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**Enhancing University EFL Students
Communication Competence through
Dramatization of Teaching Material**

ترقية كفاءة دارسي اللغة الإنجليزية الجامعية عن
طريق مسرحية المواد التدريسية

**A Thesis Submitted in fulfillment of the Requirements for the Degree of PhD in
Education (ELT) Applied Linguistics**

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2017

Dedication

To the soul of my father, and those who are still encouraging me for more success (Heartfelt thanks should be expressed to my faithful, debonair and splendid wife for her love, help, great patience and her high-sounding words for me to go on. And for her taking care of the sons on a lot of years, she deserves much credit to have managed to live with these situations throughout all these difficult years.)

Acknowledgement

Without the help and positive encouragement of many people, I am sure this thesis would not have come to light. I need to express great thanks to my helpful and cooperative supervisor, Dr. Mahmoud Ali Ahmed for accepting me as his student despite his huge workload, and for his extreme efforts that have been exerted.

Abstract

This research aimed at investigating and exploring the impact of Psychoanalysis Based-Approach with regard to dramatization as a pedagogical approach in EFL and its contribution in order to help learners to enhance communicative competence as general and students especially, through attempt to define the subject (dramatization) and discuss its content. It examines the views and attitudes of the teachers who teach English language through dramatization and the students who study English language through the subject of drama. Also it considers the views and beliefs of teachers in this field to see which is more suitable models of learning in their teaching. Teachers are required to teach the objectives of dramatization to students according to the national curriculum for each country and to explain the importance of dramatization to learners. The significance of this study erupt from the need to understand the value and importance of teaching dramatization to students for fostering the development of students' Education in character , self-identity via inspirations and creativity that can learn from dramatization and mastering English language also. The study shown that there are huge impact and contribution from teaching dramatization to students in developing self, personal skills, identify personal strengths/weaknesses, motivation to change some-thing and master English language. The study recommended that there must be new and modern spectacle from the curriculum designers, educators and teachers for dramatization and regard it as discrete and separated subject and also there should be activation for the role of theater in schools. The question is whether the people who are interested in dramatization believe in the significance of dramatization and its content, learning and assessment of dramatization complement the national curriculum objectives in learning stages.

Abstract (Arabic Version) مستخلص البحث

تهدف هذه الدراسة الي البحث واستكشاف تأثير طريقة علم النفس التحليلي ماخذةً في الاعتبار تدريس المواد التعليمية عن طريق مسرحتها واسهامها لتعلم اللغة الانجليزية كلغة ثانية، لمساعدة المتعلمين في تعزيز المهارة التواصلية بصورة عامة وللطلاب علي وجه الخصوص من خلال تعريف المادة (المسرحة) ومناقشة مضمونها. هذه الدراسة تستطلع المعلمين الذين يُدرّسون اللغة الانجليزية من خلال الدراما لمعرفة وجهات نظرهم ومواقفهم من أهمية الدراما وكذلك الطلاب الذين يدرّسون اللغة الانجليزية من خلال مادة مسرحة الدراما. وهذه الدراسة تُنمّن وجهات النظر وتصورات المعلمين في هذا المجال، لمعرفة أنسب وأفضل الصيغ والطرق التعليمية في مجال التدريس. المعلمون مطالبون بتدريس مادة الدراما للطلاب وفقاً لأهداف المنهج القومي لكل بلد وتوضيح اهمية الدراما للمتعلمين. تأتي أهمية هذه الدراسة من الحاجة الي فهم قيمة واهمية تدريس الدراما الي الطلاب لتعزيز المهارة التواصلية عبر الالهام والابداع الذي يتعلمونه من دراسة الدراما واجادة اللغة الانجليزية كذلك. أظهرت الدراسة ان هنالك اسهام وتأثير كبير للمسرحة في تطوير الذات والمهارات الشخصية ومعرفة نقاط القوة والضعف والدافع للتغير وتعزيز التمكن من اللغة الانجليزية. أوصت الدراسة بأهمية ايجاد مفهوم جديد ونظرة حديثة من واضعي المناهج والمعلمين والمربين للمسرحة واعتبارها مادة منفصلة وقائمة بذاتها وكذلك يجب تفعيل دور المسرح في المدارس. والسؤال هو هل المهتمون أو القائمون علي أمر المسرحة يؤمنون بأهميتها ومضمونها ووجوب تعلمها واعتبارها مكتملة لأهداف المنهج القومي في المرحلة الجامعية.

Table of contents

Dedication	I
Acknowledgment	II
Abstract	III
Abstract (Arabic Version)	IV
Table of contents	V
List of Tables	VIII
List of Figures	X
CHAPTER ONE	
Introduction	
1-1. Context of the Study	1
1-2. Statement of the problem	3
1-3. Research objectives	4
1-4. Significance of Study	5
1-5. Research questions	6
1-6. Research hypotheses	6
1-7. Research methodology	7
1-8. Limits of the study.	7
CHAPTER TWO	
Literature Review	
2-1. Dramatization Brings Literature to Life	9
2-2. Self-identity	10
2-2-1. Boundary	11
2-2-2. World view	11
2-3. Self esteem	12
2-3-1. Character Building Model	13
2-4. Self-Identity Crisis	14

2-5. Controlling the controllable	15
2-6. Dramatization	16
2-7. Definition of key terms.	18
2-8. More about Drama	19
2.9 Elements of dramatization	20
2-.9.1 Body language	27
2.9.2 Types of drama	30
2.10 Meaning of dramatization Genre	31
2.11 Tragedy	31
2.12 Comedy	34
2.13 Melodrama	36
2.14 Characteristics of Melodrama	37
2.15 Tragi-comedy	38
2.16 Dame	38
2.17 Farce	39
2.18 Theatre	39
2.19 Simulation	41
2.20 Role-playing	41
2.21 Stage	42
2.22 Learning of dramatizing language	42
2.23Teaching Role Play	45
2.24 Dramatization in curriculum	56
2.25 Recognizing good dramatization	58
2.26 Structuring dramatization in schools	61
2.27 Teaching dramatization	63
2.28 Previous studies	65

CHAPTER THREE	
Methodology of the study.	
3.1 The Study Methodology	73
3.2 The Study Population and Sample	73
3.3 Questionnaire Sample	73
3.4 Research Instruments	74
3.5 Teachers' Questionnaire	74
3.6 Classroom Observation	75
3.7 Validity and reliability of the questionnaire(Summary of the chapter)	75
3.8 Reliability of the questionnaire	77
CHAPTER FOUR	
Data analysis, Results and Discussion	
4.1 Analysis of the Experiment	80
4.2 Results and Discussion	103
CHAPTER FIVE	
Summary of the study, Conclusions and Recommendations and suggestions for further research	
5.1 Summary and conclusions	105
5.2 Recommendations	107
5.3 Suggestions for further Research	108
References	109

List of Tables

No.	Item	Page
(3-1)	Shows teachers' numbers and their distribution according to sex.	74
(3-2)	Shows teachers' years of experience.	74
(3-3)	Summary of teacher's questionnaire.	75
(4-1)	Dramatization can play a positive role in enhancing communicative competence.	81
(4-2)	The true value of dramatization is envisaged by most teachers in providing training in speech.	83
(4-3)	Self-Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes.	84
(4-4)	The World View should allow us to understand how the world functions and how it is structured.	86
(4-5)	Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves.	87
(4-6)	Evidently; there is strong links between teaching dramatization and self-identity.	89
(4-7)	Dramatization can help greatly in character building.	90
(4-8)	There is a significant impact on developing students' identities through the teaching of dramatization.	92
(4-9)	At the heart of every teacher is an individual that yearns to engage their students in this productive activity.	93
(4-10)	Few would disagree that dramatization has at last established itself as a means of helping people learn another language.	94

(4-11)	The learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching.	96
(4-12)	The elements of dramatization are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements.	97
(4-13)	Inclusion of an element of dramatization can turn the classroom into a theatre, and hence becomes much difficult to control.	98
(4-14)	Body language and nonverbal expressions are part and parcel of dramatization activities.	100
(4-15)	other element of dramatization is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher has left somewhere in the classroom, the bag or box has contains two hats or masks.	101

List of Figures

No.	Item	Page
(4-1)	Dramatization can play a positive role in enhancing communicative competence.	81
(4-2)	The true value of dramatization is envisaged by most teachers in providing training in speech.	83
(4-3)	Self-Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes.	84
(4-4)	The World View should allow us to understand how the world functions and how it is structured.	86
(4-5)	Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves.	87
(4-6)	Evidently; there is strong links between teaching dramatization and self-identity.	89
(4-7)	Dramatization can help greatly in character building.	90
(4-8)	There is a significant impact on developing students' identities through the teaching of dramatization.	92
(4-9)	At the heart of every teacher is an individual that yearns to engage their students in this productive activity.	93
(4-10)	Few would disagree that dramatization has at last established itself as a means of helping people learn another language.	94
(4-11)	The learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching.	96

(4-12)	The elements of dramatization are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements.	97
(4-13)	Inclusion of an element of dramatization can turn the classroom into a theatre, and hence becomes much difficult to control.	98
(4-14)	Body language and nonverbal expressions are part and parcel of dramatization activities.	100
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CHAPTER ONE

INTRODUCTION

This introductory chapter will provide a description of the theoretical framework of the study with special focus on the statement of the problem, study questions, hypotheses, objectives and the methodology of the study.

1.1 Context of the Study

No doubt, teaching literature influences and shapes the personality and identity of students in general. Dramatization can provide contexts for teaching English language and through these contexts students can improve their English level, shape and form their characters and identities. Dramatization in language classroom is undoubtedly indispensable because it offers a lens for learners to use their imagination. It ignites students' abilities to imitate and express their thoughts and, if well handled, arouses interest and fosters identity and personality development. Language encourages adaptability, fluency and communicative competence. It puts language into context and, by giving learners experience of success in real-life situations; it should arm them with the confidence for tackling the world outside the classroom (Davies, 1990, p: 97).

Dramatization has been recognized for its pedagogical contributions to learning by a number of scholars in the fields of Dramatization /theatre in education. Using various dramatizations -based approaches in teaching and learning varies in degrees, aesthetic, creative, imaginative, and educational experiences for participants. Scholars offer insights as to how and why the application of Dramatization fosters learning in multiple ways and contexts and with various learners – including EFL learners.

A sub-set of scholars focus on ways that drama can support EFL learners (i.e., White 1984; Kao & O'Neill 1998; Whiteson 1998; Stinson 2009; Stinson & Winston 2011; Winston 2011). Their work points to ways that educational dramatization supports EFL learners develop expertise in the foreign language as they “actively imagine and process information through the use of language and other symbolic forms” (Baldwin & Fleming 2003, p: 33).

Most often students who participate in educational dramatization activities are invited to engage with a story, looking at the narrative and characters from multiple perspectives and interpretations, and then responding to the work in diverse and often interactive ways.

The kinesthetic, cognitive and emotional educational experiences that dramatization often fosters empower EFL classrooms (as well as other learning contexts). As such, a pedagogical and scholarly interest in the role of educational drama in EFL learning has evolved in tandem with pedagogical attempts towards more contextualized, communicative, and socially attuned to EFL learning experience.

