



How does Drama in Education Challenge English Teaching in Mainstream Primary Schools in Hong Kong

Bai Xue^{1,2}

¹Master of Arts and Science in Creative Health, University College London (UCL), London, WC1E 6BT, UK

²Master of Arts in Education, University of Nottingham, Nottingham, NG8 1BB, UK

Xuebaibai777@gmail.com

Abstract. Drama education is being used more and more in standard primary schools in Hong Kong to teach English. This method uses the history of how English education has changed over time to show its pros and cons. When used as a teaching tool, drama provides an immersive language environment, boosts speaking skills, and makes learning more fun and interactive. It also fixes problems with the way things are taught now. But it's hard to put into practice because there isn't a structured curriculum system and people are used to studying for tests. Even with these problems, drama education has a lot of promise to lead to changes in education and better results in teaching English in Hong Kong. To get past these problems and make the most of the effects of theater pedagogy, researchers and teachers must keep learning and researching. Together, teachers and policymakers can make it easier for new ways of teaching to be incorporated into the regular program.

Keywords: Drama Education, English Curriculum, Second Language Learning, Pedagogy, Immersive Learning Environment, Oral Communication Skills

1 Introduction

In recent years, drama education has emerged as a new pedagogy in mainland China. As an undergraduate drama student, I know that drama, whether as a curriculum or as an educational medium, can bring more to students. After graduating as a drama education teacher, drama education has brought me and my students many valuable experiences in the teaching process, which makes me feel obliged to introduce and promote its advantages to a wider audience. At present in mainland China drama education is mostly only available to students as a separate subject in educational institutions, with very few public schools incorporating drama education as a method into other curricula. Through the literature and my knowledge of drama pedagogy, I have found that drama education is very advantageous in the learning of a second language. It has also been found that in recent years in Hong Kong, drama education is being used as an alternative approach to challenge the traditional English teaching model and its positive repercus

sions have been acknowledged by scholars in the academic literature^[1]. How the subject of English should be learned as a major subject in the primary school curriculum in mainland China has been a hotly debated topic. Therefore, I have used the internet, video websites and academic resources to gain an understanding of the use of drama education in mainstream primary schools in Hong Kong.

Firstly, this paper will provide an introduction to the origins, orthodoxy and beneficiaries of the English curriculum in Hong Kong primary schools through different periods of the Hong Kong primary school English syllabus. It will also show how the English curriculum in Hong Kong has been evaluated by society and researchers over time. Then, the paper will discuss the current English learning status of primary school students in Hong Kong (listening, speaking, reading, and writing) existing problems or other problems and influence. This will be followed by a presentation of the origins of drama education, its orthodoxy, its presentation and its role in second language learning. Finally, the impact of drama education as a new alternative teaching method on the English language curriculum in Hong Kong primary schools will be analysed, as well as the current challenges faced.

2 Context

2.1 The Origin and Orthodoxy of Mainstream Primary School English Curriculum in Hong Kong

In Hong Kong, English is an official subject in elementary schools^[2]. The Hong Kong Education Bureau has incorporated English as a core subject in the school curriculum, and English lessons are available in elementary schools beginning in the first year of primary school. They are also positioning the English curriculum as a program that helps students develop lifelong learning skills^[2,3]. For Hong Kong, the Primary School English curriculum has been iterated and updated along with the progress of history, including the colonial government and Hong Kong government attaching more importance to English curriculum, the replacement of teaching materials and the innovation of teaching methods. In fact, English courses have been developed in Hong Kong for nearly 200 years, with the earliest English courses being offered in the Victorian era in the 1840s^[4]. According to records, the signing of the Treaty of Nanjing prompted Britain to set up educational institutions in Hong Kong, while the opening of Morrison Education Society School in 1842 officially marked the beginning of English Education in Hong Kong^[4,5].

2.2 The Beginning of Primary English Curriculum Development in Hong Kong.

However, the colonial authorities in Hong Kong had no intention of building a unified, systematic system of English language education since 1842, and until the beginning of the twentieth century. As a result, with the exception of some English church private schools for wealthy children, which provide a separate English course outside, the rest of the school, such as the traditional Confucian country school and church school, must

rely on their own to determine the direction of English courses. ^[4,5] And during this period, English teachers have been using the grammar-translation method as a pedagogy and the purpose of this method is to establish a uniform grammar rule so that students can remember the structure of the language. This situation did not take a new turn until the end of the 1940s due to the war.

