



Completion Report
Project Supported by LTC/OBA Funding*
(Period covered: 01 / 06 / 2008 - 31 / 02 / 2010)

Part I: General Information

Funding Source (please tick ✓ as appropriate): LTC OBA Funding

Project Code: Host Department:

Project Title:

Project Team: Project Leader (Name & Dept): Team Member(s) (Name & Dept):

Part II: Project Details

1. Financial Information

(a) Overview

Approved Funding: + Additional Funding Received (if any): = Total Funding Received:

Source of Additional Funding:

(b) Project Expenditure

¹ Please give reasons for the revised budget and quote the relevant authority's approval reference where appropriate.

2. Project Schedule

Dates as Stated in Original Proposal: Start date (dd/mm/yyyy): Completion date (dd/mm/yyyy):

Actual Start and Completion Dates: Start date (dd/mm/yyyy): Completion date (dd/mm/yyyy):

Project Period Extension(s) (if any): Total no. of extension(s) obtained : Obtained during the project period:

Reason(s) for Extension(s) (if any):

3. Project Implementation

(a) Project objectives

1. To collect data on student response to theatre arts methods, so as to learn more about linking interactive theatre arts to desired learning outcomes.
2. To develop theatre arts specifically for the context of the PolyU first year general education requirements.
3. To pilot, develop and evaluate the use of interactive theatre arts teaching and learning methods, across a range of PolyU subject areas.

(b) Overview of specific work undertaken for achieving the project objectives (including any changes to original proposal)

A. Further data was collected from three groups of PolyU undergraduates, as follows:

- Hong Kong students from many departments registered in PolyU General Education subjects (N = 176)
- mainland students from many departments registered in PolyU General Education subjects (N = 54)
- Hong Kong students registered in PolyU English Department subjects (N = 207)

This data complements and develops data previously collected, and will allow comparison of English major with non-specialist PolyU students. Data collected has focused on undergraduates in their first or second year. Mainland students emerged as a special category, as they both enjoyed but were particularly anxious about classroom activities and assessments which were based in impromptu English language oral work.

Data was collected using the following methods:

- during-class satisfaction survey (same as used for previous data collection)
- end-of-class satisfaction survey (same as used for previous data collection)
- these surveys also collect some qualitative data in the form of written comments
- a new section of the survey was written to collect data on student response to physical variables of in-class group interactions
- digital movie recordings were made of example role plays amounting to 22 hours
- digital movie recordings were made of assessment scenarios amounting to 52 hours
- qualitative data was taken in the form of free comments written after roleplays
- new survey of affective responses

Likert scale data is being analysed in order to construct a fuller picture of the same categories given in the previous report – numerical means, and means of means will indicate the level of positive evaluation undergraduate students attribute to the use of the two applied theatre techniques, role play and scenario. Initial analysis indicates that numerical indicators for roleplays are strengthened in terms of the positive review given by Hong Kong students, and similarly positive but less so for scenarios, given the greater cognitive and performance demands for scenarios. However, mainland students give a slightly negative rather than positive response to the use of both techniques as both classroom learning methods, and a clearly negative response to their use as assessment techniques.

Qualitative data in the form of written comments taken in the fall 2008 and spring 2009 semesters was analysed, and yielded useful themes. Comments related to class materials but not related to roleplays and scenarios have been set aside. Comments related to roleplays and scenarios indicate that students experience as enjoyable the requirement to function as a representative for a specific professional perspective. At the same time, they are surprised by the degree of challenge involved in doing this. The most frequently indicated challenges were

- time required to understand the professional perspective
- management of subject knowledge detail in real-time interactions
- confusion about what to do when there was a conflict between the requirements of the professional perspective and their own personal views,
- conflict between expectations of classmates' responses from collaboration done in preparation period and realtime responses, and
- the struggle of bootstrapping classroom input into applications in a simulated context

These challenges were taken into account in constructing the use of scenario as assessment, in the fall 2009 and spring 2010 semesters.