Now let us have a close look at this. This is all very relevant information concerning using dramatization in the EFL classroom. We can sum up the benefits of dramatization in language teaching as follows:

- the acquisition of meaningful, fluent interaction in the target language;
- the assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- the fully contextualized acquisition of new vocabulary and structure;
- An improved sense of confidence in the student in his or her ability to learn the target language.” (Wessels, p.10).

Dramatization puts the teacher in the role of supporter in the learning process and the students can take more responsibility for their own learning. Ideally, the teacher will take a less dominant role in the language class and let the students explore the language activities. In the student centered classroom, every student is a potential teacher for the group. Dramatization for second language learners can provide an opportunity to develop the imagination of the students. The students can go beyond the here and now and even 'walk in the shoes' of another. It provides an opportunity for independent thinking (McCaslin 1996). Students are encouraged to express their own ideas and contribute to the whole. Creative dramatization will offer exercises in critical thinking and the chance for the students to be creative. A good example of this is role-plays in small groups. The EFL group will have many situations where they can develop their own ideas as well as skills of cooperation when interacting with classmates. The group work builds social awareness and understanding as we walk in the 'shoes of another'. Dramatization gives an excellent method for studying human nature and working in harmony. The play acting provides the opportunity for a healthy release of emotion in a safe setting which can work to relieve the tension of learning in a second language

1.2 Statement of the Problem

This study investigates teaching dramatization to enhance communicative competence through psychoanalysis approach. The enhancement of communicative competence is achieved through the psychoanalysis approach for the characters of the individual students and teaching dramatization in classroom for the students as to inspire them to enhance their identity.

“Like theatre, dramatization in schools can unlock the use of imagination, intellect, empathy and

courage. Through it, ideas, responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change.” Jude, Kelly 2010, p: 3 (theatre director and founder of Metal)

Consequently, the study attempts to find out the impact of teaching dramatization on the students to improve and enhance their communicative competence crisis, realizing their own capabilities, powers and skills inside every one of them.

If we may cast a quick look at the world heritage where there are EFL learners like our Sudanese students, we will find out that there are many studies about using dramatization to learn English. Wan Yee Sam talks about the communicative approach, drama techniques, value of dramatization in education, advantages and disadvantages (Sam, 1990). Alan Maley and Alan Duff are classic sources for the benefits of using dramatization techniques; how it helps to learn new vocabulary, builds confidence, motivates the students and helps shift the focus from the teacher to the students (Maley, 1982). Dramatization is a special communication situation which makes considerable demands on the flexibility and skills of the teacher (Kao, 1998). We have Morrow (1981) who gives some guiding principles behind the use of the communicative activities. Susan Holden (1981) adds some definitions as to what dramatization is and how it provides opportunities for a person to express themselves. The personal nature of improvisation provides many outlets for self-expression. We even hear that children need to play as an important developmental process.

1.3 Research Objectives

There are a number of objectives to be considered in this study; however below are only four of them:

- Teaching dramatization to EFL students can enhance communicative competence and inspire them.
- Teaching dramatization to EFL learners positively causes them to develop communicative competence and inspiration.
- It attempts to discover and support the prior knowledge, culture, skills and experiences of the students.
- It works to improve their perceiving of the meaning of communicative competence according to the cultural, psychological and social components.

1.4 Significance of Study

A part from improving their overall language level, the teaching of dramatization will further as was already explained as it deals with the emotional part of the educational process.

Teacher of English Language, have often been amazed at how effective dramatization is to capture the attention of the students in the EFL classroom. Dramatization activities would sometimes have surprising and unexpected results. EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student's personal growth. We cannot only teach grammar and phonetics with dramatization but also it has the power to transform the actors as well as the audience. We shouldn't underestimate this powerful teaching tool to reach our students.

In our classroom settings at Sudanese schools and institutions where the majority of students are shy and inhibited, the teaching of dramatization can have the effect of encouraging them to take active part in learning and hence drop their self-inhibition. This in itself has a further remedy effect on their personalities from a psychological view point.

If so, then maybe we need to use dramatization more in Sudanese schools. Using dramatization in the EFL classroom is not a new concept. Dramatization provides an excellent platform for exploring theoretical and practical aspects of the English language (Whiteson, 1996). The improvisation aspect of dramatization gives students opportunities for developing their communicative skills in authentic and dynamic situations. By using dramatization in the English classroom, we can use English with our students in intriguing and useful ways. The language can be used in context and makes it come to life. Dramatization has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual

1.5 Research questions

1. To what extent can dramatization play positive role in enhancing communicative competence?
2. What are the links between teaching dramatization and communicative competence?
3. What is the impact of teaching dramatization in developing students' communicative competence and aspirations?

1.6 Research hypotheses

Considering the questions above, the following hypothetical statements have been formulated in line with them:

1. Dramatization can play a positive role in enhancing communicative competence.
2. There are strong links between teaching dramatization and communicative competence.
3. There is a significant impact in developing students' communicative competence through the teaching of dramatization.

1.7 Research Methodology:

The researcher uses historical, descriptive and analytical methods to analyze and represent the collected data. For data collection, the researcher uses one questionnaire, for tutors. The data will be collected from Taif University, particularly from Education and Arts colleges. These colleges are chosen because of their great link to the topic of the research. The targeted subjects are the students and teachers of Education, Arts and drama colleges, in addition to the lecturers of the mentioned colleges. Questionnaires will be used as data collection tools.

1.8 Limits of the Study:

This study concentrates only with teaching English literature (drama) at *Taif* University, especially at the colleges of Education, Arts and drama.

Summary of the chapter:

In this study the researcher provides full description of the theoretical framework of the research with the more concentration on the statement of the problem, significance of the study, study questions, hypotheses, objectives and the methodology of the study.

CHAPTER TWO

LITERATURE REVIEW

This chapter reviews relevant literature on the issue of the use of dramatization in EFL classroom settings and other related topics with some emphasis on the nature of reading comprehension. Important findings and arguments from opponents and proponents of an English-only teaching method will be discussed. The chapter is divided into two parts, the first one is on the theoretical framework, and the other is on previous studies.

Part One: Theoretical Framework

2.1 Dramatization Brings Literature to Life

The true value of dramatization is envisaged by most teachers in providing training in speech. What is not obvious is how even abstract learning is easier when acted or demonstrated. Dramatization can also be used to bring literature to life for the students. It is more dynamic than simple text and helps the visual learners as well as recycles new vocabulary. While dramatization does have a characteristic of recreation, the fun aspect should not be under-estimated. When the students are enjoying an activity, they are learning and letting their guard down. The shyness and fear of using English very often blocks learning. When the students are submerged in an active fun activity, they are more open to new concepts and learning will occur. When the students are having fun, they let their second language guard down and become less inhibited. The student will tend to relax and stop blocking out the new language. They will forget how hard it is and start absorbing the ideas presented. Changing the students' perception of the language learning from a negative to a positive is a huge plus for the learning process.

A good example of the attributes of dramatization being used outside the classroom is the game of theatre sports. Starting out in Loose Moose Theatre Company in Calgary, Canada (Johnstone, 1999). This dramatization activity has grown to become an international endeavour, taken up by practitioners the world over, which involves the audience as much as the actors in creating a very spontaneous event. Theatre sports demonstrate how powerful a motivating force role-playing can become for the actors as well as the audience. There are presently teams in many different countries using different languages that put on an unrehearsed game for countless spectators and the appeal is only growing.

Who am I? A question everyone at some point will ask themselves, in a nutshell, who you are is yourself Identity, the way you look at yourself and your relationship to the world, understanding this, allows you to examine who you are and more importantly create who you want to be.

2-2 Self-identity:

Self-identity refers to the global or holistic understanding a person has of themselves. Self-Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes. For example, the statement, "I am lazy" is a self-assessment that contributes to the self-concept. In contrast, the statement "I am tired" would not normally be considered part of someone's self-concept, since being tired is a temporary state. The Self Identity is not restricted to the present, it's ongoing on process. It includes past selves and future selves. Future selves or "possible selves" represent individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming. They correspond to hopes, fears, standards, goals, and threats. Possible selves may function as incentives and motivations for

future behavior and they also provide an evaluative and interpretive context for the current view of self.

2-2-1 Boundary

Your boundary is a much the same as the boundary lines of a property. It is the clear and defined border that surrounds the house with all its treasures (your self-identity can be thought of as your house or property). The boundary lines let others know how far the ownership of the property goes. In a personal development sense the boundaries are more difficult to see and be aware of. But in a nutshell your boundary is your preferences or rules you have about things like what you will accept in behavior from and toward yourself. In other words your principles, basic ideas, moral rules and mottos and concepts that you apply and follow them in your life, can help you to deal easily with yourself and make the others also behave smoothly with you. (Your ability to say either YES and NO to events or statements), for example: you know someone who you enjoy being around socially but they occasionally do things that are a matter of a small illegal crime – a result others are hurt in a small financial or emotional way. While you're together they want you to help them out with something that you know is illegal. Do you help them because you like them even if you would not do this yourself? Are you able to be comfortable saying No to the request.

2-2-2 World View

Refers to the structure or framework that a person uses to organize and define what the world is to them. It means how do you look or evaluate the world in which you are living and share a lot of things and what is your role and responsibility in it? The World View should allow us to understand how the world functions and how it is structured. The totality, everything that exists around us, includes the physical universe, the Earth, life, mind, society and culture. We ourselves are an important part of that

world. Therefore, a world view should also answer the basic question: “Who are we?”

The World View is our standard of how things are or should be in the world we live in. It is a global concept that makes up our values and morals, our rules of how we and others should act, relate and operate within the world. To most people the world view is largely a vague set of rules and guidelines that we have unconsciously adopted from the life experiences and influences we have. People adopted from their friends, family, religious groups, and society, seldom making an active process of creating their own. People can create aspects of their world view through their intellect, using either rational and conscious decisions or emotional charged ideas and concepts. The World View is a filter which People make judgments of others and themselves. Generally speaking it is an emotional measure of how well people are living up to their world view.

2.3 Self Esteem

Refers to a person’s overall evaluation or appraisal of one’s own worth at any one point in time ,Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves. It affects people measure of happiness, success, well being, confidence, assurances etc, and is made up of all of these feelings in a combined sensation called Self Esteem.

While Self Esteem is a general state of mind, it is affected by changes in any one of the various feelings that make it up. A drop in confidence will lower Self Esteem in the short term. Prolonged Negative experience will produce a longer term reduction of Self Esteem, yet at the same time a positive emotional experience will increase the sensation. In simple terms, when you experience an event or situation that supports your world view your Esteem increases and vice versa. It means, the context and an

environment that you are in or surrounds around you can shape the state of your self-esteem.