2.2.1 English Courses in Hong Kong in the 1950s.

At the end of the 1940s, due to the war, the colonial government began to strengthen English education in Hong Kong in response to the needs of social population education and business and trade exchanges. For this reason, in 1953, the Hong Kong Teaching Materials Committee developed a set of Hong Kong primary School English pilot syllabus based on the Oxford English Curriculum ^[4,6]. In this pilot outline, the committee made the first change to the English teaching method, replacing the original Grammar Translation Method with the direct method as the mainstream teaching method at that time ^[5]. This method does not need systematic grammar teaching at the initial stage. In fact, it is the same as the method of children learning their mother tongue and students can master English by intuition, imitation, mechanical practice and memorization, and form habits ^[7]. Therefore, using the Direct method can make students no longer need to master English through the tedious translation process like using the Grammar Translation Method^[4].

2.2.2 English Courses in Hong Kong in the 1960s.

However, the 1953 English curriculum reform was not widely used in primary schools. It was not until 1967, when the first formal English syllabus was published, that the colonial government began to offer primary English courses in accordance with Hong Kong's language policy ^[4,5]. It should be mentioned here that within 10 years, Hong Kong issued two English syllabuses in 1967 and 1976 respectively. Since both syllabuses have proposed the Oral Structure Method as the mainstream teaching method in terms of teaching methods, and they have been effectively used in the history of English teaching for 20 years ^[4,6,8]. Therefore, it is necessary to analyze and compare the contents of the new English teaching method, the oral structure method, in these two English teaching syllabuses.

2.2.3 English Courses in Hong Kong in the 1970s.

In the English teaching syllabus in 1967 about English teaching methods, listening and speaking were emphasized, which are the basis and focus of English learning in the entire primary school. In the English teaching syllabus in 1967 about English teaching methods, listening and speaking were emphasized as the foundation and focus of English learning in the whole primary school. Similarly, in Syllabuses for Primary Schools—English (Primary 1-6) in 1976, the proficiency of spoken English is still emphasized, but the difference is that the syllabus this time ranks English skills. The order is based on hearing and speaking, from speaking to reading, from reading to writing ^[4,5]. In addition, in this 1976 edition of the English syllabus, it is also mentioned that teachers have the responsibility to find and explore innovative pedagogy suitable for

students. Not only that, the syllabus also gives suggestions for bringing games into language teaching, and encourages teachers to enhance children's interest in English through games to improve children's oral expression ^[4]. In addition, these two syllabuses have put forward an unprecedented suggestion that English teaching in Hong Kong is no longer only for children from wealthy families, but for all school-aged students from now on ^[4]. In fact, this proposal was a completely new step in the history of the development of the English language curriculum in Hong Kong. For the next five years Hong Kong continued to develop the English curriculum under the guidance of the Syllabuses for Primary Schools-English (Primary 1-6) until the new syllabus was introduced in 1981.

2.2.4 English Courses in Hong Kong in the 1980s.

In the late 1970s and early 1980s, as the English language standards of Hong Kong students declined, a number of scholars questioned the English curriculum and even suggested that the teaching of English in primary schools was largely ineffective and that the subject should be removed from the primary curriculum ^[4,9]. However, Mr. Ray came along to improve the situation and was a key figure in introducing and promoting the use of Communicative Language Teaching (CLT) in Hong Kong, and his efforts were reflected in the subsequent introduction of the new syllabus.

In the 1981 English syllabus, it was recommended that all primary schools in Hong Kong adopt the CLT to teaching English, and it was emphasized in the syllabus that the CLT is designed to enable learners to use the language they are learning in a meaningful way and to use that language for purposeful communication ^[8]. However, this approach was not widely used, as teachers did not focus on the new method but were more concerned with assessment ^[4,9]. As a result, the situation in primary English in Hong Kong at the time was one of teacher-centered, passive transcription by students ^[9,10]. In fact, we can see that it seemed that the CLT provided a new way of thinking about the learning of English. However, due to the social situation at the time where few children could actually use English in everyday life outside the classroom and the emphasis on written tests in schools, students were learning English more by rote, thus making it more difficult to develop oral language ^[10]. However, the Hong Kong government was aware of the problems with the CLT and so to improve this situation the Hong Kong syllabus was revised again in 1997 ^[5].

