Teacher-in-Role as a Tool for Scaffolding Role Plays in the English Classroom

Chhayankdhar Singh Rathore

Soka University

chhayankdharsingh@gmail.com

Abstract

While most drama-in-education activities include the students in the dramatic process, the teachers are often excluded. This exclusion creates a gulf between the fictional world inhabited by the students and the real world of the teacher, making it difficult for the teachers to scaffold and challenge the students without undermining the fictional world. One exception to this phenomenon is Teacher-in-Role. This article will analyze the process drama technique called Teacher-in-Role and discuss its functions, types, benefits, potential challenges, and solutions to avoid or manage these challenges. This article also includes examples of Teacher-in-Role to provide the readers with a better understanding of how this process drama technique can be used.

Drama-in-education activities such as roleplays, readers theatre, living newspapers, radio dramas, simulations, scenarios, skits, and process drama are often used in the field of language education, specifically English language education (Barbee, 2016; Kao & O'Neill, 1998; Rees, 2018; White, 2012). Pedagogically, these activities fall under the umbrella of performance assisted learning (Kluge, 2018). Almost all of these drama-in-education activities encourage students to create fictitious worlds and perform the activities in-role – not as their real selves but as imaginary characters. In contrast, teachers are often left out of the fictional world. Consequently, they stick out as reminders of reality. However, the fundamental law on which drama functions is the suspension of disbelief which means that the participants engaging with the drama willingly accept the fictional world as real. So, if something goes against this law

and obstructs the suspension of disbelief by reminding the participants of the reality, the drama might fail to achieve its purpose – artistic as well as pedagogical.

For this reason, teachers often struggle and hesitate with the need to interrupt role plays to scaffold the students. On the one hand, if the teacher destroys the fictional world through their interruption, the students might not be able to return to the role play with the same engagement and motivation as before. On the other hand, if they do not interrupt the role play by scaffolding, questioning, and guiding, the goals and objectives of the role play might not be met. Additionally, the students continue to look at the teacher as the central authority and power-figure in the classroom, which inhibits their desire to take initiative or ability to feel a sense of ownership of the learning process (Bowell, 2015; Freire, 1970). Teacher-in-Role (henceforth referred to as TiR) is a fitting solution to this problem as it transforms the teacher into a 'Teacher-Artist' (Taylor & Warner, 2006), enabling them to embed themselves in the role play and consequently interrupt the role play without 'popping the bubble' of the student-created fictional world. In this article, I will discuss what TiR means, how and why it is useful, how teachers can use TiR in their classes, what are the potential challenges teachers might face, and finally, this article will offer some tips and techniques for dealing with those challenges.

What is Teacher-in-Role?

TiR is a drama-in-education technique that falls under the umbrella of process drama. Process drama is an improvised form of theme-based educational drama that is episodic, created by the participants/students, does not require a pre-written script or an external audience, and uses a battery of drama techniques (Bowell & Heap, 2013; Kao & O'Neill, 1998; Piazzoli, 2018). As an external audience is absent, the parties involved in a process drama are the participants/students and the facilitator/teacher. In order to avoid confusion, this article will hereafter use the terms students and teachers instead of participants and facilitator. However, all aspects of TiR discussed in this article are equally applicable to non-classroom settings such as workshops where instead of students and teachers, the terms participants and facilitator would be more apt.

As TiR is one of the drama techniques that was developed as an integral part of process drama and is always used in process drama, it is considered a hallmark, core feature, or signature trait of process drama (Kao & O'Neill, 1998; Piazzoli, 2018; Rathore, 2017). In TiR, the teacher plays a role within the story of the classroom drama, thereby fully joining the drama (Winston, 2012). This role is shaped in relation to the roles played by the students, or it serves as a point of reference for the students to shape their own roles.