2.3.1 Character Building Model

Now, there are basic definitions of the various components of Character (Self Identity, Boundaries/World View & Self Esteem); how people model fits together. Self-Identity, (the core of who you are) is surrounded by boundary (the researcher imagines or describes it as if, there is some inside a complete circle living within it and look at the world from his place, he can interact and share, benefit from the world experiences) which filters both outward and inward experience one have to the world. The resulting emotional experience one has from a situation, person or event is then determined by how well he managed the experience in relation to his world view. Someone has a firm rule in his world view that “If someone respects him, they will not yell at him”. In an event where someone starts to yell at him, if one have a boundary present (a firm preference to what he says yes or no too) he will say “Please do not yell, it shows me you have no respect for me” and the person will know what is acceptable to him, and he will increase his self-esteem because he has integrity. If he does not has a boundary about yelling, the person will yell at him ... and he will feels according to his world view that they do not respect him and will lose Self Esteem. In addition because he does not living up to his own standards, he feels bad and loses more self-esteem.

He might like to think of the boundary as being a container that surrounds him; it not only protects his self-Identity, but also acts much like a gas tank to hold his self Esteem. Within the boundary is his measure of Self Esteem. And as people know the sense of self-esteem is a measure of how well people measure up to their world view. It is determined by one action and reactions to the world around him as determined by the rules that he has, of how the world should be. One self-Identity constructs and is made

up from his experience through the boundaries of how well he measures up to his world view. Self-Identity becomes a long lasting definition of his character.

2-4 Self Identity Crisis

Each person view of the world is unique to them, and no one has a perfect world view. In fact most people do not have a clear or conscious understanding of what their world view is, they are vague on their rules to live a good and productive life. This vagueness about their rules of how to live a good and productive life is reflected in broken boundaries or a lack of preference for which they are, what they like and what is appropriate behavior. Sometimes there is no preference at all which creates gaps in the boundary. A gap can be defined as a hole in people boundary. It is a lack of a preference or rule one has about himself or his behavior or his place in the world. At a basic level, it is his inability to say or hear the word 'No' he might not be able to say no to a family members request's or allow them to get away with something unacceptable for him, if done by someone outside of the family. He has no clear cut, when he can accept and refuse. A vague preference or rule is something that he is a little wishy-washy on. It is a concept or situation where he has an idea of what is acceptable to him (in his world view). He may define himself by a particular religious faith, but lives in sin according to that faith and be able to justify it to himself. A well defined section of his boundary is a preference he has and sticks with. It is a clear statement of who you are that you can express to yourself and to those around you. That means, if you have a clear preference follow it strictly without any sliding from it. When his Boundary (the container that holds his self-esteem) has gaps or vague preferences (rules) in it, he lacks control in his decision making. He is in a position where people or situations can reach in and press your buttons. (His weakness points and may/ manipulate and invest it, press on it) This

is a situation or event that will create stress, where he lacks of a clear preference can cause him to feel confused. Without a boundary filter for his Identity he is in a position where he will drain his sense of Self Esteem. And when one does not has a clear sense of his preferences, or a lack of self-esteem to act on them, people are able to manipulate him, or they are able to annoy him, or his able to get annoyed with himself, but most importantly because he is unable to present a clear concept of who he is to those around him, people will not be able to understand where he stands on something which makes it difficult for them to develop respect or trust for him.

2.5 Controlling the Controllable

When one has a clearly define world view, one where his rules are known to him (and remember not very many people have any idea of what their world view is) he can create preferences or boundaries around himself. That means, he follows a certain and obvious lines and principles in his life. Then as life experiences come around him make decisions based on his boundaries, it increases his sense of self-esteem and makes a stronger character of who he is in his self-identity. He is able to clearly define the limits of the extent of his control. In the case of psychological feelings, he understands that he is the only one who can make his feel a certain way. He understands that things outside of his Self-Identity, can only affect him with the gap in his boundary about a world view rule. Others may attempt to control the outcome of a situation or his feelings, but his boundary will bounce off and protect him from any attempts to manipulate or control him. In other words, he becomes fortified with his boundary, integrity and self-identity. He will know how to act to has integrity with his self-identity and character. He will know what requests, events and situations he say No or Yes too. They are unable to push his buttons and make his respond in a way that gets them a result. From other aspect, this is one sense of knowing

WHO you are. He also understands that he is only able to control who he is, and that while he can make a good decision and judgment on how others might behave, he is unable to determine their world view or what boundaries they might or might not have and how they may act. He does not make the mistake of attempting to get results by controlling another person's world view and Self Identity. Dr: Andrew Dobson (with some modifications and additions) (2011, pp. 40-9)

2.6 Dramatization

Do you think that to believe in the imaginative fiction of another person, and bring it to life, is a trifle? That is what we do to the work of the dramatist; we bring to life what is hidden under the words; we put our own thoughts into the author's lines, and we establish our own relationships to other characters in the play, and the conditions of our lives; we filter through ourselves all the materials that we receive . . . we work over them, supplementing them out of our own imagination. The material becomes part of us, spiritually, and even physically; our emotions are sincere, and as a final result we have truly productive activity. (Stanis, lavsky 1936, p: 52).**At the heart of every teacher is an individual that yearns to engage their students in this productive activity.** It is for this reason that I am interested in dramatization as a resource in the language classroom as well as dramatization as a transformative, human-making activity (Zafeiriadou, 2009; Via, 1978), with the potential to affect our personalities, adjust our codes of behavior (Hismanoglu, 2005; Livingstone, 1983), and mold our autonomy as individuals (Barnes, 1968, p: 23).

With this research, my intent is to synthesize the differing opinions of scholars and show what is meant by such terms as dramatization, and dramatic activities such as role-play and simulation. This research outlines the evolution of teaching dramatization in the classroom.

A case is then made of teaching dramatization for EFL and enhancing students' communicative competence, by looking at what literature has to say about the advantages of dramatization, its effects on student motivation, efficacy and inspiration. **“Few would disagree that dramatization has at last established itself as a means of helping people learn another language.** A great deal of our everyday learning is acquired through experience, and in the language classroom dramatization fulfills that experiential need” (p.110). Before defining some of the terms surrounding dramatization, first the researcher wants to peel back a few layers of pedagogical theory in order to give weight to the topic of teaching dramatization as pedagogy in EFL learning. In answer to the question, why is dramatization relevant in today's classroom; I am influenced by Kumaravadivelu's writings on “post method” theory and Spada's exploration in the current trends in communicative language teaching in regards to EFL language teaching. (14 Polyglossia Volume 26, March 2014) Method in the formal sense of the word has dominated the history of language teaching from the early appearances of the grammar-translation method to more recent accounts, i.e., the audio-lingual method, the direct approach, and the Silent Way, among other methods. As one of the first scholars to point toward a post-method solution to EFL language pedagogy, (Kumaravadivelu ,1994, p: 15) claims that pedagogy has made a shift from the conventional methods of classroom policy to a new world where “post- method” is the norm. Teachers are no longer looking for an alternative method but rather an alternative to methods. This shift, as Kumaravadivelu puts it, “motivates a search for an open-ended, coherent framework based on current theoretical, empirical, and pedagogical insights” (p. 27) and he puts forth 10 macro strategies for teachers to effect targeted learning outcomes: 1) maximize learning opportunities, 2) facilitate negotiated interaction, 3) minimize perceptual mismatches, 4)

activate intuitive heuristics, 5) foster language awareness, 6) contextualize linguistic input, 7) integrate language skills, 8) promote learner autonomy, 9) raise sociocultural consciousness, and 10) ensure social relevance.

(p. 272). **The learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching** (Sam, Wan Yee, 1990, p: 23).

This research proposes dramatization as a means achieve this end. Also central to Spada's work is that "language proficiency is not a unitary concept but consists of several different components" (Spada, 2007, p. 273), including linguistic competence, pragmatic knowledge, information on the socio-linguistic appropriateness of language, and strategic competence or compensatory strategies with the recommendation that teaching EFL through dramatization using pedagogical method should include all components in its curriculum. That established, this research will show that dramatization and its pedagogical implications

2.7 Definition of Key Terms :

Dramatization, theatre, dramatic activities or role- playing—whatever the term used, most people have a sense of what is being referred to a form of art that communicates feelings and emotions, thoughts and concerns through performance the medium, the participant themselves in front of a formal audience or not, originating from the very beginnings of human interaction. And yet, even with this consensus on what is dramatization, debates have been circulating for years over exact definitions. For the purposes of this research, it is necessary to create a working definition of a few term dramatization because the literature does not agree and because of a need for precision in later discussion of several scholars on the forms that dramatic activities have taken in the classroom.

2.8 More about Dramatization

As defined by via (1987), dramatization is “communication between people” (p. 110) that conveys meaning. According to Susan Holden, (1981, p: 5), dramatization is synonymous with the idea of ‘let’s pretend;’ “it asks the learner to project himself imaginatively into another Situation, outside the classroom, or into the skin and persona of another person” (p. 1), where the focus is on “doing rather than on the presentation” (p. 8). She goes on to say that dramatization cannot be separated from interaction with other people and that it must include the communication of meaning.

Usually dramatization is interaction between two or more participants without an audience, and most scholars agree that it is dramatization that most often makes an appearance in the classroom, as it is process rather than product, as opposed to other language pedagogies that place product over process, that is the focus of dramatization (Zafeiriadou, 2009,p: 22).The word dramatization comes from the Greek verb "dran" which means "to act" or to perform. Many scholars trace the origin of dramatization to wordless actions like ritual dances and mimes performed by dancers, masked players or priests during traditional festivals or ceremonies. Every movement or state between two or more people it can be regarded as dramatization, the researcher thinks this. Dramatization as a literary genre is realized in performance, which is why Robert Di Yanni (quoted in Dukore) as “staged art”(867) as a literary form, it is designed for the theatre because characters are assigned roles and they act out their roles as the action is enacted on stage.

Dramatization is an adaptation, recreation and reflection of reality on stage.

2.9 Elements of dramatization

The researcher is going to divide this section into many parts by speaking and indicating to the elements of dramatization and how can be taught to the students. In this part students draw on their knowledge of, and interest in, the topic, working with the teacher to develop a story (example) about (a dinosaur)(elephant, cow) in trouble and try rescue it.

The format is that a "whodunit". But students are active participants rather than audience observation the action of the dramatization, because the subject already prepared to be taught to them through participation of the majority or all the students in class. The conventional narrative patterns (orientation, rising action and complication, climax and resolution) are incorporated in the developing story.

Students and teacher work together in role to develop the action of the dramatization, using dialogue, movement and improvisation to advance its course, it's better to let the students to be pioneers by commencing and develop the action. **The elements of dramatization are (tension, focus, mood, contrast, symbol and space)** are all incorporated in this part. Teachers can facilitate the creating of a story, by explaining to the students that they will be making a story about dinosaurs, elephant or cow that no-one has ever heard before, because they are the ones who will decide what happens in that story. Instruct students that in dramatization we can be people other than ourselves and can, through imagination, be in and travel to places without ever leaving the room. Have students individually say what sort of dinosaur, elephant or cow they would like the story to be about, listen to and accept suggestions and agree any type of dinosaurs, elephant or cow will do, this actually will give students opportunity the sense of sharing and showing their personality, decide on one that seems to have reasonable support. To shift from the everyday content into an imagined situation, having students jointly demonstrate the stance, movements and

sounds made by the creature (pterodactyl, brontosaurus, whatever has been decided upon), the researcher thinks, it's good the sample be something familiar and well-known to the students and have background about it as to participate actively, although the educational channels for children and social media now days provide a lot information about any things that belong to or specified for children.