2.2.5 English Courses in Hong Kong in the 1990s.

A new approach, Task-Based Language Teaching, was established in the 1997 syllabus. The syllabus was influenced by the Education Department's desire to implement a Target Oriented Curriculum (TOC), so the syllabus continued to use traditional teaching methods ^[4]. However, unlike the previous syllabus, the emphasis in this syllabus is on task-based learning and therefore a change from the previous assessment approach, with an emphasis on formative and standards-referenced assessment. It also promotes problem solving, reasoning, inquiry, communication, and conceptualization as the five principles of learning ^[5,9]. As well also a division of each stage and different dimensions for the goals of learning ^[4]. In fact, the syllabus paints a very desirable picture. For

example, students are expected to establish and describe relationships in English, but to achieve this goal they still need to focus on oral training. However, the reality is that teachers continue to focus on reading and writing in the teaching process. The 1997 syllabus was therefore replaced by a new Curriculum Guide seven years later^[9].

2.2.6 The Development of English Courses in Hong Kong Began in 2004.

After the Hong Kong authorities realized the inadequacy of the TOC in the following years, in 2004 the Government issued the English Curriculum Guide^[8]. After the Hong Kong authorities realized the inadequacy of the TOC in the following years, in 2004 the Government promulgated the English Curriculum Guide^[3]. In this guide, the subject of English was specified as the main area of study. It also states that students are expected to develop through the study of English as follows.

- language skills.
- personal intellectual development.
- the use of English as a medium to expand students' knowledge of other cultures^[3].

The guidelines also focus on the need for educators to find student-center approaches to teaching and learning, and to develop students' interest in learning English in order to achieve the goal of developing their lifelong learning skills^[11]. And the syllabus re-emphasizes the need to create contexts for students to develop their communicative and oral skills^[8]. To this end, the syllabus gives educators examples of activities that teachers can initiate to stimulate students' interest in English, especially speaking, such as English speech contests, storytelling, and drama^[3]. It is clear that while the 2004 English curriculum is an iteration of the previous English language reform, it still again highlights the fact that the purpose of learning English is to enable students to use English in their own lives^[12].

2.3 The Current Situation of English Curriculum in Hong Kong Primary Schools

Throughout the history of English language education reforms in Hong Kong, they have invariably demonstrated the importance of developing communicative competence in English and the importance of speaking. However, the current situation is that in most mainstream primary schools in Hong Kong, spoken English has been neglected^[11,13]. This is a result of students being busy with written homework. In mainstream primary schools in Hong Kong, schools still place emphasis on written homework, which often consists of grammar checks, vocabulary tests and so on^[14]. And the aim is also to provide feedback on students' mastery of the English content they have learnt. The reason for this is that parents and teachers in Hong Kong agree that assessment and testing of knowledge is the fairest form of assessment^[15], so mainstream primary schools in Hong Kong ignore the importance of oral assessment and focus more on written work and assessment of written tests. In order to achieve satisfactory results in written examinations, the focus of English language teaching has become grammar, reading and vocabulary, and the tasks assigned are biased towards memorization, which leads to students

writing and studying more for written examinations^[1,9]. As a result, more and more students are becoming quiet in the English classroom and their use of spoken English is usually limited to the words 'hello' and 'thank you'^[9]. This same neglect of spoken English has led to a large proportion of students losing interest in learning English when they are no longer under pressure to take English exams, not to mention the lifelong learning skills they can develop through English^[2].

Of course, as mentioned earlier in the history of English curriculum reform in Hong Kong, the education sector in Hong Kong is aware of the problem and they are constantly proposing directions to change the status quo^[16].

3 Literature Review

3.1 Definition of Drama Education

Drama education, in the contemporary sense of the phrase, refers to the use of drama and theatre techniques to achieve educational goals in the form of exercises, dramatic play, theatre, and theatre cognitive training^[17]. Drama as an approach to teaching can be used in early childhood education, primary and secondary education, higher education, and even adult education; it can also be used in a variety of subjects or areas of study, as an inquiry into a specific theme or topic, and can be integrated with language, mathematics, history, science, psychology, social studies, music, dance, art, citizenship courses, and special education courses, among other things^[18].

When drama as a teaching and learning tool is no longer about acting out and studying a play, but rather about utilizing it to educate and learn. Learners in drama learn about situations, people, or things through role-playing^[19]. And with the teacher guiding and sometimes participating in the play at the appropriate times, leading students to actively engage with the curriculum content, explore and create dramatic stories, understand and learn from the human experience, and thus change learners' views and perceptions of things or various issues, and interpret and experience life experiences in drama together^[20]. While it is more dramatically charged for students to play well and contribute to the learning of content, drama is only a teaching method and the focus is not on learning content related to dramatic performance, not necessarily on performing well^[21].