Analysis of the qualitative data on the first surveys is ongoing, using Appraisal Theory (Martin and Rose, 2003). This has contributed to the development of the second survey, which uses both Likert scale and qualitative comments, to invite students to comment on both positive and negative characterisations of their affective states, prior to and after engaging in role plays and scenarios. This includes states such as shy, nervous and scared, and like, find interesting and enjoy.

The two kinds of data, and the overall results, seems to support the idea that students have grown less resistant and more positive towards role plays in the past two years. Students' qualitative comments have increasingly indicated the presence of these themes, in response to roleplays and also scenarios: statements about self and differences between self and role, positive comparison of role play and scenarios with drama and acting, and statements about the game-like qualities of roleplay and scenario as classroom activities and also as assessments.

B. Connecting Scenario-Based Teaching and Learning Activities to Assessment

In the course of the Fall, 2009 semester and the Spring, 2010 semester, roleplays and scenarios were used as teaching and learning activities, and were then also connected to assessments. Integration of classroom teaching and learning methods with assessment methods used designs articulated for use in US college classrooms (Gammer 2003, Angelo and Cross, 1993) which have been the subject of recent exploration (Cerbin, 2009). For ease of comparison, learning facilitators used were the same as those used with class groups in fall 2008 and spring 2009: minimal teaching input related to roleplays, which were given 15 minutes preparation time, but scenarios required a homework reading, as well as greater teaching input of 3-4 classroom hours spread over 3 weeks. These were accompanied with opportunities for dialogue and collaboration on related in-class materials which provided activities sequenced to build up understanding of the practical complexities of the subject knowledge. These were also accompanied by opportunities for practice, which included minimal coaching from the instructor. Short clips of real examples were provided (accessed on the internet) to establish effective demonstration of the model interactions.

Scenario-based assessments have their roots in problem-based methods in which students collaborate to solve realistic problems. Teachers set up detailed and difficult professional problems which have been chosen to challenge students' contextual knowledge. This kind of education has worked well in the sciences. The current study is focused on scenarios in the context of general education, where negotiating non-linear and communication-based activities is an important aspect of the students' understanding of, and ability to apply or work with the subject knowledge. Scenario-based assessments in this kind of teaching and learning context focuses less on the amount and correctness of detail, and more on students' facility in constructing shared approaches to solutions, and shared meanings. It is based in students' awareness of persons and processes rather than the correct movement towards a specific constellation of subject-knowledge detail. Therefore topics were chosen which required students to interact collaboratively and to dialogue effectively, to articulate a variety of perspectives on behalf of several communities regarding the topic. This was necessary in order to reach a detailed group consensus which effectively incorporated perspectives the complexities of the topic. The group could not have made effective decisions about moving forward on the topic, without these. For example, one scenario used as a practice rather than an assessment asked students to represent a variety of NGO, state and non-state actors in discussing the problem of terrorism, and the best methods of addressing it in the current world context.

General Education subjects at the PolyU are aimed at developing a number of generic skills in undergraduate students. These skills include critical thinking, global awareness, awareness of the need for a sustainable lifestyle, and creativity. Assessment scenarios were predicated on involving all of these generic skills, such that a simplistic appreciation of the subject knowledge or a failure of full group interaction and communication would cause the group to finish the assessment far before the full allotted time, and without the robust detail required in decisions made. For example, one scenario-based assessment asked students to select and represent one of several green energy options, in a roundtable discussion where one was selected and the group began to address what was required for its broad-scale implementation in Hong Kong. Such scenarios are suitable for assessment purposes, as they can incorporate greater detail than roleplays, and this greater detail reflect realworld complexities and challenges. Interactions among participants must be handled effectively in real-time (Milling 2005). At the same time, students must demonstrate the ability to integrate interaction with classroom instruction – content is handled operationally and situationally (Blatner 2006). The longer timeframe permits students greater opportunity to explore and manage the detail to bring the situation to a relevant outcome. Thus, scenarios used included green technologies, globalisation, gender, terrorism, and multiculturalism.

