfied with his acting. The account above illustrates Hunter's efforts to improve his character. He knew that his character should be dull and boring and he had tried to portray this personality during rehearsals thus far. Hunter though felt that his performance was not genuine because he knew that he himself did not fully believe in his own character. This perception changed when during one rehearsal, Matt had encouraged him to be more original and to put his own style on his character. This motivated Hunter to be more courageous with character development. Since then, he thought of different ways to make Barry have more depth in character–more than someone who is dull and boring.

Rehearsal 19

Hunter continued to focus on character development in the next couple of rehearsals. The directors, however, noted that while his character has improved dramatically, his oral skills seemed to deteriorate. They decided to intervene by arranging a special rehearsal with Matt.

Video link 34. Rehearsal 22 Jan 2011 Hunter with Matt part 1
(http://www.youtube.com/watch?v=FnNz3DWNCuQ)

Matt allocated a special rehearsal with Hunter to work on his oral skills (see Video link 34). He asked Annie, another cast member, to join the session so someone can read the lines of the other character and translate if necessary. They first started to work on scene 4b. In this scene, Barry wants to spend time with his girlfriend, Lily, but she is preoccupied with her Lady Macbeth audition. Barry interrupts her study time and although angry at first for being interrupted, Lily relents and tries to gain his support by telling him the story of Macbeth. Throughout the conversation, the relationship between Lily and Barry becomes apparent to the audience. The scene ends with Lily angry with Barry for not supporting her.

Matt only focused on Hunter's oral skills in this session. He first asked the pair to read out the scene and as they read, Matt methodically corrected each line that had a mistake. Hunter's mistakes ranged from pronunciation of final consonants (e.g., -t, -ts, -k, -l), word stress patterns, sentence stress patterns, intonation, and articulation.

When Matt corrected pronunciation, he would directly tell Hunter the phonetic problem and asked him to repeat it until he got it right. When Matt noticed a problem in intonation and/or stress patterns, he asked Hunter to talk about the subtext of the line. If the subtext of the line was not clear and Matt clarified the subtext and talked about how stressing specific words will make the subtext clearer. If the subtext problem was not extremely problematic, Matt would model for him. Hunter would try again and if he did not get it, Matt would model again but with more emphasis on the error. If Hunter still did not get it, Matt would explicitly identify the words to stress and Annie made notes on the script for Hunter's reference.

Video link 35. Rehearsal 22 Jan 2011 Hunter with Matt part 2
(http://www.youtube.com/watch?v=Xdl0kXvf2yA)

If the error on subtext was more complex, Matt gave him more assistance to help him deliver the line properly. Improvisation was one of the methods that Matt used to help Hunter

understand the subtext of a long line on page 20 of the script. Matt asked Hunter and Annie to do an improvisation of the scene in Cantonese (see Video link 35). He hoped that expressing the emotion in his native language would help him understand the subtext of the line. When Hunter got the correct expression in Cantonese, he asked them to switch to English with the hope that Hunter can apply the same emotion but in a different language. At this point, Hunter struggled and explained that he lacked the English vocabulary to do the improvisation in English. Annie suggested doing the original scene instead.

> Yes but I think it's different because I can guess the emotion in Chinese but not English. I can transform when I speak my line but I think there are something missing. I can copy the feeling exactly but I think that…so pity I can't speak in English. Because Matt asked Annie to come with me because he knows that I may need to speak in Cantonese to express my emotion but I think if I can speak in English and I can give some response it'll be great. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 36)

Hunter's performance this time around was certainly better than his first attempt. The line though still needed a lot of work on pronunciation and stress patterns. Matt again explained subtext, identified words to stress, and modelled while Annie took down notes. Hunter repeated the line again and again with Matt interrupting every time Hunter made a mistake. Sometime during the discussion, Hunter delivered the speech without any pronunciation problems and stress pattern problems and so Matt asked him to turn his attention to delivering the speech with logical sense and in character. Hunter attempted to do this with Matt asking him to stop whenever he made a mistake. This process continued for about another 20 minutes and Hunter finally gave a successful performance of the line.

Today I first go to learning common to practice my Lennie lines. Then I run the part

with Lily. However, it seems not good so I have an individual rehearsal with

Matthew. It's great! He motivates me to speak up. And he told me that I should speak

in English more. Moreover I should not think of Cantonese to translate it into English.

Anyway I have an improvement (supposed!!!) (SJ–Hunter, 22 Jan 2011)

This special session with Matt seemed to have had a positive impact on Hunter's

motivation to work harder to improve. Although the work was intense, Hunter clearly found

the time spent worthwhile. From then on, Hunter performed scene 4b with minimal

pronunciation and stress pattern problems.

Rehearsal 23. Hunter was also asked to play the role of Lenny during scene 12, the

death scene. In this scene, Lenny is a car mechanic who gets rejected by Caroline Pritchet. He

gets angry with her and sabotages her car causing her death. The scene is meant to be surreal

and so exaggerated acting was allowed. Having been successful in creating Barry, the

directors thought that Hunter did not need assistance in creating Lenny. Hunter,

unfortunately, failed to meet their expectations and struggled again to create his character and

deliver his lines with expression.

On Monday, we had an all-day rehearsal, made possible by the Chinese New Year

break. I worked with Sneha, Hunter and Samson. Hunter was not performing well,

and I wasn't sure what to do with him. In the afternoon, we rejoined the main group.

In one scene, Hunter takes the part of a mechanic, Lenny, who, being very rudely

rejected by rich bitch Caroline Prichard, cuts the brake lines and thereby murders her.

He was really flat. Michelle and I decided I should work with him the next day. I asked Georgina (playing Caroline) to meet up with me, too.

I met up with Hunter first. We read through the scene and right off the bat, he had more expression. I asked him why, and he said he'd been short of sleep the previous day and had slept ten hours since then. We talked about the scene and what Lenny feels, why Caroline's actions make him feel like killing her. I asked him when he had last felt angry. He thought for some time and said that he is on the council for his hostel. He says that when he has good ideas, the others sometimes ignore him, and this makes him angry.

We did an improv in which I was a more influential person than he was on the council. I treated him very arrogantly, hardly deigning to look at him when he spoke, and finally giving credit for his idea to an imaginary person on the other side of the table. I felt he got in contact with the feeling quite well. We read the script and talked about the dramatic demands of the scene. We practised getting appropriate expression into the lines. I started by explaining the expression, which worked to a degree. I suggested places for pauses, since he does understand the expressive possibilities of pauses very well. Once, I think, I modelled. I think modelling doesn't matter so much with him, because he would never do exactly the same as what I do. He is restless, and this wouldn't allow him to be satisfied with imitating the director. I told him that he had seemed to lose focus after the Christmas holidays.

We also went through other parts of his part, and he was better than the day before. I asked if he would be around the campus for a while (he lives in the hostel) and he said yes. I told him I'd call him to work with Georgina later.

Later I met Hunter again with Georgina. I had Hunter deliver his lines straight into the audience, as the blocking is for the scene. I told him to clench his fists when the character gets angry. This led him to also bend his wrists. This expresses anger, all right, in a Hunter kind of a way, not in an impersonal way as the scene demands. I got him to clench his fists without moving his wrists. (The audience will hardly notice the actual clenching. The point is to give him a physical expression for the character's feelings, and when he clenches his fists, his body also tenses up, and that is noticeable.) I pointed out to them that the tension of his body needs to contrast with the fluidity of hers. Hunter got carried away with pauses and put in too many expressive pauses. This tended to make the character too human, too detailed for the scene. We got good contrast between the two. (DJ–DM, 3 Feb 2011)

Matt's account of the rehearsal describes the help he gave Hunter to create a new character, Lenny. During the rehearsal, the directors thought that Hunter lacked expressiveness when he delivered his lines as a new character. They decided to help him by asking him to have another one-on-one session with Matt.

In Hunter's first attempt to perform *Lenny* during the one-on-one session, Matt quickly discovered that it was lack of physical energy that caused his lack of expressiveness. To refine his performance though, Matt started a discussion about the dramatic structure of the scene and character motivations. During this discussion, Matt discovered that similar to previous scenes, Hunter understood the context of the scene quite well. The problem, however, was making this understanding evident not only through voice but through physical action.

To assist him, Matt worked through an improvisation activity that required Hunter to imagine a situation where he felt a similar feeling of anger. Matt started by explaining what

the lines meant. He also gave suggestions for pauses and modelled. He was confident that

Hunter would not just imitate him because he knew that Hunter would not be satisfied with

imitation. When Hunter understood what he was supposed to do and applied the emotion to

the character of Lenny, they repeated the same procedure with his main character, Barry.

Rehearsal 24-30. In the last couple of rehearsals, Hunter focused on fine-tuning his

scenes. He was consistent with his performances in scenes 2-12. At this point, scene 14 was

the last scene that Hunter had to work on. In this scene, Barry was supposed to express his

reaction to Lily's audition. The directors observed that his first delivery of the line was

flawless. It seems that the work invested in his previous scenes had been sufficient in that he

was able to prepare for the last scene on his own.
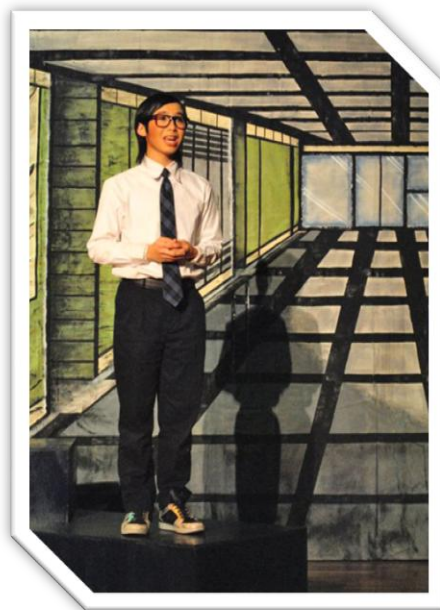
Video link 31. LWLM live performance 17 Feb 2011
(http://www.youtube.com/watch?v=yuqOh_hbSGM)

Live performance. Before performance, Hunter verbalised his understanding of the

play, and his goal for the final performance.

Now it is 18:35. It's tomorrow….Living with Lady Macbeth to me it is a play about a girl who fight for her dream. During this play I see her background–everyone think or even want her to be ordinary. She is not popular others think that she is a 'normal' girl, but, she is talented! She can do what she wants, the only figure she needs is chance! When there is an audition she wants to be in it, desperately! However, she families, boy friend boyfriend, teachers, even her best friend, don't trust her that she can do it. Finally her friend supports her, she win in the audition, even though she doesn't play the character, she has prove that SHE CAN!

To me what can I join this show? Start from day 1, my destination it to prove my English. It is not change. Today I think it is a not bad improvement (it's not good enough coz I'm not dare to speak up >< In one rehearsal Matt had asked me to do it, but I'm not brave enough too…)

Secondly, in Nov/Dec I said that I want to perform this play and share the ideas and the message this drama bring. Actually on that time, I have not much idea on the "idea" or "message" this drama carry. But now, I would like to tell all the audiences that we should pay all our effort on striking for our dream. I'll show that I support Lily totally unless she does something against me–do something is not ordinary, make an exhibition of herself. When she wants to be Lady Macbeth, I dunno why she acts such oddly and different from normal. Actually to me even she do these thing which is against me, I still give my full support to her and don't let her to be hurt, which means highly sympathy. (SJ-Hunter, 13 Feb 2011)

The account above explains how Hunter felt that he had achieved his purpose of learning English despite not having enough confidence to speak. Apart from performing well,

he also wanted to communicate the theme of the story to the audience–to have empathy for people like Lily.

Directors' evaluation of Hunter's performances. Below is the directors' evaluation of Hunter's live performances (see Table 50). The directors were very pleased that Hunter gave a very successful performance on all four shows. He was confident and in control on stage and showed his skill as an actor by being conscious of the audience's reactions to his monologues. In fact, he seemed to just have fun each time he performed.

Table 50

Directors' Evaluation of Hunter's Live Performances, LWLM

Participant	Hunter
Scene type	Whole play
Script	*Living with Lady Macbeth*
Character	Barry, Lenny

Text interpretation (6)
- Excellent understanding of the dramatic structure of each scene and the whole play and how this communicates the theme of the play.

Character creation and development (6)
- Creates a believable and fully developed character that is very detailed in delivery and execution.
- Backstory is though out and very clear
- Makes sense of character from beginning to end of plot
- Subtext is thought out and very clear throughout the play

Delivery and focus (6)
- Excellent! Well developed with a great variety of emotion and very realistic
- Internalisation of subtext and self-talk is evident & the actor is transformed into the character throughout the performance.
- (Dialogue) Fully committed to having an emotional connection with fellow actors and/or audience

Voice/diction (5)
- Actor shows consistent vocal control throughout most of the performance.
- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:
  - Pace
  - Stress
  - Intonation
- Lines are read fluently and meaning/character intention is expressed clearly
- Strong projection throughout most of the performance

- Good articulation throughout most of the performance
- Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.

Memorisation (6)
- Dialogue appears completely natural and organic; no unnatural pauses; able to continue scene with ease if partner forgets lines.
- The student has achieved an "ownership of lines" as if they are saying their own words to the point the audience forgets it is scripted.

Physical action/movement/blocking (6)
- Movement and/or blocking is very natural, fluid, and emphasizes the lines; adds greatly to the depth of the character, and supports plot.
- Creates well-balanced emotional pictures; completely aware of stage picture at all times.

Self-assessment of L2 ability after phase three. During the first couple of rehearsals, interaction onstage and offstage with cast members was a problem for Hunter. Onstage, he had difficulty responding to actors during rehearsals because he did not fully understand the text. To compensate, Hunter used several coping strategies.

First of all I do it at home and I know their script, what's they're talking and I listen to them because they will have their different tones, I will give different response and… (Postprod intvw 1 Hunter, 26 Mar 2011, par. 78)

I think relationship between characters improve my English because during the rehearsal when I speak my lines, my partner will respond me. At the start I actually look at the script so I know what he or she is talking about but in recent rehearsal I can hear through their voice and I can listen to the emotion, and I can know what they are talking about. And moreover, for example, I know she's my girlfriend and I know her attitude to me will be more nice so that's when I hear her lines and I don't need to know the script to know what she is talking about actually. (FG2–Hunter, 23:47.7-24:51.0)

To cope with listening, Hunter also studied the lines of the characters that he will interact with. On his own, he tried to understand the context of the conversation. During rehearsals, he also paid attention to the performance of his fellow actors. He paid attention to their body language, their voice, expressions, etc. With these clues, he gained an understanding of how to react accordingly.

Interaction offstage was also a problem because it affected his participation in whole ensemble discussions.

I also think there's a difference with my listening… Sometimes maybe you [Matt] and Sne speak too fast and I cannot hear and I may ask for translation. (FG2–Hunter, par. 5, 3:54.5-4:31.4)

But it's better in the later rehearsals because I can listen well because actually I can listen well but I know most, what's you're talking about but I can't give response only. But in the later rehearsals I can give my opinions too and I think this interaction is better. It's not really the drama itself that helped but it's about the rehearsal, the real rehearsals but not drama drama. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 79)

I think you and Matt and Ivy and Bonnie and Georgina. First I think they will speak in English with me because in this month they will speak in Cantonese, I think it's okay. Sometimes they will encourage me to speak in English too. Because they know that I don't dare to speak up, they say oh you have to speak up. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 81)

A lot of discussion between directors and cast members occur during rehearsals. These discussions could be about character conceptualisation, line interpretation, or blocking. Because of the presence of non-Chinese people, English was the medium of communication. Hunter had difficulty following conversations because of the speed at which some speakers spoke. He had to rely on other classmates to translate for him. Hunter found this method quite frustrating because he was quite eager to participate in discussions. Over time though, with the support and encouragement of peers and directors, Hunter became accustomed to the speech rate of these speakers and the requirement for translation lessened. He also gained confidence to participate in the discussions and he felt that this improved his relationship with other cast members.

In addition to listening, speaking proficiency was another problem that Hunter struggled with.

> Because in the script, because I've marked which words should I stress and where should I pause and because normally I'll do it in Chinese words too. I will write the subtext I will do it also but in English I don't know where should I pause or where should I stress because I think the system is different, and sometimes when I stress on some words and it may not be very good, and the others may think "oh it's not, you should not stress on here you should stress on blah blah blah" and some of them may help me underline, mark the words. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 42)

> I always speak my lines to the others and he will correct me. Bonnie, Ivy, Henna, everyone. I always speak to them and when they hear the error they will tell me and I will improve myself. (FG2–Hunter, 17:00.2-17:30.3)

Throughout rehearsals, Hunter would always be corrected on his pronunciation, intonation and stress patterns. He would mark up his script when someone corrected him to help him remember how to say a word or a line. He would also run lines with someone from the cast to check if he was still making mistakes.

After the whole experience, Hunter seemed to have had a change of heart regarding his confidence to speak in English. It seems that giving a successful performance on stage boosted Hunter's confidence to speak in English outside the theatre environment.

> Because maybe I think throughout this half a year I can gain some confidence and you know, I can speak English in every [drama] lesson and it makes me comfortable and I feel better and I feel it's okay to speak in English. And when I read the script or when I read some passage I can understand, I can have a better understanding. Before, when I…I'm very afraid when I face the foreigner, I won't say…no, after drama I think I've had great improvement because now I have another GE course in English and there are two teachers, then I can, today I can speak to them, very casually, I think it's very good. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 30)

> Sure I can speak English with confidence. Sure, because yeah before the drama I won't speak like now, sure. I will feel shy and…now I can speak more fluently to the others and I think it is the great improvement to me. And also I think I've broaden my horizon because I've never known, I've never known the world of English theatre, just, it's rare to explore it. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 168)

Learner development profile for the task LWLM. Table M56 summarises Hunter's activities in the process of rehearsing and performing Barry/Lenny in LWLM. At the

beginning of the project, Hunter's low English proficiency hindered communication with directors and his peers and also hindered his ability to perform well. The first couple of months of rehearsal for LWLM, he struggled with the vocabulary of the script and listening to peers and directors when they spoke English. To overcome this, he initially relied on peers to translate or explain in Cantonese. When this was not sufficient, he prepared for rehearsals by checking the dictionary for vocabulary he did not know and marking up his script when he was given explanations. As Hunter gained an understanding of the script, he also started creating his character. It was at this point that Hunter's performance started to improve.

Although Hunter was making significant progress with his acting as a whole, his use of voice for expression was still problematic. In particular, his pronunciation, stress and intonation continued to interfere with his performance. To overcome this, Hunter relied on the directors and peers for explicit corrective feedback and he would make notations on his script. When he still lacked control of these skills, the directors finally assigned a one-on-one session with him. In this session, Matt systematically went through every line that Hunter had and checked if Hunter understood the subtext of the line, and to correct his English pronunciation, stress and intonation if necessary. Hunter would deliver the line and Matt would ask him to stop and repeat if he made a mistake. This process was repeated until he was able to perform the line without any mistakes.

Apart from speech corrections, Matt also asked Hunter to do improvisations so he could better understand the dramatic truth in each scene. During improvisations, Matt would ask Hunter to perform in Cantonese, his mother tongue, and then perform the scene in English. Hunter found this activity challenging because he always struggled to express his ideas in English. Matt though encouraged Hunter to speak up and explained that it was his fear that was a hindrance to his English language development.

This rehearsal seemed to be the turning point in Hunter's performance. Not only was he able to perform previous scenes better, he also worked on subsequent scenes on his own. As expected though, he still had some problems with subtext interpretation, and his pronunciation would backslide when we lacked physical energy during rehearsals. Despite these problems though, Hunter's performance was much more consistent than it ever was. After the performance, Hunter gained an extra boost of confidence to express himself in English.

Overall, Hunter believed that he succeeded because of the help given by the directors, his peers, and because of his goal to improve his English.

I want to improve my English. In the beginning, I said I want to share the story to the audience and now I think besides I think, I want to develop relationship between the actors. I think after this rehearsal I think all of us become friends and I think this is very beautiful. I want to keep it. I think the time when we perform to the audience, we will be like a team and I like this spirit. I also want the audience to think of us in character. I want the audience to think that I speak English all day and I don't know how to speak Cantonese. (Postprod intvw 1 Hunter, 26 Mar 2011, par. 14)

Jenny

Jenny was quite excited to start working on the production. She was cast to play the part that she really wanted to play and she was eager to learn more about drama and acting.

Rehearsal 1. The first scenes that Jenny had to learn were scenes 2a and 3c. In scene 2a, Lily is asking permission from her teacher, Ms. Bevis, to audition for the role of Lady Macbeth. Ms. Bevis, however, has her favourites, and so first attempts to discourage Lily and

then finally, grudgingly allows her to audition. Scene 3c, a monologue, reveals what Ms. Bevis really thinks about Lily as a student. The audience also catches a glimpse of Ms. Bevis' character.

Before rehearsals, Jenny prepared for the scenes as she did her other scenes. She first read her part several times in an attempt to understand the dramatic structure of the scene. She found the monologue especially difficult though and so waited until rehearsal to seek help from her peers. She also started memorising her lines despite not clearly understanding what they meant.

Video link 36. Rehearsal 9 Nov 2010 Jenny
(http://www.youtube.com/watch?v=5OTftAz1h2Q)

In the first rehearsal, Jenny took advantage of the presence of native speakers in the cast when she prepared to perform (see Video link 36). When the directors gave time for small group rehearsals, Jenny first decided to work on the monologue and so asked one of the other actors also performing a monologue, Sne (playing Mrs. Morgan) for help. For about half an hour, Sne explained her interpretation of the subtext of each line in Scene 3c monologue while Jenny listened and took notes. If there were sections that Jenny did not understand, she asked Sne for clarification. There were also times when Jenny offered her

own interpretation of the subtext and on these occasions, Sne either approved her interpretation or corrected her. In occasions where she needed corrections, Jenny seemed to have problems with colloquial expressions on the script and so the need for someone to explain to her what those meant in context.

Jenny followed the same pattern of preparation working on her dialogue although with less effort as in the monologue. This time, she worked with the two Lilys, Ivy and Erin. They first took turns reading the scene out loud with expression and then spent some time clarifying lines they did not understand. After one turn with each Lily, the Lilys decided to work on another scene. Jenny used this opportunity to start memorising her lines.

After about an hour and a half, the directors asked for a run-through of scenes 2-3e. When Jenny performed scene 2a (monologue), the directors commented on how Jenny performed with no characterisation and her articulation. It also seemed as if both Jenny and Ivy did not understand the scene they were performing. Jenny's performance of Scene 3c (monologue) was the same; she delivered it with some expression but it was clear that she had not thought about the purpose of her dialogue and the subtext of her lines. The directors' observations were confirmed with Jenny's reflection of the experience.

> At the beginning I don't know how the teacher look like. Actually at the beginning I don't know but I think if I want to know it I have to read it, often several times and think about all the relationship with Lily, with Alex, with mother. I shouldn't only depend on my opinion on it, I should ask around my peers. Actually I think the most difficult one is the monologue. The monologue is the most difficult one. There's a little bit transition in this line. At the beginning, "oh Lily is quite okay" that kind of thing. Actually I didn't understand why should I mention Alex. And after Henna tell me it's because the comparison between Lily herself and her brother Alex so it's a

very big comparison between them. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 122-131)

The account above illustrates Jenny's limited ability to interpret the script and draw clues about her character. She read the script several times to understand her character's role to the whole story. She drew several conclusions but she needed to ask her peers to confirm her ideas. The feedback of the directors after her initial performance helped her understand that there was a problem with her characterisation and subtext interpretation. Again, she sought help from her peers to help build her character. Towards the end of the rehearsal, she started having a clearer concept of her character

Today, we actually acted our part! (In scene 2, 3). In scene 2, everyone thought I was brilliant except my articulation. I just can't imagine that I have lost so many consonants at the end syllables, such as: lost, particularly, committed and I'll. When I speak fast, I'll forget the articulation. But if I slow down, I'll lose the emotion.

For character, Mrs Bevis, I think she wants to prompt Lily but in fact she also looks down on her. But/however, it is not her fault as she comes from single parent family. She has a talented brother but she is so ordinary. She really needs confidence. (SJ–Jenny, 9 Nov 2010)

Rehearsal 2–3. Jenny continued to work on understanding the monologue for the next couple of rehearsals. This time, she changed her strategy of preparation by memorising the script before coming to rehearsals and then asking her peers for help to understand the subtext of her lines. Constant practice was also an important factor for her progress.

Oh my God! I have to say that I thought monologue was very hard to performance but I didn't think it was so hard. Why once I stand on stage, I suddenly forgot everything!! So embarrassing. And actually for now, I still don't know how to present the monologue perfectly. I can't get the emotion I think. Although my peers really helped me a lot, I still couldn't devote to Mrs Bevis totally. I think the only solution is practicing more and more. I can memorize all the script. I know I can. And I also know I can. (SJ–Jenny, 11 Nov 2010)

I think that hardest is the monologue. Very hard to memorise and hard to perform. I remember really paying lots of efforts to memorise it. I got help from Henna and Sne to help me understand it. Once you memorise something, you have to understand it and they helped a lot. (FG2–Jenny, 19:04.0-20:00.3)

The directors also gave her some assistance. Their assistance was on helping her create a context for the scene she was working on. For this monologue, Michelle helped Jenny imagine that she was a teacher speaking to parents or colleagues. The context helped Jenny understand that if she were a teacher really expressing her feelings about a student, there would be some tension between what she really felt about the student and her duty as a teacher.