Tell the students that later on in the dramatization the teacher will be the pterodactyl, brontosaurus, or any animal etc... And is not sure what he should do. It can be helpful to do it in stages. To decide on what is conveyed, the message in the dramatization and where the action of the dramatization occurs, Have the students seated as a group and begin the story.

"It was a bright sunny day and people were out enjoying themselves". Break from the narrative and ask the group where people would go on a lovely day, to give them a chance to express about hobbies and interests. If they want to go out and enjoy themselves, have students suggest individually what they might be doing on a lovely day at the beach (or whatever has been suggested). To set the dramatic context for the action dramatization, after the all class have chosen where are and what they are doing, give a signal to freeze, have students relax, with one group at a time portraying their scene. Have students sit in their chosen place while they listen to the next part of the story – e.g. " everyone was out in the park when, suddenly, they saw something very strange".

The teacher continuous narrative as he moves around, describing the scenes the students have set up. (For example, some people were playing with ball, others were having lunch). To locate role in the dramatic context, break the narrative and tell the students that this is part of the story when the (dinosaur) enters, and that they will need to go back to enacting whatever they had decided, use the movements and sounds suggested by

the students earlier, being very careful not to display the character as fierce, let the students to demonstrate their reactions according to their nature. To add a complication to the story pattern, move away and return (in role as a very sad (dinosaur). The dinosaur walks from group to group looking very sad, outlining the shape of an egg with its hands and looking pleadingly at each group. It sits facing the students, continuing to outline the shape of the egg. If any students want to approach or attack the dinosaur, simply stop the drama and say (out of role) that in this part of story, they need to watch the dinosaur very carefully, but must not go near it. The teacher breaks from role and becomes himself again. To develop commitment to role and to the action of the dramatization, teacher can have students gather together as a group and continue the narrative e.g. this strange creature went to everyone who was at the park that day. As if it was asking for their help.

It drew a shape in the air but said nothing. To use symbolic gesture and movement to enhance the meaning of the dramatization, have the group jointly suggest what message they think the dinosaur was trying to convey. Respond in non-verbally (in role). It can mime the rocking of a baby as well as outlining the egg shape; the teacher can encourage the students to work out that the dinosaur has lost her egg. This would be a suitable point to conclude the first part of the lesson or story. To provide focus for the action of the dramatization, have the students jointly enact the journey to find the egg, have the students to suggest possible dangers that have to be overcome as they proceed in their journey, the students suggestions should be sought and enacted. To build tension as the story pattern moves towards the climax, let the students work towards the finding of the egg and listen carefully to their suggestions and ideas. If the students decided the egg has been stolen, have the group slowly and quietly approach the place where the egg has been hidden, teacher can just observe their movements and

facial expressions. The thief (teacher in role) can confront the group and demand that they convince him as to why the egg should be returned. This section can include some simple oral scripting. The teacher can ask the group what they think the thief would say when it saw them and what they would be likely to replay. Once this is decided, it can be enacted and this process can continue to three or four interchanges. The teacher (out of role) needs to guide this, suggesting the focus of the dialogue so it leads towards solution of the problem, i.e. the return of the egg. To reach a resolution to the action of the dramatization in the story pattern, have the students as a group enact the return of the egg. The original dinosaur (teacher in role) is waiting to see if the group will find the egg and shows delight and gratitude when return. To describe and reflect on the action of the dramatization, have students as a group talks about the story and their part in it, the researcher regards it as an essential opportunity for students to use their evaluation skills, comparison, judging the value of their own participation, role and others' work. The teacher can ask such questions as: what part of the story was most exciting? Which parts of the story were the best? The teacher can have students suggest further ideas for enactment by asking them that if they were going to make this story again, what they would change?

Also this part provides a sequence of learning opportunities linked to the overarching topic working with animals, the action of the dramatization is the prime focus; role and narrative are subsidiary concerns, the elements of the dramatization enable students to create and shape the action and its meaning. To see if the students know about the profession of photographer, have the students look at a camera (or a picture) and ask if they know who would use it in their work, have the students as a group discuss the concept of taking roles, the teacher explains that he will take on the role of photographer in the camera, students are seated as they normally would be

at the beginning of a group experience (circle gathered group), teacher turns away, picks up the camera (real or imaginary or mobile camera) and returns in role, to provide focus for the action of the dramatization, the photographer explains that he has to take pictures of animals for a special book , newspaper or magazine but does not know what sorts of animals would be best. If it is desired to focus on a particular animal group or habitat, include a specific statement e.g. " I've been asked to take some photographs of animals in the jungle, bush or under the sea etc.

But I don't know which ones would be best. The photographer invites the group to accompany him on the journey; students can dress appropriately and can collect any equipment they may need on the journey (real or imaginary).

Provide opportunities to use movements and dialogue to forward the action of the dramatization; the photographer asks questions about the best way to travel to..... (wherever has been decided upon)have the group jointly enact the preparations for the journey what are the needs or things that should be taken, and the journey itself, on arrival at the specific destination, the photographer can ask the group where they might find the animals they have decided upon, listen to and accept ideas.

To lead the group to an agreement that they will take the roles of the animals, teacher (out of role) explains that if this were a real photographic shoot, real animals would be required, but because it is dramatization, we need people who can take the roles of the animals, to do that have the students work in groups to choose which animals they would like to portray, and where their animals will be when the photographer take the photo.

To introduce a tableau to focus the action of the dramatization, have the students begin by moving like the animals they are portraying; when the signal is given, they "freeze" and must also be quite close together so they

will all be in the picture, teacher can discuss the difference between photographing humans and wild animals. Humans look at the camera and smile; animals should be in a natural, animal-like position. Teacher (in role) moves from group to group asking them first to move like the animal, then freeze as the camera clicks. To find acceptance for ways of de-rolling, have the photographer thank the group for being such wonderful models and asks what he should do to make sure they are people again before the dramatization ends, listen to and enact suggestions. If necessary, this could mark the end of the first part of the story. For incorporating the elements of dramatization, in particular: conflict mood and tension. Use narrative to retell (briefly) the story of the dramatization, instruct the students as a group that the photographer is going to return; you can return to the group without the camera, looking downhearted, and seat the students as is usual at the beginning of a group discussion. To have the students read the signs given by the actor's demeanor, as in the theatre where the audience read more into what is said by the actors, have the photographer "see" the group and greet them sadly, saying something like: Oh hello, I really did appreciate the help you gave me the other day, but a terrible thing has happened, you will never guess.... trail off here and have students give ideas, the teacher encourages the students to read, from the photographer's facial features and body language that something bad has happened. Comments like "I could not believe it... it had gone, just like that etc. By suggesting that something has gone, it is likely the students will realize it is the camera. It's fantastic opportunity for students to show their ideas, thoughts and even their sympathy with the situation.

To high light that some ideas have more dramatic than others, out of role have the students decide which idea should be used. In this moment the teacher allows the students to use the creative thinking skills; generating

and extending ideas, applying imagination, expectations and looking for alternative endings. "What shall we say has happened to the camera?"

The group knows the answer to the problem, but do not know the path they must take to find the camera. To introduce a complication in the narrative, go back in role as the photographer, confirm this suggestion: so you think it was stolen? Or you think I must have left it somewhere.... but where? It is useful to work towards it having been hidden somewhere, with the students deciding where that place is, before the enactment begins, suggest to the students to think of a difficult place that is hard to find and difficult to reach, somewhere hard to reach has the most dramatic potential: in a deep cave, on top on mountain, in a hollow log? But the teacher can facilitate and help the enactment of the search for the camera. To introduce the elements of dramatization using the contrast of opposites to create dramatic meaning, the teacher can assist the dramatization to proceed towards its conclusion, gave the students encounter difficulties in approaching the spot. This can involve meeting people (teacher in role) who insist on the group justifying their journey; or it can involve crawling through dark tunnels (these can be imaginary or can be made from tables) the emphasis needs to be on difficulties in approaching the spot, these obstacles can be imaginary or can be made out of safe objects in the classroom. To build tension, as the hiding place is neared, have the photographer say: I'm too nervous to go any further; you go and see if it is there. Then when every student returns with a camera the photographer can be amazed and acts confused (they are all alike. How will I ever tell?) Additional extensive tension for the dramatization, the problem arises as to what to do with all the other cameras, this can form the basis for another dramatization or can be dealt with fairly rapidly by asking the group what should be done with them? Just put them down in the middle and I'll have a look. Have the students sitting in a circle; the photographer can build a

tension as he moves slowly among the (imaginary) cameras until at last the right one is found. To reflect through discussion, have students look at some professional animal photography and compare, physically and through discussion, their own interpretation of the animals in the photographs. Have students examine their animals' depictions through discussion and a visit to a zoo/farm/aquarium etc. . . . (Whichever is most appropriate to the animals being portrayed in the drama). Also it's very good chance for the students to demonstrate their abilities, skills and intelligences in mastering and using English language.

2-9-1 Body language

To introduce the concept of nonverbal communication, have the class divide into groups of four or five which are separated from each other and introduce the terms "body language and facial expression". Have the groups come up with definitions of what these might be and what parts the body are used for definitions and ask students whether it is possible to tell how people are feeling just from observing them. Definitions of body language can be recorded in logbooks or even it can be written on any blank paper the students have and discuss again at the end of the part to see how appropriate they are and whether they need to be refined. To use body language to convey emotions, let each group to express a particular emotion dramatically, without the use of words, students endure the skill of transmigrating. Have groups take on the emotion and create tableaux that use body language, facial expression and nonverbal vocalization to communicate these emotions, sadness, happiness, anger, shyness, fear and surprise. The tableaux are performed and each group identifies the emotions expressed by others. To reflect on the meaning communicated across space to portray roles and situations nonverbally, have students jointly evaluate the success of each group in communicating their emotions,(here students can use the evaluating skills, judging the value of

their own or others' work) with emphasis on the group's use of body language and facial expression and let each group to sit in circle to complete this exercise, and to use known rhyme or songs to express emotions, teacher can teach some rhymes or songs to students before the dramatization activity begins. The nursery rhymes or songs might come from a range of cultures and relate to the cultural traditions of the students. To focus the action of the dramatization communication, teacher can divide the class into pairs or threes and let each group select a nursery rhyme and prepare shared recital of that rhyme, with each students in the small group communicating a different emotion, teacher can say to the students that all lines must be said; each student has to say at least one phrase (Solo or in unison) determine the time. To identify body language and gesture and the impact of the short time frame on the contributing tension to the performance, present the nursery rhymes to the class; let the students discuss the presentations, focusing on body language, gesture and vocalization. Students could note their observations and thoughts about this material in their logbooks or any papers might have at this stage of the lesson, or at the conclusion. Students can understand how it is possible to communicate and convey meaning even when the language does not seem to make sense or can't be understood by everyone, for doing this, teacher can give instructions in nonsense language that suggests "come here" the instruction is repeated but directed to one student. Exaggerated body language and facial expression is used to deliver the instruction, have students as a whole group engages in discussion about nonsense language. If the group contains students who speak other language, have volunteers say something in their language without facial expression, body language or emotion, have them speak again, this time with appropriate emotion, facial expression and body language. The class explores ideas as to be meaning of the spoken words. Help students to be aware of the usage of

space and the way body language communicates meaning, this is main message and goal of body language can convey.