As for the previous groups, scenarios used for assessment purposes were attempted towards the end of the semester teaching period. Thus, in most cases, subject knowledge had been explored during the semester in regular short roleplays as well as other classroom input. However, the explicit preparation period for scenarios, was about three weeks. Scenario assessments were then run for a period of time ranging from 45 to 50 minutes. These scenarios assessments were digitally recorded, and surveys were collected a week later, to gather data on student response to the experience of, and their views of the use of scenarios as assessment tools.

The initial quantitative data from classroom surveys clearly indicates a positive response to the use of scenarios as assessment methods. In qualitative feedback, students stress the drama-like and game-like qualities of the experience. Among English Department students, who receive a great deal of spoken English practice and may be presumed to have higher confidence in speaking English than the general PolyU undergraduate population, the response was clearly positive, where the response was slightly lower, but still clearly positive among mixed majors from many PolyU departments. Some research remains to do using claims analysis, in order to analyse these response statements made by students.

The major exception to this is the case of mainland undergraduate general education students. Likert scale data from these students indicates a clear negative response to the use of scenarios as an assessment method. Further, these students offered very little qualitative comments on their surveys. However, many private comments from individual students indicated that these students feel a strong reluctance to speak English in the classroom, preferring to remain passive, take in lecture data, and reproduce the lecture data on a conventional examination. Personal comments also indicated that they were concerned intellectually about their ability to use general education data in practical ways. This was evident in their roleplays, which were less flexible, fluid and focussed than for their Hong Kong counterparts. This indicates that mainlanders may not feel sure they can apply subject knowledge to new situations, and they may require greater scaffolding to help them perceive and practice these skills, in order to become effective graduates of the PolyU.

And at the same time as the positive responses, there is a countervailing trend in the qualitative comments, in which students question specific aspects of specific scenarios and their anticipated grades, suggest (mainly unworkable) alternatives, and request specific permissions which would clearly undermine the ability of scenario assessment to reasonably determine levels of cognitive and communicative performance. The same countervailing trend has been noted in the personal classroom experiences of the researcher, in receiving spoken comments from various students. This indicates that students themselves are not aware enough of the functioning of scenarios as an assessment method, and if the PolyU wants to use this method, some explanatory handouts or other communications are required to gain student understanding or, and a reasonable level of student buy-in to the process.

C. Play Production

A full-length, and full-scale play was rehearsed between September 2009 and February 2010, with production in mid-February, 2010. Student actors included high school students (N = 12), undergraduate students (N = 3), and graduate students (N = 7) for a total of N = 22.

In comparison to the previous rehearsal process, which took place in various classrooms around the PolyU, this rehearsal process had access to the Chiang Chen Studio Theatre for periodic rehearsals throughout most of the 5 month rehearsal period. The previous rehearsal process had resulted in a failure to get actors to a stage of completion allowing a performance. This was due to the lack of appropriate physical space resulting in inappropriate group interactions. By contrast, this second group of actors did not experience anything like the number of defections or problems with group bonding. Thus, it resulted in a series of twelve performances, and a theatre audience estimated at 2780, including PolyU students and staff, and Hong Kong high school groups.

Actor responses were collected through surveys taken before and after the rehearsal process, and structured interviews which took place after the production was complete. Structured interview questions were expanded to include questions on physicality, motivation and affective issues, based on both the previous experience of failure of play production, and based on the emergence of motivational and affective issues in the data taken in classroom settings.

Initial results from the data taken from actors indicates a very strong positive evaluation of role play and scenario as learning methods. However, the sample size is small (N = 22). At the same time, few actors had prior theatre experience, so their data and responses will approximate those of other non-specialists. Qualitative data indicates that they found the experience both very enjoyable and also a great deal of work which should receive academic credit rather than remain extra-curricular. The researcher is currently exploring methods of factoring play production into classroom activities. In

the structured interviews, most students actors expressed a clear and strong, even vehement belief that doing a full scale performance was demanding, and therefore student actors should receive academic credit for their effort and achievement. At this time, only full time students can have the drama performance listed on their transcript, in the ACAT section. These responses are also being used to frame the next play production process (which will not be covered by the terms of this project). Data from actors indicates the salience of emotional and affective states in predicting successful outcomes when undertaking a shorter roleplay or longer scenario. Category analysis of the hours of video data will require a great number of hours itself, before this can be commented on. Emotional categories will be constructed using Appraisal Theory (Hunston and Thompson 2000).