Working with directors and speaking in English also helped because you helped me a lot with my pronunciation and articulation. In the beginning it was also my lines, my emotions. With the monologue especially. You told me to talk just like I'm telling information to students' parents. It helped me imagine a scenario. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 144)

On the third rehearsal day for LWLM, Jenny gave a successful delivery of her monologue. Not only was she able to memorise her lines, she was also able to deliver it with clear articulation.

Finally, I memorized the monologue of Ms Bevis. And I also focuses the articulation! Yeah! Actually, acting is hard but if you pay attention to it. You'll get what you want. Now, I think I can get into the character. As long as I memorise the lines, I can express my feeling, and I can devote myself to it. I can't believe that drama brings me so much happiness. I love drama. But, I seldom talk during our rehearsal. I lost lots of chances of speaking English.

By now, I can see my improvement in listening but not in speaking. I hope my English could be better so that I can express what I was intended to say, come on, my poor English!!!! (SJ–Jenny, 16 Nov 2010)

Jenny attributed her success to her ability to concentrate and focus while she is acting. She believed that the key was first memorising her line, and then when that hurdle was out of the way, she could concentrate on character creation and subtext. When she had that firmly in her head, she turned her attention to expressing all these on stage. It seemed that for Jenny, successful acting required her to pay attention to acting skills separately, master them, and then through constant practice, eventually put it all together.

Rehearsal 4-11. The following week was focused on scene 6, Ms. Bevis' next big monologue. In this scene, Ms. Bevis reiterates her thoughts about Lily but with more intensity and derision. Jenny followed the same process that she did to prepare for her scene.

Today we have rehearsed scene 6. It was pretty good seriously! Because I have memorized my lines. It was easy for me to act it if I got rid of the script. Actually acting is not very hard if you really devote to it. But for articulation and project, oh, it is really killing me. I can't believe that I have so much problem with my pronunciation. The only solution I see is only practicing.

Actually, watching others' acting/performance is also a kind of enjoyment. And giving comments to others is also a method of improving your English and reaction according to the circumstances. Especially for Barry and Ivy. Barry was so cute and whiney (I don't know how to spell it). Everyone is full of imagination.

Oh more thing, I found that when we talked with others in English, we have no boundaries. We talked a lot today about our programme with Sneha and Samson. Horrible next semester. Actually I think I'm very lucky because I didn't choose to be Five mean Girls. Although they can act together, they couldn't have free time to talk with others. I really hope my English could be better. Then, I will have more opportunities to talk with others. Actually, joining drama is a fantastic thing. I can get more things than writing portfolio and essay. (SJ–Jenny, 18 Nov 2010)

To prepare for scene 6, Jenny had again used the same strategy that she did for the previous scene–she first memorised her lines before concentrating on acting. When she came to rehearsal, she again sought the help of the directors and/or peers to be able to give an acceptable performance of the scene. This technique seemed to have worked for her because of the positive feedback that she always received from the directors and her peers. Her projection and articulation though continued to be problematic.

Apart from her individual work, watching her peers' performances and then giving them feedback seemed to have also been an important activity for Jenny. At this stage in the production, students were divided into small groups and would take turns performing scenes while others watched. After each performance, peers as audience were asked to give feedback and provide suggestions to the actor to improve the scene. Jenny found this activity particularly helpful for her because watching other actors, especially good actors, became models on what good acting should look like. Giving feedback also became opportunities to practice speaking and expressing her ideas in English.

Rehearsals progressed and Jenny had a lot of opportunities to practice and develop her scenes. She was given her blocking and she worked on enhancing her scenes by adding physical movements and improving her scenes. Her acting continued to improve with each rehearsal but unfortunately, her projection and articulation continued to be a problem.

Today I haven't got any new stuff to do except that I have changed my position in scene 6. Actually it was my position changed. But I started to feel bored a little bit. I had no new thing to do. Additionally, I'm sad for my pronunciation and projection. Why can't Michelle hear me? I really tried my best to project. Maybe that's because I have so much work to do these days. So I had no interest or energy to continue. But, But, But I have to move on. By now, I haven't seen any obvious improvement on my English. Maybe we have less comments on each character. But I still have faith that English environment is important especially when it's authentic. (SJ–Jenny, 2 Dec 2010)

To practice articulation and projection, when I stand on stage, I can't figure out why I can't speak very loud. Until now, I can't find a good solution. But I know I'll get better... (FG2–Jenny, 26:50.1-28:07.4)

The journal account and the interview data confirm the directors' evaluations about Jenny's progress in the production thus far. It seems that Jenny was quite comfortable with acting at this stage of the production but continued to struggle with her projection and articulation. However, she had no clear direction on how to improve these two skills and so at times resigned herself to just watching other people perform and enjoying the learning environment.

Rehearsal 12-25. Jenny had only two small scenes (scene 10 and 14) and one big scene (scene 13) that she had not rehearsed up to this point in the production. After the Christmas break, a week was spent refreshing everyone's memory of the work thus far. The directors observed that Jenny was still consistent in her acting of the previous scenes and did not need assistance performing scene 10. Scene 13 though proved to be a challenge.

We started to rehearse scene 13-the audition. What I have been dreaming of finally comes. However, it is not the climax. I suppose it should be. Unfortunately it's not. Now, I'm a little bit get lost. What is the reaction when Lily holds knife? Scared? Shocked? Care about her students? I don't think I should just stand on the opposite side of five mean girls what's the real situation of a teacher sees her students almost be killed? I should ask others. Next time. (SJ–Jenny, 18 Jan 2011)

According to the journal account above, it seems that Jenny's initial problem was her conceptual understanding of the dramatic structure of the scene in relation to the whole play; Jenny thought that scene 13 is the climax of the whole but it seems that the ensemble had quite a different interpretation. This difference in interpretation confused her in the sense that she was still unsure about the place of her character in the scene. This is an indication that throughout rehearsals, Jenny had deliberately created the backstory of her own character as rehearsals progressed. She was also conscious of how her decisions affected other actors in the scene. She knew she had to talk to other actors in the scene and get their perspective to be able to adjust her character to fit the scene.

At this point, creating character and acting continued to be straightforward activities for Jenny. But, the directors noticed a significant decline in her pronunciation, articulation and projection. Feedback after run-throughs at this point in the production was almost always related to her articulation and projection.

> My poor poor poor articulation! What else elements can I get? After 3 months rehearsal and great efforts that's only what I get. How sad! I have to slow down. That's it. Now, I think the most essential part of our performance is not acting but practicing our articulation. Yes, I don't figure a better solution to improve my or our performance. I'm a little bit exhausted actually really. After whole days reading and torturing from lectures, I started to lose myself. I really hope I can be a person who has lots of confidence. Oh god. Now I look at myself just like a loser. I'm totally depressed these days. (SJ–Jenny, 20 Jan 2011)

Despite her success in acting, continuous reminder to improve her articulation and projection seemed to have had a negative impact on her attitude. She knew that to improve

her performance, she had to work on her articulation and projection. The lack of progress has made her lose confidence in her ability. Luckily, her peers were determined for everyone to have a good performance. In the next rehearsal, one of her peers, Samson, deliberately spent some time with her to work on her articulation.

> I appreciate great efforts of Samson, because he taught me a lot on articulation even if he didn't have enough time to prepare for his own part. For mean girls they are all so brave, especially Annie. I'm totally scared by her movement. We will try our best. I can't handle the scene 13. (SJ–Jenny, January 22, 2011)

Apart from Samson, Jenny also got considerable help from the directors. The journal account DJ-DM 25 Jan 2011 (see page 270) describes Michelle's methods to help Jenny, together with Erin and Bo, at this stage of the rehearsal. She first asked Jenny to recall the dramatic structure of each of her scenes followed by a repetition of the scene to work on her projection and articulation. Michelle's comments were quite explicit at the start (e.g., called her attention to a specific word that required clearer articulation) to less explicit comments (e.g., just saying the word "articulation"). She asked Jenny to repeat the line until she could say the line with clear articulation.

> I will be killed by my poor articulation. OK let me give a list: reliable, terribly, experienced confidence. That's only part of it I think. I can't express my power because I am so inhibited. Maybe I should be more noisy and bitchy. Oh, and linking verb: is strength, they'll, you'll. (SJ–Jenny, 25 Jan 2011)

As demanding as the activity was, Jenny found the rehearsal a turning point in her development. She could identify specific words that needed clear articulation and repetition trained the muscles in her mouth to produce the sounds. The account below describes the impact that the activity had on Jenny's pronunciation and articulation.

I'm glad that my pronunciation and articulation becomes better now. Thanks to Michelle. I also find some mistake on "absolute" and "You'll", but it becomes much better…. (SJ–Jenny, 25 Jan 2011)

This work on articulation and projection also had an impact on their overall acting ability. Matt observed that Jenny, Erin and Bo were acting significantly better compared to their performance a week before. Matt suspected that it could be because the students were learning how to improve their acting by themselves.

I wonder if they are acting better because the work on pronunciation and projection allowed them to devote more attention to acting while onstage. (DJ–DM, 25 Jan 2011)

Rehearsal 26-29. There were about two weeks of rehearsal left before performance and so the attention of the whole cast was focused on the two most important scenes of the play, scenes 13 and 14. These scenes were group scenes and so blocking and timing were crucial to make the scene coherent. To achieve this, the whole cast discussed the dramatic structure of the scene and the directors gave the students their blocking and cues. Then, students performed the scene to test out the blocking. If someone missed their cue (e.g., slow

entrance, forgot blocking), the directors would ask the students to stop and repeat the scene again.

Matt's speculation that Jenny, with the rest of the cast, was working independently on acting could be confirmed by activities and performances during the last two weeks of rehearsals. In scene 13, Ms. Bevis and the Mean Girls react with surprise and fear when Lily performed her audition scene. In scene 14, Ms. Bevis must show the audience that she was the only one who has acknowledged the change in Lily.

During rehearsals, the students themselves were reminding each other to articulate and project through hand-signals. Working on scene 13 and 14, the directors only helped Jenny with her pronunciation and articulation. She also only asked for assistance when she wanted to confirm scene interpretation. Finally, the directors' comments to Jenny after each run-through were limited to positive comments about her acting, articulation problems of specific words and technical issues (e.g., blocking, missing cues). From the directors' perspective, Jenny was one of the most consistent and prepared actors of the show.

Video link 33. LWLM live performance 17 Feb 2011
(http://www.youtube.com/watch?v=yuqOh_hbSGM)

Live performances. Just like all the other students, Jenny was understandably nervous before each performance. They had also been rehearsing everyday the week before performance and then perform for four nights. The physical effort required became challenging for Jenny. After the performance though, Jenny thought that the experience was well worth the effort.

Last day for Living with Lady Macbeth. Ok fine. Today I'm too extremely exhausted.

The above is what I wrote before the show, but right now I am energetic oh god. I have to today. Today's show is the best show I have ever performed. During warm up I was almost cried because when Michelle said "Today is the last show I know we had some tough times." In fact Merry really cried. Oh god. How touching! Finally after all the five months' great efforts, we really rocked the stage tonight. How fantastic! Maybe the experience of performing "Living with Lady Macbeth" is the

most precious thing that I got in HKIEd. One day when I get to die, I can still
remember that I have be participated in theatre "Living with Lady Macbeth".

(SJ–Jenny, 17 Feb 2011)

Directors' evaluation of Jenny's final performances. The applause of the audience at the end of the final performance was validation that all the effort that Jenny had put in the production for the past five months was well worth it. For her, having that last final performance where everyone gave their best for themselves and for the whole cast was the best way to end the project. Reflecting on the experience, Jenny believed that the experience was one of the most memorable events in her life. Below is the directors' evaluation of her live performances (see Table 51).

Table 51

Directors' Evaluation of Jenny's Live Performances, LWLM

Participant	Jenny
Scene type	Whole play
Script	*Living with Lady Macbeth*
Character	Ms. Bevis

Text interpretation (6)
- Excellent understanding of the dramatic structure of each scene and the whole play and how this communicates the theme of the play.

Character creation and development (6)
- Creates a believable and fully developed character that is very detailed in delivery and execution.
- Backstory is though out and very clear
- Makes sense of character from beginning to end of plot
- Subtext is thought out and very clear throughout the play

Delivery and focus (6)
- Excellent! Well developed with a great variety of emotion and very realistic
- Internalisation of subtext and self-talk is evident & the actor is transformed into the character throughout the performance.
- (Dialogue) Fully committed to having an emotional connection with fellow actors and/or audience

Voice/diction (5)
- Actor shows consistent vocal control throughout most of the performance.

- Mostly uses the following to express character although there are isolated places that are awkward/ inappropriate/stilted:
  - Pace
  - Stress
  - Intonation
- Lines are read fluently and meaning/character intention is expressed clearly
- Strong projection throughout most of the performance
- Good articulation throughout most of the performance
- Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.

Memorisation (6)
- Dialogue appears completely natural and organic; no unnatural pauses; able to continue scene with ease if partner forgets lines.
- The student has achieved an "ownership of lines" as if they are saying their own words to the point the audience forgets it is scripted.

Physical action/movement/blocking (6)
- Movement and/or blocking is very natural, fluid, and emphasizes the lines; adds greatly to the depth of the character, and supports plot.
- Creates well-balanced emotional pictures; completely aware of stage picture at all times.

Self-assessment of L2 ability after phase three. Reflecting on her progress, Jenny noted a couple of things that were instrumental to her success. The first factor was her determination and perseverance to be that best that she can be. Jenny was determined to overcome the challenges of the rehearsal process.

I think I have to cherish this opportunity because it's so wonderful. At the beginning, I just want to play in the drama. I want to fulfill my life in the institute so that's why I signed up for it but actually after the whole show I can learn a lot. I can learn not only English, articulation, about the spirit of group work and how to conquer all the difficulties. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 97)

When I was thinking of what character to play, I thought I wanted to experience another life and so played the character of Ms. Bevis. At first I wanted to be Lily Morgan because I think I'm like that. Now, I'm glad I'm Ms. Bevis because I get to play a character that's different from me and I really appreciate it that people see that

I'm getting better every time coz I do something different every time. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 25)

Feedback after a performance was also important for Jenny. Although she herself noticed changes within herself throughout the production process, feedback about her acting boosted her self-confidence and motivated her to improve every rehearsal. The audience's reaction after the show was also important in that confirmed that there were people outside the drama project that thought her performance was good.

Apart from her motivation, the script itself was influential for Jenny's development.

58 MR: Well in terms of being an actor, performing simpler English text, would it have been better for you or…which would you prefer?

59 J: Of course I would prefer speaking in English.

60 MR: I know, I meant simpler English because if the script were in simpler English would you have liked it better? Or are you happy with this kind of English?

61 J: I prefer this one.

62 MR: Really? Why?

63 J: Because I know my English is not extremely good so I have little chance to explore this different kind of context so in this play, if you were to act it, if you want to act it, before you should analyze and you should know this kind of meaning so you can, you got the emotion to find the meaning of different context. You can ask, you [MR], the directors, my peers and I think remember this kind of script is also a challenge for me.If it's in Chinese, I won't play it I think.

64 MR: Really? Why?

65 J: I think it's just a waste of time.

66 MR: Why?

67 J: The point is I want to act Living with Lady Macbeth is I can play it in English so that make me different I think. So even in Mainland China you have such chances to play drama in Putonghua or Mandarin but I don't like it. Just, it's not linking with my dream. I want to be a person with a very good talent, and very good English.

(Postprod intrvw 1 Jenny, 26 Mar 2011, par. 59-67)

Jenny's strongest motivation to join the project was to improve her English. Having an opportunity to learn English through drama, something that she wanted to do anyway, was an additional bonus. The script was instrumental to her success because having that opportunity to perform it allowed her to focus on improving her English and thus improving herself. Performing in front of an audience was the realisation of her desire to become a talented person and highly proficient English speaker.

Jenny reflected on aspects of her English that were developed because of the experience. She attributes specific drama activities that have had an impact on her English outside the production. The first noticeable difference that Jenny discovered is her use of English intonation and stress. Although she did not see immediate progress in her speaking skills, Jenny thought that over time, these aspects of her speaking skills did improve.

Intonation and stress because of drama. Because before the drama, I thought learning intonation was just listening and repeat after the mp3. After the drama, we can create our own intonation. My peers actually can help know more about my intonation. Actually, when I talk to you now I'm not thinking about it now. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 145)

Actually when I do the drama rehearsal, I didn't really think about any theories that we learned in our phonetics and phonology class. But after, after our drama rehearsal, when I read the text aloud, it's very easy for me to express my emotion when I read the text. I know when to put a rising tone or a falling tone. But it's not based on the theories I learnt but based on the practice that I learnt in drama. Helpful in the LPATE speaking. (FG2–Jenny, 11:44.3-12:30.5)

When it came to English intonation and stress, Jenny originally thought that she could only learn them through listening and mimicking. When she came to IEd, she learnt theoretical concepts through her phonetics and phonology classes. It was learning how to perform that helped her understand how intonation and stress can be used for communication. She learnt how to manipulate these two to convey different meanings and rehearsal activities gave her plenty of opportunities to practice. She was grateful for this knowledge because it proved to be also helpful for the public exam (LPATE) she was about to take.

In addition to intonation and stress, Jenny noticed a difference with her fluency. Jenny attributed to the change in her fluency to the learning environment of rehearsals. There were two key features in this environment that were crucial for Jenny–the atmosphere was relaxed and she was forced to communicate in English because of the presence of English speakers. Working in this environment six hours a week for five months were opportunities to develop fluency.

You know through these five months, we created an English environment and I think the most important thing in learning English is to have an English environment. Coz if you (Michelle) are Chinese, I think I won't talk to you in English. But in English, it will feel very relaxed. Even sometimes, I don' t know how these words came out. Like

I didn't know they were there and I just talk. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 148)

The learning environment also had an impact on Jenny's reading skills and vocabulary.

I think my vocabulary has been enlarged. You know in school, it's all about academic, it's all about teaching and learning, linguistic, it's not useful in our daily life. But in this drama, we can learn a lot about daily life vocabulary. You know when we talk, we have to listen to each other. We have to, we have to say–actually, we didn't talk about drama only. We talk about other things like activities, our learning. All these kinds of things. When you asked us about our characters in the play, how's our relationship with other characters, it also stimulates my vocabulary. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 146)

You know sometimes, every words I know, I can recognise them but when you put them together, I don't know. For example, when the mean girls said, "we just wet ourselves" I don't understand what is "wet ourselves"! Then I check the dictionary and then I know the meaning is "to pee". But then I can't understand why the mean girls will say that just because Lily said some stupid thing. Another is "for the time being". Then Sherry explained that it's "at the moment". I have to ask people to explain to me. And some kind of collocations I didn't know. You know maybe some words I can only know what these words mean, but I don't know how to use them. But in the script, from the whole experience, I know how these words should be used

in these kinds of way. It should be used in this situation but if you put it in that situation, the meaning changes. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 153)

It seems that for Jenny, the experience was both an opportunity to apply the English that she already knew and an opportunity to learn English in context. There were production-related activities such as text analysis, character development, and performing with other actors that stimulated her vocabulary because she was required to think and speak in English. Working with an English text written in spoken language made her aware of the importance of context in communication. Finally, casual conversation surrounding rehearsals allowed her to practice her conversational English more often that she would usually do.

The experience also had an impact on Jenny's listening proficiency. During the first week of rehearsals it seemed that Jenny had struggled to understand her peers and directors. This had made her hesitant to participate in discussions, which then became a hindrance in her ability to express her ideas.

In the beginning, I felt very depressed because I couldn't understand what are we going to do, what are they talking about…. After this whole experience, I think I'm ok with it now. (Postprod intrvw 1 Jenny, 26 Mar 2011, par. 17)

After the drama activity, Jenny had noticed a change in her ability to understand conversations in rehearsals. She attributed this improvement to the regular schedule of rehearsals and the activities during rehearsals.

Learner development profile for the task LWLM. Interactions that Jenny had in the process of rehearsing and performing Ms Bevis in LWLM are summarised in Table M57.

Like Hunter, Jenny initially needed support to understand the script and create her character but her listening and speaking skills hindered her development. She overcame these problems much faster than Hunter did but it seemed it was because she was able to work on building her character quite early in the rehearsal process.

Since then, rehearsals became opportunities for her to fine tune her performance and immerse herself in an English environment. In addition, positive feedback from the directors and peers and opportunities to practice helped her gain self-confidence to perform on stage. There were some setbacks of course such as her pronunciation. Through modelling provided by directors and her peers, she was able to overcome this. Towards the second half of rehearsals, the directors were quite pleased that she did not need individual help on her acting skills, which indicates that she was one of the most independent actors among the cast members. The experience also had significant impact in her life in that she was able to fulfil her dream of using English for self-expression.

Chapter 8: Discussion

This chapter consolidates the results of the study by answering the research questions. The headings in this discussion come from the themes drawn from the literature and used in the analysis. I first present elements of this theatrical production that were influenced by sociocultural factors and consequently had an impact on L2 learning processes. This is followed by a description of the interaction of these elements by setting out the process of L2 learning through a theatrical production using Vygotsky's sociocultural theoretical framework of L2 learning outlined in Chapter 2. Finally, I present the students' L2 learning outcomes and other learning outcomes of that occurred because of their participation in this unique learning environment. The chapter concludes with a critical submission of the main contributions this study makes to the field of L2 teaching and learning through L2 theatrical productions.

Previous studies have investigated the capacity of theatre productions to operate as L2 learning environments to facilitate L2 learning (e.g., Ryan-Scheutz & Colangelo, 2004). However, the process of L2 learning while participating in a full-scale theatrical production has not been explored before. In addition, the impact of sociocultural background on L2 processes in an L2 theatrical context has not been investigated. I addressed these gaps through a case study of a theatrical production by Hong Kong Chinese tertiary students. It answered the following research questions:

1. What socioculturally-influenced elements of a full-scale theatre production mediate L2 English learning of Hong Kong Chinese tertiary students who participate in a full-scale theatre production?

2. How do these elements mediate L2 English learning through full-scale theatre productions?

3. What are the learning outcomes that result from students' participation in a full-scale L2 English theatre production?

Each section in this chapter will answer these research questions.

Elements of Theatrical Production Mediating L2 Learning

From a sociocultural perspective, L2 learning is a process whereby learners are engaged in interactions that allow them to bridge the gap between their current and potential ability, or zone of proximal development (ZPD) (Lantolf & Thorne, 2006). It occurs concurrently in two inter-related planes: the inter-mental plane (through other-regulation), and the intra-mental plane (through self-mediation) (Donato & McCormick, 1994; Lantolf & Aljaafreh, 1995; Lantolf & Appel, 1994). L2 learning is made possible through the dialectic and/or systematic movement of mediation or ZPD activity that specifically targets development of L2 abilities within a learner's ZPD across both planes.

This study extends the field of L2 learning through theatre by providing empirical evidence as to how socioculturally-influenced elements of the learning environment mediated L2 learning. It reveals that L2 learning in this theatre production occurred naturally through theatre activities that functioned as ZPD activities. The next section describes the elements of this learning environment and its role in facilitating ZPD activity.

L2 social contexts. The results of this thesis revealed that embedded layers of L2 social contexts co-existed within a theatrical production. In contrast to other studies on L2 learning in classroom contexts (e.g., Lantolf & Poehner, 2010; Magnan, 2008), L2 learning processes in this theatre production simultaneously occurred in two learning contexts–the social context of rehearsals and the fictional social context of the play performed on stage,

which were both based on real-world L2 social contexts. This section discusses these social contexts and its role in the L2 learning process through theatre.

Rehearsals as an L2 social context. Rehearsal time is an inherent element of a theatre production that guarantees L2 learning in this learning environment. Studies on L2 theatre productions such as Fernández García and Biscu (2008) and Moody (2002) have shown that the social context of the learning environment functioned as an L2 social context by providing affordances for L2 learning.

Initially, rehearsals gave students unlimited opportunities to use and English in a non-threatening environment. In the context of the theatre production of this thesis, the collective goal (i.e., performance) created a culture wherein learners were almost pressured to use English all the time (see page 281), where peers and directors were expected to give assistance (see pages 267-268), and where feedback was automatically considered constructive. This initiated L2 learning because learners had multiple opportunities to experiment with the language and subsequently realise gaps in their English; rehearsals were understood to be an environment where practice and experimentation with the target language was encouraged.

L2 learning further occurred through rehearsals because the relaxed stress-free environment of rehearsals boosted positive attitude towards the target language. It was stress-free in the sense that their actions were not academically related. Learners considered the English used in during rehearsals as opportunities to improve "practical" English (see page 311). Opportunities to work collaboratively in the target language provided learners opportunities to learn about English culture in non-academic or informal situations (see page 310). This was especially true for Hunter and Jenny whose initial English learning experience

had been limited to non-communicative methods (see page 114, 118). L2 learning through rehearsals suited their learning style.