Other element of dramatization is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher has left somewhere in the classroom, the bag or box has contains two hats or masks. The teacher takes out one hat/mask and puts it on his head; this particular hat/mask is labeled and recognized from now on as representing "happiness" as an example for using a symbol. The other hat/mask is labeled as the one representing "sadness". To introduce symbol to represent meaning, the teacher and a student exchange a conversation: one is wearing the happy hat/mask; the other is wearing the sad hat/mask. Have each student show their headwear/masks and explain what these items symbolize to them, the class group discusses "symbol" they are asked to recall/recount areas of life where they commonly meet symbols. To use masks or headwear as symbols to represent meaning and as a starting point in the development of a character portrait or profile, teacher has each student develop a character by discussing his headwear/masks with a partner, support students to make progress or development to their characters, and learning goals is also an essential aim from studying dramatization. The students need to consider the sort of voice their character would use, accents if any, and the sort of clothes the character might wear, may have a particular way of walking and speaking. The character needs a family background, friends, enemies, what has happened in the character's life until now; students should know any small details or things about their characters life as to portrait it very successfully. Have students jointly discuss the characters they have created, have two or three students explain why they have built the characteristics they have into their figure, and how the headwear relates to the character. To shape

dramatization action and to create meaning using character, teacher can have the students form a circle and, in role wearing their hat/mask, each character speaks a short sentence to the character on his right. This has to be in nonsense language, but in the tone/manner and the characteristics of the character, the listener takes on the information and, in character, passes it on the next as if relaying a message.

To reinforce the need to use whole body/face and vocal range in order to achieve meaning to the action of the dramatization and introduce the element of tension, have students in groups of four or five devise a scene where characters meet and interact with other characters, expanding it into short time presentation. Only nonsense dialogue is permitted, have students consider how best they may create "tension" gradually introducing each character into the scene or creating points of conflict in their interaction. To determine the effect of tension and points of conflict in shaping the dramatization, teacher can set a scene, such as " at a bus stop" and have one student in character from each group to participate in a meeting at this place, each character enters the scene in turn and introduce the next and they can interact with each other and lead towards a resolution of some kind. The teacher can demonstrate and reflect on the action of the dramatization, by having the students perform their in- group scene with their characters and props for the classroom audience. Have all the students respond to the performance considering clarity of the characters, use of body language, facial expression, movement skills, use of tension and symbols. Characters can are identified and assessed as to their success.

2.9.2 Types of dramatization

This part introduces to the students a detailed study of dramatization genres; the students need this background to enable them to recognize and appreciate different forms of dramatization in the course of this research.

The classification is also may be necessary for both the playwrights and the critics in their appreciation of dramatization composition.

2.10 Dramatization Genre

Etymologically, the term genre is taken from the French language and it means type, kind, or form. In simple terms dramatization genre means type or kind of dramatization composition. Dramatization is grouped into distinct types, kinds or categories because there are qualities that are common to all dramatization compositions. There are also qualities that make each composition different or unique. It is these similarities and differences that determine each genre. The dramatization genres include tragedy, comedy, tragi-comedy, melodrama, drame, mime, etc. The researcher is going to speak in details about every one of these types:

2.11 Tragedy

Most people are familiar with the words "tragedy" and tragic as they are associated with misfortune. Usually, they are used to describe personal misfortunes that don't concern the rest of the society. For example, the breakdown of a marriage or death of a dear one in an accident or even natural causes could be describe as tragic. Also, some public events that are unpleasant like earthquakes, flood disasters, plane crashes and other such disasters are referred to as tragedies. Tragedy is a play of serious or solemn kind... a very sad event, action or experience. This definition explains why the word is used to describe misfortunes, natural and human disasters in everyone life. What is important here is the aspect of the definition that sees and look at tragedy as a play of a serious or solemn kind. Tragedy in dramatization is believed to have originated from the Greek workshop of Dionysius, the god wine and fertility. During the festival, the dithyramb, a choral lyric in honor of the god is sang and danced around the altar by fifty men dressed in goat-skin (goat was sacred

animal of the god). This is perhaps from where tragedy got its name because in Greek, "tragoedia" meant goat song. During this song, a story about the god was improvised by the choral leader but later The psius stood out and instead of singing in honor of Dionysius, sang as Dionysius. However, the song continued but a minimal part of it was acted by one actor. As time went on, the spoken part was increased and Aeschylus added a second actor while Sophocles added a third actor. As time went on, the number of chorus increased gradually as more as actors increased, thus tragedy was born. Tragedy is the most esteemed of all the dramatization genres. It has attracted many definitions and rules, from the days of Aristotle, who is the first person to write on the circumstances of and what tragedy should be, to the present day. According to Aristotle tragedy is (an imitation of an action that is serious, complete and of a certain magnitude; in Language embellished with each kind of artistic ornaments, the several kinds being found in separate parts of the play; in the form of action not of narrative; through pity and fear effecting a proper purgation of these emotions). The researcher understands Aristotle's definition like this; tragedy is an action or work makes the audience sympathy emotionally with the tragic hero of tragedy or with the person who lives this misfortune. Aristotle explains all the aspects of this definition and moves further to give the elements of tragedy as plot, character, thought, diction, music and spectacle. These principles continued to influence the definition till date. In dramatization, tragedy is a serious play dealing with the misfortunes of man. It presents a man (tragic hero) who is not too virtuous or too vicious but one who aspires for higher ideals and struggles to improve himself and the world around him (the researcher looks at him like a Platonic pattern or sample). In the course of this, he makes mistakes, or commits an error of judgment and this leads to his fall. Traditionally, in classical tragedies, the hero must be of noble birth, suffer and is overwhelmed in the end.

Tragedy presents injustice, evil, pain, misfortunes, paradoxes and mysterious aspects of human existence. Greek tragedy has a set pattern or structure. It starts with the prologue which introduces the play with the episodes of the play and the choral songs in between and finally the exodus. The play contains "single integral plot" which is presented in a very short period with one setting. The action could be simple or complex and contains a reversal of fortune or discovery or both. They are very short plays and many of them were presented in trilogies. The tragic hero is drawn from princes and kings. The plays were based on myth and legends, they were presented as a part of a great festival and the state was involved and the music, songs and dances were very important elements of the plays. As part of a religious festival, the plays were used to show how vices like arrogance and pride lead men to destruction. The gods also play important roles in Greek tragedy. However, the dramatists differ in their attitudes to the gods as characters in their plays. Many critics argue that there are no tragedies in the modern period; their argument is based on the fact that many playwrights don't adhere to the Aristotelian principles of tragedy especially as regards the treatment of the subject matter, tragic hero and the language. According to the playwrights, that dramatization reflects the society, so they should reflect the society in their works. In the modern society, little or no attention is paid to kings, princes and their exploits so a poor man who is hard working can rise to esteem. The society also encourages him to rise. He also has the capacity to fall into misfortune through an error of judgment and according to Arthur Miller, since kings and monarchs are no longer available, tragedy should be based "... *On the heart and spirit of the average man*" (Dukore, 1999,p: 897). Contemporary issues and human beings should, therefore, be treated in tragedy. The important factor is that the tragic hero pursues a particular goal he believes

in relentlessly to its logical conclusion even if he loses his life in the pursuit.

2.12 Comedy

Usually the use of words "comedy" and comic refer to describe something that is funny in our everyday lives. These include a joke or anecdote. Or a fantastic story that is full of nonsense, or an absurd appearance that makes people giggle, smile or laugh. Comedy is not inherent in things or people but the way things/people are perceived. Comedy is a deliberate presentation of events/experiences drawn from real life but people should not expect dramatization comedy to be the same as real life. Generally, the plays have good endings or resolutions, so when a play ends happily, people regard it as comedy. In most comedies, the principal characters begin in a state of opposition either to one another or to their world or both. By the end of the play their opposition is replaced by harmony. Aristotle insists that in tragedy men are shown "better than they are", while in comedy "worse than they are". For him it is an imitation of men of inferior moral bent, not in every way but only in so far as their shortcomings are ludicrous. These shortcomings cause no pain. In classical period there was no mixture of genres Horace maintains that tragic characters must be noble while comic characters are ignoble and of lower birth and foolish. Moliere believed that his audience could learn from the dramatization of ridiculous and universal types. Comedy therefore teaches through laughter. Philip Sidney, sees it as an imitation of common errors of life which is presented in the most ridiculous and scornful manner so that the spectator is anxious to avoid such errors himself. Then it should aim at being delightful though not necessarily by provoking laughter. Ben Jonson also believes that laughter does not really help to achieve the aims of comedy but may subvert those aims. He draws his theme from human errors and follies and he insists that the playwright should attempt to improve moral life and

arouse gentle affections. John Dryden insists that comedy should portray the eccentricity of character while Northrop Frye says that lightness of touch is the hallmark of comedy. People recognize comedy through its style, characterization, diction and other elements of style. The purpose of comedy is to delight, to teach and to entertain the audience through the presentation of characters, situations and ideas in a ridiculous manner. This helps to keep man close to sanity, balance and to remind him of human frailties and to keep him humble and mindful of what he is rather than what might wish himself to be. Modern scholars believe that the purpose of comedy is to correct vices therefore should not exclude any class. Satire is important instrument in comedy because nothing reforms majority men like the portrayal of their faults. It is easy for people to endure being made wicked but is not willing to be considered ridiculous. The audience is thus expected to learn from the stupidity of the characters and try to avoid such pitfalls because nobody likes to be made an object of ridicule. Generally speaking, comedy adopts a different approach from that of serious dramatization. It presents the incongruity in people and situations. In doing this, the playwright suspends the natural laws; for instance, a man falls flat on the floor but does not really hurt himself. Comedy is usually presented as a moral satire used to attack vices like, greed, hypocrisy, lust, laziness, or ignorance. The aim is to correct social ills, social injustice or to ridicule a particular human fault or social imbalance. Since dramatization is a conscious and deliberate presentation of events/experience based mostly on real life but not the same with real life, people should, therefore not expect comedy to be the same with real life. People recognize comedy through its style, characterization and dialogue. In both real life and dramatization, comedy should indicate a kind of pleasure which finds physical expression in laughter or smile.