Video recordings were taken of many rehearsal sessions, amounting to nearly 80 hours. This material is rich in real time interactions in which actors step in and out of role, in both short and extended sequences. These afford many opportunities to evaluate and explore in depth the issues which underlie the success of roleplay and scenario as teaching and learning techniques. Underlying issues include exploration of affective and integrative motivation (Dipardo and Potter, 2004), self and possible selves (Dörnyei and Ushioda 2009). It is anticipated that the rehearsal video recordings could be used to compare with those taken from classroom teaching and assessments that used roleplays and scenarios. This comparison is expected to greatly expand the value of the Likert and qualitative data taken from the undergraduate classroom roleplay and classroom scenario data. This data will then be used to explore how basic components of scenario-based education, such as situated learning, socially interactive situations, collaborative peer groups, the use of non-linear activities and projects set within authentic contexts, can best be deployed for teaching specific kinds of undergraduates, by teachers in the PolyU context. This analysis will require a considerable amount of time, and is expected to take another 18 months to complete.

Angelo, T.A. and Cross, K.P. (1993) *Classroom Assessment Techniques: A Handbook for College Teachers*. San Francisco, Jossey Bass.

Blatner, A. (2006) *Interactive and Improvisational Theatre: Varieties of Applied Theatre and Performance*, USA, iUniverse.

Cerbin, B. (2009) "Assessing How Students Learn" *Carnegie Perspectives*, vol. 2009

Dipardo, A., and Potter, C. (2004) "Beyond Cognition: A Vygotskian Perspective on Emotionality", in Kozulin, A. ed. *Vygotsky's Educational Theory in Cultural Context*. Cambridge University Press, UK.

Dörnyei, Z. and Ushioda, E. (2009) *Motivation, Language Identity, and the L2 Self*. Multilingual Matters. Buffalo and Toronto.

Gammer, S. "Demonstrating Professional Skill through Scenario-Based Learning" in Errington, E.P. ed. (2003) *Developing Scenario-Based Learning – Practical Insights for Tertiary Education*. Dunmore Press, pp. 34-39.

Hunston, S. and Thompson, G. (2000) *Evaluation in Text; Authorial Stance and the Construction of Discourse*. Oxford, Oxford University Press.

Martin, J. R. and Rose, D. (2000) *Working with Discourse, Meaning Beyond the Clause*. London, Continuum.
White 1998

Millington, J. (2005) *Devising Performance, A Critical History*, Palgrave, London, 2005.

(c) Difficulties encountered, if any, which have affected progress, and remedial actions taken

A. Problems which have mainly disappeared

The following are difficulties encountered in trying to produce the previous play, which were not encountered in producing the most recent play:

- lack of a rehearsal venue
- lack of a performance venue
- safety problems
- unreasonable physical labour burden placed on cast and director
- problems transferring venue booking dates
- high non-attendance rate at rehearsals and a high dropout rate from the cast
- increasing contact hours without clear results in terms of performance capability
- failure of coordinating physical and spoken aspects of roles

- failure of coordinating small group and whole group interactions between roles
- actor failure to appreciate physical features of set and stage
- actor inability to develop voice and coordinate modes of expression
- actor motivation, excitement and commitment

I want to thank Dr. Christian Matthiessen, Dr. Chris Green, Dr. Gail Forey and Dr. Gillian Humphreys for their financial and collegial support for the Chiang Chen Studio Theatre booking. I believe it is the fundamental reason why the most recent play could be successfully produced.