The formulation of TiR is attributed to Dorothy Heathcote, who is considered as one of the foremost proponents of drama-in-education in the last century. She is credited with laying the foundation of process drama, TiR, and the core concept of the *mantle of the expert* (Cowburn, 2013). However, it must be noted that the term process drama was popularized by Cecily O'Neill, who is also responsible for developing process drama as a structured pedagogy (Piazzoli, 2012). Heathcote's mantle of the expert is a technique that attributes expertise to the characters of a process drama. So, the students assume the roles of experts who have the specialist knowledge needed in the drama (Farmer, 2011; Winston, 2012). The use of the mantle of the expert boosts the students' confidence, engagement, and sense of ownership over the outcomes of the drama. When coupled with the mantle of the expert, TiR drastically alters the power dynamic in the classroom giving more decision-making power, control, and autonomy to the students.

Functions of TiR

The purpose of TiR is not to be a display of the teacher's acting talent. The "teacher's aim is not acting, nor entertaining, but engaging the participants" (Piazzoli, 2012, p. 33) so that they respond actively. In fact, if the teacher is too theatrical, it can be counterproductive as instead of encouraging student participation, it will make them a passive audience which is merely getting entertained and offers safe reactions such as giggles and applause or falling silent (Piazzoli, 2012; Prendiville, 2000).

To ensure engagement and active response, TiR has three key functions – "motivate action, inject dramatic tension, and provide exposition" (Brantley, 2012, p. 5). In terms of

motivating action, a teacher can enter a role to motivate physical action in the drama, to encourage plot development, and to invite reflective actions (Taylor & Warner, 2006).

The second function is to inject dramatic tension. Dramatic tension refers to a sense of "mental excitement" (Kao & O'Neill, 1998, p. 28) which leads to active participation and engagement by the students. O'Toole (2003) confesses that while dramatic tension is the driving force behind any drama and is easily identifiable, it is difficult to define because it refers to a set of emotional reactions experienced by participants of a drama both collectively and individually. O'Toole (2003) explains that dramatic tension originates in "the gap between the characters and the fulfilment of their purposes" (p. 27). So, dramatic tension lies in the constraints or challenges that prevent characters from fulfilling their purposes. In the case of TiR, the teacher can step in to create these constraints and consequently inject dramatic tension.

Furthermore, O'Toole (2003) categorizes dramatic tension into four categories. The first category is the tension of the task wherein tasks such as verbal negotiation, physical action, planning, or decision making consume time and engage the participants. The second category is the tension of relationship which refers to the relationship in the fictional world within characters that can be affected by involuntary factors such as conflict, dilemmas, and misunderstanding or voluntary factors such as intimacy between individual characters due to a shared moment, or ritual unity at a group level. Next are tensions of surprise, mystery, and secrecy caused by unexpected events, delayed expectations, a gap between expectation and reality, or withheld information leading to a gap in knowledge. Haseman and O'Toole (2017 as cited in Piazzoli, 2018) categorize the tension of mystery as separate from the tension of surprise. While the former deals with the unknown, the latter focusses on the unexpected. O'Toole's fourth and last category is metaxis which is defined as the tension of the real which is created as a result of the interaction between the fictional context of the drama and the real setting in which the participants exist. The TiR can create or accentuate any of these four categories of dramatic tension. The main effects of injecting dramatic tension are that it evokes the use of language, leads to higher intellectual and emotional engagement, and provides an impetus for action (Kao & O'Neill, 1998). TiR adds dramatic tension

by introducing plot twists or providing resistance and conflict by playing the 'devil's advocate' (McNaughton, 2004). Finally, when teachers are in-role, they can provide exposition or explanation through either volunteering information or in response to being questioned by the students (Brantley, 2012; Piazzoli, 2018).

Types of Roles

In TiR, the roles taken by a teacher are not permanent for the entire duration of the drama. The teacher can choose to enter into a different role in every episode of the process drama, depending on the required scaffolding – whether they need to motivate action, create dramatic tension, or offer an explanation. If the importance of the status of the role and the consequent power dynamics between roles is taken into consideration and power is used as the basis of categorizing the types of roles, TiR has three categories – higher status roles, equal status roles, and lower status roles (Bowell & Heap, 2017; Farmer, 2011).

