

**THE EDUCATION UNIVERSITY OF HONG KONG**  
**Course Outline**

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**Part I**

<b>Programme Title</b>	: Bachelor of Education (Honours) (English Language)
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: Drama in the ESL/EFL Classroom
<b>Course Code</b>	: ENG4436
<b>Department</b>	: Department of English Language Education (ELE)
<b>Credit Points</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: ENG3274 Theatre and Dramatic Performance <b>or</b> ENG2333/LIT3049 Drama Performance and Playwriting <b>or</b> permission of the instructor.
<b>Medium of Instruction</b>	: English
<b>Course Level</b>	: 4

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**Part II**

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

This course will help students to distinguish between different kinds of drama activities and enable them to use skills learned in the *Theatre and Dramatic Performance* course to teach English language in the classroom. Different kinds of drama activities for school students of various ages will be related to the goals of the language classroom, with particular attention to recent research. There will also be some attention to the development of students' generic skills, moral values and positive attitudes. By the end of the course, students should be able to generate creative, innovative & effective approaches and ideas to teach English language at primary or secondary level.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub> Distinguish between different kinds of drama activities: theatre games, improvisation, readers theatre, rehearsal of a prepared script, and explore their impact on language education;
- CILO<sub>2</sub> Carry out these activities in the context of a discussion of language learning, motivation and effectiveness; and
- CILO<sub>3</sub> Discover how to use drama to place language into a rich context of nonverbal communication.
- CILO<sub>4</sub> Relate theatre activities to more general educational goals, such as generic skills, moral values, and positive and professional attitudes;

## 3. Course Intended Language Learning Outcomes (CILLOs)

*Upon completion of this course, students will be able to:*

- CILLO<sub>1</sub> Develop the vocabulary of theatre so as to think clearly about using theatre in the classroom; and
- CILLO<sub>2</sub> Show strong classroom language skills in a simulated lesson.

## 4. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
Relate the use of drama for education to students' previous knowledge of learning theory.	CILO <sub>1</sub>	Lectures, discussion and drama activities
Recognize and use the major varieties of drama education.	CILO <sub>1</sub> CILO <sub>4</sub>	Lectures, discussion, drama activities and lesson planning.
Relate a range of possible drama activities to the goals of language learning and the	CILO <sub>2</sub> CILO <sub>3</sub>	Lectures, drama activities, practice lesson planning.

institutional context of Hong Kong education.		
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## 5. Assessment

Assessment Tasks	Weighting	CILOs/ CILLOs
(a) A simulated lesson carried out in a group. Presentation of the rationale for activities and ways in which difficulties from students were scripted in and dealt with by the 'teacher'.	50%	<i>CILOs</i> 2,3&4 <i>CILLOs</i> 1&2
(b) Two forum posts of 150 words each on practical impact of theoretical discussions.	10%	<i>CILO</i> <sub>4</sub>
(c) Individual essays on the process of developing the lesson and individual conclusions and personal goals on the use of drama in the classroom. ( 1200 words)	40%	<i>CILOs</i> 1,2,3&4 <i>CILLOs</i> 1&2

## 6. Use of Generative AI in Course Assessments

Please select one option only that applies to this course:

☐ **Not Permitted:** In this course, the use of generative AI tools is not allowed for any assessment tasks.

☒ **Permitted:** In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

## 7. Required Text(s)

Nil

## 8. Recommended Reading

Belliveau, George & Kim, Won. (2013). Drama in L2 learning: A research synthesis. *Scenario* 7(2), pp. 3-23.

Boal, Augusto. (1995). The rainbow of desire: The Boal method of theatre and therapy. Trans. Adrian Jackson. London: Routledge.

Boal, Augusto. (2002). Games for actors and non-actors, 2nd ed. Trans. Adrian Jackson. New York: Routledge.

Bolton, Gavin. (1978). Towards a theory of drama in education. Harlow, UK: Longman.