2.13 Melodrama

The word melodrama is coined from melo (music) and dran (drama). It is, therefore, a play that utilizes music extensively. But the utilization of music is not the only factor in melodrama, what really makes it melodrama is its portrayal of the protagonist and the antagonist. The protagonist suffers a lot but triumphs in the end while the antagonist suffers. So melodrama can be defined as a play that has serious action caused by a villain and a destruction of the villain which brings happy resolution in the play. The hero is usually involved in very dangerous circumstances but is rescued or he disentangles himself at the last possible moment. The rescuer is usually a benevolent character who identifies himself with the good role of the protagonist. An ideal melodrama, therefore, must have a protagonist and an antagonist. The protagonist always fights the antagonist who is usually poised to destroy goodness. In the end, the characters are easily identified by the audience. The protagonist is admired and the antagonist is hated. Like tragedy, melodrama deals with characters in critical situations. The main difference in the point of view, The melodrama tries to create the illusion of real people at genuine risk or in jeopardy but the playwright manipulates the play in such a way that it ends with a reprieve or a rescue, a reform or a triumph for the protagonist. There is always an escape from danger in the plot line. In melodrama, there is always serious excitement, suspense and thrills for the audience. The plot is built on tension and great excitement but this is transitory and lends no substantial significance to the action of the play. The plot therefore contains stories with colorful but brave characters. It creates opportunities for strong sensational scenes, powerful emotions, and strong characters that struggle against deadly odds. Sometimes they are trapped in precarious situations but they must hold on until there is help ultimately. The melodrama hero is usually a one-dimensional figure who pursues a goal in a straightforward manner. The

opposition comes from the world around him. He does not always think well before taking an action. Consequently, he gets involved in entanglements, or dangerous situations which a more rational person might avoid. The characters are usually simple in mind and heart and are conditioned or influenced by their backgrounds and environment. Melodrama contains most of the serious conflicts and crises of daily life. In melodrama, people are resigned their as they realize that their failures are not of their failures but caused by others and their victories are as a result of help from other people. It is a serious play because most of the time, relies on strong story lines but lacks the essential magnitude in character and the action is usually over exaggerated.

2.14 Characteristics of Melodrama

- 1- It looks at human beings as a whole. People are expected to interact and help one another in the society. This explains why the protagonist is usually assisted or aided by someone for him to triumph or succeed.
- 2- It sees human beings as encountering and enduring outer conflicts and not inner ones in general hostile and wicked world.
- 3- These human conflicts end in victory. Melodramatic characters either win or lose. However, the protagonist usually wins despite the difficulties he encounters in the course of the action to show that good triumphs over evil.
- 4- There is an over simplification of human experiences which are usually exaggerated in such a way that the main thesis of the play is made transparent.
- 5- It treats a serious subject matter in a serious manner, though exaggerated.

2.15 Tragi-comedy

Tragedy is a serious play that ends on a sad note, while comedy ends happily, as explained above. In traditional tragedy, playwrights are not allowed to bring in any comic action. The play of Oedipus Rex, king, for instance is a sample of Tragic-comedy, and this is clear in its atmosphere from the beginning till its end there is great tense. As time went on, even from the Elizabethan period, comic characters were included in tragic plays. This is called comic relief. Tragic-comedy is a play that mixes both comic and tragic elements in equal proportion of each. It therefore elicits both tragic and comic emotions.

2.16 Dame

Dame is a term of the modern period given to a category of dramatization literature which deals with man in common place and contemporary circumstances. The genre is presumed to have evolved from the French dramatization. The French regarded it as a play of serious intent dealing with contemporary issues and lives. Playwrights like Ibsen, Chekhov, Osborne and many other writers are considered as the people that made extensive use of this dramatic genre. In their plays, they contemplate man with his dealings with contemporary issues and relationships in his society. Dame is noted for its great diversity, technical experimentations and a mixture of general forms of writing. Dame has a relationship with other dramatization genres. It relates to melodrama in the sense that it involves the spectator in action through the identification of characters. It also makes use of suspense and tension but it differs from melodrama because its interest is on political ideas and other serious issues and this brings it close to tragedy. Melodrama has characters that are easily identifiable. Dame also has the same, but the difference is that characters in melodrama are divided into protagonist and antagonist for easy audience identification.

Dame is close to tragedy with its concern with human conduct and the place of dramatization in the world. It is also close to tragedy with regards to its honest treatment of issues, especially with its portrayal of characters with adequate human (realistic) motivation. It is different from tragedy mainly because of its lack of elevation, narrowness of vision, and, sometimes its lack of universality in its emphasis on contemporary life.

2.17 Farce

Farce which is referred to as comedy of situation, is a humorous play on a trivial theme usually one that is familiar to the audience. The themes that are treated in farce include mistaken identity; elaborate misunderstanding, switched costume (men in women's clothes) heroes forced under the tables, misheard instructions, discoveries, disappearances and many such situations. Farce is not considered an intellectual dramatization because it does not appeal to the mind. It deals with physical situation and does not explore any serious idea. It presents physical activities that grow out of situations like the presence of something when something is not expected or the absence of something when something is expected. Farce does not treat serious social issues. Sometime it does not tell a full story or present a logical plot. A good example is somebody walking and slipping on a banana peel and falling in an exaggerated manner. The main objective is to entertain by evoking laughter. It presents mainly mechanical actions to show that human life is mechanical, aggressive, and coincidental. (Onyeka, Iwuchukwu.2007, pp: 67-75)

2.18 Theatre

As opposed to dramatization, which lacks communication with an audience, theatre is just that; it is concerned with the audience's presence in mind (Holden, 1981, p: 66; Via 1978). According to via (1987), theatre is "communication between people for the benefit of other people, which

includes play production” (p. 110). And, like dramatization, via goes on to say that theatre must also convey meaning, “among the performers and between the performers and the audience” (p. 110). As the literature review will show, scholars are divided on the function of dramatization versus theatre in the classroom. Much of the reason for this divide is due to the debate over what makes up a dramatization activity. Must it lead to the stage or can process as an end in itself be effective in the classroom? Dramatization Activity While Via (1987) is somewhat vague on the subject; he defines dramatization activities as “strategies to achieve either dramatization or theatre” (p. 110). Maley and Duff (1978, p: 12), on the other hand, are very clear in what they mean by dramatization activities: They are activities which give the student an opportunity to use his own personality in creating the material on which the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself through gesture. They draw, too, on his imagination and memory. . . They are dramatization because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Each student brings a different life, a different background into the class. (1978, p. 1) They then go on to say what dramatization activities are not: putting on plays in front of a passive audience, rote memorization of lines which “lose their savor even before they are spoken” (p. 1), nor are they, according to Maley and Duff, the process that leads up to some final performance, claiming that the value of dramatization in the classroom lies in process above product. Via disagrees, claiming that the ownership that rehearsing and presenting a play is valuable for students: “a play can give students a reason to use language” (Via, 1976, pp: 6-7) and “students with a definite, interesting goal progress faster and further”. Because of these two divergent opinions on dramatization progressing into a production, the

researcher included in this review studies that look at both possibilities in the classroom. Under the label of dramatization activities are a few techniques that are also valuable to define at this point: simulation and role-playing. While, the researcher finds they are very closely related and can be defined in relation to each other, scholars again disagree, while some feel they shouldn't even be present in classroom dramatization at all.

2.19 Simulation

Simulations are dramatization, communicative activities that ask students to solve a problem. The setting and type of problem closely simulate an experience students may face in everyday life or require them to ponder a larger issue as they work together to achieve a consensus or solve the central problem. In simulations, students bring their own opinions to the table and represent their own motivations, incentives and attitudes about the problem (Livingstone, 1983; Via, 1987, p: 44). An example can be given in teaching EFL in classroom as to involve students working together to design the perfect country. In groups, students had to create maps of their countries including the infrastructure, i.e., roads, facilities, ports, etc., create a list of freedoms and laws, write a credo, and decide the industry in which their country would engage. Teams then will merge, present their countries to the class, and will discuss the possibilities of trade and even the prospect of war. In this example of a simulation, students' attitudes and opinions are their own as dramatization can create naturally within their groups.

2.20 Role-playing

On the other hand, role-playing is generally seen as an extension of simulation activities where students are asked to take on different personas other than themselves with motivations and attitudes matching those new personas. In role-playing, "each student would be given particular

information about his role” (Livingstone, 1983, p. 1) in the form of a role-playing scenario.

2.21 Stage

Dramatization is used at three different levels, it is a **performance**, it is a **composition** and it is **responding**, to be read or performed and it is a branch of Literature. (Onyeka, Iwuchukwu, 2001, pp.: 3-8)

2.22 Learning of dramatizing language

This is exhilarating and suitable time that teaching arts in schools and universities is to be involved in the national curriculum of many countries, this is great understanding to the importance of creativity in education and this is demonstrated in range of recent policies and initiatives to most countries. Education is concerned with individuals, dramatization with the individuality of individuals, with the uniqueness of each human essence. Indeed this is one of the reasons for its intangibility and its immeasurability. Dramatization has always been the Cinderella of the arts as far as education is concerned. (Way, 1967, p: 2)

Dramatization flourishes in classroom across the country, if it involves in the national curriculum. All pupils are required to learn aspects of dramatization throughout their education as part of English and literacy and it is a key part of school provision for the arts. The researcher emphasizes on its encouragement to students to participate and makes an important contribution to the development of thinking skills and this enhances English language learning. Meanwhile, dramatization's popularity continues to grow as its value in education becomes increasingly understood, many factors helped in this point like the social media and spreading of the educational channels and understanding of curriculum designers, educators and even ordinary people for the importance and value of dramatization to students for demonstrating their competences and

abilities. In addition, the purview of dramatization is extending beyond theatre into, film, radio and new media. Dramatization in schools and universities should be updated to take account of these changes.

Dramatization in schools does not attempt to prescribe how teacher should teach or the content of their lessons. Rather, it aims to reflect good practice in the provision of dramatization education and to provide guidance on what constitutes pupil progression. Direct engagement with professional theatre is seen as an essential part of the curriculum, complementing and enriching teaching and learning at all stages of education. Dramatization in schools and universities is for teachers and for all those who are involved in education, including headmasters, governors, initial teacher trainers, professional theatre practitioners, and parents because they are completing each other and they are parts of the society, the holistic aims of dramatization to develop society through developing students.

Dramatization is an art form, a practical activity and an intellectual discipline.

A dramatization education, which begins naturally with learning through dramatization play, will eventually include many elements of theatre. Like the other arts, it involves imagination, feelings and cooperation and helps students to make sense of the world. This means developing self, world view and shaping identity. It does this through the creation of imagined characters and situations, and the relationships and events that they encounter. In other words, dramatization develops creative thinking skills generating and extending ideas, applying imagination and looking for alternative endings. Through engagement in dramatization, pupils apply their imaginations and draw upon their own personal experiences. Their increasing knowledge and understanding of how the elements of dramatization work enables them to effectively shape, express and share their ideas, feelings and response, making use of language, space, symbol,

allegory and metaphor. Good dramatization learning will result in pupils/students learning about dramatization form and the content it explores. Dramatization communicates through the language and conventions of theatre, as pupils/students build and develop confidence, give critical vocabulary through reflecting on and appraising (examine / evaluate) their own work, the work of others in dramatization, thus dramatization provides an opportunity for students to promote language development and control of the medium of dramatization, they are able to communicate shared understanding and tell stories using dramatization form. The language of theatre is international, understood by everyone.