Higher status roles have a positive power quotient. So, when the role which is taken on by the teacher has more power in the storyline, it is considered a higher status role. This position of power enables the TiR to manipulate the storyline actively. Additionally, a higher status role helps the teacher to fulfil most of the traditional class management functions that a teacher performs without endangering the suspension of disbelief and the integrity of the fictional world. So, teachers who are new to TiR might feel more comfortable if they begin by using higher status roles. Roles such as those of police officers, correctional officers (prison guards), emperors, field experts, bullies, gang lords, military captains, heads of a family, and immigration officers are all higher status roles.

A specific example of this can be Eucharia Donnery's immigration officer in her process drama titled *The Emigration Project* (Donnery, 2013), which had university students as participants. This drama was about the first ship of Japanese immigrants that lands in Brazil. In the second in-role episode of this drama, the students played the roles of the immigrants while the

teacher played the role of an immigration officer who interviewed the immigrants and scrutinized their documents.

Another example is my Castaway Family simulation roleplay. In this simulation, the students (first-year university students) were introduced to the Smiths – an eight-member family of Paleolithic humans from the tundra. The Smiths left their home for a warmer place, but their boat encountered a storm, and they were castaway on a tropical island. The students were informed that they all were members of the Island Management Committee and it was their task to decide and allot a suitable job for each member of the Smith family. The language learning goals were to use the vocabulary for names of occupations and to make sentences with positive and negative adjectives to describe those occupations. I used TiR to play the role of the chairperson of the Island Management Committee, thereby having the power to invite groups to present their suggestions, manage time, and call for a vote at the end to finalize which member should be given which job.

Equal status roles are those in which the teacher's role does not have an advantage or a disadvantage regarding their power dynamics with the roles of the students, thereby having a neutral power quotient. Equal status roles introduce a state of "colleagueness" (Heathcote as cited in Bowell, 2015, p. 49) which can lead to collaborative construction of the storyline and collaborative scaffolding for struggling students. Such roles include bystanders, fellow inmates, colleagues, co-passengers, and neighbours, to name a few. An example of an equal status role is that played by Dorothy Heathcote in her 2006 summer drama workshop for New York University. Landy and Montgomery (2012) recount that the students were put into roles as documentary filmmakers and Heathcote took on the role of their colleague and asked them to reflect on the impact of the office plans which they had created for their production company. Such roles have zero power over the other students' roles.

Fleming (1998) describes a process drama that was used for encouraging cultural awareness and analyzing attitudes towards other cultures with 12-14-year-olds in a school drama club. In a particular episode in the drama, the TiR was a foreign language traveler to England who has returned to his home country. The students took on the roles of his fellow compatriots and

questioned him about his experience in England. By choosing an equal status role, the TiR not only used the "colleagueness" to equalize the power dynamic but also to encourage the in-group feeling between the TiR and the students which led to an open display of and discussion on attitudes towards other cultures.

Lower status roles have a negative power quotient which means that the role played by the student has more power within the frame of the story as compared to the TiR. Such roles usually need help and depend on the students' roles for their expertise. They typically have the TiR pleading with or requesting from the students some form of assistance (McGeoch, 2012). Lower status roles are suitable for empowering the students in the process of story building while indirectly influencing the process. Brantley (2012) argues that vulnerable roles as TiR motivate students to make decisions. Roles that represent vulnerable groups such as children, victims, underlings, beggars, the homeless, people who have lost their way, or people experiencing a crisis are some examples of lower status roles. In Erika Piazzoli's process drama workshop titled *At the gypsy camp*, the experiential phase had the teacher play the role of Radi – a five-year-old gypsy child (Piazzoli, 2018). This role was of a child from a minority ethnic community which, when considered in relation to the larger societal structures, made Radi a lower status role which was non-threatening to the participants of Piazzoli's workshop. Another example, mentioned by Bowell and Heap (2013), is of higgledy-piggledy Sue, who had worn her clothes the wrong way and needed the students' help in learning how to wear her clothes properly. In this example, the expertise of knowing how to wear clothes and fasten buttons belonged to the students, and Sue was the person in a crisis.