Finally, rehearsals are L2 social contexts because the project was a collective goal-oriented activity, which offered multiple opportunities for L2 collaborative learning. For instance, the ensemble, under the guidance of the directors, collectively interpreted the script and decided on the overall dramatic structure of the play (see page 210). They also decided on the play's theme, setting, characters, relationships, and so on. These factors facilitated L2 learning processes because they helped students feel comfortable and relaxed in using English outside the classroom.

These thesis findings, however, are different from current studies on L2 learning through theatre such as Fernández García and Biscu (2008) and Moody (2002) because of other factors in the learning environment. For instance, rehearsal time in this theatre production facilitated L2 learning because directors and some cast members only spoke English, which meant that the medium of instruction was English. English had to be used when discussing the play or working with technicalities of the play so as not to exclude any cast member (see page 282).

In addition, rehearsals were scheduled six hours a week for five months, which meant that students were using English for a solid block of time outside their academic work. For example, Jenny felt that because of rehearsals, she had opportunities to talk to her peers about things other than drama work (see page 310), which developed a different facet of her English ability (i.e., academic English vs. everyday English).

These results imply that rehearsal itself is a social context. The L2 is the tool which learners use to function within the context. Additional meanings, sense, and perezhivanie arise out the interaction of learners and experts within this learning environment. In its official capacity, rehearsal time was an opportunity for actors to prepare for the production.

This created opportunities for students to use repetition, scaffolding, and feedback as forms of mediation to internalise the L2. Just as in other studies in other L2 learning contexts (e.g., Aljaafreh & Lantolf, 1994; Swain & Lapkin, 2002), the intense experience of rehearsals to develop dramatic ability helped them see the limitations of their English ability. Sociocultural factors, however, enhance the power of rehearsals to facilitate L2 learning. The non-threatening goal-oriented environment further facilitated L2 internalisation and externalisation because it diminished negative impressions about the target language and L2 learning itself.

Stage performance as an L2 social context. This thesis also demonstrated that stage performance is also a reflection of a social context because the use of Stanislavski's acting method immerses students in English and English culture. Similar to Lys et al. (2002) whose study revealed that performing in Brecht's style of theatre helped improve learners' L2 German, this study revealed that the use of the Stanislavski method to perform an English realism play also improved learners' English.

Stanislavski's system requires actors to use emotional memory, an acting technique whereby actors link emotion and imagination in performance so as to have realistic acting on stage (Stanislavski, 2008). Thus, when actors perform using the Stanislavski method, they build up the emotional significance of their character and the play, which is constructed upon their own real-world emotional experience. From a Vygotskian perspective, one could say that actors build up their character's and the play's perezhivanie based on their personal and real world perezhivanie.

In addition, stage performance also allowed learners to build up and to live through these emotionally significant events repeatedly when they acted out the play on stage. For instance, Ivy needed to use her personal experience of pain and anger to be able to deliver

Lily's monologue in scene 9 effectively (see page 246). Then, she relied on her understanding of the concept of the word evil, which is based on society's concept of the word, to be able to play Lady Macbeth.

Ivy also used rehearsals of individual scenes to construct her character's emotions individually and then used her understanding of the play's dramatic structure to make it cohesive for herself and for the audience (see page 250). These emotions were recreated and amplified ten-fold during the live performances (see pages 250-252, 276).

These examples illustrate that during performance, actors did not pretend to establish human relations onstage but rather established genuine relations between fictional characters, as played by real students. Thus, learners are in what Scheiffele (2001) call an altered state of consciousness–when learners act in L2, they have to literally be another person, with emotions and experience (or perezhivanie), and simultaneously be themselves as an actor. Through the Stanislavski system, L2 scripted performance is thus akin to real-world interactions, albeit in a fictional world. Performance immersed learners in a fictional English language world and provided affordances for L2 learning because every time students performed, they were genuinely recreating the L2 fictional social context of the script. Their experience as actors playing L2 characters was lived through and constructed partially through during rehearsals and fully realized during live performances.

Finally, stage performance through the Stanislavski system is an L2 context because it provided affordances for L2 learning by influencing learners' L2 identity. As found by Haught and McCafferty (2008) and Holzman (2009), this production has proven that acting in L2 was a ZPD activity because it was an opportunity to role-play the life and identity of an L2 person. This was especially important for Jenny and Hunter, who were initially motivated to join the production to learn English. For Jenny, the project was especially important because it was an opportunity to showcase her talent and English ability (see page 321). It

was a chance for her to show people that she was a fluent English speaker. For Hunter, the immersion experience of stage performance altered his motivation to perform (see page 302). Initially, he just wanted to participate in the project because it was a drama project in English. Towards the end of the project, he was further motivated to learn English because it was an opportunity for the audience to see him as a fluent English speaker.

Through performance, Jenny and Hunter both achieved a version of their ambition in the fictional world. They lived through an experience of a realized near native speaker responding easily in English to complex emotional situations. The immersion experience of performing in the target language thus led to a reconceptualisation of their own identity just as Lantolf (2000b) observed in other L2 learning contexts.

The discussion above demonstrates how the L2 learning process within a theatre production begins with embedded layers of L2 social contexts (see Figure 18). Within each context, L2 experts and L2 artifacts mediated word meaning, word, sense, and perezhivanie as postulated by Vygotsky (1978), by creating two levels of L2 social contexts whereby mediation may take place. Furthermore, L2 learning occured because the interactions between these two contexts were dialectic and inter-related; one cannot exist without the other and interactions in one social context impact on another. This means that while L2 learning is attributed to the dialectic activity of mediation processes in the in the inter-mental and intra-mental plane (Lantolf & Thorne, 2006), it is also attributed to the dialectic activity of mediation processes on the two levels of L2 social contexts in the learning environment (i.e., rehearsal context and fictional context on stage).
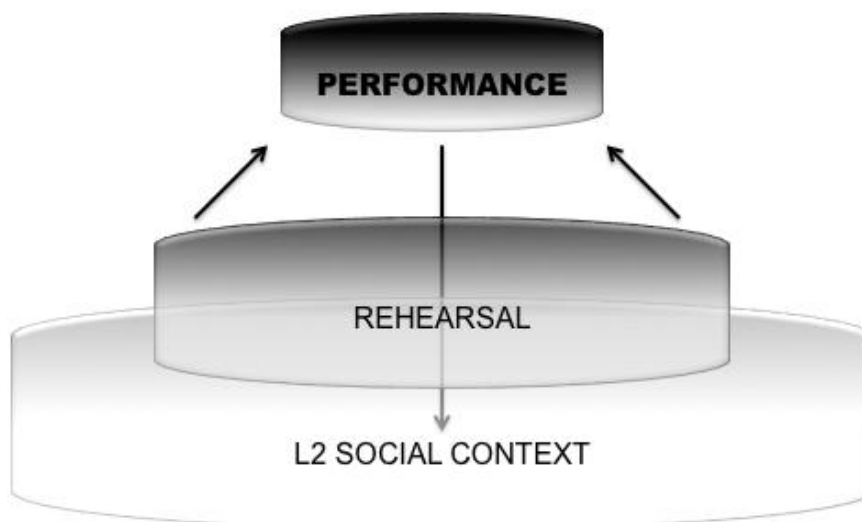
Figure 18. Embedded layers of L2 social contexts within a theatrical production

L2 artifacts. The scripts used in the production are considered L2 artifacts because they functioned as a language resource for learners. As previous studies have found (e.g., Dodson, 2002; Hayati, 2006; Kempe, 2003; O'Gara, 2008), scripts provided students with a model of authentic spoken text and, more specifically, exposed learners to contextualised vocabulary (see page 282). In addition, they were unique and robust because the scripts were about different communicative situations and different cultures, which meant that that they were exposed to range of lexical and grammatical forms of English.

This study extends the field of L2 learning through theatre by describing other ways in which scripts used in the production functioned as L2 artifacts. From a sociocultural perspective, cultural-historical concepts are passed and transformed from experts to learners through physical and cultural artifacts that reside in the social context (Vygotsky et al., 2004; Vygotsky & Wertsch, 1981). Language is a unique cultural artifact because it performs a dual function. It has a semiotic function that of representing existing sociocultural meanings or ideology (Rogoff, 2003; Wells, 1999). Simultaneously, it is also a tool in which these meanings and ideology are internalised and externalised to facilitate cognitive and cultural

development (Lantolf & Appel, 1994; Lave & Wenger, 1991; Tomasello, 2003).

Furthermore, Tomasello (2003) and Lantolf and Appel (1994) stressed that access to L2

artifacts facilitate L2 learning because they are tools for mechanisms of internalisation.

Especially in written form, they provide learners with a tangible representation of L2

meanings, sense and perezhivanie, which they can manipulate relative to their learning

progress.

When L2 learning through theatre is viewed from a sociocultural perspective, scripts

are seen to provide affordances for L2 learning by representing L2 cultural-historical

concepts that are specifically created to be manipulated and transformed. Initially, L2

learning in this theatre production was successful because working with L2 scripts immerses

learners in the target language and target culture through the target language. Learners in this

production learnt through the script by understanding the scripts' fictional social contexts.

This process involved understanding the scripts' dramatic structure, characters, subtext, and

so on, which gave them special access to the process by which L2 cultural-historical concepts

develop. For example, at the beginning of rehearsals for LWLM, Erin and Ivy only had a

general idea of the whole story and their character, Lily. Their performance was

correspondingly limited in its richness (see pages 233-234). After spending some time

working on understanding the script's dramatic structure and character, they were able to set

out a clear subtext of every line in the play and trace their character's motivations from the

beginning to the end of the play (see page 250).

This process of analysing the fictional L2 context facilitated L2 learning because it is

similar to studying how to imitate a real social context. Just as Tomasello (2003) and Lantolf

and Thorne (2006) claimed, learners who imitate other L2 members is a form of

transformative mimicry. Within a theatre production, transformative mimicry of the fictional

L2 context of the script is also a methodical iterative process. Breaking the script down into

parts and understanding the elements that created the fictional world allowed learners to understand how social contexts shape thought, intentions, motivations, emotions and finally, language. The process of studying the script for performance–reading it, understanding it, interpreting it, memorising lines–provided multiple opportunities to internalise the L2. Furthermore, verbalisations of subtext and character intentions is also evidence of concept-bound languaging, which is another indicator of L2 internalisation (Knouzi et al., 2010).

The scripts also functioned as L2 artifacts by functioning as a medium through which new L2 sociocultural meanings are externalised. Swain (2000, 2006) suggested that the process of L2 learning involves negotiation of meaning which results in the creation of new L2 meanings.

Scripts functioned as L2 artifacts because after an actor interprets a script for performance, performing it for an audience requires an actor's and director's craft (i.e., theme, creativity, imagination). This suggests that the interaction on stage could be completely different if actors had different performance intentions. For example, the script *A Possibility* would have a different meaning if the ages of the characters were specified (e.g., 15 year-old girls vs. 25 year-old women). Another example is character interpretation such as Ivy's and Erin's interpretation of Lily's character. Even though the words are exactly the same, the character was performed differently. Just as words can be interpreted in a number of ways, scripts can also be presented in a number of ways, which make it a rich and flexible L2 artifact.

These results concur with L2 learning studies of non-theatrical contexts such as Jang and Jimenez (2011) and Kurata (2010). Scripts as L2 artifacts provided affordances for L2 learning because they served as a blueprint whereby learners' imagination and creativity were structured as a means to communicate concepts to an audience. Scripts were thus means

through which learners can use external speech to communicate and contribute new L2 sociocultural meanings to the L2 social context.

Experts. The previous sections described the social contexts where L2 meaning, sense and perezhivanie were created and transformed. This next section describes the experts in this theatre production and the sociocultural factors that influence the activity of these experts.

Directors as L2 Experts. The directors, Matt and Michelle, initially functioned as L2 experts in the L2 learning process because of their position in the production. According to Moody (2002), successful theatrical productions as language learning environments are dependent on the approach taken by directors to manage the production. The results of the study showed that as the project leaders and the directors of the play, they had the power to decide the objectives, direction, and structure of the project. For example, Michelle believed that a director should act as a facilitator of learning rather than a dictator, which some directors opt to do (see page 104). Matt believed that student-actors should always be aware of the script's narrative form in relation to other aspects of the dramatic text (see page 105). These beliefs together with institutional goals (see page 106), led to them to have project objectives (see page 107) that ultimately aimed to provide students with an English experience that will allow them to become potential English drama teachers in the future.

As directors driven with these objectives, the theatrical process was thus structured into three phases, with each phase giving them time to teach students to build their competence in acting before working on the final show. Thus, Matt and Michelle were L2 experts because they were in a position, as Swain (2000) asserted, to provide learners with multiple opportunities to engage with L2 artifacts. They were L2 experts because as a

collective, they organised theatrical activities to ensure that they can mediate learners to become autonomous actors, and consequently autonomous L2 learners.

The results also showed that the directors functioned as L2 experts in the L2 learning process because they were also drama experts. Collectively, Matt and Michelle had many years of experience in western drama and theatre (i.e., Matt in Canada and Michelle in Australia), which made them sensitive to the dramatic needs of the students. Parallel to other studies on L2 learning from an SCT perspective (e.g., Barohny & Hye-Soon, 2009; Razfar et al., 2011; Turuk, 2008), both Matt and Michelle structured learning activities to allow for meaning-making and, throughout the production, they functioned as facilitators that provided appropriate mediation that addressed learners' needs and interests using English as a semiotic tool.

Their expertise in drama is exemplified through the results of this study. Knowing how to teach English literature enabled them to teach students how to interpret the Shakespeare text for performance (see page 210). Their experience in directing enabled them to structure and schedule rehearsal activities to meet their objective (see page 226). Their experience in L2 acting, through Stanislavski's system, also enabled them to understand the demands of acting and teach students how to act (see page 105). Finally, their passion for theatre gave them experience in understanding the aesthetic demands of theatrical productions for an audience (see page 104). Similar to Lys et al. (2002) and Shier (2002) their sociocultural background gave them professional knowledge and skills that were relevant to the production. Although they brought different strengths to the project and impacted the students in different ways, together they fulfilled one function (an investigation of this phenomenon is also beyond the scope of this thesis).

Finally, the directors were also L2 experts in the L2 learning process because as Swain (2000) proposed, they had initiated mediation in the learners' ZPD whenever they

engaged learners in collaborative dialogue about the target language. In addition to their

expertise in drama, they were both native speakers and had expertise in English teaching,

which made them aware of the linguistic problems that students encountered in the process of

learning dramatic skills in English and in performing in English itself. For example, in

providing help in developing the character Lily in LWLM (see page 264), Matt helped Erin

improve her acting by overcoming pronunciation problems using his knowledge of the

English phonological system (e.g., extra vowel after *crept*, use a *schwa* and not a long *e*

sound). Erin's positive response to his explanations (see page 266) indicates that Matt was an

effective expert of the English phonological system and that Erin was able to improve her

pronunciation because of the way he taught her. Learners' L2 development in this theatre

production is thus attributed to the directors' professional expertise in English language

teaching just as in the studies of Lys et al. (2002) and Shier (2002).

Peers as L2 experts. This study is unlike previous studies on L2 learning through

drama because peers are also L2 experts in this learning environment. Similar to Ohta's

(2001) study of L2 Japanese learners in the classroom, peers functioned as L2 experts in the

L2 learning process in this theatre production because they were instrumental in learners'

development of English and dramatic skills. In addition, the data revealed that, as put forward

by Donato (1994) and Swain and Lapkin (1998), two kinds of dyadic relationships developed

among peers–collaborative and expert-novice–and that relationship roles shifted depending

on the complexity of the task and object of mediation.

To illustrate, the results showed that an expert-novice relationship was created

between peers if the object of mediation was use of voice for expression. Sne, as a native

speaker of English, operated as an expert when she helped Erin improve her pronunciation

(see page 273). However, the relationship changed to leaner-learner and formed a

collaborative dyad when native speaking students needed peers to give them feedback on their performances (see page 196). Because these forms of relationships between experts and learners prompted negotiation of meaning, they serve as indicators of L2 development (Storch, 2002), and therefore, was a significant contribution to the L2 learning process in this theatre production.

Learners. From a sociocultural perspective, development in the inter-mental plane is also dependent on learner characteristics that allow him/her to respond readily to mediation provided (Poehner, 2008a). The next section describes the learners in this production by discussing the learner characteristics that influenced learner activities within the theatre production. The results of the study revealed that, like other studies on L2 learning (Basista & Hill, 2010; Xu, 2011), learners' sociocultural background, motivation, perezhivanie, and beliefs about L2 learning prior to their participation in the project facilitated L2 learning processes in the new learning environment.

Learners' motivation. What sets the findings in this thesis apart from previous studies on L2 learning through theatre productions such as Ryan-Scheutz and Colangelo (2004) and Moody (2002), is that this study found that participants' sociocultural background prior to their participation in the theatre production had an impact on L2 learning processes. As found in other studies on Chinese learners such as N. Rao and Chan (2009), M. M. C. Mok et al. (2008), and Li (2009), sociocultural factors had an impact on participants' motivations and objectives. In this study, participants were motivated by a combination of personal language objectives and interest in drama, which were influenced by sociocultural factors such as educational factors, institutional factors, and previous L2 learning experiences. These sociocultural factors facilitated L2 learning processes because participants came to rehearsals

with high motivation and positive predispositions to learn English in the context of learning dramatic skills.

Learners' L2 education background facilitated L2 learning in this theatre production because they motivated learners to participate in theatre activities in English. Studies on Chinese learners' motivation have shown that English language education of Chinese learners, which are influenced by traditional and contemporary sociocultural factors, has made Chinese learners motivated to learn English mainly for upward and social mobility (M. L. Lai, 2009). However, they are also open to new communicative learning environments (Shi, 2006).

The contrasting elements of these previous studies were apparent in the findings of the current research. An investigation of participants' L2 education background revealed that despite having been brought up in different parts of China (i.e., Hong Kong vs. Mainland), they shared a common cultural background with different English learning environments while growing up. As Chinese learners, they all learnt English when they were children (about four years old) because parents and schools deemed it necessary for upward mobility. In most cases, the pressure to succeed was resulted in negative feelings toward English learning.

Erin, Ivy, and Jenny were fortunate because they were exposed to enjoyable language activities and had teachers who encouraged them to learn English. This environment motivated them to work hard and actively seek alternative ways to learn English outside the classroom such as watching movies, listening to tapes, or participating in extracurricular activities. Eventually, they saw themselves progressing and this led to positive attitudes towards English itself as a language and the culture that is associated with it (e.g., American, British). On the other hand, Hunter had the experience of an unsupportive environment (see page 113) and so avoided anything associated with English before tertiary school.

As found by Gan (2009) in his study on Chinese learners, institutional context also facilitated L2 learning processes in this theatre production because it changed or enhanced learners' motivations for joining the project. For example, it seems that the success of being in tertiary education changed Hunter's motivations to learn English (see page 114) and enhanced Ivy's, Jenny's and Erin's motivation to learn English for upward mobility (see pages 112, 117, 119). In addition, studying in a tertiary institution where there were limited opportunities to develop English proficiency outside the classroom (see page 22) has made them all eager for English activities that could potentially improve their English.

Apart from L2 education background, drama education background was also a significant factor that influenced motivations for joining the project and consequently provided affordances for L2 learning. As mentioned in Chapter 1, Hong Kong students did not have drama as part of their primary or secondary school curriculum before the 2005 curriculum reform, and so exposure to drama or theatre was limited to extra-curricular activities (Shu, 2007; Y. L. Wong et al., 2007). The results of this study showed that the participants' background in drama had an impact on learner motivations before the project. For example, Erin, Ivy and Jenny had very little exposure to western style drama and to extra-curricular drama activities while Hunter had been acting and performing on stage since secondary school. Although Ivy and Erin had some drama classes at the Institute, these were short and mostly focused on the use of drama for educational purposes. For all these learners, the prospect of participating in a theatrical production attracted them to sign-up for the project and made them eager to participate in theatre activities. This also made them receptive to mediation offered to help them become better actors.

Learners' beliefs about L2 learning. In addition to shaping L2 motivations, educational and institutional factors also facilitated L2 learning processes by shaping

learners' beliefs about L2 learning before engaging in the learning environment. As evidenced by researchers on Chinese learners' L2 attitudes such as Gan (2009) and M. L. Lai (2009), participants in this production believed that successful L2 learning is dependent upon two factors: (a) an immersion environment that provides multiple and varied opportunities to use the target language; and (b) the attitude of the learner (i.e., a person must have the desire to learn, must be willing to work hard, and have the courage to fail and make mistakes. These beliefs have made learners predisposed to take advantage of L2 learning opportunities in the learning environment. It made them dedicated and diligent students throughout the production.

These results, however, are different to those studies on L2 learning attitudes of Chinese learners (e.g., V. Chan et al., 2002; M. L. Lai, 2000; Shi, 2006), which have shown that Chinese learners will only put maximum effort into something that will benefit them academically. Participants of this study put time and effort to improve their English skills to improve dramatic skills even though there was no immediate academic reward. As demonstrated by Kim's (2009) study, it seems that the nature of the project itself (i.e., performance for an audience) transformed individual motivations into collective motivations and as it grew, so did individual motivations. These motivations then fuelled their confidence to perform in English and eventually, attitudes to L2 learning outside the production (see page 302).

Learners' L2 perezhivanie. If educational and institutional factors shape L2 motivation and beliefs about L2 learning, this implies that they also shape learners' L2 perezhivanie, specifically L2 confidence, before their participation in the project. Studies on L2 acting such as Miccoli (2003) and Hardison and Sonchaeng (2005) have demonstrated that acting improves L2 confidence because the environment provides multiple opportunities

to support L2 confidence growth. This study is different to existing studies on L2 learning through theatre because it showed that has parallels to other studies on Chinese learners such Wang and Lin (2008). Their study showed that high achieving learners perceived difficult tasks as requiring more effort and so learners worked hard to succeed. This shows that emotions prior to participation in a new learning environment also played a significant role in motivating students to engage in learning opportunities.

This thesis is initially similar to Wang and Lin's (2008) study because Ivy and Erin, who viewed themselves as having strong English abilities before the project, simply took the extra time and effort to improve their English when necessary. For example, when Ivy struggled to deliver the line "She's a woman…". She could not give a good performance because she had difficulty with script interpretation (see page 240). She expressed her frustration that she could not understand it the first time she tried it but she never expressed doubt that she could not handle the task. Erin had a similar attitude regarding her pronunciation (see page 264) and vocabulary (see page 282). Constant reminders from directors and colleagues about her pronunciation never discouraged her. Their initial confidence in their L2 abilities before they participated in the production did not hinder their development in English or dramatic skills.

Learners who had low confidence before the production, however, approached learning tasks differently. Although they were motivated to join the production with the primary goal of learning English, Hunter's and Jenny's low self-confidence, made them inclined to initially feel frustrated and depressed about their learning progress just as Mahn and John-Steiner (2008) reported in their own study. For example, they constantly attributed their lack of success during rehearsals to their low English ability (see page 313). Over time however, these feelings of helplessness changed because of the positive experience in the learning environment (see page 314).

Like Erin and Ivy, Hunter and Jenny also resolved to find solutions to their problems and worked hard to overcome them. For instance, Hunter studied the script and translated vocabulary outside rehearsal time (see page 285). As rehearsals progressed, their motivation continued to be sustained by the supportive atmosphere of the rehearsal environment and concrete evidence of their progress. Thus, success during rehearsals and the goal of final performance increased their L2 confidence exponentially (see page 302) and positively influenced L2 learning processes in the theatre production.

The previous two sections explored the role of directors and learners in the L2 learning process. I have illustrated characteristics of directors and peers as experts in the L2 learning process. I have also illustrated how sociocultural factors can affect learners' motivation, beliefs about L2 learning, and L2 confidence before they participated in the theatrical production. Finally, I have also described the role of these elements in the L2 learning process in relation to the theoretical paradigm of this thesis. The next section consolidates these findings and describes the theoretical underpinnings of the process of L2 learning through theatrical productions from a sociocultural perspective.

Process of L2 Learning through Theatre from an SCT Perspective

Other studies on L2 learning through theatre such as Lys et al. (2002), Moody (2002) and Ryan-Scheutz and Colangelo (2004) had investigated the benefits of participation in a theatrical production on learners' L2 ability through the lens of psycholinguistic or sociolinguistic strands of L2 learning theories. Although these studies provided empirical evidence as to what the L2 learning outcomes are after the intervention, they did not provide a theoretical explanation as to how these outcomes developed within the learning environment. Their studies also only involved descriptions of theatre activities used by teachers and accounted for L2 ability gain by comparing pre- and post-performances. This

thesis is different from all these other studies because I investigated learner development in a theatrical production through a sociocultural perspective of L2 learning (Lantolf, 2000a, 2000b).