It provides an opportunity for pupils/students to explore the world of people from other places, times and cultures, and to examine differences and similarities with their own environment. In common with all subjects, dramatization requires specific skills, knowledge and understanding which are progressively taught and assessed through and across the key stages. Three interrelated activities characterize the subject of dramatization at all levels: making, performing and responding. Pupils/students working in dramatization will be constantly involved in theatre activities and may participate in more than one at any time. A pupil/student making dramatization could be one of the following: an individual researching the historical or cultural background to a play try to connect it with current situation; someone with profound multiple learns difficulties experimenting with a sound instrument to transform a mood; a member of group contributing to an improvisation; or student devising an original piece of work. Moreover their information and knowledge actually will increase progressively while they searching or writing. Performing takes place in many different spaces from the infant, imaginative role-play area to the secondary school dramatization studio, where it may involve pupils/students as technicians as well as actors. Beside it makes students to

be others in imagined situations and acting out side situations or stories and this gives students chances to experience and develop their early dramatization skills, knowledge and learn to make sense about the world. Pupils/students can be found responding to dramatization in many settings, including classrooms, when watching film, video or television, as well as in theatre and schools/universities halls. It is important in the researcher opinion that schemes of work provide a clear framework for pupils'/students' progression and that they integrate with whole school/university assessment practices to help students achieve the highest possible standards in Dramatization.

2.23 Teaching Role Play

In this part the students enact real and imagined events from their everyday experiences of playground interactions, students draw on their individual thoughts and feelings in role to explore situations and relationships. Using movements, students explore the environment and the ways in which the body can be placed and moved in response to activities take place. Focus and space and mood are dramatization elements explored in this part. To assist students into adopting a role to provide a protective way in which they can enact experiences, have students mime getting ready for school getting up, getting dressed, having breakfast, packing their school bag. Assist students into role by having them choose someone they would like to be, deciding what their character will look like, and their character name, this is very important part that can demonstrate a part of identity by showing what future self that student wants to be. Have students make a still picture or frozen image with their bodies showing how their character feels about being at school on their first day, ask students to show how they felt when they arrived at school happy, excited, scared, sad photographs or pictures with different facial expressions and particular body stances could be used as stimulate. Have students pretend that their character feel shy

about being at school, all these exercises are very necessary training for acquiring skills and building their characters and personalities. They need to find out where things are in the playground and as a group they move around the space to explore it. Have students not make eye contact with anyone, and to look at everything in the playground very carefully, the teacher may describe areas in the playground and make up objects that they might see. Let the students keep moving as a group, while sneaking quick looks at the others whom they pretend they have never seen before, students continue to move; ensure they don't touch anyone, ask them to make eye contact with each person they meet the next turn around the playground. Students can smile at each person and then say "hello" as they move around the space as a group and greet each person they encounter and tell them their character's name. Teacher can encourage students to talk about the differences they felt between not looking at other students in the playground, and meeting each other's eyes and telling their names.

The teacher gathers students together in the playground and in role (as a teacher) suggests they play a new game; explain how the game is played, the instructions and rules of this game. To reflect; to help students assimilate the dramatization and externalize their experiences, teacher rings the bell as soon as the tag games finishes and have students go into a "freeze" or frozen statue that shows how they feel now about starting their first day at school and how they look in the playground and discuss which freezes they liked and why, this part can foster the enquiring skills, asking relevant questions and testing conclusions. Let the students create a range of characters, make up short improvisations about their characters in the playground, teacher can work with stereotypes and draw on observed characters, as well as exaggerating use of the whole body for comic effect;

for doing this have half of the students build a collaborative picture while the rest of the group observe and interpret the meaning, then swap.

One student starts in the center of the playground and adopts a pose others can add to this pose and build on it. To contrast movements to give dramatization emphasis, have the students briefly discuss as a group the different things they like to do when they have free time in the school playground, things that they do on their own and things that they do with other people, fast things and slowly things and at last they can exaggerate them. The teacher can provide a sense of pace and timing by using music or tapping rhythms on an instrument, by having the students showing activities or games individually with slow movements that can be done in the playground and try these in slow motion then students repeat this in groups, putting in their minds not to touch anyone else. To build an understanding of the importance of focus as an element of dramatization, have the students in a large circle with one person starting in the center beginning an activity that the other would like to do in the playground, let the other students copy his actions and continue until a new person inter in the center and begins a new activity, replacing the last person. Teacher can use a tambourine, drum or anything to create a rhythm, have the students to move around the space in different ways and to different rhythms: slow skipping, fast walking very fast sideways walking, and slow motion running. To identify to the students the dramatization ways of making clear images, teacher can let the students sit in a circle to talk about the different ways they moved around in their "imaginary" playground, and the different playground situations that were created, students discuss how they felt in these different situations and compare these to the playground at school, here is extremely important exercise for gathering information- processing skills for sequencing and comparing. As culminating or ends activity, have the students, as a group, create a photograph or meaningful tableau with a

clear focus directed by the teacher but using students' suggestions as to who should stand where, and how their bodies should be shaped. Let the students discuss what they liked about the pictures and discuss how they have used their whole bodies to tell the story.

This part is going to continue the speaking about elements of dramatization which are; mime, improvisation and role-play, dialogue and narration. Students use vocal expression, silent pauses and a direct-audience relationship in their presentation. To take on and sustain familiar roles by selecting character-specific props, gestures and movements, teachers have the students jointly look at a collection of hats or props that are symbolic of a person such as a police officer, firefighter, doctor and in small groups let the students look at pictures of people in action in roles such as those above. Have the groups decide on an incident that might occur in the lives of their focus roles, and in which they have to assist people, the types of things that the people in their group might do if they to adopt one of these roles. To sequence action to help define role, place and situation and introduce the role of the narrator, teacher can let the students to represent this incident in three freeze frames showing the most important moments in the incident, have one student from each group take on the role of narrator, describing the action while the rest of the group perform their freeze frames which should emphasize the actions of the focus role of police officer, firefighter or doctor to the rest of the class. To ask questions which help to develop in-role depth and dramatization responses, select one person from each group to wear the hat of the role they have chosen to enact.

The teacher (in role as a reporter from the local newspaper) interviews students wearing the hats. For exploring the topic in dramatization context, let the students jointly discuss why people help each other and why we might need people with special skills to help in different ways. To use the

voice in emphasis elements in the story, teacher can read a passage to the students as a class group, and ask students to consider how the teacher used his voice to make the story more interesting. To use the voice in different ways to convey the meaning, let the students individually enact some lines from the passage.

If the teacher wants to develop the dramatization tension and focus by using the voice in different ways to create contrast and mood, he can choose a pairs of students consider how many different ways they can find to repeat some lines, let the students close their eyes and listen to the other class members vocalizing the lines or expressing the feelings through these lines using the tone voice. Have or ask the students' practice shouting, whispering, building the line to a crescendo etc. The teacher can discuss the aspects of voice, projection, intonation and volume.

The teacher can explore the story in a dramatization context, through making the students re-read the story and note to the way the voice adds emphasis to particular parts of the story. Students could note any sound effects or music that could be used throughout the story to enhance dramatization tension and those who do not have a role later could create the sound effects. To explore the characterization to deepen and sustain role, give the students, in groups, a major character from the story to work with.

Let the students consider such things as age, where they live, likes and dislikes, favorite food, and draw a picture of what the character looks like. Have the students, as group or as individuals, write a character analysis of their focus character that means concentrating on mastering the language as general and dramatization language as specifically.

To participate in the action of the dramatization using narrative in collaboration with others, gives each group the lines that their character says from the story (cardboard) and let students underline words needing

more emphasis and let the students rehearse the lines in groups or individuals, emphasizing clarity of expression, intonation and voice project. Let the students to take on the role of the storyteller/narrator in the story, others could provide sound effects or could mime the action. The teacher can give the responsibility of the narrator to the students, by dividing the story into multiple storytellers so that the story is read /narrated by the whole group. Select appropriate costumes and other production elements, the hats used earlier could be worn to suggest different characters. To reflect on and appreciate the action of the dramatization from the perspective of the maker/devisor, actor and audience, let the students present the story as direct readers theatre, sitting on chairs and using their voices, add movement and gesture. The teacher makes the students reflect on what was effective and why, students provide reasons and justifications in their performance. Also students make their own observations of the presentation and discuss how the voice and other elements made the presentation successful, this part provides students with opportunities to explore the nature of the story, its structure and the conventions associated with storytelling and readers theatre, in other words it is a nice chance to learn something about literary criticism. The use of narrative encourages students to adopt roles and move into the imagined reality of the fairytale and gain literary encouragement. The story telling should contain and uses of voice, gesture, facial expression, body position, pace and sound effects. Dramatization tension and mood also must be manipulated throughout the story to increase the impact. The ways in which the meaning and purpose of the story can change with cultural context must be investigated. To highlight patterns in traditional fairytales, and suitable e.g. a more powerful figures solving the problems from their local folklore will be very best. Teacher can tell or read a traditional version from local stories or fairytales using expressive voice, timing and gesture.

Have students together discuss the story outline—how the story begins, the most exciting parts, where the tension develops, the climax of the story, how the story concludes. The teacher can help the students to see the similarities and differences between the fairytales and real life. The story may subtly change in this process, which might allow for discussion of versions of the stories. Students could also explore the idea of how stories can change when they are a part of an oral tradition. Let the students sit in a circle to retell the story; each student contributes a sentence/ phrase to recreate the narrative in their own words, researcher thinks that retelling and understanding traditional and contemporary stories, as well as for sharing their own personal responses and ideas. To introduce the elements of tension and the concept of freeze-frame, the teacher makes the students select sections of dialogue from the moments in the narrative; this can create narratives, draw on patterns of language and speak confidently. Have students in small groups identify and select key moments of tension in the narrative and create frozen pictures to depict these moments, and let the small groups of students present their freeze-frame and let the students consider the way they use body language, levels, spatial relationship, facial expression and the focus of their freeze frame to capture the tension of the action of the dramatization. To analyze the dramatization context of the story, have students identify what, where, and when in the sample narrative. When considering the " who", students might discuss the main characters in story and describe relationships between them. Re-read sections of the narrative to find sections where oppositions are setup between the main characters e.g. love, anger, revenge and compassion. The teacher can introduce readers theatre highlight the importance of voice, script, sound effects, by reading the script of a story. Identify the conscious use of humor in the script. Have students discuss how and locate where the characters, storyline, tension and mood have been changed to incorporate

humor. The teacher can consider the use of voice in readers' theatre, to have students in groups consider ways of performing this script as readers' theatre.