I made use of a lower status role in a Hospitality English course that I had taught at a municipal centre for lifelong learning. The entire course was taught through a series of scripted roleplays focusing on various situations when an international tourist in Japan might need some help from the Japanese locals. While the students were presenting a rehearsed roleplay, I used TiR and entered the ongoing roleplay as an international tourist who was panicking due to an

earthquake. After a moment's pause, the students immediately understood that I was in-role and proceeded to use the phrases they had learned for emergencies to help me (the TiR) calm down.

Therefore, when using TiR, the teacher can choose either a higher status role, an equal status role, or a lower status role depending on the desired power dynamic. This power dynamic can help the teacher fulfil various functions such as scaffolding, questioning, guiding, class management, collaborating, disrupting, and facilitating.

Benefits of TiR

There is a whole range of benefits that TiR can offer to English language classrooms. These benefits include enabling teacher participation while maintaining the integrity of the dramatic medium, encouraging student participation, and bringing equality to student-teacher relationships. Linguistically, TiR enables the use of a broader range of sociolinguistic registers by both the teacher and the students. Finally, TiR helps the teacher by saving class time and offering opportunities to model behaviour and language for the students. These benefits are discussed in some detail below.

The first benefit of TiR is enabling teachers to enter the fictional world inhabited by the students. Drama activities in which only the students are in-role can make teachers feel hesitant to intervene because they are afraid of "popping the magic bubble" by forcing the students to return to student-teacher interaction. TiR enables teachers to fulfil the traditional roles of a teacher as the facilitator, primary interlocutor, and guide without risking disengaging the students from the drama process. In this sense, TiR transforms teachers into undercover agents (Prendiville, 2000) by enabling them to support and challenge the students without disrupting the fictional setting.

The next benefit is that TiR also encourages student participation as it invites, allures, and beguiles the students into the dramatic process and the fictional world. When students participate in actively shaping the fictional world, they feel a sense of ownership which increases their level of commitment and engagement (Bowell & Heap, 2013). The reason behind this is that believing in and feeling responsible for the fictional world makes the students invested in sustaining it through

their language and behaviour. Moreover, when they see their teacher as TiR, they see the teacher's commitment to their imaginary world (Aitken, 2007) which can reinforce their commitment to it.

Perhaps the most revolutionary or radical benefit of TiR is the democratization of student-teacher relationships. TiR reassigns and distributes power which generates equitable communication and leads to a "status change" (Piazzoli, 2012, p. 31). The primary reason behind this is that the students are interacting with a character instead of their real-life teacher. So, TiR creates a safe space where the students can "engage, question, and even debate with a teacher" (Brantley, 2012, p. 16). When teachers adopt characters with less inherent authority than what a teacher has in a classroom, this reassigns power which leads to greater empowerment of the students and consequently more initiative-taking by them (Brantley, 2012). Additionally, this reassigned power makes the students feel a greater sense of ownership of the learning process, which reduces learner anxiety (Kao & O'Neill, 1998; Piazzoli, 2011).

In language learning classrooms, the exposure that students receive with regard to social registers of the target language is limited. They are usually exposed to formal or semi-formal registers primarily due to the formal nature of the student-teacher relationship and the use of textbooks (written language is generally more formal than spoken language). However, due to the ability of the teacher to choose roles representing different power dynamics (higher status, equal status, and lower status roles), TiR enables the teachers to use various social registers and employ a broader range of question functions in comparison to when a teacher is out-of-role. Similarly, the students also get to use a more extensive variety of social registers and language functions (Palechorou & Winston, 2012). TiR also helps contextualize learning through in-role student-teacher dialogues.