The success of this play highlights the crucial character of physical space as establishing the conditions for group work, and as regulating interactions between speakers. There has been much recent theoretical attention to the role of physicality in communication. In order to begin to test this, a new section of the in-class survey was written, to inquire about how much students felt they responded to other students' gestures and whole body movements. This is Likert-scale data. This section was also included in the survey given to undergraduates in fall, 2009 and spring 2010 general education classes. This data has not yet been fully analysed. This researcher anticipates that physical aspects of group interactions and group dialogue will become an important aspect of future research into classroom role play and scenario.

I am pleased to report that, in exit interviews, all actors in the most recent play, including high school students, Hong Kong undergraduates and graduates, and mainlanders, reported a belief that doing drama helped them to improve their English. Those of them who were headed for a career in teaching reported that they would like to use drama in their own classrooms, to teach English.

B. Analysis of Digital Movie Recordings

The 74 hours of digital recordings made of the rehearsal periods and classroom scenarios and roleplays are, in a sense, an ongoing problem. This is a very substantial body of data, but it is quite time-consuming to analyse. Further, its analysis will have to be done in conjunction with survey data, going back and forth between the two, which will again extend the timeframe. Initial data from surveys indicates that self is an important category of analysis in the use of scenarios as teaching and learning, and assessment tools. In the rehearsal recordings, actors are seen speaking in several voices including own role, other roles, self, student (to teacher), peer (to other actors as selves), and so on. The material taken from analysing actors in rehearsal is likely to be applicable to interactions in classroom interactions. Most rehearsal and scenario digital recordings have been re-viewed once, and categories and themes identified. However, another re-view should be undertaken with those categories and themes, and sections identified for transcription. Once those are made, it should be possible to connect digital recordings to student responses in surveys and exit interviews. Similarly, the recordings made of scenario assessments are substantial, and student participants highlighted self and drama as important elements of their participatory experiences of scenarios. It will be valuable to compare interactions in each. This will take a considerable amount of time beyond the period of this project— estimated at about 18 months.

C. Ongoing Problems

Ongoing problems include:

- lack of a reliable rehearsal and performance venue (without substantial funding)
- the onerous process of booking and renting a campus theatre venue
- lack of storage space for the considerable amount of set, prop, and costume materials
- lack of appropriate institutional support for departmental use of campus theatre venues
- theatre venue staff who take the admin aspects of their job much more seriously than the theatre aspects

As one example of the last point, among several that could be given, the tech staff who showed up to the tech rehearsal were not the ones who were going to work during the performances. This is surprising. We had booked and paid for this tech rehearsal and its staff months prior to the date of the tech rehearsal. The substitution of personnel is unusual in theatre work, because personnel can't do light and sound effectively if they are not familiar with what the actors are doing. It's like asking someone who has never seen the sheet music to play for a live performance. No matter how accomplished a sight-reader they are, it's likely to create at least a few glitches. Indeed there were some problems – the wrong music track was played for a number where every step had been choreographed to the specific music track, the lights came on too slowly so an actor entered and began speaking in the dark, and so on. Such events have a strong impact on actors' confidence and sense of fulfilment. But the venue staff do not view these events as unusual or very problematic in their

impact on performers, because they have never been actors, and real-time live theatre performance is not what they mostly do. From their standpoint, they are effective venue managers, which is correct from an administrative point of view.

The lack of a reliable rehearsal and performance venue, in the absence of substantial funding, particularly in an era of budgetary change and constraint, means that there will be difficulties encountered in trying to put on future play performances. The onerous procedure for campus theatre booking and the fact that venue staff are not focussed on play performance means that another venue such as the Fong Shu Chuen Hall, which has now finished its building repairs, could conveniently be used. However, this will entail provision of curtains, stage, lighting and sound, which may be procured from contractors at a much lower expense. Theatre performance is a valuable undergraduate experience, which enhances oral English, confidence, motivation, critical thinking, interactivity, creativity and other specific and generic skills. At the same time, theatre undertaken without appropriate facilities and regulation of the physical environment undermines these things, and adds a burden to actors and their coaches. There are already numerous student requests for a drama next year, from students involved in the most recent play and others.

(d) Deliverables/useful findings/good practices emerged

A. Papers delivered

1. "I have to recall some real characters" – Status, Simulation and Reality in Outcomes-Based Education. Paper given at the Symposium on English as the Language of Asian Business and Professional November 5, 6. 2009.