A sociocultural perspective of L2 learning views learners to exist in a social context wherein L2 socially constructed artifacts, such as signs and symbols, represent L2 meaning, sense, and perezhivanie (Lantolf, 2000a, 2006; Lantolf & Appel, 1994; Lantolf & Thorne, 2006; Mahn & John-Steiner, 2008). These artifacts are influenced by sociocultural factors, developed culturally and historically, and reside within the L2 social context, the expert and the learner. L2 learning occurs when a learner attempts to become part of this social context by realising gaps in his/her L2 knowledge and working towards bridging this gap with or without the assistance of another (Ohta, 2001; Poehner, 2005).

From a Vygotskian perspective, this socially mediated interaction is called a ZPD activity (Holzman, 2009; Newman & Holzman, 1993; Roth & Radford, 2010). It is an activity wherein learners attempt to reach their potential by relying on language as the tool to internalise and externalise L2 socially constructed meaning, sense and perezhivanie. It is an activity wherein L2 experts and learners use external speech, private speech, and inner speech simultaneously for other-regulation and self-regulation. L2 learning from an SCT perspective is not just about acquisition of L2 vocabulary and grammar but a dialectic process of integration into the L2 social context and of transforming one's thinking to accommodate new meanings and sense through language.
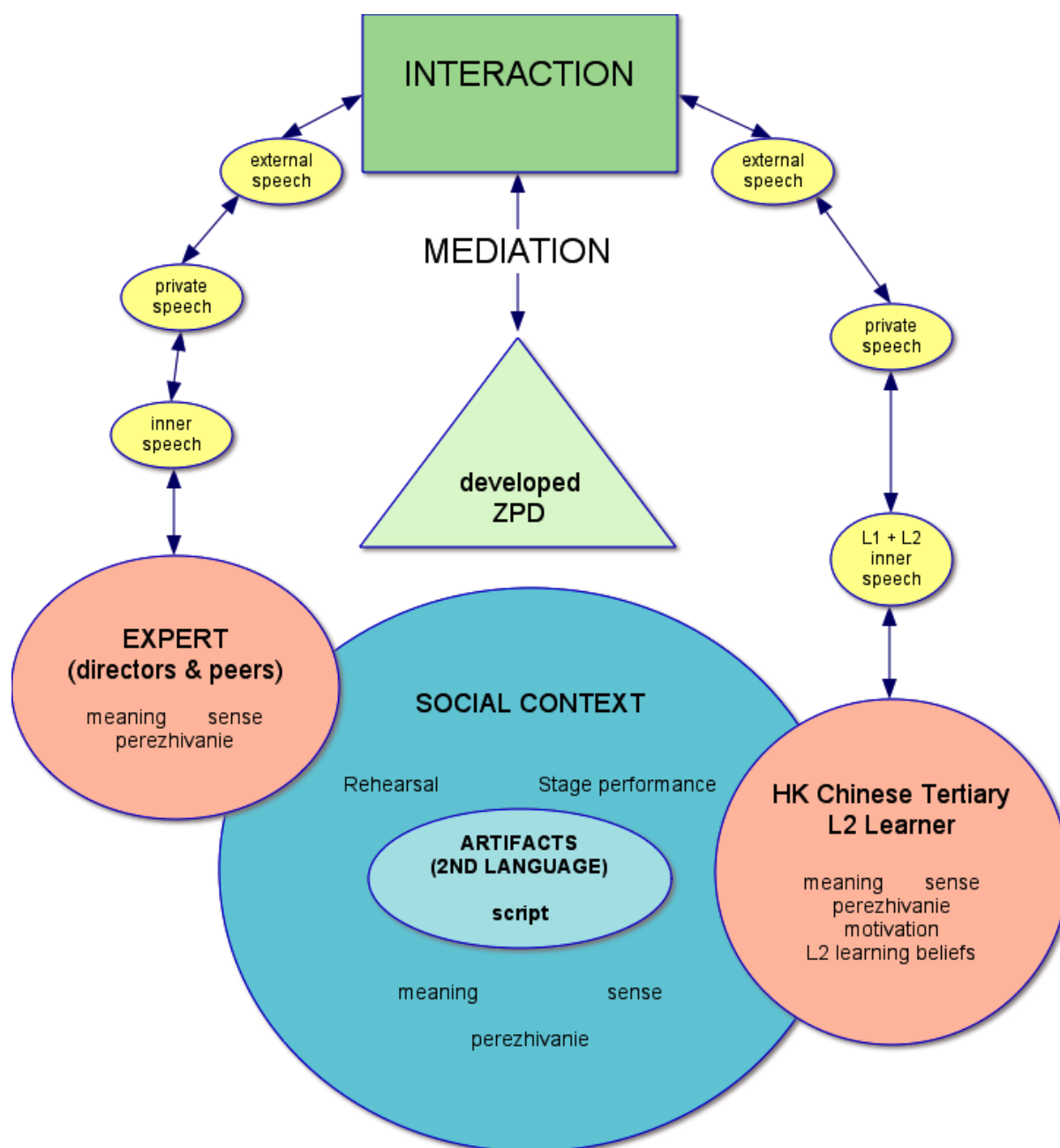
Figure 19. Sociocultural theoretical framework of L2 learning through theatre

Figure 19 sets out the elements involved in the complex process of L2 learning within a theatrical production as demonstrated by the discussion in the previous sections. As determined by a number of previous studies in different L2 learning environments other than theatre, (e.g., Donato & McCormick, 1994; Haught & McCafferty, 2008; Lantolf & Poehner, 2010; Poehner & Lantolf, 2005), L2 learning is successful if the learning environment

provides opportunities or affordances for learners to engage with L2 artifacts and L2 social context. This experience mediates learners to realise gaps in their L2 ability and subsequently provide them with opportunities to bridge this gap (Swain, 2000; Swain & Lapkin, 1998; Van Lier, 2000).

L2 learning occurred in this theatre production because interaction of inherent elements of a theatre production such as directors, actors, the script, rehearsals, and stage performance triggered multiple, naturally occurring ZPD activities. In this theatre production of LWLM, the script is the L2 artifact, directors and peers are the experts, and theatre activities are ZPD activities that mediate L2 internalisation and externalisation. Sociocultural factors surrounding the learning environment further initiated L2 learning within a theatrical production, just as observed in previous studies in other learning contexts (e.g., Nassaji & Swain, 2000; Poehner, 2008b; Siekmann & Charles, 2011), which make L2 learning processes and outcomes of this theatre production exclusive to this social context. The next section describes the interplay of these elements in facilitating the process of L2 learning

Mediation in the inter-mental plane through DA. An investigation of patterns of ZPD activities utilising Poehner's (2008b) DA model allowed me to identify DA activities with the production. The model states that ZPD activity is determined by the following factors: expert and learner behaviour during the mediation activity, task complexity, and stage of performance (Poehner, 2008b, 2009a; Poehner & Lantolf, 2005; Vygotsky, 1978). If the ZPD activity was an assessment activity, the ZPD activity qualifies as a DA activity–an activity wherein assessment and instruction are viewed as dialectic and not as separate constructs. If these DA activities are coherent, they will fulfill all the principles required for the sequence of activities to qualify as a DA programme, which will enable one to trace development in the ZPD throughout the production process.

The results of this study determined that the L2 learning process within the theatre production were ZPD activities that qualify as DA activities. Throughout the production, directors watched students perform and engaged them in collaborative dialogue to help them improve. When they watched students perform, they simultaneously assessed and provided instruction to help learner become better actors. They also adjusted their support based on their assessment of the learner's capability and learning needs. These are DA activities because collaborative activities were simultaneously assessment and instruction situations, which aimed to promote learner development. In the subsequent sections of this chapter, I describe the naturally occurring DA activities within theatre activities, other elements of the production process that facilitated learner development, and the self-regulation activities that promoted internalisation and externalisation of L2 dramatic ability.

Director-group DA activities. Lantolf (2004) and Poehner (2008b) proposed that interactions which involve experts who concurrently assess and assist learners as they attempt to complete tasks are called DA activities. They occur when experts employ several forms of mediation through collaborative dialogue to assist learners complete a task that is beyond their ability. These interactions promote L2 learning because they aim to develop individual and/or group ZPD. During the interaction, learners are also exposed to forms of mediation that they can later use for self-regulation.

The findings in the current study resonated other studies that were conducted on L2 learning such as Hill and Sabet (2009) and Lantolf and Poehner (2010) wherein group ZPD was targeted by the directors. The results showed that the director-group interactions in this learning environment reflected expert-learner relationships of L2 learning. For example, directors led group discussions specifically targeted the group's ability to interpret the script, know the dramatic structure of the text, and create distinct characters.

Analysis of interactions during the first phase of the production also revealed that the process in which the directors assisted the whole ensemble in an attempt to teach students the Stanislavski system of acting and the final performance was structured like a DA activity. These interactions are akin to group DA interactions because in each activity, the directors as experts assessed learners' dramatic ability as a collective (see page 210). They also engaged learners, as a collective, in scaffolded collaborative dialogue to help learners achieve tasks.

Director-actor DA activities. Director-actor interactions during rehearsals also functioned as expert-learner DA activities because similar to other L2 DA studies (e.g., Poehner, 2005; Poehner & van Compernolle, 2011; Siekmann & Charles, 2011), directors mediated learners to develop specific dramatic and L2 skills. They used a combination of several forms of mediation depending on the needs of the student and the object of the mediation.

This is exemplified when students were tasked to perform *Dog Accident* (see pages 177-178). Analysis of the interaction after the performance revealed that the directors were assessing Jenny's ability and concurrently provided assistance based on their assessment. Through a series of questions and prompts, they discovered that it was her lack of ability to use her voice for expression that was limiting her performance and not her character concept. Through collaborative dialogues with directors and peers that assisted her to use emotional memory in acting, Jenny was able to express her character successfully through her voice.

To perform a more complex task, Jenny needed a mediator (significant other) to prompt her to use emotional memory and apply it to the text she was supposed to perform. In addition, finding her voice also became her method of finding her character. The dialogue revealed that Jenny had already sufficient control in her ability to conceptualise character but the developing skill was her ability to use her voice. If the directors took Jenny's

performance at face value, they would have just assumed that she just lacked ability to conceptualise character.

The interaction between the director and actor is a DA activity because the collaborative dialogue mediated Jenny to move from her current to her potential ability. Throughout the production, directors developed individual drama skills when they: (a) gave feedback to learners after performances (see page 169); (b) engaged individual students in collaborative discussion to understand the script and develop character (see page 240); and (c) when they helped actors deliver monologues and dialogues (see page 246).

Apart from developing dramatic ability, director-actor interactions also functioned as DA activities when they aimed to develop L2 skills of learners whose English proficiency limited their performance. The results of this study demonstrated that because of the assistance of directors, individuals developed the following L2 skills: pronunciation, stress and intonation (see pages 256-257), fluency (see page 281), vocabulary (see page 282), listening, and reading (see page 259). For example, Matt and Erin were engaged in a DA activity when he used scaffolding to assess and assist her improved her pronunciation to articulate clearly (see page 264).

The results also showed that students that directors classified as low level L2 students received more mediation than others. For example, when Hunter was learning to improve delivery of his lines in scene 4b of LWLM (see pages 288-289), the director used scaffolding to investigate learners' understanding of character and dramatic structure but also used additional forms of mediation such as improvisations in English and Cantonese, repetition, modelling, recasts, explicit explanations of metalanguage, and explicit feedback to assist him improve his performance.

These interactions are DA activities because directors evaluated learners' current and potential ability to perform a task and provided mediation to help the learner achieve that

potential. Learners developed because the DA activity gave learners an opportunity to bring the emotion together with scripted text and a concern with technical precision–something they would not be able to do themselves. As demonstrated by learners' performances, this created not only greater fluency in language learning, but also greater accuracy. However, what was further helpful in this interaction is the relationship that culminated between peers to create more DA opportunities for learning and this is discussed in the next section.

Peer-Peer DA activity. Peer interactions during rehearsals also functioned as DA activities because similar to other studies in L2 learning through DA (e.g., Nassaji & Swain, 2000; Ohta, 2001), peers also functioned as experts in the learning environment. This was especially evident with those students who had lower English abilities because of the whole casts' desire for the whole group to perform well. For example, in an attempt to improve articulation and projection, peers constantly reminded each other to project and articulate off stage. Peers also helped each other conceptualise their characters through collaborative discussions, feedback, and by rehearsing scenes on their own (see page 269). In attempts to improve use of voice for expression, peers also mediated each other by note-taking, translation, and by giving explicit corrective feedback (see pages 267-268).

During performance, actors offered mediation to each other when they thought about their contribution to the play (see page 288) and when they motivated other actors to give perform well on stage (see pages 253-254). Individual and group ZPDs were developed through peers' efforts because throughout the production, they rehearsed giving mediation to each other. This built up their understanding of what mediation another actor needed in order for him or her to achieve performance goals. These informal peer interactions are DA activities because each interaction was an opportunity for peers to assess each other's performance and help each other improve.

Transcendence through production tasks. L2 learning occurred in this theatre production because learners had opportunities to demonstrate L2 development through the productions tasks within the rehearsal environment. According to Poehner (2007, 2008b), tasks should be coherently structured to provide opportunities for learners to demonstrate development. In this learning environment, I claim that learners developed because the tasks that they completed throughout the production were also coherently structured like a DA programme.

Initially, this production was divided into several phases: recruitment, teaching theatre basics, building a theatrical interpretation of the text, and rehearsal for the final show, which served to scaffold ensemble performance of the final show. This quality of transcendence of tasks within the production process provided affordances for L2 learning in this learning environment because as demonstrated by Poehner (2007), the graduated complexity of tasks and activities provided opportunities for learners to demonstrate development in dramatic skills and L2 skills by applying skills learnt from previous tasks to more complex and demanding tasks.

L2 learning was further facilitated by the performance of three scripted texts of increasing levels of difficulty. As found in Lys et al. (2002) and Schultz and Heinigk (2002), scripts provided affordances for L2 learning by virtue of its function in the project. When the directors decided which final script to perform (i.e., *Living with Lady Macbeth*), they structured dramatic tasks within the production to build up their acting skills. They asked students to perform *A Possibility*, a 5-minute two-character scene. Then they were asked to perform *Dog Accident*, a 15-min scene with 4 characters. The acting required for each of the scripts increased in level of difficulty. The final script of LWLM meditated L2 learning

because it served as an L2 artifact that initiated all other L2 learning processes in the learning environment.

Script difficulty is another factor that facilitated L2 learning. The vocabulary words in *A Possibility* were not as difficult as those of *Dog Accident* because the situation was one with which they were all mostly familiar with (i.e., talking to a friend about a boy they liked as opposed to having an ethical discussion with friends about a dog dying). The vocabulary of LWLM was more challenging, however, because the setting of the narrative is a British school, which required use of a lot of idiomatic expressions and slang (e.g., "make V-signs to passing lorry drivers", "he's not thick!"). The script also had Shakespearean dialogue in it and so students were also exposed to a more stylised form of English.

The exposure to a range of L2 scripts was an affordance for L2 learning because it allowed students of varying ability levels to have an opportunity to conceptualise how words can be used in different contexts–to understand the distinction between word meaning and word sense. This is especially significant to HK Chinese learners (see page 322-333) whose English learning has been limited to an academic context (P. S. Lai & Byram, 2003; Li, 2009; Watkins, 2009).

DA programme within the theatre production. The discussion so far has illustrated elements in the learning environment and their role in the L2 learning process from a sociocultural perspective. Within the production, L2 learning in the inter-mental plane began with directors who structured the project with the goal of teaching students how to create their own theatre productions in the future. This intention inclined directors to structure theatre activities like a DA programme. This is similar to other L2 studies from a sociocultural perspective (e.g., Ableeva & Lantolf, 2011; Lantolf & Poehner, 2010; Siekmann & Charles, 2011) wherein projects or courses were intentionally structured as a

DA programme at the beginning to provide learners with multiple ZPD opportunities. Although the directors did not specifically call the process a DA programme, their intention and actions structured activities as such which triggered naturally occurring ZPD activities in the process of creating the theatrical production.

Mediation in the intra-mental plane.

L2 learning was also evident in this production due to the efforts of learners to self-regulate L2 skills and dramatic abilities. According to Lantolf and Thorne (2006), Swain (2000) and Ohta (2001), some forms of mediation become mechanisms for L2 internalisation because during ZPD activities in the inter-mental plane, learners are exposed to forms of mediation that can promote L2 development in the intra-mental plane. Internalisation of L2 conceptual knowledge also occurs when learners attempt to achieve a task using the target language (Lantolf, 2004). However, this internalisation process happens inside a learner's head and so internal processes are inferred through observable forms of self-mediation such as repetition, imitation, and languaging (Gánem-Gutiérrez, 2009; Lantolf, 2000a; McCafferty, 2002; Ohta, 2001; Swain, 2006).

This study is similar to other studies on L2 learning from a sociocultural perspective in that, L2 learning was evident due to efforts of specific learners to mediate internalisation of dramatic skills themselves. For example, Jenny interpreted the subtext of the script on her own, memorised her lines, and actively sought peers' support to develop her character and her plot of the play (see pages 307-312). Hunter translated vocabulary words on the script so that he can understand the script and watched online performances of LWLM to study other interpretations of his character (see page 285). All of the students also used reading aloud as a means to memorise their lines (see page 151) and social language play to determine the best use of voice to express their lines (see page 152). These activities are indications of L2

development in the intra-mental plane because: (a) learners were able to use forms of mediation in the inter-mental plane for self-mediation; (b) learners demonstrated self-scaffolding of conceptual knowledge (Knouzi et al., 2010); and (c) learners were able to use English as a resource for their own benefit.

Forms of mediation to facilitate internalisation and externalisation. The previous section described the ZPD activities (DA and self-mediation) to facilitate internalisation and externalisation of language and conceptual knowledge. The next section consolidates the forms of mediation that were used by learners to internalise and externalise the learning outcome of the theatre production.

Similar to Ohta (2001), this study also identified the forms of mediation that were used by learners for other-regulation and self-regulation, which contributed to development of L2 ability. For instance, director-group DA activities usually relied on lessons or direct instruction to mediate learners' ability to interpret the text and create character. Director-actor DA activities relied on improvisations on L1 or L2 to help learners understand the dramatic situation of the text. Peer-peer DA activities during rehearsals relied on explicit corrective feedback.

Some forms of mediation were also common across DA activities such as scaffolding (director-actor DA activities and director-group DA), and modelling (peer-peer DA activities and director-group DA activities), group discussions, feedback (after performances), and repetition. Forms of mediation used by learners for self-mediation are repetition, imitation, private writing (through journals), and vicarious response.

These processes promoted L2 development because they helped learners move from other-regulation to self-regulation (Lantolf & Appel, 1994). This combination of different kinds of DA activities triggered internalisation and externalisation of L2, and

subsequently promoted cognitive development as asserted by Vygotsky (1978) and Lantolf and Thorne (2006). Through DA activities, learners demonstrated development in the inter-mental plane through the following: (a) when learners required less mediation from experts; (b) when learners were more readily responsive to mediation offered; (d) when learners were able to do tasks autonomously; and (d) when learners were able to apply previously mediated skill to a more complex task (transcendence). Learners also demonstrated development in the intra-mental plane when (a) learners showed evidence of self-scaffolding through verbalisations (Knouzi et al., 2010); and (b) when learners used journal writing, vicarious response, imitation, read-aloud, and note-taking as forms of private speech for self-regulation (see page 37 for forms of private speech) (Ohta, 2001).

These results, concur with previous research on L2 learning through DA such as Aljaafreh and Lantolf (1994) and Nassaji and Swain (2000) on scaffolding, Van der Aalsvoort and Lidz (2002) on learner reciprocity, and Poehner (2007, 2008b) on control of previously mediated skill across a series of tasks. The results of this study also indicate that forms of mediation used in this learning environment are similar to those used in other studies on L2 learning such as scaffolding (Aljaafreh & Lantolf, 1994; Poehner, 2009b), repetition (Ohta, 2001), feedback (Donato, 1994), read-aloud (Gánem-Gutiérrez, 2009), imitation (McCafferty, 2002), and languaging (Swain, 2006). A summary of the forms of mediation used in the production is summarised in Table 52.

Table 52

Forms of Mediation Used in the Production

ZPD activity	Form of mediation
Other-regulation	Commitment
	Direct translations
	Explanations in L1
	Explicit blocking instructions
	Explicit corrective feedback
	General feedback
	Group discussions

	Improvisation in L1/L2
	Lessons
	Modeling (one-on-one)
	Modeling (through performance)
	Scaffolding
	Script prompting
	Social language play
	Technical aspects
Both	Imitation
	Note-taking
	Read-aloud
	Repetition
Self-regulation	Awareness of dual consciousness
	Commitment to character
	Solitary language play
	Translations (using dictionary)
	Use of imagination
	Vicarious response

However, the results of this thesis also discovered that these forms of mediation were used randomly and not sequentially just as Aljaafreh and Lantolf (1994), Nassaji and Swain (2000), and Poehner and Lantolf (2010) recommended. Theatre mediation activity also varied depending on the DA interaction. For example, feedback in peer-peer DA interactions occurred when peers explicitly told other peers what was wrong with their performances during rehearsals. In director-group DA activities, feedback meant comments given after a performance or comments given to actors while they are rehearsing. New forms of mediation also developed due to the characteristics surrounding the learning environment such as improvisations in L1/L2, translation, non-project related conversations, technical aspects of the play, and so on.

Despite this lack of strategic use of mediation strategies, learners' realistic performance on stage was attributed to other-regulation DA activities (i.e., director-group, director-actor, peer-peer), and self-regulation activities (i.e., self-mediation) just as asserted by Lantolf and Appel (1994). Furthermore, a combination of forms of mediation, specific or common to each kind of DA activity, was used by learners for other-regulation and self-

regulation (see Appendix N for complete list). For example, one of the key dramatic skills that learners developed in this learning environment is text interpretation and character development (see page 84 for definition of construct). As Poehner (2008b) suggested, experts also relied on a number of forms of mediation, even though it is different in this study, as the result shows how some forms of mediation are used across different DA and self-mediation activities (see Figure 20).
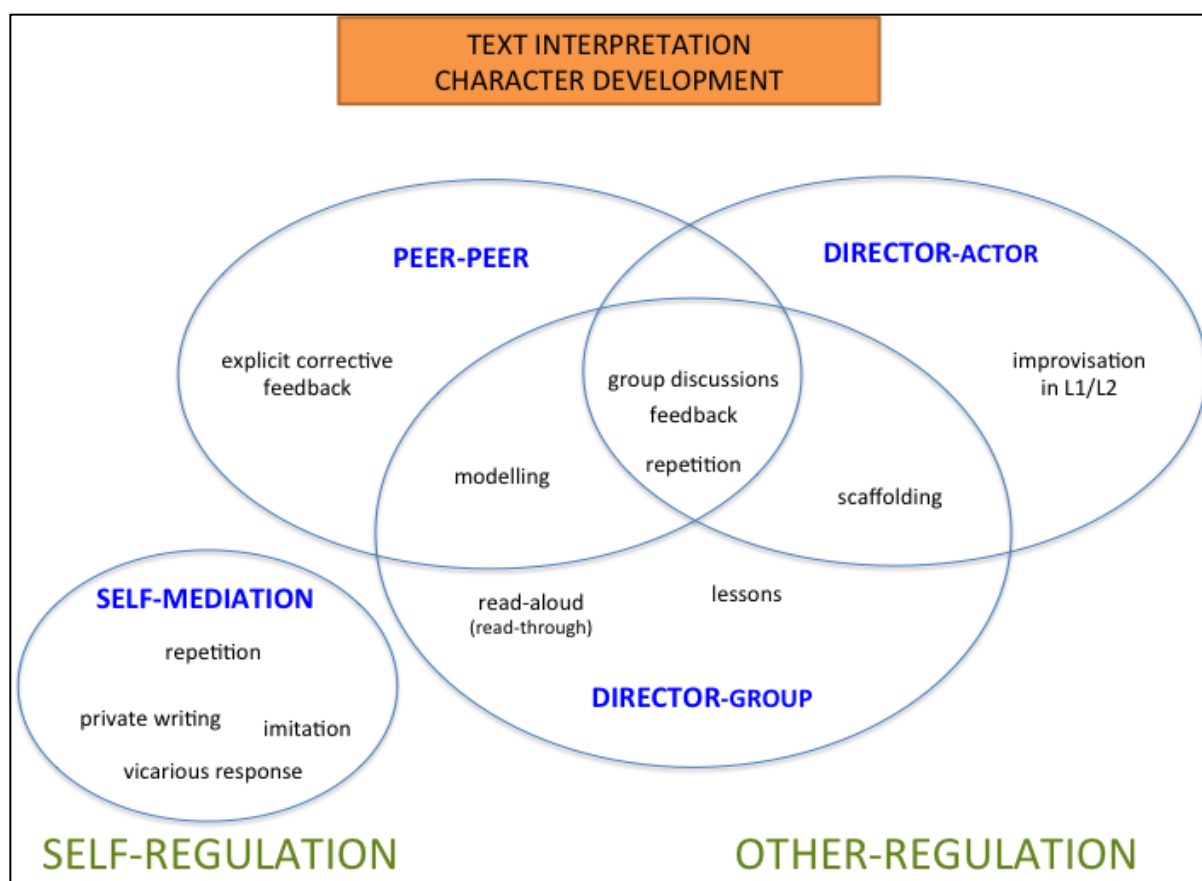
Figure 20. ZPD activities to mediate text interpretation and character development

Learning Outcomes of the Theatre Production

Just as studies on L2 theatre productions claimed (e.g., Dodson, 2002; Hayati, 2006; Ryan-Scheutz & Colangelo, 2004), the results of the study indicated that engaging in dramatic activities through the target language developed learners' oral skills (i.e.,

pronunciation, intonation, stress, fluency), vocabulary, listening skills, inter-cultural

competence, and communicative ability. It shows that, as presented by Smith (1984) and Via

(1987), theatre activities were parallel with L2 learning activities and allowed learners to use

the target language in authentic communicative situations. Similar to the studies of Lys et al.