Finally, in terms of class management, TiR helps in initiating drama economically as it saves time by establishing imaginary situations without spending much time on lengthy explanations (Kao & O'Neill, 1998). Firstly, despite extensive explanation by the teachers, the students might not understand the drama activity due to lack of vocabulary, lack of interest and attention, or an inability to translate the instructions given in the classroom setting to the fictional

world. Prendiville and Toye (2007) explain that the first thing that TiR does is catch the students' attention and make them listen to what the teacher (in this case, TiR) is saying. With regard to unfamiliar vocabulary and phrases, Ting (2013) explains that TiR helps students guess the meaning of words through the TiR's body language. Additionally, TiR also enables the teacher to model context-appropriate behaviour, language, and risk-taking for the students. Teachers can efficiently shape "the fictional circumstances of the drama from within the action as it is unfolding in immediate time" (Bowell & Heap, 2017, p.32) without having to stop the drama and return to the classroom setting repeatedly. In fact, TiR is considered "one of the most effective ways to begin a process drama" (Kao & O'Neill, 1998, p. 26).

Potential Challenges

While TiR has many benefits, I would also like to discuss the potential challenges of using TiR, as discussed by Aitken (2007). The first challenge is that TiR can lead to confusion if the students are unable to differentiate when the teacher is in-role and when they are out-of-role. Failing to make this distinction cannot only confuse the students about the expected response but also make them lose interest in the role play and come out of their roles.

Also, sometimes the teacher can feel trapped in the role and unable to use their usual teacher behaviour (Bowell & Heap, 2017). This can lead to feelings of panic or frustration and feeling intimidated with the idea of using roleplay in their class.

Additionally, sometimes the students can reject the dramatic process and the teacher's entering a role. This can happen in situations when the students have a pre-existing relationship as a group and are yet to build a relationship with the teacher. Therefore, their behaviour will be determined by the rules of their group and not by those of the teacher – especially when teachers go in-role and forfeit their institutionalized power as teacher. This rejection is called 'opting out' of the dramatic process (Aitken, 2007) and can happen to varying degrees. At a milder level, the students can opt-out by either disengaging, trying to fade into the background, or becoming passive and minimizing their participation. At a stronger level, they can stay in the drama but protest and

try to block the process by questioning the premise of the drama or protesting against any action proposed by the TiR.

Finally, with the absence of a teacher (as the teacher is in-role), the students can sometimes miss the point and forget about the learning objective of the activity. In some cases, students can fail to make the connection between what was studied as preparation and context-building before the process drama. So, the potential challenges in using TiR are confusion due to an inability to distinguish between TiR and teacher-out-of-role, lack of an exit or switch mechanism making the teachers feel trapped in their roles, opting out by the students, and losing sight of the learning objectives.

Avoiding Challenges

In order to avoid or minimize the potential challenges discussed in the previous section, three techniques and three phases should be used when engaging in TiR. The three techniques are signal, framing, and time out (Aitken, 2007; Bowell & Heap, 2017). A signal is a sign that informs the students that the teacher is entering the role. This signal can be verbal, whereby the teacher can say, "I am going into the role now". The signal can also be non-verbal such as the use of a prop. For example, the teacher can wear a hat to symbolize that they are in the role, and they can take off the hat whenever they are out of the role. The second technique, called framing, refers to a pre-process discussion in which the teacher lays out the expected behaviour of the students when the teacher is in-role and also establishes a process by which the students can cope with the teacher going in-role and the consequent absence of their "teacher". Framing also includes establishing some context about what is real and what is fiction. Apart from avoiding confusion and equipping the students with behaviour guidelines, framing also helps to establish a safe space within the fictional world. The last technique is the use of the term "time out". The teacher can use this term to step out of the role. This technique is useful in situations where the role does not permit scope for scaffolding. These techniques can help the teacher as well as the students navigate TiR with less stress and a clearer understanding of the switch between the teacher and the TiR.