However, when using drama as a teaching method, the pedagogue acts not as a knowledge instiller or a transmitter, but as a creator of learning opportunities^[16]. The pedagogue helps students to get a better grasp of the lesson and to create knowledge as a student-led process, with the instructor on hand to help. As a result, the instructor serves as a guide for pupils as they develop and integrate information^[22]. The development of a consensus between learners and pedagogues is critical to the success of educational drama; learners must be willing not only to believe in drama as a fictional reality, but also to participate in creating the world of drama, using their imagination in a coordinated manner, and learning within the framework of drama^[23].

In short, students need to believe in the reality of the imaginary world because the drama takes place in the here and now, and by playing it out, the teacher and students become characters in the drama, in the place and time of the drama, and are no longer

the teacher and students in the classroom. It is also important that students are willing to participate and create fictional worlds in which they can learn. Without student involvement in the process, learning will not occur.

3.2 Orthodoxy in Drama Education

The roots of drama education can be traced back to the end of the 19th century when the French educationalist Rousseau introduced the concepts of 'adults to adults, children to children' and 'dramatic learning through real work' [24]. In *Emile*, Rousseau wrote that children should be allowed to play and explore in their own time, learning about life from direct experience [25]. Rousseau's idea was then expressed more systematically by Pestalozzi, that we should allow children to learn and think through their own interests. At the same time Froebel also suggested that education should be achieved through a system of play and activities [24]. Next the educator Montessori proposed to focus education on self-determination, encouraging the development of the child's personality, interests, and curiosity, with the teacher acting as an observer in the process, helping when appropriate [26]. Then later the educator Dewey showed that education should not just be about providing traditional knowledge and models but about encouraging young people to look towards new discoveries [24]. These theories are at the root of drama education. Later drama education was influenced by the practice and writings of educators such as Cook, and by the end of the 20th century, countries such as the UK, USA, Canada and Australia implemented drama within the general school system of the national curriculum.

3.3 The Development of Drama Education

At the beginning of the 20th century, the main role of drama education was for the enlightened development of children. The *Dramatic Method of Teaching* (1921) written by Harriet Finlay-Johnson and *The Play Way* (1917) written by Henry Caldwell Cook represent their teaching philosophy of drama education as a dramatized role-playing activity that draws on the subject matter of the curriculum to elicit students' motivation to learn [19,24,27].

In the 1950s, in the context of post-war reconstruction, drama education shifted to a Learner-Centre philosophy of education. The main masterpiece of the period, *Child Drama* (1954), was published by Peter Slade and was based on the idea that the teacher uses games and drama techniques to guide the students in their own learning activities [24].

In the 1960s, Brian Way's book *Development through Drama* (1967) showed the need for drama education to be based on the interests or experiences of the learner, and to focus on the rewards and personal growth of the process in teaching. In the 1970s, as the era progressed, the discussion of drama education continued, and in the 1970s and 1980s Dorthy Heathcote, a leading figure in drama education, advocated that drama education should provoke deeper experiences of self and social issues in learners and suggest relevant solutions [24].

It should be mentioned here that in 1921, the Department of Education in England detailed that drama could improve language skills, and in 1988 the National Curriculum in England began to attach drama to English lessons ^[24]. In this context drama education shifted to a subject-centered development. A well-known work of the time was David Hornbrook's *Education in Drama* (1991), which argued that drama should be based on a disciplinary role in general education and that the learning of theatre knowledge and skills was essential ^[28].

Then in 1995, Cecily O'Neill developed Process Drama, which aimed to enable students to become skilled in using the language of theatre through direct participation in the construction of drama on the subject ^[29]. It was also from the 1990s that drama education was used by scholars in research to support the teaching of a second language ^[16,30].

3.4 Drama and Second Language Learning

The communicative approach has long been used as the most widely used pedagogical method for the teaching of supplementary foreign languages. The communicative approach has brought about a change in the way second languages are taught ^[20]. Unlike previous teaching methods, the communicative approach aims to develop students' ability to communicate spontaneously using the foreign language they are learning. Learners act as active participants in the classroom language learning process, using authentic resources in the classroom, and they are encouraged to engage in group interaction and peer-teaching activities in such authentic situations ^[16]. Research has shown that the communicative approach is applicable to language teaching and learning, but the current state of affairs with regard to the use of the communicative approach is that educators are aware of the method and its aims, but it is very difficult to implement it in practice ^[16].