(2002), Ryan-Scheutz and Colangelo (2004), and Moody (2002), the current study

illuminated how, in the process of studying, memorising, and performing scripts, learners are

engaged in a creative, relaxed, and authentic communicative context for L2 use.

This thesis further extends these studies showing that these learning outcomes were

developed because dramatic ability and L2 ability were considered as a single unified

construct as opposed to Shier (2002) and Lys et al. (2002) who view it as two separate

distinct abilities. Tracing ZPD activities throughout the production indicate that the directors

targeted development of dramatic ability with a few aspects of L2 ability; L2 ability (i.e.,

proficiency) was considered a component of overall L2 dramatic ability to perform a second

language script. This ability developed through the development of performance skills

outlined in Stanislavski's acting model (see page 142).

Tracing the development of learners in this production also revealed the

developmental process that learners experienced when they improved their L2 dramatic

ability (see Figure 21). Initially, L2 dramatic ability developed when directors assessed

learners' progress based on their aesthetic standards. As rehearsals progressed, learners were

socialised to accept these aesthetic standards as formal requirements for a good performance.

In this theatre production, development of L2 dramatic ability started with directors

helping learners how to interpret the script for performance. When they saw problems in

learners' ability to understand text interpretation and character development, they first

checked if they had the vocabulary knowledge to understand the words in the text. If this was

not the issue, they asked learners to think about the dramatic structure and characters of the

play. This knowledge gained through mediation assisted learners to build up expression in their voices for delivering lines and also develop physical movement. But, until an operational understanding of the text and characters was achieved, learners were not seen to have improvements in their voice and physical movement. It seemed that until a learner had mastery of text interpretation and character would the learner be able to substantially show progress in voice and physical movement (see page 243).
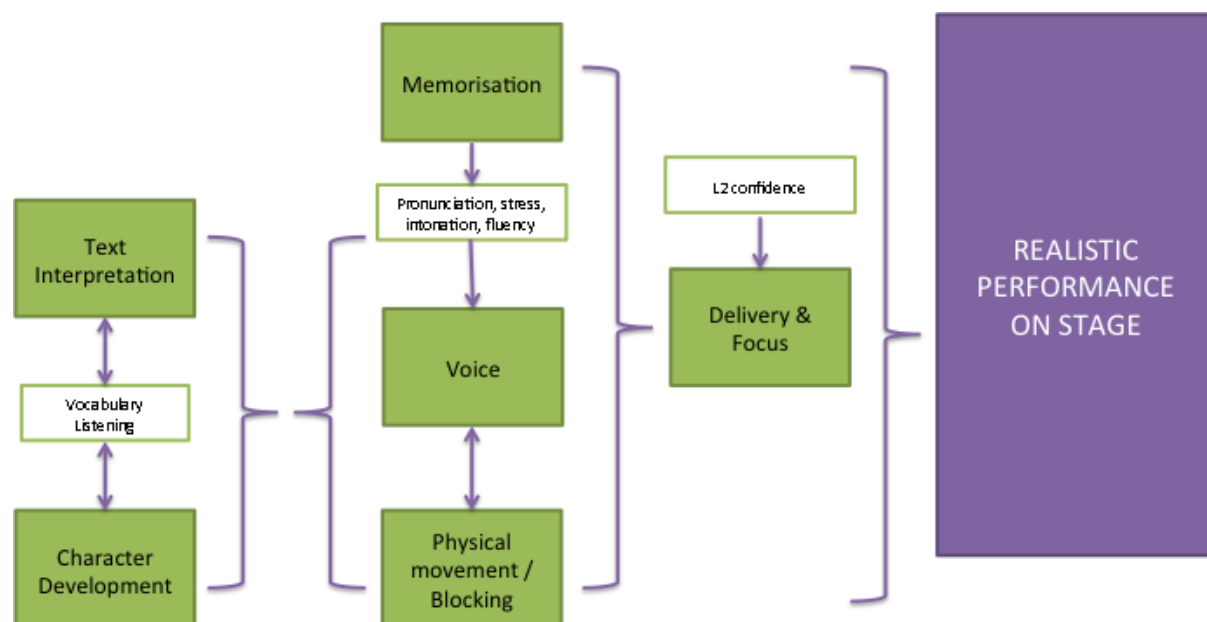
Figure 21. Developmental pattern of L2 dramatic ability in LWLM theatre production

Vocabulary and listening skills were also requirements for realistic performance on stage. This was observed in Hunter's case specifically. During phase one and two, his vocabulary and listening ability limited opportunities to engage in group discussions and so limited his understanding of the text (see page 285-286). Until he found out meanings of vocabulary words and found other means to understand what was being discussed during rehearsals could he have an operational understanding of the script's dramatic structure and his character's role in relation to others. Although he was a good actor, he could not fully

maximise his use of voice and physical movement until he had completely understood the dramatic structure of the play and had clearly created their characters in their minds.

Memorisation of lines also had a direct impact in their ability to use their L2 skills of pronunciation, stress, intonation and fluency, which directly impacted on their voice. In other words, learners could not effectively focus their attention on the use of voice and physical movement if their attention is focused on remembering their lines. This is especially true of learners with lower L2 oral skills. Directors and peers would always perceive their use of voice and physical movement ineffective when they had mastered pronunciation, stress, intonation, and fluency.

The same relationship was observed when learners wanted to improve their delivery and focus. The pattern of ZPD activities revealed that their ability to use voice and physical movement, and memorisation of their lines limited their ability to have delivery and focus on stage (see pages 269-271). Although voice and physical movement also assisted in text interpretation and character development, the results showed that there was a stronger relationship between these two skills with delivery and focus.

Again, until learners gained mastery over voice, physical movement, and memorised their lines, could directors and the whole cast judge learners to have acceptable delivery and focus. This relationship was evident in the mediation pattern used by directors when they observed all learners having problems with delivery and focus. To assist learners overcome this block, the directors first checked if learners knew how to use their voices for expression or if they remembered blocking. If this was not the problem, the directors checked if learners had memorised their lines, or had problems with pronunciation, stress, intonation, and fluency. Similarly, if there was a problem with physical movement, directors assisted learners by asking them to use the voice to guide the physical movement. If this fails, directors checked if text interpretation and/or character development was lacking.

Finally, successful live performance on stage was dependent on learners' delivery and focus on stage. The results indicated that until learners had fully understood the dramatic structure, their character, how to speak and move around the stage, and also have L2 confidence were they be able to work on having good connection with fellow actors and establish emotional connection with the audience. This pattern was exemplified in Erin's case. Up until she overcame problems with her pronunciation, stress and intonation was she able to show significant progress in commitment to character.

This developmental pattern revealed that the theatrical experience ultimately taught students how to attach new meanings and emotional experience to L2 words they already know (or words they had just learnt). Investigation of verbalisations of learners' conceptual knowledge of their characters, the whole play, concept of performance, acting, and the production as a whole reveal the transformation of learners' concept of English, dramatic ability, and English learning (see pages 322-324). For example, at the beginning of rehearsals, Ivy was only able to give a basic description of her character and the play (see page 233), As rehearsals progressed, her verbalisation (see page 238) indicates that activities in rehearsals was making her see connections between words, character and intention. She saw that words of the script are driven by the character's intention of action.

This understanding, however, was still limited because her progress was hindered (see page 240) when she could not demonstrate control of her voice for performance. DA activities during rehearsals made her aware of the disconnect between her character's intention (subtext) with her L2 English stress and intonation. Although the process of learning it has difficult, her reflection of the experience indicates that her understanding of performance had changed from just a matter of saying the words out loud in English to one that clearly saw that her performance would not improve unless she started making an effort to connect the three together.

Closer to the live performances, directors' evaluations of her performance indicate that she was successful in memorising her lines, and connecting her intentions to voice and physical movement. Her verbalisation (see page 250) indicates that her progress can be attributed to mentally tracing the emotional journey of her character in the play. This shows that her concept of performance was further transformed.

Finally, attachment of new meaning and emotional experience to their L2 is exemplified by the fact that the learners saw themselves as successful L2 speakers. Ivy's verbalisation after the theatrical experience (see page 257) showed how prior to the production, she admitted that she only knew about stress and intonation theoretically. The theatrical experience gave her an opportunity to develop and realise her potential as an L2 person. The experience ultimately transformed her concept of the L2 from an academic subject to a personal resource she can use to express her own emotions and feelings. Similar to Mahn and John-Steiner (2008), the intense emotional experience developed learners' L2 confidence and consequently their overall L2 abilities (see also page 269).

Conclusion

Current literature on L2 learning through theatre claim that participation in a theatre production is a holistic learning experience because it involves learners intellectually, emotionally, and kinaesthetically. The results of this study concur with these findings and also show that theatre activities ultimately developed learners' L2 ability, especially their pronunciation, intonation, and stress, vocabulary, and literacy skills as demonstrated by studies like Bernal (2007), Ryan-Scheutz and Colangelo (2004), and Schultz and Heinigk (2002). The current study also shows that learners developed inter-cultural competence (García & Biscu, 2005) L2 self-confidence, L2 motivation, and learner autonomy (Shier, 2002; Yoshida, 2007).

This study, however, is significantly different from previous studies of L2 learning through theatre because the results indicate that learners were mediated to develop L2 ability together with dramatic ability. Participation in a theatre production developed learners' dramatic and L2 ability as a unified construct called L2 dramatic ability. This concept is in contrast to previous studies of L2 learning through theatre such as Shier (2002) who required directors to focus activities in a theatre production either on achieving L2 learning objectives or performance objectives. More specifically, learners learnt dramatic skills as identified by the Stanislavski system and, learnt English because it was the object (through the script) and the (semiotic) tool used to learn these dramatic skills.

The L2 learning experience in this theatrical production was rich because all collaborative social interactions functioned as DA activities, which consequently triggered self-mediation activities. Initially, L2 learning was possible because elements of DA were embedded in rehearsal activities. Directors and peers served as mediators who, in the process of assessment, also engaged learners in collaborative dialogue to assist them perform L2 dramatic tasks. These DA activities also promoted L2 development because mediator-learner dialogues in the target language had the intention of promoting development. Learners also had the freedom to respond to mediator intervention and had opportunities to demonstrate autonomy.

Analysis of these DA activities revealed that students were engaged in several DA activities throughout the production process and that these activities ultimately constituted a coherent sequence of DA tasks. They were progressive (not stand alone activities) because there was a goal and a final objective (i.e., performance) and all activities contributed to this goal. Finally, DA activities promoted L2 learning because they had the objective of negotiation of meaning and the internalisation of dramatic skills and L2 conceptual knowledge as a unified construct.

Finally, the L2 experience in this learning environment was rich because in a desire to produce a good show, every word in the scripted text had focused emotional context, which made internalisation of the fictional L2 perezhivanie possible. This was necessary for learners to have a finer understanding of word meaning in order to give sense to words that they use on stage. Every word uttered in the process of creating the show had emotional context, which positively marked their L2 learning experience, motivation, confidence, and identity. Within a theatrical experience, theatre activities that functioned as DA and self-mediation activities developed learners' L2 dramatic ability and ultimately, learners' concept of the L2 as a resource for self-expression.

This theatre production was a successful L2 learning environment because the immersion experience intensely involved learners intellectually, physically, and emotionally making L2 learning not only a cognitive activity but also a social, personal and meaningful one. This makes theatre as perhaps one of the best L2 learning environments because it deals with emotional aspects of L2 learning that are difficult to express.

> *"Remember this: all of our acts, even the simplest, which are so familiar*
>
> *to us in everyday life, become strained when we appear behind the*
>
> *footlights before a public of a thousand people. That is why it is necessary*
>
> *[as actors] to correct ourselves and learn again how to walk, move about,*
>
> *sit, or lie down. It is essential to re-educate ourselves to look and see on*
>
> *the stage, to listen and to hear."*
>
> *– Stanislavski, Actor and Director*

Implications

Within Hong Kong, this study has implications to the teaching of English through drama and theatre in Hong Kong. It shows that L2 full-scale theatrical productions are beneficial for the participants. Although theatre productions require investment in time (e.g., 5 months), this study shows that the intensive and perhaps stressful experience of putting on a show was worthwhile for the participants because it was an opportunity to fulfil intrinsic personal and L2 goals.

With regard to other contexts outside Hong Kong, the study has implications for the way theatre productions are used to teach language. First, this study refutes misconceptions of the ineffectiveness of theatre productions for L2 teaching through drama as proposed by Kao and O'Neill (1998), Liu (2002), and O'Toole et al. (2009). This study demonstrates that a product approach to L2 learning through drama can be just as effective as the process approach. If a theatre production is structured to accommodate DA activities, theatre activities can further provide learners with multiple opportunities to use the target language in communicative situations.

Theatre activities are also not "closed and controlled drama techniques" (Kao & O'Neill, 1998, p. 5) suitable only for beginners because this study, and the performance of rich L2 scripts, illustrated that learners of varying levels of L2 ability are engaged holistically just as in process drama. In fact, varying levels of L2 ability in a learning environment provide opportunities for peers to mediate each other. Furthermore, memorisation, imitation, and repetition are not mechanical activities as others have claimed because, as this study has established, these activities mediate internalisation and externalisation of the target language.

The study also shows that the language that students learnt effectively in this learning environment is language that they must master in order to present effective theatre. This implies that in setting up theatre productions for language teaching, a teacher must think of

what language is needed as a precondition for good theatre work. If a project requires achievement of specific language objectives, this implies the need to look for texts (scripts) that have the potential to target these objectives through theatre activities. The teacher must also think of what combination of theatre activities best initiate ZPD activity and mediate L2 learning such as the combination of DA activities used to mediate L2 dramatic ability in this production.

This study demonstrated how English instruction and assessment in a theatre production could be an integrated activity. It implies that DA could be an assessment framework for the development of L2 dramatic ability instead of standardised tests or non-dynamic assessment methods. As an assessment framework, L2 drama and theatre teachers do not need to worry about the links between teaching objectives, learning activities, and assessment. This is guaranteed in a DA programme. Learner development within a theatrical production could also be potentially measurable through DA. The study also offers a rubric that teachers can use to teach and assess L2 dramatic ability and offers a taxonomy of forms of mediation that teachers can utilise to assist learner development. The integrated activity could also ease assessment anxiety.

This study also provides a microgenetic method of investigating learner development within a theatre production. Utilising Poehner's (2008b) DA model allows future researchers to identify and trace ZPD activities in a learning environment. Apart from having the means to distinguish learners of different abilities, this methodology can offer insight into developmental processes of L2 abilities.

Areas for Future Research

An area for future research could be finding effective ways to use theatre productions to fit a classroom context. If theatre productions are incorporated in HK classrooms, it has

limitations in that L2 learning is limited to scripted parts available in the text. There is a danger that those with major roles in the play would get more mediation opportunities than those with smaller roles. Using theatre in a typical class of 40 students could also be challenging. Research that could explore ways to overcome this would be beneficial in that it would provide ways in which theatre can be integrated in Hong Kong schools.

Another area of future research would be to replicate this study in other L2 social contexts and determine if they yield similar or completely different results. Although the theoretical framework presupposes differences in L2 learning processes and outcomes, it is unknown how much variation there would be if the same study were conducted in other countries, or even in another L2. Although the script used in this production is of another L2 English culture, text analysis and character analysis was relatively achievable because it was a contemporary play, which was in contemporary or modern English.

It would also be interesting to study differences in ZPD activities and developmental progress if the participants of this study had performed another script of the same or different genre or perhaps a different form of theatre. The production of this script required students to perform a realistic play, learn a Stanislavskian style of acting, and physical theatre (minimal setting and properties) to stage the show. Perhaps doing another genre (e.g., comedy) or another form of theatre (e.g., Brecht plays) would yield different results.

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Appendices

Appendix A

Script for Pre-Production Task Dialogue: *A Possibility*

A Possibility

CAST: Two girls — ROBIN and JEANIE.

1
2
3

4

5 ROBIN: Come on! Open it, Jeanie!
6 JEANIE: I want to. I really want to. But I'm scared.
7 ROBIN: Then give me the envelope! I'll be brave for you!
8 JEANIE: No, wait!
9 ROBIN: For what? Come on! Open it!
10 JEANIE: Let's think of all the possibilities first. So I'll be
11 prepared.
12 ROBIN: Oh, OK...the possibilities...
13 JEANIE: Robin, do you realize that the contents of this letter
14 will change my life forever?
15 ROBIN: So let's think positive.
16 JEANIE: Yes... It's very possible that I am currently holding the
17 words that will make my dream come true! Right here!
18 Right here in my hands!
19 ROBIN: Yes! Oh, yes! Tear open that envelope this instant and
20 allow your dreams to come true!
21 JEANIE: But wait! Wait! It's also possible that my entire future
22 is about to crumble before me! A life of gloom and misery!
23 ROBIN: That's true. But you should still open it at once. Face
24 the music! Be strong! Get it over with!
25 JEANIE: On the other hand...not knowing could spare my heart
26 from breaking in two!
27 ROBIN: Not knowing is torture! Open it!
28 JEANIE: Because then I can always know there was a
29 possibility that my dream might have come true. Oh, a
30 wonderful possibility!
31 ROBIN: Take your chances! I'd say it's fifty-fifty. Rip it open!
32 Dare to know the truth!
33 JEANIE: Because I can live a happy life knowing there was a
34 possibility.
35 ROBIN: I can't stand this much longer! I have to know what's

-1-

1 inside! Open the stupid envelope!
2 JEANIE: I'm scared! What if it's bad?
3 ROBIN: I'm scared, too! Because if you don't open it this
4 instant, I'm going to lose my mind!
5 JEANIE: OK...OK... (Opens envelope. A pause.)
6 ROBIN: Well? Tell me! What does it say?
7 JEANIE: He doesn't know.
8 ROBIN: He doesn't know?!
9 JEANIE: He has to think about it.
10 ROBIN: Has to think about it?!
11 JEANIE: I guess it's still fifty-fifty. Wouldn't you say?
12 ROBIN: Fifty-fifty. You ask a boy to a dance and he doesn't know
13 if he wants to go. He has to think about it!
14 JEANIE: I'm going to think positive.
15 ROBIN: Why?
16 JEANIE: Because I still know there's a possibility. Oh, a
17 wonderful possibility!
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-2-

(Allen, 1996)

Appendix B

Script for Pre-Production Task Monologue: *Raisin in the Sun*

A RAISIN IN THE SUN

Lorraine Hansberry

This play, written in 1959, is set in Chicago's Southside "sometime between World War II and the Present." The title is taken from a poem by Langston Hughes, and the play itself is about a black family struggling to better itself in a hostile world. The following monologue is delivered by Beneatha, the headstrong and ambitious grandaughter. She is speaking to a young African student who is obviously interested in her. His few lines during this passage are deleted and marked by asterisks.

BENEATHA.

Me? . . . Me? . . . Me, I'm nothing . . . Me. When I was very small . . . we used to take our sleds out in the wintertime and the only hills we had were the ice-covered stone steps of some houses down the street. And we used to fill them in with snow and make them smooth and slide down them all day . . . and it was very dangerous you know . . . far too steep . . . and sure enough one day a kid named Rufus came down too fast and hit the sidewalk . . . and we saw his face just split open right there in front of us . . . And I remember standing there looking at his bloody open face thinking that was the end of Rufus. But the ambulance came and they took him to the hospital and they fixed the broken bones and they sewed it all up . . . and the next time I saw Rufus he just had a little line down the middle of his face . . . I never got over that . . .

*

*

*

That that was what one person could do for another, fix him up—sew up the problem, make him all right again. That was the most marvelous thing in the world . . . I wanted to do that. I always thought it was the one concrete thing in the world that a human being could do. Fix up the sick, you know—and make them whole again. This was truly being God . . .

*

*

*

No—I wanted to cure. It used to be so important to me. I wanted to cure. It used to matter. I used to care. I mean about people and how their bodies hurt . . .

(Hansberry, 1958)

Appendix C

Assessment Rubric of Scripted Text Performances

Text interpretation (1)	Text interpretation (2)	Text interpretation (3)	Text interpretation (4)	Text interpretation (5)	Text interpretation (6)
• No understanding of dramatic structure of scene. • Interpretation is not faithful to the text	• Understanding of dramatic structure of scene is basic and not clear throughout the performance. • Only some interpretation is faithful to the text; lost in places are unclear or not thought out	• Shows evidence of understanding of dramatic structure of scene although this may not be communicated effectively or sustained throughout the performance. • Interpretation is faithful to the text	• Understanding of dramatic structure of scene is clear although there may be places that are not communicated effectively. • Shows an attempt to link scenes/events of the whole play together although there are places that could be clearer •	• Develops an understanding of the dramatic structure of scene and its relationship to the theme of the play. • Understanding of scenes/events of the whole play are clear to the actor and the actor uses this to enhance performance	• Excellent understanding of the dramatic structure of each scene and the whole play and how this communicates the theme of the play.
Character creation and development (1)	Character creation and development (2)	Character creation and development (3)	Character creation and development (4)	Character creation and development (5)	Character creation and development (6)
• Actor does not try to create a character.	• Creates an underdeveloped character that is not believable • Has a general idea of character's backstory • Has a general idea of character motivations but not clearly thought out	• Creates a more developed character; character is somewhat believable • Has more details about character's backstory but not completely thought out and/or not used to enhance performance • Has character motivations throughout the plot but some are inconsistent and/or unclear • Only basic subtext of lines is thought out; subtext is not very clear and does not enhance performance	• Creates a fairly distinct character although there are places that could be clearer • Character backstory is thought out and used to some good effect on performance • Character motivations mostly consistent although there are places that could be clearer • Subtext of lines is thought out for particular scenes but not throughout the whole script; attempt to use subtext to enhance performance but not very effectively	• Mostly creates a believable and fully developed character. • Character backstory clearly enhances performance • Character motivations mostly consistent although there are places that could be clearer • Subtext is mostly clear and thought out throughout the script with some isolated scenes that need further development	• Creates a believable and fully developed character that is very detailed in delivery and execution. • Backstory is though out and very clear • Makes sense of character from beginning to end of plot • Subtext is thought out and very clear throughout the play
Delivery and focus (1)	Delivery and focus (2)	Delivery and focus (3)	Delivery and focus (4)	Delivery and focus (5)	Delivery and focus (6)
• Performance shows little or no evidence of character creation; mostly sees the actor as himself/herself • Very little or no attempt at emotional commitment • No focus/ concentration • Does not make variations	• Performance is not believable • Weak emotional commitment • Very little focus/concentration; affects other performers • Actor did not have a	• Performance shows that there is an attempt to establish a believable character through clearly visible actions, but needs further development • Some emotional commitment with some variation and some levels	• Performer had a fairly distinct character • Good emotional commitment with some variation and some levels; sense of realism is evident • Stayed in character throughout most of the	• Well developed with a variety of different emotional levels and good realism • Stayed in character throughout the performance. Very Credible. • Internalisation of subtext and self-talk is mostly evident although there are places that could be	• Excellent! Well developed with a great variety of emotion and very realistic • Internalisation of subtext and self-talk is evident & the actor is transformed into the character throughout the performance. • (Dialogue) Fully committed to

in emotion • (Dialogues) Does not attempt to establish connection with fellow actors and/or audience • (Monologues) Does not attempt to establish connection with audience	distinct character and broke character several times. • Very little variations in emotion • (Dialogues) has some connection with fellow actors and/or audience • (Monologues) has some connection with audience	• Sometimes lacking in focus/concentration and cause minor disruptions on overall flow of speech • (Dialogues) inconsistent connection with fellow actors and/or audience • (Monologues) inconsistent connection with audience	performance although a couple places were lacking focus/concentration but does not disrupt flow of scene/speech • Internalisation of subtext and self-talk is evident but not consistent throughout performance • (Dialogues) good connection with fellow actors and/or audience but there are places that could be clearer • (Monologues) good connection with audience but there are places that could be clearer	clearer • (Dialogues) establishes an emotional connection with fellow actors and/or audience • (Monologues) establishes an emotional connection with audience .	having an emotional connection with fellow actors and/or audience • (Monologues) Fully committed to having an emotional connection with audience