Along with these three techniques, incorporating three phases into the TiR process can make the experience smoother and more effective. These three phases are pre-TiR, during TiR, and post-TiR (Piazzoli, 2018). In the pre-TiR phase, the teachers should communicate clearly with the students about the procedure of TiR. As TiR often leads to improvisation, the pre-TiR phase should be used to prepare the students for improvisation by providing them with essential vocabulary and language, register awareness, and explanation of the procedure. Finally, this phase can have a question and answer session or a brainstorming discussion among the students and the teacher to implement framing as well as coming up with mechanisms that either provide options to opt-out or suggestions to process and overcome the desire to opt-out when and if it arises.

The during-TiR phase requires the teacher to remember some vital behavioural instructions. Firstly, they should switch from their Teacher Talk to a context-specific register and style of delivery. Secondly, they must remember to create dramatic tension. Lastly, teachers should not repeatedly stop the flow of the drama to correct mistakes or provide vocabulary. Any scaffolding should happen from within the limitations of their role. An honest and useful example of how things can go wrong if the teacher does not refrain from Teacher Talk and does not alter their persona and behaviour when switching to TiR is given by Bowell (2015). She describes how failure to make these changes can not only confuse the students and have them respond according to the script of the traditional student-teacher relationship; it can also discourage student participation, dampen their motivation, and excessively slow down the speed of the activity.

Finally, the post-TiR phase focusses on a post-process discussion. The teacher and students should discuss the main things that emerged from the improvisation. Any new keywords or phrases can be discussed through group reconstruction. This phase is crucial as not having this discussion can lead to a sense of frustration among the students, particularly in situations with high dramatic tension when the students might not have been able to understand some important keywords or sentences pertaining to specific information (Piazzoli, 2018). So, a post-TiR discussion would ensure that the students have understood what happened in the drama and can keep up with the narrative. Piazzoli (2018) also suggests that, if required, teacher talk can be used

in this situation. Such a discussion can also support learners who might benefit from an explicit discussion of what information, vocabulary, and language were learned and what insights were gained through the drama activity or roleplay.

Conclusion

Teacher in role is often misunderstood as a technique that requires experience with acting or drama. Teachers often think that the focus is on artistry and that they need to be talented actors (Bowell & Heap, 2013; Bowell & Heap, 2017). However, not only is this assumption untrue, I firmly believe that TiR is quite close to the regular functions of a classroom teacher. Much like the regular teaching functions, TiR has the teachers model language, ask questions to their students, discuss the pros and cons of a situation, facilitate the story, and, in case of some simulations, chair and conduct meetings (Taylor & Warner, 2006). Therefore, TiR should be viewed as a useful tool to scaffold drama-in-education activities as "by taking a role, the teacher is in a position to support, challenge, and clarify the pupils' responses as the drama progresses" (Havell, 1987, p. 173 as cited in O'Neill, 1989, p.157).

References

Aitken, V. J. (2007). The 'relationship managers': Towards a theorizing of the Teacher-in-Role/student relationship. *Journal of Artistic and Creative Education, 1*(1), 86-105.

Barbee, M. (2016). Drama in the L2 classroom: A defense and practicum. *Mask & Gavel*, *5*(2), 5-21.

Bowell, P. (2015). Teaching in Role: Just another name is never enough. *A reflective practitioner's guide to (mis) adventures in drama education—Or—What was I thinking* (pp. 43-58). Intellect.

Bowell, P., & Heap, B. S. (2013). *Planning process drama: Enriching teaching and learning*. Routledge.

Bowell, P., & Heap, B. S. (2017). *Putting process drama into action: The dynamics of practice*. Taylor & Francis.