This paper uses appraisal theory to explore statements made by actors in exit interviews, focussing on the issues of status concern that became evident during the fall 2008, spring 2009 semesters' research. This paper has been submitted to a journal.

2. "Not as boring as I think": Using Drama Instructional Techniques in the Hong Kong Tertiary Context. Given at the 3rd HAAL Research Forum, Saturday December 12, 2009.

This paper uses both quantitative and qualitative data from this study to identify effective features of scenario-based teaching design for the Hong Kong Context. This paper has been submitted to a journal.

B. Paper to be given shortly:

1. "They are willing to kill the rich people": The Real Business of Drama and Learning Outcomes, to be given at the 17th International Conference on Learning, HKIED, 6-9 July 2010.

This paper examines quantitative and qualitative data characterising student responses to the use of roleplays and scenarios as teaching and learning, and as assessment tools

2. "Allow me to do something that I won't do": scenario-based assessment in the Hong Kong tertiary context.

As above. Submitted for the Joint Annual Linguistics Conference, Pretoria, South Africa, September 26-29, 2010.

C. Papers in preparation for submission to journals

1. "Allow me to do something that I won't do": scenario-based assessment in the Hong Kong tertiary context.

This paper uses possible self theory to explore student responses that express a relation between doing scenarios as an assessment method and aspects of self including the pleasures and challenges of doing drama-like activities.

2. "To think more on the other side" Challenges of scenario-based tertiary teaching, learning and assessment. In preparation.

This paper explores the difficulties identified in qualitative data by undergraduates (except mainlanders) in using scenarios in teaching and learning, and assessment. In preparation.

3. The Meanings of Suitable: Possible selves, dramatic roles and inconsistencies in using drama in outcomes-based education.

This paper uses Possible Self theory to explore concepts of self and status from rehearsal and exit interview data, among members of the Madwoman performance group. In preparation.

4. Games and fun, motivations and challenges in the use of scenario-based assessments in the tertiary context.

This paper explores a specific section of undergraduates' qualitative responses to scenario-based assessments. Anticipated to be completed in fall, 2010.

D. Play performance

The successful performance of Twelfth Night has knock-on effects including

- the creation of awareness on the part of substantial numbers of Hong Kong high school teachers of the PolyU as engaged in theatre arts supportive of the NSS
- a substantial potential group of conference attendees for next year's MAELA conference, which is conceived as offering teacher training sessions
- the creation of a group of students with interest in doing further theatre work

E. MAELA Conference, Summer 2011

The research undertaken in this project will underwrite presentation of materials given in both the teacher training and the academic sections of this conference.

While the MAELA takes in graduate students, and the attendees in the teacher training sessions would be high school teachers, academic attendees would be working with undergraduates. Further, given the integrated and self-critical character of the Hong Kong education system, each part of this implicates the others, from the providers of high school education through the undergraduate, professional and post-graduate sections. The English Department of the PolyU currently has an important role, in being the sole provider of teacher training explicitly geared to the NSS, in which scenario-based teaching and assessing is a new and notable component.

Good practices

A. the use of roleplay as a teaching and learning tool in PolyU classrooms

Quantitative data clearly indicates that a broad variety of PolyU undergraduates from many departments respond positively to the use of roleplay in the classroom as a teaching and learning method.

On the part of the teacher, roleplay requires minimal input and minimal setup, and can function to assist students to holistically explore, at a beginning level, the application of subject knowledge to real world contexts, and to begin to appreciate the challenges of professional interactions in real time.