Voice/diction (1)
• Mostly monotone with no or very little attempt of expressiveness.
• Very little and/or no control of the following which significantly hampers performance:
  ○ Pace (unclear at times; too quick/ too slow several times; too high/too low several times)
  ○ Stress
  ○ Intonation
• Poor projection; difficult to hear lines; dialogue very muffled;
• Poor pronunciation, which causes severe strain for the audience
• Little phrasing work evident (does not make sense of the text); lines are simply recited
	Voice/diction (2)
	• Some use of voice to express character.
	• Uneven use of the following which causes major (severe) disruptions in the flow of the scene/conversation (detracts from performance):
	  ○ Pace
	  ○ Stress
	  ○ Intonation
	• Irregular projection throughout performance, which causes strain for the audience.
	• Irregular articulation throughout performance, which causes strain for the audience.
	• Problems with mispronunciation that cause strain for the audience to understand the performance.
	• Fluency is extremely patchy; most lines are read without meaning (has made very little sense of the text)
	• Most lines are read with
		Voice/diction (3)
		• Uses voice to express character but not sustained throughout the performance.
		• Inconsistent use of the following, which causes some breakdown in communication and/or minor disruptions in the flow of the scene/conversation:
		  ○ Pace
		  ○ Stress
		  ○ Intonation
		• Some problems with projection
		• Some problems with articulation
		• Some problems with mispronunciation that affect comprehensibility at times.
		• Fluency is patchy at times; some lines are read with meaning (made some sense of the text but may not be completely accurate)
		• Some lines are read with noticeable effort.
			Voice/diction (4)
			• Uses voice to express character and mostly sustained throughout performance.
			• Uses the following to good effect but awkward/inappropriate/stilted in some places:
			  ○ Pace
			  ○ Stress
			  ○ Intonation
			• Lines are mostly read fluently and with meaning (made sense of text)
			• Acceptable projection
			• Acceptable articulation
			• Some pronunciation and/or word stress errors but do not affect comprehensibility.
				Voice/diction (5)
				• Actor shows consistent vocal control throughout most of the performance.
				• Mostly uses the following to express character although there are isolated places that are awkward/inappropriate/stilted:
				  ○ Pace
				  ○ Stress
				  ○ Intonation
				• Lines are read fluently and meaning/character intention is expressed clearly
				• Strong projection throughout most of the performance
				• Good articulation throughout most of the performance
				• Has systematic pronunciation and/or word stress errors but do not affect comprehensibility.
					Voice/diction (6)
					• Superior vocal control throughout the performance; excellent use of the following to express character:
					  ○ Pace
					  ○ Stress
					  ○ Intonation
					• Very clear & distinct articulation
					• Excellent projection at all times
					• Excellent pronunciation with minor slips.
					• Dialogue appears completely natural and organic; no unnatural pauses

	noticeable effort				
Memorisation (1) • Cannot perform without a script. • Student does not appear to have lines memorized	*Memorisation (2)* • Lines are there, but has to ask for help or look at script as a prompt.	*Memorisation (3)* • Several line stops; calls for line repeatedly; excessive paraphrasing of dialogue resulting in key lines being skipped. • Lines appear to be memorized, but not accurately. Flow is a bit disjointed, unneeded pauses, and awkward hesitations.	*Memorisation (4)* • Adequate delivery of dialogue/monologue; minor line mistakes; occasional paraphrasing instead of word-perfect lines; able to skip dropped lines. • Lines appear to be memorized, accurate, and lines flow easily. A few unneeded pauses.	*Memorisation (5)* • Lines appear to be memorized, accurate, and flow is fluent. The student has achieved an "ownership of lines" as if he/she is saying their own words.	*Memorisation (6)* • Dialogue appears completely natural and organic; no unnatural pauses; able to continue scene with ease if partner forgets lines. • The student has achieved an "ownership of lines" as if they are saying their own words to the point the audience forgets it is scripted.
Physical action/movement/blocking (1) • No movement or use of physical space or movement. • Movement is not thought out. • No attempt to create a picture on stage.	*Physical action/movement/blocking (2)* • Very little use of movement, facial expression, and gestures to emphasise lines read. • Movement does not enhance lines read and/or not related to the lines. • Movement is not thought out; no attempt to use the physical space and/or a sense of creating a picture on stage	*Physical action/movement/blocking (3)* • Some use of movement, facial expression, and gestures to emphasise lines read but may be inconsistent or not sustained throughout the performance. • Movement is sometimes awkward/inappropriate. • Some attempt to use the physical space • Some attempt to create a picture on stage • Turned back on audience several times • If blocking is directed, forgets blocking repeatedly; does not make sense of blocking to enhance performance	*Physical action/movement/blocking (4)* • There is movement and it emphasizes the lines read. • Uses physical action to create character (i.e., facial expression, gestures) • There is a sense of character personality but still awkward at times (e.g., fidgety/lacking movement in parts). • Moves around the physical space sometimes in an attempt to create a picture on stage. • Blocking followed but still a bit awkward at times (e.g., fidgety/lacking movement in parts).	*Physical action/movement/blocking (5)* • Movement and/or blocking emphasises the lines, adds to the depth of the character, and is interesting to the audience. • Uses physical action to good effect to create character (i.e., facial expression, gestures) • Creates interesting pictures.	*Physical action/movement/blocking (6)* • Movement and/or blocking is very natural, fluid, and emphasizes the lines; adds greatly to the depth of the character, and supports plot. • Creates well-balanced emotional pictures; completely aware of stage picture at all times.

Appendix D

Codes Used in NVivo Analysis

Table D53.

Codes Used to Analyse Data

Activities in rehearsal		
	Script analysis	
	Background about production	
	Group work	
	Rehearsal	
	Warm-up	
Feelings during rehearsal		
	Motivation	
		Learn about drama
		Self improvement
		Face
		Impart message to audience
		Peers
	Confidence	
	Feelings about English	
		Change in intonation
		Dreaming in English
		Not helpful
	Having fun	
	Like learning something new	
	Like finding out about myself	
	More rehearsal is better	
	Nervous	
	Like studying characterisation	
	Understanding dramatic concepts	
	Acting in L2	
	Feelings of success	
	Exhaustion	
Forms of mediation-individual		
	Read aloud with expression	
	Discuss subtext	
	Memorise lines	
	On the spot	
	Reading the script silently	
	Think about subtext	
	Discuss character	
	Evaluate each other	

	Understand dramatic structure	
	Focus on cooperation	
	Plan blocking	
	Social Non-verbal	
	Gestures and Blocking	
	Graduated prompts	
	Recasts	
	Repetition-transformative	
	Watching others perform	
	Translation	
	People will tell me what to do	
	Script	
	Feedback of directors	
		Questioning
	Reflection	
	Explain vocabulary in English	
	Peer feedback	
	Role play	
	Improv	
	Asked to imagine a similar situation to scene	
	Reminded to imagine context of dialogue	
	Give answer or instructions	
	Social language play	
	Rehearsal with physical movement	
	Collaborative acting	
	Manipulation	
	Read someone else's lines	
	Think about character backstory	
Scripts tasks		
	A Possibility	
	Dog Accident full performance	
	Dog Accident Radio Play	
	LWLM	
		Scene 1
		Scene 2
		Scene 3
		Scene 3a
		Scene 2a
		Scene 2b
		Scene 3b
		Scene 3c
		Scene 3d
		Scene 4
		Scene 4a
		Scene 4b
		Scene 5

		Scene 6
		Scene 7
		Scene 8
		Scene 9
		Scene 10
		Scene 11
		Scene 12
		Scene 13
		Scene 14
		Performance
		Motivation to do LWLM project
		Why text was chosen
		Synopsis
	A Possibility Phase 1	
Other learning outcomes		
	Emotion	
	Drama	
	English	
	Concept of good play	
		Natural interaction
		Phase 1
	Ideas to improve after phase 1	
	Immersion	
	Friends	
	Learn about myself	
	Cooperation	
Demonstration of potential ability		
	Acting was better	
	Incorporating physical movement	
	Commitment to character	
	Character development	
	Voice	
Directors (collective action)		
	Intentions to teach Stanislavski	
	Intentions to perform script	
	Evaluations	
Forms of mediation-group		
	Direct instruction of acting skills	
	Ask students to perform	
	Warm up exercises	
	Prepare for performance	
	Feedback on performances	

	Repetition	
	Photos of tableaus	
Difficulties encountered		
	Confidence in acting	
	Limited English proficiency	
	Acting itself	
	Characterisation	
	Commitment to character	
	Interaction with characters on stage	
	Physical movement	
DA profiles		
	Learner reciprocity	
		Engage in collaborative discussion
		Follow instructions
		Repeat word several times
		Answer questions
		Give up
		Observed peer performances
		Had self-imposed expectation to do well
		Imitation
		Ask people for help
		Collaborative acting
		Participated actively in lessons
		Motivation to learn Englsih
		Note-taking
	Mediator	
		Peer only
		Director only
		Both peer and director
		Expert-novice
		Collaborative
		Dominant-dominant
		Dominant-passive
		Self mediation
		Learning environment
Object of mediation		
	Imagination	
	Voice	
		Articulation
		Bigger expression

		Projection
		Pace
		Intonation & stress
		Pronunciation
	Character development	
		Backstory
		Commitment to character devt-focus
		Character motivation
		Personality
	Text interpretation	
		Dramatic structure of scene
		Dramatic structure of whole play
		Subtext
	Acting	
	Body language	
		Character gestures
		Blocking
Object of mediation-English		
	Vocabulary	
	Grammar	
	Listening	
	Fluency	
	Intonation and stress	
	Reading	
	Speaking in general	
	Pronunciation	

Appendix E

Transcription Protocol

Table E1

Transcription Protocol Modified from van Lier (1988)

MR	Michelle
DM	Matthew DeCoursey (co-director)
/yes//yah//	Overlapping or simultaneous responses
///okay///	brief comments, etc., by two, three, or an unspecified number of learners unspecified number of learners
=	(1) turn continues below, at the next identical symbol or (2) if inserted at the end of one speaker's turn and the beginning of the next speaker's adjacent turn, it indicates that there is no gap at all between the two turns
. , .. , ... , etc.	pause; three periods approximate one second. These periods are separated from the preceding word by a space.
?	rising intonation, not necessarily a question
!	a strong emphasis with falling intonation
okay. now. ,etc.	a period unseparated from the preceding word indicates falling (final) intonation
so, and, etc.	a comma indicates low-rising intonation, suggesting continuation
Really	Bold and italic type indicates marked prominence through pitch or amplitude
okay? so, next [yes, but-	onset and end of overlap or insertion of concurrent turn for convenience a space can be inserted in the turn above, but this does not indicate a pause unless marked by periods.
no-	a hyphen indicates an abrupt cut-off, with level pitch
[name]	Indicates ellipsed reference

Appendix F

Ethics Forms

Participant Information Sheet
_____

A CASE STUDY OF HONG KONG CHINESE TERTIARY STUDENTS' LEARNING ENGLISH IN A THEATRE PRODUCTION

Invitation
You are invited to participate in a research study into Hong Kong Chinese Tertiary Students' English language learning experiences in a theatre production.

The study is being conducted by:

Michelle R. Raquel	**Dr. Thao Le**
PhD Candidate	Chief Investigator
School of Education	School of Education
University of Tasmania	University of Tasmania
Dr. Timothy Moss	**Dr. Sivanes Phillipson**
Co-Supervisor	Co-Supervisor
School of Education	Department of Education Studies
University of Tasmania	Hong Kong Baptist University

1. 'What is the purpose of this study?'
The purpose is to investigate whether sociocultural factors affect language learning of Hong Kong Chinese students in an unconventional learning environment-a theatre production. It will also investigate students' English proficiency development and learning outcomes of students after engaging in this creative activity.

2. 'Why have I been invited to participate in this study?'
You are eligible to participate in this study because you are a HKIEd student involved in this year's theatre production.

4. 'What does this study involve?'
You will be asked to select whether you want to be an actor or a production crew member. Actors will be asked to go to rehearsal twice a week for three hours each. Each rehearsal will start with a 30-minute warm-up activity that will develop students' voice, body movement and acting skills. Production crew members will be asked to design and/or construct sets, costumes, and properties. They will also be asked to learn and apply theatre make up. Rehearsals will run for six months with a 3-day performance at the end.

During rehearsals, selected students will be asked to participate in at least four video and audio-taped 30-minute interviews with the researcher. They will also be asked to keep a diary of their experiences in the production. These students will also be video and audio-taped during rehearsals.

It is important that you understand that your involvement is this study is voluntary. While we would be pleased to have you participate, we respect your right to decline. There will be no consequences to you if you decide not to participate, and this will not affect your treatment/service/your participation in the theatre production. If you decide to discontinue participation at any time, you may do so

without providing an explanation. All information will be treated in a confidential manner, and your name will not be used in any publication arising out of the research. Only the researchers will view the videos and be able to identify you.

All of the research will be kept in a locked cabinet in the office of Mrs. Michelle Raquel, and in the office of the Chief Investigator in the University of Tasmania, Australia. The Chief Investigator will be responsible for the security of the data. Only named researchers will have access to the data. The data will be kept in a locked filing cabinet in the Chief Investigator's office, have identifiers in a separate, locked filing cabinet, and computer files available by password only. Data storage will comply with Australian Code for the Responsible conduct of Research. The data will be kept for a minimum of 5 years and disposed of by shredding files and deletion of electronic files. The data will be disposed of by the end of 2017 by the Chief Investigator.

5. Are there any possible benefits from participation in this study?
It is possible that you will notice changes in your English proficiency from the program after a certain period of time. This may lead to improvement in your English and perhaps learning strategies. We will be interested to see if you experience any other benefits from your participation in this project.

If we are able to take the findings of this small study and link them with a wider study, the result may be valuable information for others and it may lead to making drama/theatre more approachable and beneficial to Hong Kong students

6. Are there any possible risks from participation in this study?
There are no specific risks anticipated with participation in this study. However, if you find that you are becoming distressed, you will be advised to receive support from:

Dr. Sivanes Phillipson
Co-Supervisor
Department of Education Studies
Hong Kong Baptist University
Tel: +852 34117729
email: sivanesp@hkbu.edu.hk

Or alternatively, we will arrange for you to see a counsellor at no expense to you. You will also be given an opportunity to review the video and audio-tapes of your performance and to erase any section that you are not comfortable with.

7. What if I have questions about this research?
If you would like to discuss any aspect of this study please feel free to contact either **Mrs. Michelle Raquel** on (ph) +852 63517881 or **Dr. Sivanes Phillipson** on (ph) +852 34117729. Either of us would be happy to discuss any aspect of the research with you. Once we have analysed the information we will be emailing you a summary of our findings. You are welcome to contact us at that time to discuss any issue relating to the research study.

This study has been approved by the Tasmanian Social Science Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study should contact the Executive Officer of the HREC (Tasmania) Network on +61 (03) 6226 7479 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. You will need to quote *HREC project number: H0011029*.

Thank you for taking the time to consider this study.
If you wish to take part in it, please sign the attached consent form.
This information sheet is for you to keep.

Consent Form Part 1: Research on Living with Lady Macbeth

Title of Project: **A CASE STUDY OF HONG KONG CHINESE TERTIARY STUDENTS' LEARNING ENGLISH IN A THEATRE PRODUCTION**

1.   I have read and understood the 'Information Sheet' for this project.

2.   The nature and possible effects of the study have been explained to me.

3.   I understand that the study involves participation at least four video and audio-taped 30-minute interviews with the researcher about my language learning experiences in the production, keeping a diary about events that happen to me during the production, and video-taping of rehearsals. The study will run for a maximum of six months.

4.   I understand that participation involves no risk.

5.   I understand that all research data will be securely stored on the University of Tasmania premises for five years, and will then be destroyed.

6.   Any questions that I have asked have been answered to my satisfaction.

7.   I agree that research data gathered from me for the study may be published provided that I cannot be identified as a participant.

8.   I understand that the researchers will maintain my identity confidential and that any information I supply to the researcher(s) will be used only for the purposes of the research.

9.   I agree to participate in this investigation and understand that I may withdraw at any time without any effect, and if I so wish, may request that any data I have supplied to date be withdrawn from the research.

Name of Participant:

Signature: Date:

Statement by Investigator

☐   I have explained the project & the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation. If the Investigator has not had an opportunity to talk to participants prior to them participating, the following must be ticked.

☐   The participant has received the Information Sheet where my details have been provided so participants have the opportunity to contact me prior to consenting to participate in this project.

Name of investigator   MICHELLE R. RAQUEL

Signature of investigator   _____   Date   _____

Consent Form Part 2: Research on Living with Lady Macbeth

This online form can be viewed at:
https://docs.google.com/spreadsheet/viewform?formkey=dDNlR29rWTRfZmFRMHlENkc4bTZuSXc6MQ

This is the second consent form regarding your participation on the research related to the theatre production of Living with Lady Macbeth. In September 2010, You agreed to participate in a research study into Hong Kong Chinese tertiary students' English language

learning experiences in a theatre production. Below are additional questions related to your participation in the study.

* Required

Name * [_____]

Role in LWLM *

- ○ Cast

- ○ Technical Crew

I agreed to participate in the research related to theatre production of Living with Lady Macbeth at HKIEd in September 2010 *

- ○ Yes

- ○ No

I understand that my real name will be used for the purposes of the thesis? *

- ○ Agree

- ○ Disagree

I understand that a pseudonym will be used for publications related to the research except the thesis. *

- ○ Agree

- ○ Disagree

[Submit]

Appendix G

Sources of Evidence and Abbreviations

Journals

DJ–DM	Director journal–Matt
DJ–MR	Director journal–Michelle
SJ–Ivy	Student journal–Ivy
SJ–Erin	Student journal–Erin
SJ–Hunter	Student journal–Hunter
SJ–Jenny	Student journal–Jenny

Interviews

Preprod intvw 1	Pre-production interview part 1
Preprod intvw 2	Pre-production interview part 2
FG1	Focus group session 1
FG2	Focus group session 2
Postprod intvw 1	Post-production interview part 1
Postprod intrw 2	Post-production interview part 2

Videos

Video link	***For UTAS examiners only:*** please refer to back pocket for YouTube account details

Appendix H

Script *Living with Lady Macbeth*

This material is copyright and can be obtained from:

John, R. (1992). *Living with Lady Macbeth*. Cambridge, United Kingdom: Cambridge University Press.

Appendix I

Glossary of Selected Theatre Terminology

Resonance   Resonance is the quality of sound created when the noises made by the vocal cords vibrate the air in the hollow spaces in the lungs, throats, mouths or noses. (Burton, 2004, p. 60)

Articulation   Articulation is the way all the different sounds that make up words are pronounced. This requires the use of muscles of the throat, jaw, lips and tongue to shape the sounds clearly and thus pronounce words strongly and expressively. (Burton, 2004, p. 61)

Projection   Projection is the skill of making one's voice be heard at the back of the room without having to shout. (Burton, 2004, p. 63)

Emphasis   Emphasis is the way of stressing certain sounds and words by speaking them more loudly and/or strongly, by pausing before or after speaking, or by lengthening the word or sound by continuing it. (Burton, 2004, p. 63)

Appendix J

Voice Warm-Up

Articulation Exercise

CHART ONE

Open Vowels Plus Final Consonants

Oot	oht	awt	aht	ayt	eet
Ood	ohd	awd	ahd	ayd	eed
Oop	ohp	awp	ahp	ayp	eep
Oob	ohb	awb	ahb	ayb	eeb
Oof	ohf	awf	ahf	ayf	eef
Oov	ohv	awv	ahv	ayv	eev
Ook	ohk	awk	ahk	ayk	eek
Oog	ohg	awg	ahg	ayg	eeg
		("g" as in "egg")			
Oos	ohs	aws	ahs	ays	ees
Ooz	ohz	awz	ahz	ayz	eez
Oosh	ohsh	awsh	ahsh	aysh	eesh
Ooge	ohge	awge	ahge	ayge	eege
		("ge" as in "rouge")			
Ooch	ohch	awch	ahch	aych	eech
		("ch" as in "each")			
Ooj	ohj	awj	ahj	ayj	eej
		("j" as in "judge")			
Oost	ohst	awst	ahst	ayst	eest
Oosts	ohsts	awsts	ahsts	aysts	eests
Ooth	ohth	awth	ahth	ayth	eeth
Ooths	ohths	awths	ahths	ayths	eeths
Oodth	ohdth	awdth	ahdth	aydth	eedth
Oodths	ohdths	awdths	ahdths	aydths	eedths
Oom	ohm	awm	ahm	aym	eem
Ool	ohl	awl	ahl	ayl	eel

7

(Parkin, 1962, p. 7)

Tongue Twisters 1

Tongue Twisters

Tongue twisters provide an amusing supplement to the foregoing speech-training charts, but their effectiveness should not be underestimated.

(*a*) Whisper the "twisters".

(*b*) Speak them with the teeth clenched (this makes the tongue and lips work more vigorously)

(*c*) Speak them with good tone and firm articulation. Slowly but clearly.

(*d*) Speak the "twisters" more and more quickly still retaining clarity of articulation.

P   Peter Piper picked a peck of pickled pepper, a peck of pickled pepper Peter Piper picked, if Peter Piper picked a peck of pickled pepper, where is the peck of pickled pepper Peter Piper picked.

B   Betty Botter bought some butter, but she said this butter's bitter. If I mix it with my batter it will make my batter bitter. So she bought some better butter and she mixed it with her batter, and she made her batter better.

T   Tommy and Tina were tattooed in Tooting, but Tommy was only tattooed on his toe, so Tommy told Tina where Tommy was tattooed, but Tina said Tommy's tattoo wouldn't show.

S–SH   To sit in solemn silence in a dull dark dock, in a pestilential prison with a lifelong lock, awaiting the sensation of a short, sharp shock. From a cheap and chippy chopper, on a big black block.

P–G   Five plump peas, in a peapod pressed, one grew, and two grew, and so did all the rest, grew and grew and grew and grew, and grew and never stopped, till they grew so plump and portly that the peapod popped.

12

(Parkin, 1962, p. 12)

Tongue Twisters 2

B   Bibby Bobby bought a bat, Bibby Bobby bought a ball, with that bat he banged the ball. Banged it bump against the wall, but so boldly Bobby banged, soon he burst the rubber ball. Boo sobbed Bobby, good-bye ball. Bad luck, Bobby, bad luck ball. Now to drown his many troubles, Bibby Bobby's blowing bubbles.

G   A gregarious gaggle of geese, giggling on towards Greece, when a goose with both goggles and candour said, why don't you land in Uganda?

S   Slowly and silently the stately ship, slid down the Ship's Slipway.

R-L-Y Red leather, Yellow leather, Red lorry, Yellow lorry.

K   A cricket critic met with a critical crisis.

T   A tutor who tooted the lute,
Tried to tutor two tooters to toot,
Said the two to the tutor,
"Is it easier to toot,
Or to tutor two tooters to toot."

R   Around the rugged rock ruthless Robert ran,
He ran around and round the rock until he met a man,
The man was really very rude and he to Robert said,
"Run right down to Richmond Park"—away then
    Robert sped.

M   Many mighty men making money in the moonshine,
Many mighty men making money in the sun,
Many were the times they made money in the moon-
    shine,
Many many more did they labour in the Sun.

13

(Parkin, 1962, p. 13)

Appendix K

Script *Dog Accident*

This material is copyright and can be obtained from:

Saunders, J., & Rook, R. (1997). *Playforms*. Cambridge: Cambridge University Press.

Appendix L

Analysis of Videos 29 and 30

Table L54

Analysis of Video Link 29

	Timespan	Content
1	0:00.0-3:29.4	The video clip starts just after Matt had finished working with Erin and Bo. Matt first asked Ivy and Henna to perform scene 7 to check if they had prepared for the scene. He noted that their performance was significantly better compared to the previous scenes in that it was clear that they understood the basic dramatic structure of the scene. In addition, he noticed that they were making more effort in delivering the lines in character even if they were still performing with the script. Despite these efforts, however, he felt that it was just an adequate performance and knew they could do more to improve.
2	3:29.5-4:07.9	Matt then proceeded to assist Ivy and Henna.
3	3:54.2-4:07.9	First, he asked them to explain the action of the scene. Henna responded by talking about the scene from the perspective of her character.
4	4:08.0-4:42.4	Matt considered her answer and said ok. He turned to Ivy and asked her to explain how her character feels in the scene. Ivy responded but gave a more general description of how her character would react.
5	4:42.5-4:55.7	Matt considered her answer and acknowledged it by saying ok. Then asked her to explain the subtext of the line 'She is a woman, her eye fixed on the shadow of her solitary ambition'.
6	4:55.8-5:06.3	Long pause. Matt continued to prompt her by pointing out clues from the text. Still no answer. Matt reminded her that her character mentions the line twice.
7	5:06.4-5:13.7	Ivy responded by saying that perhaps the line is about the character of Lady Macbeth. Matt confirmed that her answer was correct.
8	5:13.8-5:43.7	He then asked both of them if they knew 'Samuel Taylor Coleridge'. The students said they did not and so Matt gave them background information about the poet and the line. Then, he asked Ivy to explain the significance of the line to her character.
9	5:43.8-6:27.5	There's a long pause while Ivy thinks of an answer. Finally, Ivy gives a plausible answer. Matt then asked her to describe the subtext of a first section of the scene.
10	6:27.6-7:37.4	Again, Ivy gave a plausible answer but it's clear she's not sure. Matt continued to assist by now reminding her of the relation of the scene to the dramatic structure of the whole play. Some more discussion about this with Ivy and Henna responding and Matt expanding their answers or clarifying their answers.