Brantley, K. P. (2012). *Who do I play: Appraising the impact of teacher-in-role with kindergartners in an Esol classroom* (Master's thesis, University of Central Florida, Orlando, USA).

Cowburn, B. (2013). Standing in Dorothy's shoes: What can language teachers learn from Dorothy Heathcote? Part 1. *Mask & Gavel*, *2*(1), 4-12.

Donnery, E. N. M. (2013). *序破急 Jo-Ha-Kyu: Enticement-crux-consolidation. From study to learning: Process drama projects in the Japanese English language university classroom* (Doctoral dissertation, University College Cork).

Farmer, D. (2011). *Learning through drama in the primary years*. David Farmer.

Fleming, M. (1998). Cultural awareness and dramatic art forms. In M. Byram & M. Fleming (Eds.), *Language learning in intercultural perspective: Approaches through drama and ethnography* (pp. 147-158). Cambridge University Press.

Freire, P. (1970). *Pedagogy of the oppressed*. The Seabury Press.

Kao, S. M., & O'Neill, C. (1998). *Words into worlds: Learning a second language through process drama*. Greenwood Publishing Group.

Kluge, D. (2018). Performance-Assisted Learning: A Proposal. *Mask & Gavel*, *6*(1), 30-37.

Landy, R., & Montgomery, D. T. (2012). *Theatre for change: Education, social action and therapy*. Macmillan International Higher Education.

McGeoch, K. (2012). Digital storytelling, drama and second language learning. In J. Winston (Ed.), *Second language learning through drama: Practical techniques and applications* (pp. 116-133). Routledge.

McNaughton, M. J. (2004). Educational drama in the teaching of education for sustainability. *Environmental Education Research*, *10*(2), 139-155.

O'Neill, C. (1989). Dialogue and drama: The transformation of events, ideas, and teachers. *Language Arts*, *66*(5), 528-540.

O'Toole, J. (2003). *The process of drama: Negotiating art and meaning*. Routledge.

Palechorou, E., & Winston, J. (2012). Theatre, language learning and identity (2). In J. Winston (Ed.), *Second language learning through drama: practical techniques and applications* (pp. 42-53). Routledge.

Piazzoli, E. (2011). Process drama: The use of affective space to reduce language anxiety in the additional language learning classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *16*(4), 557-573.

Piazzoli, E. (2012). Engage or entertain? The nature of teacher/participant collaboration in process drama for additional language teaching. *Scenario*, *6*(2), 28-46.

Piazzoli, E. (2018). *Embodying language in action: The artistry of process drama in second language education*. Springer.

Prendiville, F. (2000). 'Teacher in role' The undercover agent in the classroom. *Education 3-13*, *28*(2), 9-14.

Prendiville, F., & Toye, N. (2007). *Speaking and listening through drama 7-11*. Sage.

Rathore, C. S. (2017). *Drama-based, content and language integrated English course for university students* [Unpublished master's thesis]. Soka University.

Rees, G. (2018). What is reader's theatre and can it be used effectively in large EFL classes? *Mask & Gavel*, *6*(1), 38-52.

Taylor, P., & Warner, C. D. (2006). *Structure and spontaneity: The process drama of Cecily O'Neill*. Institute of Education Press.

Ting, K. Y. (2013). Reflections on a Teacher-In-Role approach in the classroom. *Asian Social Science*, *9*(15), 1.

White, J. (2012). Role-play ideas for the EFL classroom. *Mask & Gavel*, *1*(1), 34-37.

Winston, J. (Ed.). (2012). *Second language learning through drama: Practical techniques and applications*. Routledge.

Chhayankdhar Singh Rathore is originally from India and currently teaches English at Soka University, Japan. He is a graduate of St. Stephen's College, Delhi, where he read English literature and political science, and of the M.A. TESOL program at Soka University. His areas of interest include the use of performance in language education, process drama, sociolinguistics, and World Englishes.