B. the use of scenarios as both a teaching and learning, and also an assessment tool, in PolyU classrooms

Components used to assist in the scaffolding of scenarios should include:

- conventional Lecture + Power Point input to deliver subject knowledge
- collaboration opportunities in which students utilise subject knowledge in applying it to various new situations
- dialogue opportunities to allow students to explore and trial application of subject knowledge in appreciating perspectives and communities, and in creating responses to and undertaking actions and decisions within various scenario conditions
- minimal teacher coaching during this 3-4 week period

C. Special consideration when teaching groups of mainland students

The Hong Kong PolyU now takes in groups of mainland students, who at this time go through their general education subjects together. Some of these subjects are required. For these students, it is particularly desirable that they get more

practice with and confidence in oral English, more flexibility in applying subject knowledge to new and divergent cases, and more exposure to and competence in the generic skills the PolyU has identified as being important to its graduates' later success.

(e) Dissemination activities taken/planned to sustain impact

A. papers and articles.

As Above. Further, it is expected that the qualitative data and the digital recordings will provide material for further papers for the next 18 months.

B. fall 2010 / spring 2011 play

Planning and personnel are already in progress for this performance.

C. Teaching given to HK teachers in the MAELA

The results of this project will inform and alter the subject knowledge delivered to postgraduate students in ENGL 554 Drama for Language Learning, ENGL 5003 Popular Culture and English, and ENGL 5006 Oral Language Arts.

D. Summer 2011 MAELA Conference

The English Department's MA in English Language Arts provides teacher training to Hong Kong secondary teachers. The recently introduced New Senior Secondary Curriculum relies on scenario-based teaching and learning. Roleplays and scenarios are also a part of the new Schools Based Assessment (SBA) requirement. This project has yielded insights into the structuring and delivery of roleplays and scenarios in the classroom, including the combination of conventional teacher input with dialogue and collaboration, and sequenced activities with teacher coaching. It has identified items students find enjoyable, which can be used to enhance secondary classroom teaching. It has identified specific challenges students are likely to face when undertaking scenarios in either teaching and learning or assessment contexts. The Hong Kong students currently in the classrooms of these MAELA students will benefit from this enhanced delivery of classroom teaching, learning and assessment, in the areas of oral English, confidence and motivation, application of subject knowledge, and generic skills. These are the students who will then shortly be applying to universities, including the PolyU. Thus, a virtuous circle has been established and enhanced.

E. Virtual Drama Lab

The positive responses of undergraduates to the game like qualities of roleplay and scenarios, to the general experience of impersonation, the recognition of its challenges, and the identification of self as the ground on which this takes place has contributed to the idea of an English Department Virtual Drama Lab. Being available on the World Wide Web, this would become available to Hong Kong high school and undergraduate students, and others beyond this circle. The Virtual Lab would be set up to permit various levels of participation, from mere novice or tourist playing with taking on roles, through undergraduate and graduate students working on their university projects there, to people working on performance projects. This will take advantage of, and facilitate the trend in the NSS and in Hong Kong education to the use of scenarios as trial situations in which actors explore a detailed (but simulated) "reality" and the outcomes of various moves and interactions.

(f) Self-evaluation or additional information/remarks

A. Scope of performance support activities

The initial idea to include campus-wide theatre support activities was too ambitious. The function of such activities is to publicise the play, which had subject matter intended to problematise tensions between business and energy use. However, student helpers had little experience with such activities, and took a very long time to provide support structures such as website, viral video advertising, campus advertising. Oversight was difficult, given that they were not effective in reporting, and the high dropout rate of actors meant they had to begin and re-begin repeatedly, which undermined the process. The reformulation of the method of play production used in the second rehearsal process was effective, and it used more basic advertising methods.

B. Confucian Values

Organizing performance faces certain obstacles in the PolyU and also the wider Hong Kong tertiary context. This is due to the following facts.

- the demand of undergraduates' degrees allows them little time for extra curricular activities
- theatre demands a commitment to several hours per week, and Hong Kong students have little experience of this at this time
- PolyU already has a theatre group in its ELC unit, which has attracted the dedicated theatre specialists
- among the undergraduate population, there is a prevalence of what have been called "Confucian values" which tend to act as barriers to more active and participatory styles of teaching and learning (Carless 1999)
- student expectations that teachers will dominate classroom talk (Tsui, 1996) which leads some to resist, at least somewhat, participation in roleplays and scenarios, as learning and formative assessment situations
- the PolyU student constituency has a large number of students from applied business and science fields, and these students have less interest in theatre than would students from a more conventionally composed campus student body, making it somewhat difficult to attract student actors from beyond the English Department.