11	7:37.5-9:33.7	Matt asks her why the line is repeated twice. Ivy attempts to answer. Matt nodded to indicate that she gave a correct response. At this stage, Matt felt that Ivy now had enough foundation to interpret the text again and so asks her for the subtext of the line 'She is a woman…'.
12	9:33.7-9:52.7	This time, she gave a more acceptable and reasonable answer (answers is supported by the text). Matt still continued to prompt her to extend her answer by asking her to relate the line to her character's motivations. She responded by saying that perhaps her character wanted to stress the focus she has in auditioning for the role. Matt confirmed that 'focused' was a good word to describe her character. He reminded her that her character's focus is a significant factor in the development of the play.
13	9:52.8-14:30.1	Matt turns his attention to Henna. Matt repeated the same procedure with Henna. At some point during the discussion, Henna talked about the ending of the play but gave a wrong interpretation. Matt rejected this interpretation and changed the topic of discussion. Again, he used questions to help the students understand subtext and characterisation in the scene. During this discussion, however, he was not getting tangible answers from either student.
14	14:30.2-19:39.6	He then asked Sne (playing the role of Mrs. Morgan), who was listening in the discussion, to answer some questions that Ivy and Henna could not answer. The discussion continued with Matt prompting all of them to extend their answers. At this point though, Ivy became reticent and her manner of response indicated that she had not thought about the issues that Matt had highlighted during the discussion.

Table L55

Analysis of Video Link 30

	Timespan	Content
1	0:00.0-21:14.2	The discussion was interrupted with the arrival of Erin and Bo. Matt took this opportunity to include them in the discussion but shifted the topic to Lily's character throughout the play. Again, he used questions to ask about motivations of the characters in the scene and/or the play. He kept prompting them to extend their answers and corrected them if they gave wrong interpretations. More discussion about the dramatic shape of the play and character motivations in each scene of the play. When Matt was satisfied that all four actors had a better understanding of Lily's character throughout the play, he asked Ivy and Henna to perform scene 7 again.
	21:14.3-22:47.7	Ivy and Henna perform the first half of the scene again. Matt noted that Ivy's performance of this scene was slightly better in the sense that she was stressing words in an attempt to have more expression. Overall though, Matt commented that the performance was flat and lacked power. He then asked the other actors what they could do to improve their performance.
3	22:47.8-23:03.6	Ivy responded by asking Matt to tell her the emotion behind the line 'She is a woman…'. Matt responded by asking Erin to help. Erin responded by demonstrating.
4	23:03.7-23:34.4	Ivy indicated that she still did not understand. Matt tried to help her by asking her to think about the significance of each word in the quote to her character. When she still could not respond, he reminded her that Lily uses the quotation because it is very meaningful to her character.
5	23:34.4-33:29.7	When Ivy still did not respond, he shifted the discussion to the content words in the text. They first discussed the word 'woman', then 'firm', then 'shadow' and the whole line. At some point during the discussion, other cast members around the theatre got involved in the discussion. Matt would ask questions and anyone was free to answer. When a probable subtext was formed, Matt asked Ivy to perform the scene again.
6	33:29.7-35:29.6	Despite the input by the directors and the other cast members, Ivy's performance was very similar to her previous one. Matt commented that their performance still lacked power. Other cast members in the audience gave several suggestions to improve the performance. Unfortunately, rehearsal on this scene could not progress any further because rehearsal time was over.

Appendix M

Learner Development Profiles for the Task LWLM

Table M56

Ivy's Learner Development Profile for the Task LWLM

Rehearsal 1-6	**Script 3:** *Living with Lady Macbeth: Rehearsals of scenes 2-4b* Play the role of Lily			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Study phase 2 notes on character 2. Memorise lines 3. Watch performance of other actors	1. Character creation 2. Memorisation	1. Self-imposed expectation to give a good performance
	Peer/s	1. Reading the text out loud with peer 2. Study subtext 3. Explanation of subtext 4. Explicit corrective feedback (voice) 5. Modelling (voice) 6. Rehearsal	1. Text interpretation 2. Character creation 3. Use of voice for expression 4. Memorisation 5. Pronunciation	1. Engage in collaborative discussion (character creation; subtext) 2. Recast (pronunciation & voice only)
	Director (Matt)	1. Feedback through prompts focused on dramatic structure 2. Improvisations 3. Asking student to watch and evaluate peers' performance	1. Dramatic structure of whole play 2. Character creation 3. Physical movement	1. Responded to director's prompts 2. Performed improvisations 3. Observed peer's performance *RESULT: Somewhat successful; realised need to memorise lines and understand character*
Rehearsal 7	**Script 3:** *Living with Lady Macbeth: Rehearsal of scene 7* Play the role of Lily			

	Mediator	Mediation	Object of mediation	Learner reciprocity
	Self	1. Memorise lines	1. Dramatic structure of scene 2. Subtext of lines in scene 3. Use of voice for expression	1. Self-imposed expectation to give a good performance
	Peer/s	1. Rehearse with peer	1. Delivery of scene	1. Self-imposed expectation to give a good performance 2. Observed peer's performance
	Director (Matt)	1. Used prompts to help student understand the dramatic structure of scene and the whole play 2. Collaborative discussion with student and peer 3. Asked student to watch peer's performance (modelling)	1. Dramatic structure of scene and the whole play 2. Character creation	1. Responded to director's prompts 2. Observed peer's performance 3. Asked for explicit answer when she could not answer RESULT: *Awareness of need to understand dramatic structure of play and character before working on delivery*

Rehearsal 8-9	**Script 3:** *Living with Lady Macbeth: Rehearsals of scenes 2-6* Play the role of Lily

	Mediator	Mediation	Object of mediation	Learner reciprocity
	Self	1. Memorise lines but remembers emotion & dramatic structure linked to lines 2. Individual study of script for character creation 3. Study subtext of lines 4. Discussed character concept and subtext analysis with peer	1. Dramatic structure of scene and the whole play 2. Character creation	1. Self-imposed expectation to give a good performance 2. Frustration with directors not explicitly telling her what to do
	Peer/s	1. Collaborative discussion (character concept and subtext) 2. Explicit corrective feedback (voice)	1. Dramatic structure of scene and the whole play 2. Character creation	1. Engage in collaborative discussion (character creation; subtext)

		3. Modelling (voice)	3. Use of voice for expression 4. Delivery	2. Recast (pronunciation & voice only)
	Director (Matt)	1. Feedback after run-throughs	1. Integration of acting skills 2. Performance of scenes 2-6	1. Listened to feedback and took down notes in script *RESULT: understood how integration of individual dramatic skills contributes to a good performance; clearer character concept;*

Rehearsal 10-16	Script 3: *Living with Lady Macbeth: Rehearsals of scene 2–9* Play the role of Lily			
	Mediator	**Mediator Input**	**Object of mediation**	**Learner reciprocity**
	Director (Matt)	1. Run-through of scenes 2–8	1. Performance of scenes 2–8	1. Self-imposed expectation to give a good performance
		1. Collaborative discussion (character creation; subtext) 2. Recast (pronunciation & voice only) 3. Used prompts to help student understand the dramatic structure of scene and the whole play 4. Collaborative discussion with student and peer 5. Watched movie performance of Judi Dench 6. Asked student to watch peer's performance (modelling) 7. Improvisations	1. Dramatic structure of scene and the whole play 2. Character creation 3. Use of emotional memory to express pain and anger	1. Responded to director's prompts 2. Observed peer's performance 3. Asked for explicit answer when she could not answer

	Self	1. Memorise lines but remembers emotion & dramatic structure linked to lines 2. Individual study of script for character creation 3. Study subtext of lines	1. Dramatic structure of scene 2. Subtext of lines in scene 3. Use of voice for expression	1. Self-imposed expectation to give a good performance
	Peer/s	*same as rehearsal 8-9*		
				RESULT: Understand the significance of actor's emotion in performance

Rehearsal 17 | <u>**Script: *Living with Lady Macbeth: Rehearsals of scenes 2–8***</u>
Play the role of Lily

	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Peer/s	1. Rehearse with peer	1. Delivery of scenes	1. Self-imposed expectation to give a good performance 2. Observed peer's performance
	Director (Michelle)	1. Collaborative discussion 2. Asked students to perform 3. Stopped performance and identified an area of difficulty 4. Repetition (asked students to repeat scene if mistake was made) ** cycle repeats with each scene rehearsed*	1. Integration of acting skills for realistic acting 2. Use of imagination when acting 3. Commitment to role 4. Interaction with fellow actor 5. Physical movement 6. Articulation 7. Projection	1. Responded to director's prompts 2. Asked for explicit answer when she could not answer *RESULT: Understood need to use imagination while acting to have a realistic performance; able to work on next scenes on her own*

| **Rehearsal 18-27** | **Script:** *Living with Lady Macbeth: full play* |
| | Play the role of 'Lily' |

	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Watched run-throughs	1. Dramatic structure of whole play 2. Character creation	1. Self-imposed expectation to give a good performance 2. Observed peer's performance
	Directors	1. Run-throughs 2. Feedback after run-throughs	1. Integration of acting skills 2. Audience impact	1. Listened to feedback and took down notes in script *RESULT: Visualise dramatic structure of whole play; thought of ways to improve her own performance*

| **Rehearsal 28** | **Script:** *Living with Lady Macbeth: Rehearsal of scene 14* |
| | Play the role of Lily |

	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Memorised lines 2. Individual study of script for character creation 3. Study subtext of lines 4. Used imagination when acting (visualise setting/scene) 5. Focused on commitment to role 6. Planned physical movement 7. Paid attention to articulation & projection	1. Realistic performance of scene	1. Self-imposed expectation to give a good performance
	Peer/s	1. Discussed character concept and subtext analysis with peer 2. Planned interaction with fellow actor 3. Rehearse with peer	1. Dramatic structure of scene 2. Character creation 3. Delivery of scene	1. Collaborative discussion 2. Observed peer's performance

	Director (Michelle)	1. Explicit instructions (physical movement to enhance performance) 2. Ask to observe Erin's performance	1. Dramatic structure of scene 2. Use of imagination when acting 3. Commitment to role 4. Interaction with fellow actor 5. Physical movement	1. Follow instructions 2. Ask for clarification if unsure about instructions 3. Observed peer performance
			RESULT: Realistic performance of scene 14	
Live performance	**Script:** ***Living with Lady Macbeth: live performance*** Play the role of 'Lily'			
	Mediator	**Mediator Input**	**Object of mediation**	**Learner reciprocity**
	Audience	Response to action on stage	1. Character development 2. Realistic acting 3. Interaction with fellow actors	1. Motivation to give a better performance 2. Complement peer performances
	Peer/s	Realistic performances of peers	1. Character development 2. Realistic acting	
	Technical aspects of show	Music Lights	1. Character development 2. Technical aspects (blocking, projection)	

Table M57

Erin's Learner Development Profile for the Task LWLM

Rehearsal 1-11	**Script 3:** *Living with Lady Macbeth: Rehearsals of scenes 2-4b* Play the role of Lily			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Study phase 2 notes on character 2. Memorise lines 3. Watch performance of other actors	1. Imagination 2. Delivery–interaction with other actors 3. Character creation 4. Memorisation	1. Self-imposed expectation to give a good performance
	Peer/s	1. Reading the text out loud with peer 2. Discussion about character and subtext 3. Plan physical movements 4. Rehearsal	1. Text interpretation–dramatic structure of whole play/scene 2. Character creation 3. Use of voice for expression 4. Physical movement-blocking 5. Memorisation	1. Engage in collaborative discussion
	Director (Matt)	1. Recasts (voice) 2. Feedback through prompts focused on dramatic structure 3. Improvisations 4. Asking student to watch and evaluate peers' performance	1. Dramatic structure of whole play 2. Character creation 3. Physical movement 4. Voice-pronunciation & articulation 5. Delivery–emotional commitment and variation	1. Responded to director's prompts 2. Performed improvisations 3. Observed peer's performance *RESULT: Acting is a developing skills; voice and delivery still problematic*
Christmas break rehearsal	**Script 3:** *Living with Lady Macbeth: Extra rehearsal focused on pronunciation* Play the role of Lily			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Director (Matt)	1. Explanation of pronunciation problem (phonetics)	1. Pronunciation	1. Responded to director's prompts 2. Note taking

		2. Recasts (pronunciation) 3. Modeling (pronunciation) 4. Give contrasting examples 5. Repetition		
	Peer/s	1. Rehearse with peer	1. Pronunciation	1. Observed peer's performance RESULT: *Awareness of need pronunciation problems; corrected specific problems*

Rehearsal 12-16 — <u>**Script 3:** *Living with Lady Macbeth: Rehearsals of scenes 2–9*</u>
Play the role of Lily

	Mediator	**Mediator Input**	**Object of mediation**	**Learner reciprocity**
	Self	1. Refer to notes (pronunciation problems) 2. Focus on integration of acting skills	1. Pronunciation 2. Overall performance	1. Self-imposed expectation to give a good performance
	Director (Matt)	1. Run-through of scenes 2–8 2. Feedback after run-through	1. Performance of scenes 2–8	1. Self-imposed expectation to give a good performance 2. Note taking during feedback session

Mediator	Mediation	Object of mediation	Learner reciprocity
	1. Collaborative discussion (character creation; subtext) 2. Recast (pronunciation & voice only) 3. Used prompts to help student understand the dramatic structure of scene and the whole play 4. Collaborative discussion with student and peer 5. Watched movie performance of Judi Dench 6. Asked student to watch peer's performance (modelling) 7. Improvisations	1. Dramatic structure of scene and the whole play 2. Character creation 3. Use of emotional memory to express pain and anger	1. Responded to director's prompts 2. Observed peer's performance 3. Asked for explicit answer when she could not answer
Peer/s	1. Corrective feedback (pron) 2. Line prompting (memorisation)	1. Pronunciation 2. Memorisation	1. Note taking
			RESULT: Very good performances during rehearsals; work is focused on technical details and rehearsal of new scenes

Rehearsal 17   <u>**Script:** *Living with Lady Macbeth: Rehearsals of scenes 2–8*</u>
Play the role of Lily

Mediator	Mediation	Object of mediation	Learner reciprocity
Self	1. Memorised lines 2. Individual study of script for character creation 3. Study subtext of lines 4. Used imagination when acting (visualise setting/scene) 5. Focused on commitment to role	1. Realistic performance of scene	1. Self-imposed expectation to give a good performance

	Mediator	Mediation	Object of mediation	Learner reciprocity
		6. Planned physical movement 7. Paid attention to articulation & projection		
	Peer/s	1. Rehearse with peer	1. Delivery of scenes	1. Self-imposed expectation to give a good performance 2. Observed peer's performance
	Director (MR)	1. Collaborative discussion 2. Asked students to perform 3. Stopped performance and identified an area of difficulty 4. Repetition (asked students to repeat scene if mistake was made) *cycle repeats with each scene rehearsed*	1. Integration of acting skills for realistic acting 2. Use of imagination when acting 3. Commitment to role 4. Interaction with fellow actor 5. Physical movement 6. Articulation 7. Projection	1. Responded to director's prompts 2. Asked for explicit answer when she could not answer *RESULT: Visualise dramatic structure of whole play; thought of ways to improve her own performance*

Rehearsal 18-27

Script: *Living with Lady Macbeth: full play*
Play the role of Lily

	Mediator	Mediation	Object of mediation	Learner reciprocity
	Self	1. Memorised lines 2. Individual study of script for character creation 3. Study subtext of lines 4. Used imagination when acting (visualise setting/scene) 5. Focused on commitment to role 6. Planned physical movement 7. Paid attention to articulation & projection	1. Realistic performance of scene	1. Self-imposed expectation to give a good performance
		1. Watched run-throughs	1. Dramatic structure of whole play	1. Self-imposed expectation to give

		2. Character creation		a good performance 2. Observed peer's performance *RESULT: Visualise dramatic structure of whole play; thought of ways to improve her own performance*
	Directors	1. Used prompts to help student understand the dramatic structure of scene and the whole play	1. Dramatic structure of whole play	1. Responded to director's questions and prompts
		1. Run-throughs 2. Feedback after run-throughs	2. Integration of acting skills 3. Audience impact 4. Minor pronunciation problems 5.	1. Listened to feedback and took down notes in script *RESULT: work on fine-tuning performance*

Rehearsal 28	**Script: *Living with Lady Macbeth: Rehearsal of scene 14*** Play the role of Lily			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Memorised lines 2. Individual study of script for character creation 3. Study subtext of lines 4. Used imagination when acting (visualise setting/scene) 5. Focused on commitment to role 6. Planned physical movement 7. Paid attention to articulation & projection	1. Realistic performance of scene	1. Self-imposed expectation to give a good performance

	Peer/s	1. Discussed character concept and subtext analysis with peer 2. Planned interaction with fellow actor 3. Rehearse with peer	1. Dramatic structure of scene 2. Character creation 3. Delivery of scene	1. Collaborative discussion 2. Observed peer's performance
	Director (MR)	1. Explicit instructions (physical movement to enhance performance) 2. Ask to observe Ivy's performance	1. Dramatic structure of scene 2. Use of imagination when acting 3. Commitment to role 4. Interaction with fellow actor 5. Physical movement	1. Follow instructions 2. Ask for clarification if unsure about instructions 3. Observed peer performance *RESULT: Realistic performance of scene 14*

Live performance — **Script: _Living with Lady Macbeth: live performance_**
Play the role of Lily

	Mediator	**Mediator Input**	**Object of mediation**	**Learner reciprocity**
	Audience	Response to action on stage	1. Character development 2. Realistic acting 3. Interaction with fellow actors	1. Motivation to give a better performance 2. Complement peer performances
	Technical aspects of show	1. Costume 2. Make-up 3. Music 4. Lights	1. Character development 2. Technical aspects (blocking, projection)	

Table M58

Hunter's Learner Development Profile for the Task LWLM

Rehearsal 1-3	**Script 3: _Living with Lady Macbeth: Rehearsals of scenes 2-3_** Play the role of Barry		
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**

Mediator	Mediation	Object of mediation	Learner reciprocity
Self	1. Find meaning of vocabulary words through Google and take notes 2. Wait for rehearsal to ask peers	1. Text interpretation 2. Vocabulary	1. Self-imposed expectation to give a good performance 2. Desire to improve English
Peer/s and directors	1. Explanation of vocabulary 2. Translation of vocabulary 3. Explanation of dramatic structure 4. Observe body language of others 5. Feedback of directors	1. Text interpretation 2. Dramatic structure of whole play 3. Vocabulary 4. Delivery–interaction with other actors	1. Accept explanation/translation 2. Responded to director's prompts *RESULT: Gained a working understanding of dramatic structure of text thus focusing efforts on acting*
Self	1. Read the script 2. Study subtext of character 3. Note taking	1. Character development 2. Emotional memory 3. Backstory of character 4. Subtext 5. Memorisation	1. Self-imposed expectation to give a good performance
Peers/s and directors	1. Feedback[4] of peers and directors	1. Voice–fluency, stress and intonation, pausing, pace	1. Responded to director's prompts 2. Note taking *RESULT: Acting was improved and aware of problems in voice*

Rehearsal 4-12	**Script 3:** ***Living with Lady Macbeth: Rehearsal scenes 2–6*** Play the role of Barry		
	Mediator **Mediation**	**Object of mediation**	**Learner reciprocity**
	Self 1. Script analysis	1. Dramatic structure of scene 2. Subtext of individual lines	1. Note-king
	Peer/s and directors 1. Collaborative discussion 2. Specify mispronounced words	1. Dramatic structure of scene 2. Use of voice for expression	1. Participation in discussion 2. Note-taking

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[4] Point out error

		3. Suggestions of subtext 4. Repetition		

	Directors	1. Directors prompts: • Reminder to stress words to deliver meaning • Explanation of pronunciation problem • Recasts (pronunciation) • Modeling (pronunciation) • Give contrasting examples 2. Repetition	1. Pronunciation 2. Use of voice for expression (stress and intonation)	1. Responded to director's prompts 2. Note taking
	Self	1. Plan before rehearsal 2. Watch other performances on YouTube 3. Read lines several times and imagine scene	1. Character development 2. Memorisation RESULT: *Awareness of need to improve voice; character clearly concetualised*	1. Self-imposed expectation to give a good performance
		1. Script analysis of other characters 2. Understand from context and body language	1. Interaction with fellow actors onstage 2. Listening–accent familiarity, speech rate	1. Self-imposed expectation to give a good performance 2. Desire to be part of team
Rehearsal 19	**Script 3:** ***Living with Lady Macbeth: Rehearsals of scenes 2–4b*** Play the role of Barry			
	Mediator	**Mediator Input**	**Object of mediation**	**Learner reciprocity**
	Director (Matt)	1. Directors prompts for pronunciation • Modeling • Specify word to stress • Specify words with pronunciation	1. Pronunciation 2. Use of voice for expression (stress and intonation)	1. Responded to director's prompts

Mediator	Mediation	Object of mediation	Learner reciprocity
	problem • Explain metalanguage of pronunciation problem (e.g., singular vs plural form) 2. Repetition		
	1. Director's prompts • Ask student to explain subtext • Explain subtext • Improvisation in Cantonese • Improvisation in English • Perform scene in English • Specify words to stress • Specify words with pronunciation problem • Prompt to use physical movement to emphasise stress 2. Repetition	1. Subtext	1. Responded to director's prompts 2. Participate in improv
Peer (Annie)	5. Perform scene with Hunter 6. Note-taking for Hunter 7. Translation 8. Specify words with pronunciation problem	1. Pronunciation 2. Use of voice for expression (stress and intonation)	3. Accepted peer's suggestions RESULT: *Awareness of pronunciation problems, correct delivery of line in English, have motivation to speak in English*

Rehearsal 23	**Script 3:** ***Living with Lady Macbeth: Rehearsal scene 12*** Play the role of Lenny		
Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
Directors	1. Discuss dramatic structure of scene	1. Character development	1. Responded to director's prompts

	Mediator	Mediation	Object of mediation	Learner reciprocity
		2. Improvisation 3. Modeling 4. Specify places where to pause 5. Repetition	2. Use of voice for expression	2. Note taking (mark-up script for pauses
	Peer (Georgina)	1. Perform scene with Hunter	1. Interaction	1. Full effort during rehearsal
	Directors	1. Explicit instructions 2. Repetition	1. Physical movement to enhance scene	1. Responded to director's prompts 2. Note taking RESULT: *Awareness of pronunciation problems, acceptable delivery of scene with co-actor*
Rehearsal 24-29	**Script 3:** *Living with Lady Macbeth: Rehearsal scene 14* Play the role of Barry			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Self	1. Script analysis 2. Memorise lines	1. Delivery of monologue in scene	1. Self-expectation to give a good performance
	Directors	1. Specify technical errors	1. Technical (e.g., lighting cues, entrances, exits)	1. Listened to feedback 2. Made technical adjustments in next rehearsal RESULT: *Demonstrate control of acting skills*
	Self	1. Imagine dramatic situation of scene 2. Listen and respond to action of fellow actors	1. Interaction with fellow actors onstage	1. Self-imposed expectation to give a good performance

Live performance	**Script 3:** *Living with Lady Macbeth: Rehearsal all scenes* Play the roles of Barry and Lenny			
	Mediator	**Mediation**	**Object of mediation**	**Learner reciprocity**
	Audience	1. Respond to action on stage	1. Acting	1. Motivation to perform better

Table M59

Jenny's Learner Development Profile for the Task LWLM

Rehearsal 1	Script 3: *Living with Lady Macbeth: Rehearsals of scenes 2-3* Play the role of Ms. Bevis			
	Mediator	Mediation	Object of mediation	Learner reciprocity
	Self	1. Read script several times 2. Wait for rehearsal to ask peers for assistance	Performance of monologue (scene 3c) 1. Dramatic structure of scene 2. Character development 3. Memorisation	1. Self-imposed expectation to give a good performance
	Peer (Sne)	1. Explanation of subtext 2. Corrective feedback	Performance of monologue (scene 3c) 1. Dramatic structure of scene 2. Character development 3. Text interpretation 4. Subtext	1. Accept explanation 2. Note taking
	Self	1. Read the script several times 2. Think about text interpretation, dramatic structure, and subtext	Performance of dialogue (scene 2a) 1. Dramatic structure of scene 2. Text interpretation 3. Subtext 4. Memorisation	1. Self-imposed expectation to give a good performance