In fact, the communicative approach aside, for any learning process to be effective in language learning, learners need to be given the opportunity to interact with each other in an authentic way ^[31]. In language interaction, learners need to be able to adapt to new contexts and to communicate. However, this requirement is a real challenge for learners. This is due to the fact that in traditional language courses, due to examination and assessment criteria, learners are more likely to practice the language they are learning than to express their thoughts through language, which is why the communicative approach is difficult to implement. However, this situation then leads to learners gradually losing motivation for the foreign language they are learning ^[16].

However, a good solution to this dilemma is to integrate drama education into the teaching of a second language, using drama as a tool to support the teaching of a second language ^[32]. There is a growing body of research showing that drama can be used in second language teaching ^[33-36]. And there are a number of reasons why the use of drama education is recommended for second language teaching.

Firstly, drama activities can provide learners with an immersive language environment ^[21]. Drama as a teaching method does not require fake acting skills, so role-playing in the classroom is not about training actors. Therefore, drama as a teaching method

is played out and applied to language learning to express interaction through the attitudes and thinking of the characters^[37].

Secondly, drama activities can help learners to consolidate their basic knowledge^[20]. This is because in drama activities learners can interact with other peers through role-playing, and in the process, they can not only practice the language but also consolidate vocabulary and sentence structure.

Thirdly, drama can improve the language learner's oral communication skills (Greenfader, Brouillette, and Farkas 2015). When learners are involved in drama activities, they can communicate with their peers through dramatic events, guided by scripts and characters or in the context of prescribed situations arranged in the classroom.

Fourthly, by using drama as a medium, a wider range of language learners can benefit, and it is no longer limited to children who are better learners of the language^[21]. This is because in drama activities, everyone is given a dramatic task and the opportunity to speak and communicate. And drama as a teaching method does not require language learners to perform a play perfectly; a good or bad performance is not the end goal. What is important is the involvement of the teacher and the students in the process, and the students' use of language, together creating a world of drama that can be explored. It is the learning that is summarized in the process that is key^[38]. So those language learners who are not good at the language can also have dedicated opportunities to explore language learning. In addition, with the protection of theatre roles, these less adept students will become daring.

In addition to this, from a psycholinguistic point of view, the drama atmosphere boosts self-esteem for learners, so that they are no longer afraid to practice for fear of rejection or shyness. Drama education facilitates communication in language learning and provides a comfortable psycholinguistic atmosphere for learners^[16].

In conclusion, the idea of using drama as a tool for teaching a second language has been supported by scholars^[29,31,33,34,37]. Research has shown that drama can compensate for current deficiencies in the language classroom. In addition, drama plays an important role in stimulating learners' desire to communicate in a language and can be effective in improving learners' use of the language. Meanwhile it is also effective in increasing learners' motivation to use the language.

4 Analyze

The development of drama education in Hong Kong started in the early 1980s, initially mainly Kong. The Hong Kong Education Bureau's Curriculum Development Institute began implementing the Seed Project on Drama Pedagogy in elementary and secondary schools in Hong Kong in 2001. The scheme's goal is to encourage instructors of various topics to use theatre in their classrooms by providing training, creating lesson plans, and watching and assessing courses^[1].

According to the "Statistics on Drama Activities in Hong Kong Primary Schools (2013)" (2016), after that time, the vast majority of schools in Hong Kong gradually started to have drama extra-curricular activities, over 60% of teachers applied drama in classroom teaching and dozens of schools offered drama subjects. It was also at this

stage that drama education began to be used as one of the teaching methods for teaching English subjects in some mainstream primary schools in Hong Kong ^[1]. In terms of integrating drama into subjects for classroom teaching, according to the information provided by some primary schools on their official websites, the ways in which drama is used in the teaching of subjects can be broadly classified into three categories, and they are: integration with language subjects (e.g. English lessons, Chinese lessons, etc.), integration with non-language lessons (e.g. ideology and morality lessons) and becoming a drama lesson on its own (e.g. acting lessons, etc.). According to the survey "Statistics on Drama Activities in Primary Schools in Hong Kong (2013)" (2016), about 70% of primary schools use drama as a pedagogy for language subjects, with drama education as a pedagogy mainly teaching English language subjects.