However, with the phased introduction of the NSS to Hong Kong schools from 2005 through full implementation in 2009, it is already clear that students are entering with increased willingness to participate in group interactions in English. The overall purpose of that project was to support research into the use of scenario-based teaching and learning, and assessment methods, for the PolyU general education context. In this area, the project has succeeded well.

Carless, D. (1999). Perspectives on the cultural appropriacy of Hong Kong's Target-oriented Curriculum (TOC) initiative. *Language, culture and curriculum*, 12(3), 238-254.

Tsui, A. (1996). Reticence and anxiety in second language learning. In K. Bailey & D. Nunan (Eds.), *Voices from the language classroom* (pp. 145-167). Cambridge University Press, Cambridge.

Name of Project Leader: CHRISTINA DECOURSEY Date: 30 JUN 2010
(in block letters)

Part III: Evaluation by D/SLTC (or by HoD/Director of School[^])

(a) Rating and comments/recommendations on the following areas of the project
(please put a ✓ in 1 of the following 2 ratings and provide comments)

Areas	Rating		Comments and Recommendations
	Satisfactory	Needing attention	
Overall financial management/ use of funding	✓		
Overall project progress	✓		
Outputs /deliverables / dissemination	✓		
Overall rating / comments on the project (Please suggest remedial actions if the rating is 'Needing attention')	✓		

(b) Issues requiring the attention of FLTC/Director of School and/or the funding authority

None

(c) Outputs/deliverables/good practices of the project that can be shared with other subjects, programmes or departments within the Faculty, or with the wider PolyU community

The play always has a good result in the department as well as the whole campus in the spirit of sharing among students and faculty.

(d) Additional comments/remarks

N/A

Name of D/SLTC Chair
(or HoD/Director of School): XU XUNFENG
(in block letters)

Date: - 2 JUL 2010

[^] To be prepared by HoD/Director of School if the PL is also the D/SLTC Chair, or if the Centre/Unit/Office does not have a DLTC.

Part IV: Evaluation by FLTC/Director of School#

(a) Overall rating on the project (please put a ✓ in 1 of the following 2 ratings):


- Satisfactory
- Needing attention

(b) Overall comments and recommendations on the project:

A seminar should be organised for the PI to disseminate project findings to FH colleagues.

(c) Issues requiring the attention of the funding authority:

Name of FLTC Chair/
Director of School:


WINNIE
CHENG
(in block letters)

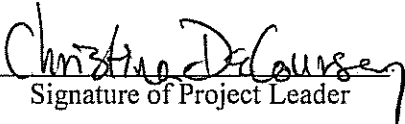
Date: 20/7/2010

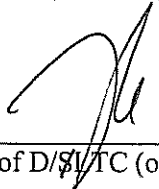
The Director of School or HoD of the Centre/Unit/Office needs not fill this part if he/she has already commented in Part III.

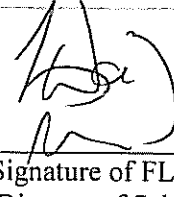
Part V: Response & Follow-up Plan by Project Leader

(Response and follow-up plan is required from the Project Leader if there is any area rated as 'needing attention' in Part III and/or IV.)

Name of Project Leader: _____ Date: _____
(in block letters)


Signature of Project Leader


Signature of D/SLTC (or HoD)@


Signature of FLTC/
Director of School

CHRISTINA DECOURSEY
(Name in block letters)

XU XUNFENG
(Name in block letters)

WINNIE CHENG
(Name in block letters)

@ To be signed by HoD if the PL is also the DLTC Chair, or if the Centre/Unit/Office does not have a DLTC; leave this blank if the PL is also the SLTC Chair.

The Project Leader and D/SLTC Secretary should each keep a copy of this Completion Report for records.
A copy of this Completion Report will be submitted along with the F/SLTC Annual Report (Form 20) to LTC/WGOBE as a supporting document.