	Peer (Sne)	1. Read aloud with expression 2. Explanation of subtext 3. Repetition	Performance of dialogue (scene 2a) 1. Dramatic structure of scene 2. Text interpretation 3. Subtext	1. Accept explanation 2. Note taking
	Directors	1. Feedback after rehearsal	Performance of monologue (scene 2a) 1. Characterisation 2. Articulation Performance of dialogue (scene 2a) 2. Character development 3. Articulation	1. Note-taking 2. Remind self to ask peers for help *RESULT: Awareness of need to work with characterisation*
Rehearsal 2-3	Script 3: *Living with Lady Macbeth: Rehearsal scenes 2–3* Play the role of Ms. Bevis			
	Mediator	Mediation	Object of mediation	Learner reciprocity
	Self	1. Read script several times 2. Wait for rehearsal to ask peers for assistance 3. Memorise lines 4. Wait for rehearsal for peer assistance	Performance of monologue (scene 3c) 1. Dramatic structure of scene 2. Character development	1. Self-imposed expectation to give a good performance
	Peer/s	1. Collaborative discussion 2. Specify mispronounced words 3. Suggestions of subtext 4. Repetition	1. Dramatic structure of scene 2. Use of voice for expression 3. Pronunciation	1. Participation in discussion 2. Note-taking
	Directors	1. Prompt to use imagination 2. Explained context of scene	1. Text interpretation 2. Dramatic structure of scene	1. Responded to director's prompts

	Self	1. Plan before rehearsal 2. Watch other performances on YouTube 3. Read lines several times and imagine scene 4. Memorise lines	1. Character development	1. Self-imposed expectation to give a good performance RESULT: *Awareness of need to improve voice; character clearly concetualised; successful performance on 3rd rehearsal*
	Learning environment	1. Social discussions 2. Collaborative discussions	1. Spoken (everyday) English 2. Listening	1. Desire to improve English proficiency 2. Does not converse much in English (content to listen) RESULT: *Notice an improvement in listening skills*
Rehearsal 4-11	Script 3: *Living with Lady Macbeth: Rehearsals of scenes 2–3* Play the role of Ms. Bevis			
	Mediator	Mediator Input	Object of mediation	Learner reciprocity
	Self	1. Read script several times 2. Memorise lines	Performance of monologues (scene 6) 1. Dramatic structure of scene 2. Character development	1. Self-imposed expectation to give a good performance
	Directors	1. Feedback of directors	1. Articulation 2. Projection	1. Mental note to improve and practice
	Peers	1. Watch peers' performances 2. Giving feedback to peers 3. Social conversation off stage	1. Character development 2. Spoken (everyday) English	1. Participate in discussions/ conversations 2. Offer opinion/suggestions RESULT: *Successful performance of scene 6 monologues; increased motivation to speak in English; realise need to improve articulation*

and projection

		Mediator	Mediation	Object of mediation	Learner reciprocity
Rehearsal 12-25	Script 3: *Living with Lady Macbeth: Rehearsal scenes 10, 13, 14* Play the role of Ms. Bevis				
		Self	1. Memorise lines 2. Create backstory 3. Think of dramatic structure 4. Plan character interaction	1. Performance of dialogue (scene 10) 2. Dramatic structure of scene 3. Character development	1. Self-imposed expectation to give a good performance
		Peers & directors	1. Collaborative discussion	1. Performance of dialogue (scene 13) 2. Dramatic structure of scene	1. Participated in discussion 2. Note taking
		Peers	1. Rehearse with peer 2. Explicit corrective feedback 3. Repetition	1. Articulation 2. Projection	1. Mental note of words to pay particular attention to 2. Low self-confidence about speaking proficiency
		Director	1. Feedback after run-through		

		Directors (Michelle)	1. Director's prompts
			  • Specify words with articulation problems
			  • Ask to stop and repeat line
			  • Prompt that there's an articulation problem
			2. Repetition
					RESULT: *Gained back self-confidence; marked improvement in articulation and projection; focus on acting onstage*

Rehearsal 26-28	Script 3: *Living with Lady Macbeth: Rehearsal scene 14* Play the role of Ms. Bevis				

Mediator	Mediation	Object of mediation	Learner reciprocity
Self	1. Script analysis 2. Memorise lines	1. Delivery of monologue in scene	1. Self-expectation to give a good performance
Directors	1. Specify technical errors	1. Technical (e.g., lighting cues, entrances, exits)	1. Listened to feedback 2. Made technical adjustments in next rehearsal RESULT: *Demonstrate control of acting skills*

Appendix N

Forms of Mediation Used to Mediate Aspects of L2 Dramatic Ability
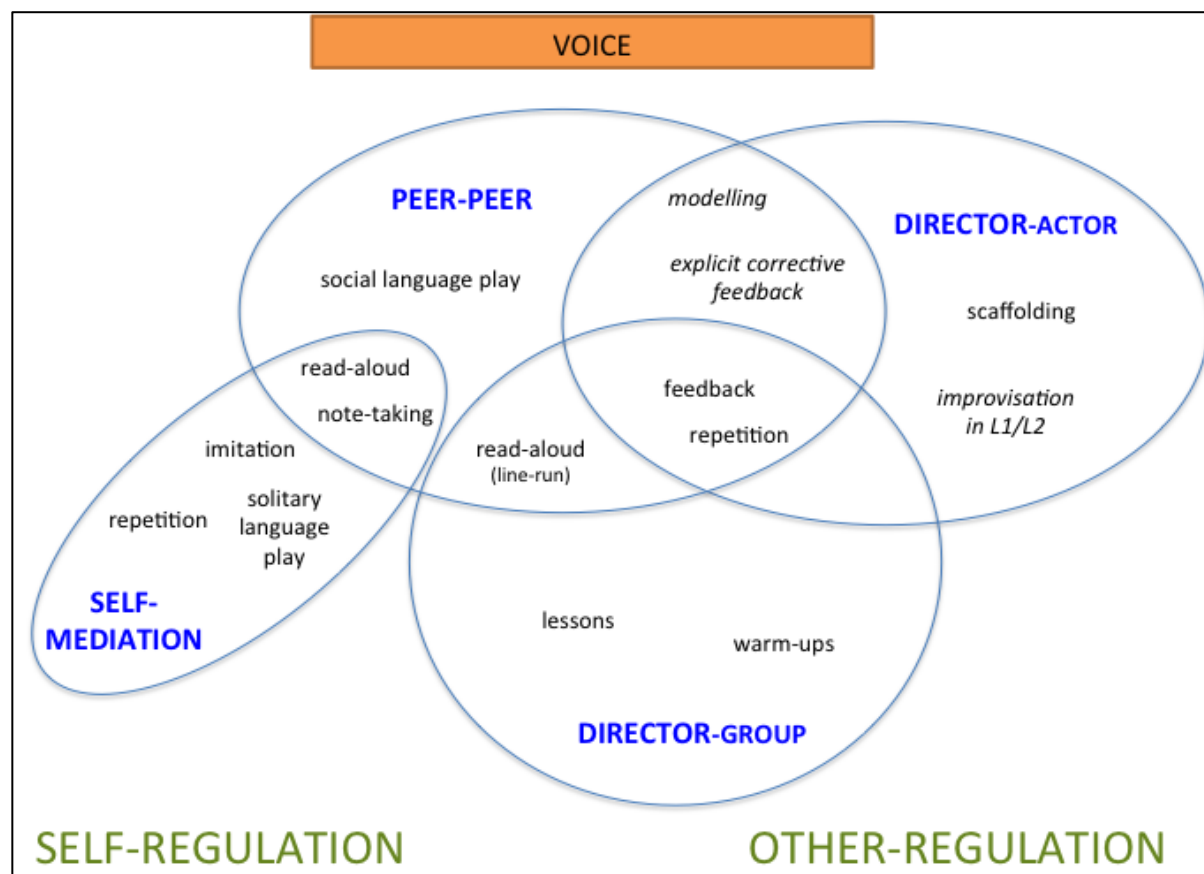
Figure N22. ZPD activities to mediate voice
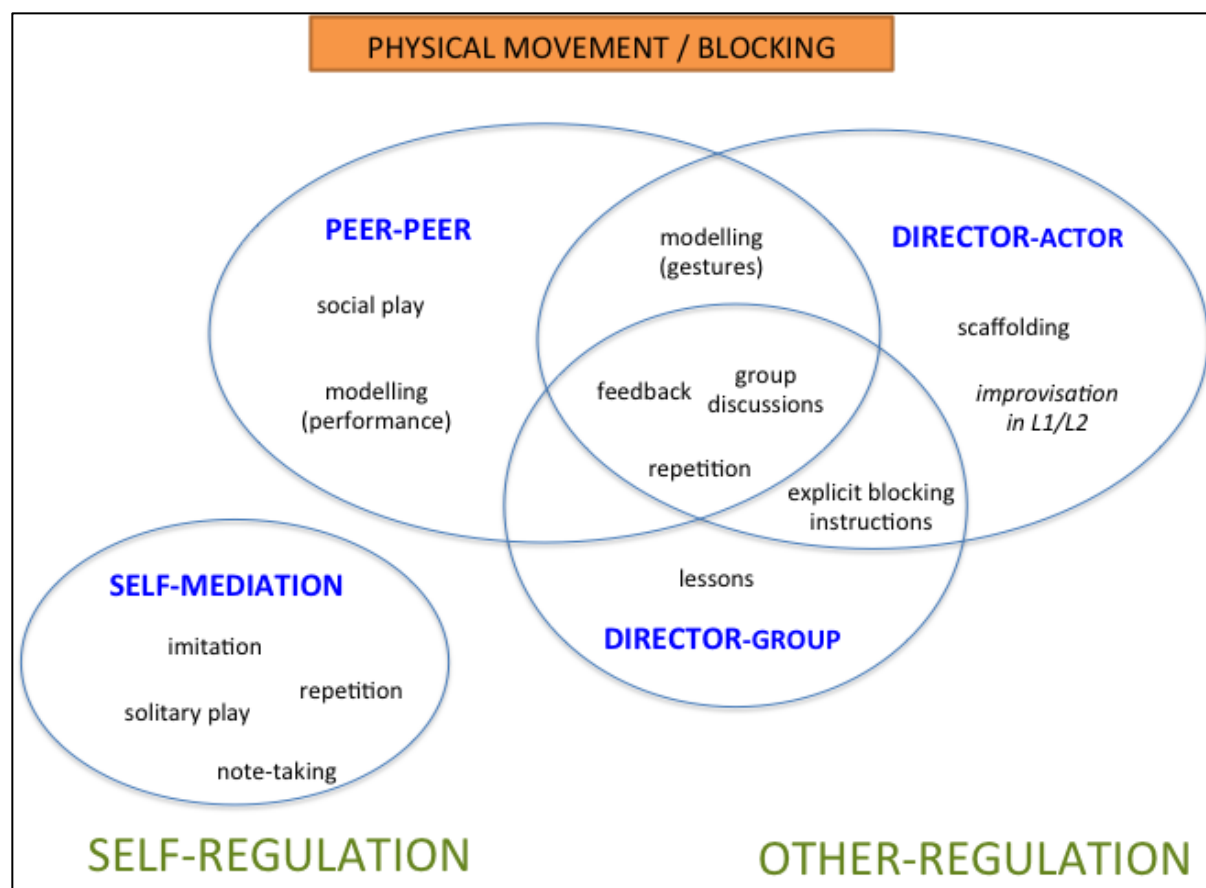
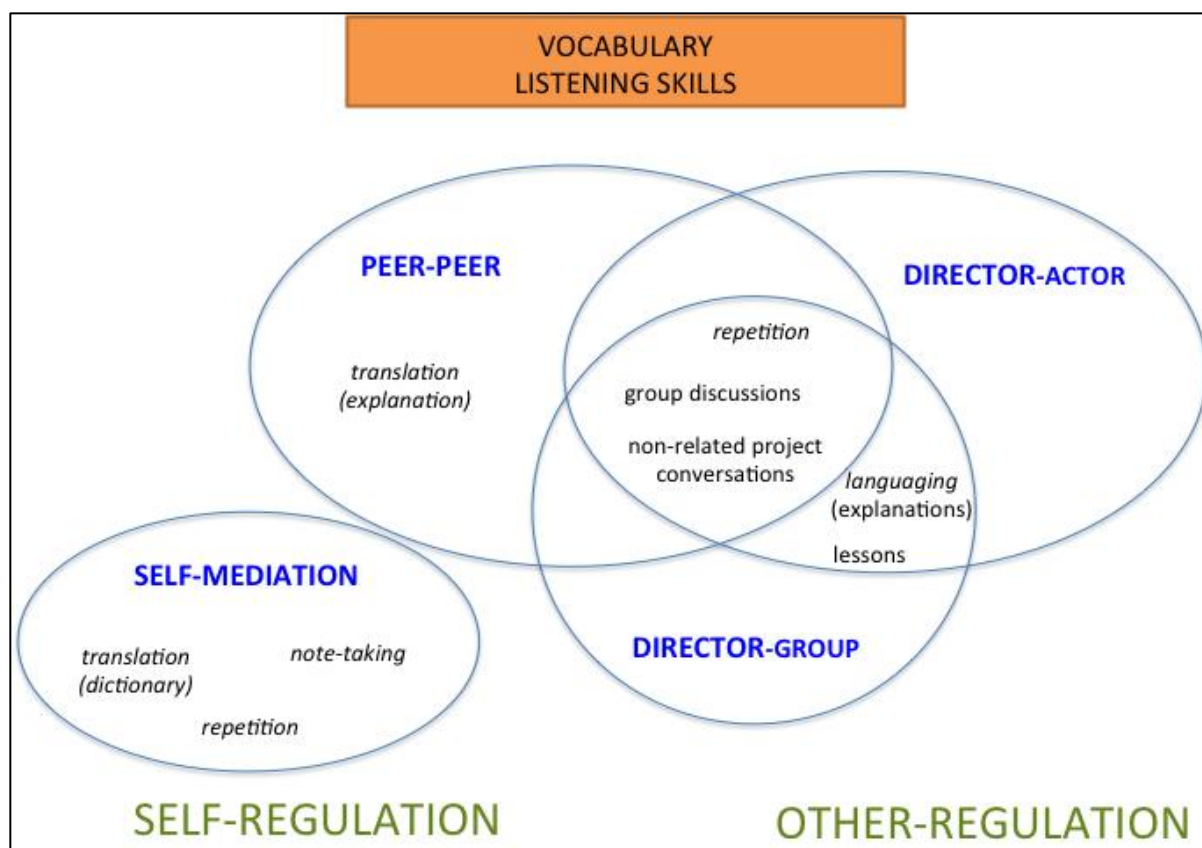*Figure N23.* ZPD activities to mediate physical movement/blocking

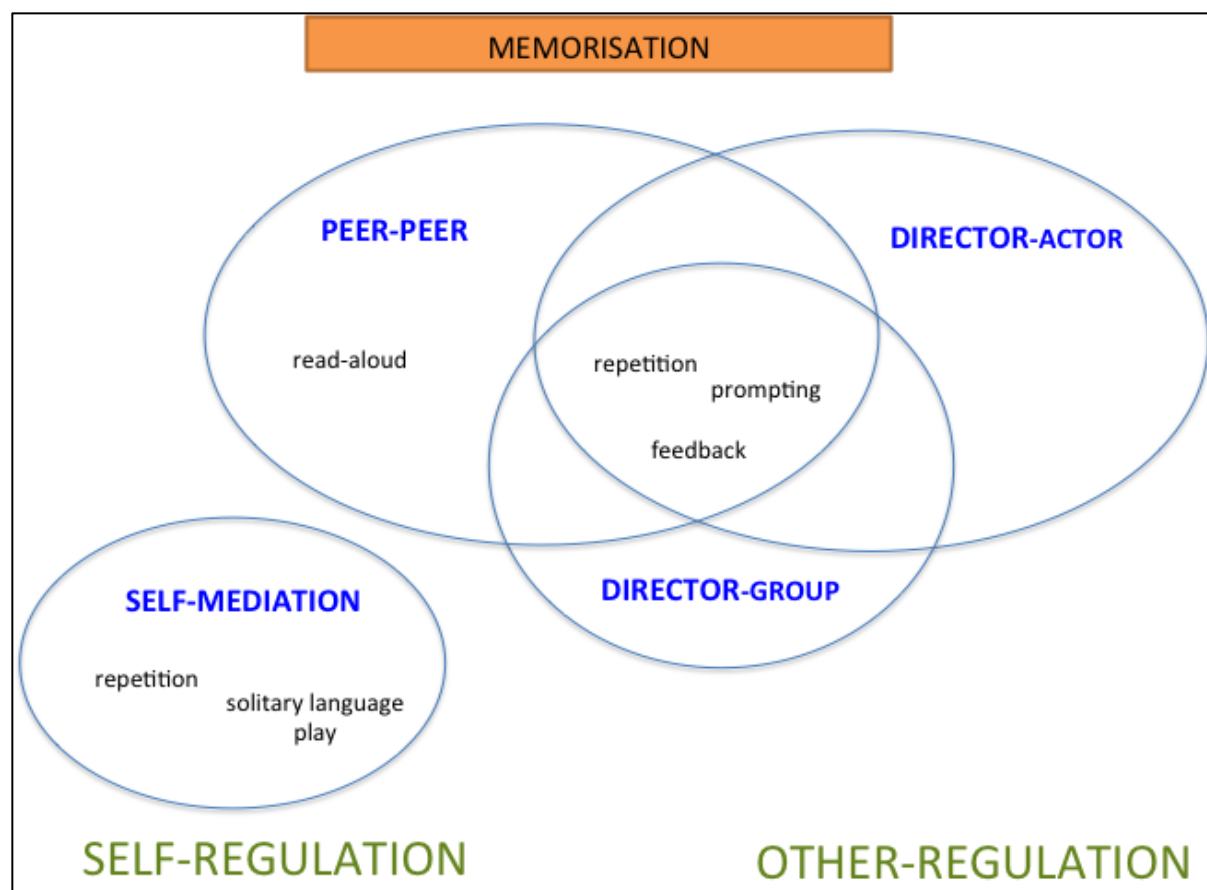*Figure N24.* ZPD activities to mediate vocabulary and listening skills

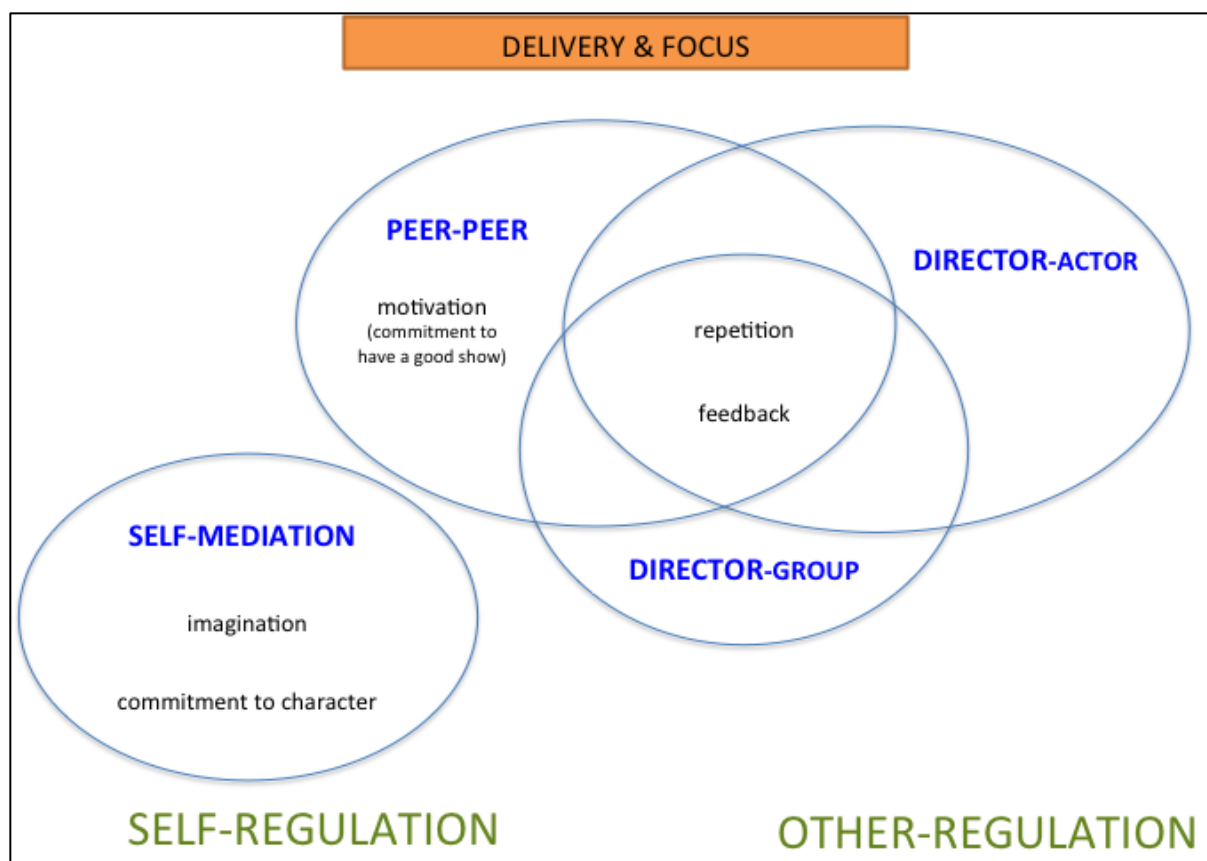*Figure N25*. ZPD activities to mediate memorisation

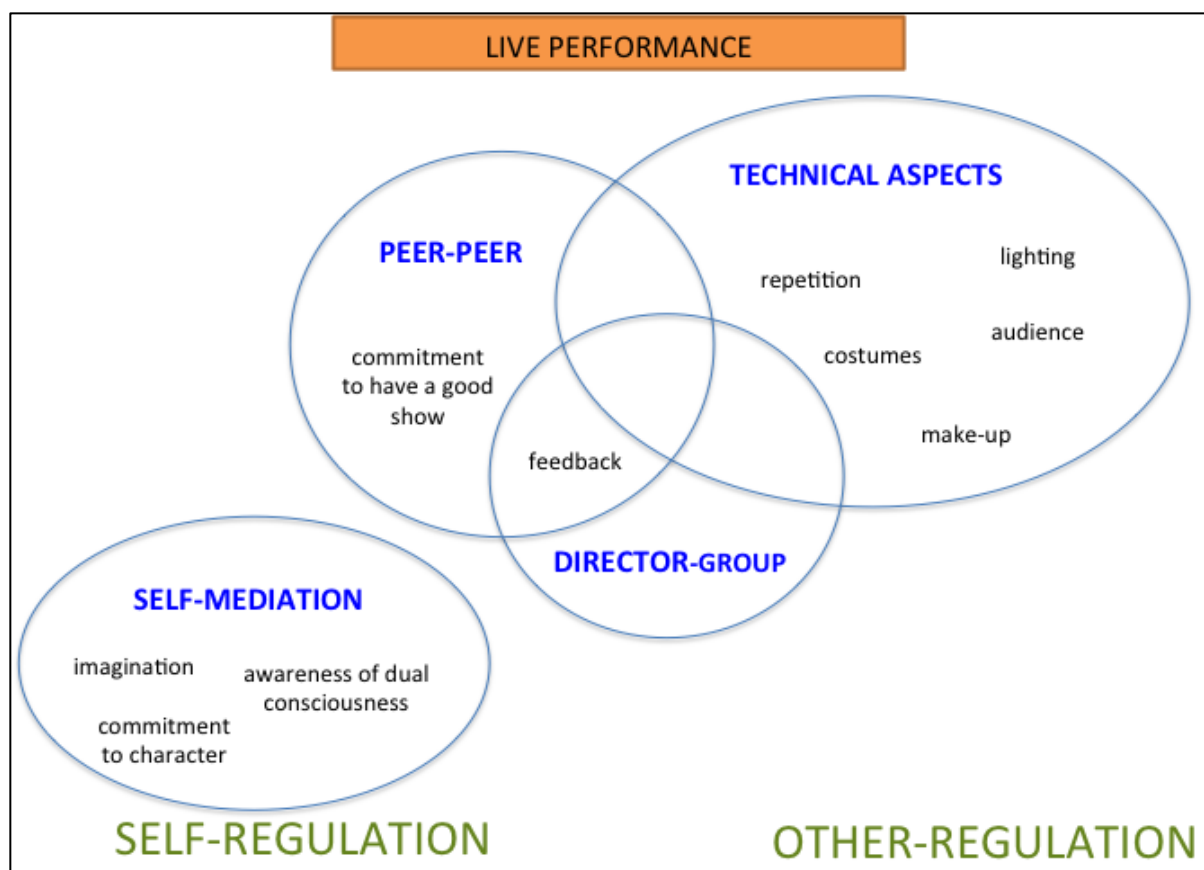*Figure N26*. ZPD activities to mediate delivery and focus

Figure N27. ZPD activities to mediate live performance

Appendix O

Publications during Candidature

Raquel, M. R. (2011). Theatre Production as a Language Learning Environment for Chinese Students. *Journal of Drama and Theatre Education–Asia,* 2 (1), 93-120.

Raquel, M. R., & Phillipson, S. (2011). Creating theatre in Hong Kong: Transforming students' perceptions of English learning. *International Journal of Language, Society and Culture*, 32, 79-87.

Phillipson, S., Raquel, M. R., & Gube, J. C. (2011). English and its role in Hong Kong's cultural identity. In T. Le & Q. Le (Eds.), *Linguistic Diversity and Cultural Identity: A Global Perspective* (pp. 11-22). New York: Nova Science.