The reason for the rapid popularity of drama education method as an alternative teaching method in Hong Kong is that the teaching theory of drama education method is able to meet the teaching requirements in the primary English syllabus proposed by the Hong Kong Education Bureau. As mentioned briefly in the previous contexts, the 2004 English syllabus for primary schools in Hong Kong points out that students should be provided with an English language immersion environment.

In fact, the syllabus explicitly mentions the use of drama as a means of promoting English learning ^[8]. For example, in the interim objectives of teaching, learners are encouraged to participate in dramatic arts activities to improve their understanding of the English language subject. Teachers are also required to use drama in the classroom or to create drama presentations to stimulate learners' interest in learning English. The experiential chain link in the learning objectives of the syllabus also encourages students to actively participate in drama activities to improve their English ^[3]. In summary, all of these primary school English teaching objectives in Hong Kong can be understood to be achieved through integration with drama education.

Not only that, but drama pedagogy can also compensate for the criticisms of traditional teaching methods. As the drama method developed, it began to be frequently compared with traditional teaching methods, and the shortcomings that traditional teaching methods brought to light as a result. In Hong Kong, due to the examination-oriented system, teachers and parents place emphasis on the assignment of written assignments and test assessments, which leads to learners' efforts to learn being motivated more by the test than by the process of acquiring knowledge ^[9]. As a result, there is a growing number of learners who remain passive in the classroom, unwilling to ask questions or participate in the subject discourse reluctant to give answers and overly dependent on the teacher.

However, after research, it was found that these problems have been improved in some schools in Hong Kong after using the drama pedagogy for teaching and learning. Firstly, the special classroom format of the drama pedagogy shifts the power from the teacher to the students, providing them with more opportunities for self-exploration, problem identification and problem solving ^[2]. Secondly, for aspects of traditional teaching that did not focus on oral language improvement, with the use of drama pedagogy, students are provided with more topics and opportunities to communicate through scripts or prescribed situations, and oral practice is increasingly valued ^[12].

However, in Hong Kong drama education as an alternative method of teaching and learning has been difficult to implement in practice, despite the majority of people recognizing it and acknowledging the role it plays in English language teaching. This is due to the fact that such programmes can be a challenge for teachers^[12]. Firstly, there is currently a lack of a curriculum framework for teaching English using drama, and teachers often lose control of the timing and content of their lessons^[30]. Secondly, within the constraints of an exam culture where the outcomes required for language teaching emphasize accuracy over fluency, teachers subconsciously try to correct this during teaching, preventing students from entering the world of drama and leading to low evaluations of the course^[12]. The final point is that drama pedagogy an innovative method of teaching drama, which not only challenges traditional pedagogy but also poses a challenge to the teacher's profession as it means that the teachers need to spend more time trying to understand and master new teaching methods^[12].

Overall, the emergence of the drama education method in English language teaching in Hong Kong is welcome, and as previously mentioned, many primary schools in Hong Kong have introduced this method to language teaching and expect it to bring more value to both students and teachers.

5 Conclusion

From the discussion of traditional English teaching methods and drama education pedagogy in Hong Kong, it is clear that the drama education method as an alternative is more of an update and continuation of traditional teaching methods. In some ways their educational philosophies coincide, for example they both have to expect students to acquire learning of English through the use of this language. However, the traditional approach seems to lack a context and a medium that makes it difficult for teachers to really get students to express themselves in a foreign language in their daily teaching^[36].

The implementation of traditional pedagogy is more of a slogan which provides guiding direction, however it is hindered by the suppression of the test system. However, the addition of drama pedagogy adds more possibilities for teachers and students to teach and learn in the classroom. As written in the English syllabus for primary schools in Hong Kong, it is important to provide an immersive language environment for students. Drama education provides just such an environment, using situations and characters to create an atmosphere for students to use English to communicate and converse. It allows the teacher to change his or her role from that of knowledge imbibitor and transmitter to that of a creator of learning opportunities, with the teacher encouraging students in the process and constructing knowledge with students as the subject matter. At the same time, the drama method allows students to experience communication with the addition of art and drama. In this environment they are more likely to look forward to receiving information about the subject, exploring what they are learning and actively using English, thus achieving their mastery of English language learning.

Of course, the drama pedagogy will face many pending challenges as an alternative method, but this does not prevent it from serving as an innovative pedagogy to inspire

reform in the teaching of English in Hong Kong and to promote the continuous development and improvement of mainstream education.

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