

**序破急 Jo-Ha-Kyu Enticement — Crux — Consolidation From Study to Learning:
Process Drama Projects in the Japanese English Language University Classroom**

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This paper reports on three process drama projects which took place from Fall 2008 until Fall 2010. The projects examined how social issues can be explored through process drama projects in the Japanese university English as a Foreign Language (EFL) classroom context. The trajectory of this paper moves along a traditional *Noh* three part macro-continuum, called *Jo-Ha-Kyu*, which are redefined as enticement, crux and consolidation. Firstly, this paper outlines the English educational landscape of Japan and provides an overview of theatre in Japan and its possible influences on the Japanese university student today. Then, there is an examination of the three integral strands: within the areas of second language acquisition (SLA), the road from drama-in-education (DiE) to process drama, and finally outlines the background of CLIL, pertaining to intercultural communicative competence (ICC) in particular. The third section describes the overall finding of the three process drama projects which took place in the School of Human Welfare Studies at Kwansei Gakuin University (KGU), and details the three-process drama projects based around the social issues of bullying, emigration and homelessness. There is also a description of an extra project that came out of a research grant awarded to the English Communication course after the success of the pilot bullying process drama project, that of the guest lecturer project. This splinter - but highly relevant-project in which guest speakers were invited to make presentations about academic and personal experiences of emigration and homelessness to help deepen the students' understanding of the two themes. The ultimate goals of all four projects were to change motivation through English in a drama-based CLIL context, for the development of spontaneity linguistically and for to deepen emotional engagement with the themes. The final part serves to reflect upon the viability of using process drama in the Japanese university curriculum.