Burke, Anne F. & O'Sullivan, Julie C. (2002). Stage by stage: A handbook for using drama in the second language classroom. Portsmouth, NH: Heinemann.

Certo, J. & Brinda, W. (2011). Bringing literature to life for urban adolescents: Artistic and dramatic instruction and live theatre. *Journal of Aesthetic Education* 45(3) pp. 22-37.

- Damasio, Antonio. (1994). *Descartes' error: Emotion, reason and the human brain*. New York: Putnam.
- DeCoursey, Matthew. (2018). *Embodied Aesthetics in Drama Education: Theatre, Literature and Philosophy*. London: Bloomsbury.
- Dickinson, Rachel, Neelands, Jonathan & Shenton Primary School. (2006). *Improve your primary school through drama*. London: Fulton.
- Di Pietro, R.J. (1987). *Strategic interaction: Learning languages through scenarios*. Cambridge: Cambridge University Press.
- Holden, Susan. (1981). *Drama in language teaching*. Harlow, Essex: Longman.
- Hornbrook, David. (1998). *Education and dramatic art*, 2nd edition. London: Routledge.
- Jackson, Tony, ed. (1993). *Learning through theatre: New perspectives on theatre in education*. London: Routledge.
- Kao, S.M. & O'Neill, C. (1998). *Words into worlds: Learning second language through process drama*. New York: Ablex.
- Lantolf, James P., Ed. (2002). *Sociocultural theory and second language learning*. Oxford: Oxford University Press.
- Maley, Alan and Duff, Alan. (2005). *Drama techniques: A resource book of communicative activities for language teachers*, 3rd edition. Cambridge: Cambridge University Press. (1978, 1982).
- McGregor, Lynn, Tate, Maggie & Robinson, Ken. (1977). *Learning through drama: Report of the Schools Council Teaching Project (10-16)*. London: Heinemann for Schools Council.
- Neelands, Jonathan & Goode, Tony. (2000). *Structuring drama work: A handbook of available forms in theatre and drama*. Cambridge: Cambridge University Press.
- O'Neill, Cecily. (1995). *Drama worlds: A framework for process drama*. Portsmouth, NH, USA: Heinemann.
- Piazzoli, Erika. (2018). *Embodying language in action: The artistry of process drama in Second Language Education*. London: Palgrave Macmillan.
- Wagner, Betty Jane. (1998). *Educational drama and language arts: What research shows*. Portsmouth NH: Heinemann.
- Wagner, Betty Jane. (1999). *Dorothy Heathcote: Drama as a learning medium*, Rev. ed. Portsmouth NH: Heinemann. (1976).
- Wagner, Betty Jane (2002). *Understanding drama-based education*. Gerd Brauer (Ed.), *Body and language: Intercultural learning through drama*. Westport, CT: Ablex.
- Wessels, Charlyn. (1987). *Drama. Resource Books for Teachers Series*. Oxford: Oxford University Press.
- Winston, Joe & Tandy, Miles. (2001). *Beginning Drama 4-11*, 2nd edition. London: Fulton.
- Winston, Joe. (2010). *Beauty and education*. Abingdon: Routledge.
- Winston, Joe, ed. (2011). *Second language learning through drama: Practical techniques and applications*. Abingdon & New York: Routledge.

## 9. Related Web Resources

<http://drama-education.com/site/>

[http://www.michaelcoady.com/drama\\_education/index.htm](http://www.michaelcoady.com/drama_education/index.htm)

<http://www.creativedrama.com/>

## 10. Related Journals

*Research in Drama Education*

*Youth Theatre Journal*

*NJ: Drama Australia Journal*

*Applied Theatre Research*

*Journal of Aesthetic Education*

*Scenario: Journal for drama and theatre in foreign and second language education.*

Online at <http://www.ucc.ie/en/scenario/>

## 11. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (<https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5>). Students should familiarize themselves with the Policy.

## 12. Others

This course is only offered to undergraduate students in their 3rd year of study or beyond.

13 August 2025