Have students give regard to the extent that cumulative, individual or group speaking parts could impact on the presentation and make students groups explore: pace, body positions, movement and sound effects influence the creation of mood. Opportunities arise for taking advantage of surprise and the unexpected; styles could change from serious to comic. The teacher let the groups establish character parts and rehearse and present their readers theatre to the audience of other students. Other aspect is very necessary and important which is, Video documentation of presentations would be worthwhile for the discussion of styles that follows. To reflect on the action of the dramatization and the processes used in developing the dramatization, teacher can have the students jointly discuss the successful components in each presentation and make suggestions for improvement to add, omit or make modifications. Have the groups develop a scene from their readers' theatre into a role-play by using the elements from the original story, but changing the way the dilemma of the main characters is solved, this may lead to discussion of contemporary issues such as adoption, good, versus evil, and creative problem solving. Students may need to invent new characters with new motives, incentives or manipulate original characters, moreover providing a meaningful context for all students with simple language for different purposes gives new opportunities to make sense of arrange of events, situations and feelings that go beyond the everyday life, and also gives students great chance to understand what they hear when gesture, sign, facial expressions and other symbols are used, record their thoughts and feelings, afterwards in a variety ways by taking about the dramatization or painting their favorite characters or scenes . The teacher can encourage the students telling of a story from a

different point of view, perhaps as one of the characters, by having groups of students tell the story from different point of view. Have the students' present role-plays to the rest of the class and let the students jointly discuss the successful components of each performance and make suggestions for improvements. This part provides students with the opportunity to engage in video dramatization within a dramatic content, manipulating role, situations and the elements of tension, focus and symbol to make meaning. The use of video in this part promotes different ways of framing the dramatization. To achieve this teacher can familiarize students with performing in front of the camera and to set the dramatization content for the action of the drama. Have the each student sit on a chair in front of a camera, before it is switched on and instruct the students that, as " the presenter" they have thirty seconds to introduce themselves on camera as a " talking head". Let students in small groups rehearse their improvised introductions and introduce themselves in front of the camera. Negotiate the roles for the task of camera operator, clapperboard operator, timer, and on-camera. The camera can be connected to a television monitor, if available, so students can view the filming "live". To use and reflect on camera techniques to create dramatization meaning, have students as viewers observe the convincing nature of the introduction by each "talking head" and discuss the issues of presentation and framing in reflecting on students' experience in front of the camera. To create a fictional context by defining the action of the dramatization, have students as a group negotiates a dilemma of something or someone lost or missing, discuss the possibilities: when this event could occur, where it could occur and what or who is lost /missing? The teacher can allocate the roles of the television crew: camera operator, clapperboard, news presenter, and viewers. To develop role within the shared fiction of the drama, choose one student to be the presenter and have students as a group help to develop the character

of the presenter who is connected in some way to the missing/lost object/person, by hot-seating the presenter. Students can help to develop a character profile by asking such questions as: what's your name? How old are you? Explain what you do in your job? How you ever reported on a search and rescue before? To collaborate as viewers to enhance the meaning of the dramatization, let students as "viewers" adopt the role of someone who knows the presenter or the item/person who is lost / missing, or who is aware/not aware of the event. To refine the dramatization context and to introduce dramatization tension, have the "camera crew" record the location as a "talking head" for a television news item where the presenter introduces himself and requests help from the general public to find the missing or lost item or person. The filming of this news item may require a number of "takes". Framing the action for the camera to create the meaning authentic to the dramatization could consider camera movement, visuals and costuming. The teacher can make reflection on the meaning of the work as audience members, by having viewers discuss their response to the news item and question the presenter and crew as their effectiveness in communicating the message. Have the students in small groups improvise a moment that represent what happened before the object/person went missing and as to extend the dramatization context, let each small group begin their improvisation with a still depiction of "happier times in their community", depictions can be photographed by the teacher. Alternatively, the students could represent depictions in drawings. The teacher can let each small group positioned in their still depiction and bring it "to life" and improvise scenes when signaled. The improvisation may run for up to three minutes and students could write a letter in role to live in their community about the "happy" event which they just re-enacted. To use dramatization tension to refine the action of the dramatization, have each small group devise symbolic representation of something terrible

occurring in the future which in the objects or person going missing, using mime movement or still depiction. And have small groups perform their symbolic representations to the rest of the class, discuss how the meaning was conveyed through the images used. Have students in small groups discuss what "others" might think about the event of searching something/someone who is lost or missing and discuss who in their group could be interviewed about the event. To enroll students in the action of the dramatization, the teacher can move the whole group, hot-seat the interviewees to develop a character profile. By asking such questions as: what's your name? What's your relationship to the object or person who is missing or lost? How long have you live in this town? To collaborate in developing a script to enhance the meaning of the video dramatization, let each group prepare questions and answers for the interviews to be filmed (script). They conclude their interview with a comment addressing the search team. The interviewees are people in the local community who have an opinion on the effectiveness of the search. To enhance meaning created through role and situation and by camera techniques, have students as a group, decide on the costumes, location and framing (mid-shot or close-up; one-shot with just interviewee or two-shot interviewer). Have students' film opinions of the "local community" in "vox populi" style, and the reminder of the class view interviews in roles as local community members.

The teacher divides the students in small groups in role as community members improvise dramatization action through still depictions that represent the missing something/someone has been found, to be as starting point and let the students repeat the action without dialogue. Have students in groups perform the "find" or the "return home" incidents without dialogue and the camera crew film each group using long shots, then using close-ups to focus on one person's response to the situation.

The teachers can have students view the recording as a group, discuss what is portrayed and let them to choose two newsreaders and prepare a script for the two newsreaders to be read before and after the showing of the video clip of the "find" event. Have the students as a group design and arrange the studio set and costuming for the news broadcast and the camera crew set up the camera check the tape, focus, and frame. Prior work on the techniques used by newsreaders would be useful. The use of excerpts from other media scripts, noting relationship with camera/viewer, formality of tone, vocal clarity speed of reading and speaking would be valuable. Have the students discuss the effectiveness of their "on-air" news broadcast. To conclude the dramatization, have students as a group adopts one of their roles from the dramatization for a group photograph that depicts their feelings about the end of the search. (Creative Arts K-6 Units of work. 2002, pp: 7-150).

2.24 Dramatization in curriculum

The researcher thinks there are many reasons or incentives that require dramatization to be included in national curriculum for most of countries, and this representative in: Dramatization makes an important contribution to the development of thinking skills, these are:

- Information-processing skills, e.g. sequencing and comparing and evaluation.
- Reasoning skills, e.g. drawing inferences and making deductions.
- Enquiry skills, e.g. asking relevant questions and testing conclusions.
- Creative thinking skills, e.g. generating and extending ideas, applying imagination and looking for alternative endings. Evaluation skills. Eg: Students could judge the value of their own and others' work. In addition, in many drama lessons pupils are encouraged to reflect on their own thinking and bring their ideas, thoughts. This is known as "met cognition".

A dramatization promotes language development by providing opportunities to students for listening carefully to the correct pronunciation and applies this in the speaking skill.

Its collaborative nature provides opportunity for pupils to develop key skills of communications, negotiation, compromise and self-assertion; the researcher regards this is major aim in building character and self-identity in students' personality. Pupils develop confidence, encouragement and never become shy away from participating or speaking and their vocabulary is extended when they adopt roles and characters. Pupils also acquire a critical and subject-specific vocabulary through reflection on and appraising their own work in dramatization and the work of others. Schools recognize that social well-being is founded on personal maturity and emotional literacy. Human concerns and relationships are the foundations of much dramatization. It means that most dramatization works discuss issues concern with the life of individuals like poverty, education, future and marriage, mental and psychological health.... dramatization lessons provide a safe context and environment to explore such issues and usually involve pupils working creatively together and problem solving in groups of various sizes.

All these skills, along with flexibility, empathy and risk-taking, are intrinsic to good dramatization practice. They are also recognized as vital in the work place and throughout adult life. In a nutshell, dramatization works to make progress and development on students' personality in three aspects by developing their personal skills and character skills and social skills and this definitely could enhance student's self-identity, as the researcher understood it.

2.25 Recognizing good dramatization

(Imagining what it is like to be someone other than yourself, is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality) Ian McEwen, 1995, p: 7 .writer)

Pretending to be others in imagined situations and acting out situations or stories are important activities in the dramatization curriculum for the foundation stage. The imaginative role-play area and other play situations provide many opportunities for very young children to experience and develop their early dramatization skills and knowledge, and to learn about the world, the beginning of knowing WHO AM I then build student's personality, character and self-identity. Dramatization supports the development of foundation stage early learning goals in many ways. Children can suggest and demonstrate their own ideas, thoughts even suggestions for planning and creating a role-play area. Then, as they play, the teacher or other adult can intervene sensitively as an active participant for adding, changes and modifications and even for praising, encouraging the students. This validates and extends the narrative of the play, supports appropriate language and allows the children to explore the power of their roles, help them to discover their strengths and weakness points. Creative dramatization develops alongside imagination, encouragement, creativity and building self-confidence and language. As children engage in these dramatization activities they become increasingly aware of the use of space and the way body language communicates meaning. Curriculum for the foundation stage indicates that dramatization is an ideal context for children to retell and understand traditional and contemporary stories, as well as for sharing their own personal response and ideas. Good dramatization gives children a living context in which they can create narratives, draw on patterns of language and speak confidently. The teachers (Or other adults) can support the dramatization's development by

taking the part of relatively low-status character in the story, this strategy popularly known as teacher-in-role. Children are encouraged to adopt a helping or other higher-status role and explore appropriate language and gesture. This fosters the ability of students to be aware of using of space and the way body language communicates and conveying meaning. The teachers provide new opportunities for children to begin to make sense of range of events, situations and feelings that go beyond the everyday, this connecting to the personal, character and social skills that dramatization could provide for the students to enhance their self-identity. They have a greater chance to understand what they hear when gesture, sign, facial expression and other symbols are used. Exploring a story imaginatively in dramatization can include what may happen before the story begins or at the end, as well as beyond the events of the story. The opportunity to act out a story to others can be a highlight of the school experience for some pupils, particularly if they find other means of expression more difficult. Primary school pupils, benefit from visits to and from theatres. This may help them to understand the process of making, performing and responding to plays and provide insights into range of cross-curricular themes and issues, enhancing the learning of other subjects, such as history and citizenship. During key stage pupils' move from make-believe dramatization play for themselves to amore consciously planned form of dramatization, which may involve communicating with an audience? Good practice at key stage involves pupils in activities such as exploring their ideas, abilities and skills through devising scenes or short and simple dramatization works. They can work with a teacher-in-role, enacting their own stories for others through small group play making, using symbolic "costumes" and props to stimulate dramatization narratives and draw their attention to the creativity they may have and try to develop it. Pupils become increasingly aware of their audience and act out stories using

voice, movement, gesture and basic sound effects, actually this is great strategy that actors have and use it to make their audience following them attentively. When they talk about dramatization they have seen or in which they have taken part, they can differentiate between them and explain how effects were achieved, because they have built a huge background of information and knowledge about dramatization. Pupils can use a wider range of dramatization devices and techniques like work on the power of symbol, character isolation and costume, rework scenes in a modern setting, use live music, lighting to create an effective and attractive atmosphere. Increased control of voice and body means that they portray more precisely defined characters. Pupils produce work with a clear story line and structure; they become familiar with forms such as shadow puppets, mime and chorus work, and those in other media, like animation. Pupils may learn lines and write short scripts which grow out of practical exploration of story. They make connections between broader dramatization traditions and their own work, suggesting improvements, for the ideas and actions can refine in a workshop to evaluate and articulate their weaknesses, strengths and experience of acting as to do or perform it on a professional stage later on. They may also experiment with simple technical effects and equipment, such as digital camera and video. Furthermore, pupils can write as young playwrights, developing their improvised dramatization into scripts, by adding new endings or different content. As a result of teachers' skillful intervention and providing hands, dramatization helps children writing come alive, resulting in written work that features more effective vocabulary, striking imagery, and put children through their paces and style during they are writing and this no doubt could open new horizons, inspirations and enhance learning, using language in appropriated way. Dramatization learning often explores issues, ideas and dilemmas relevant to pupil's lives and investigates the

behavior of individuals and the nature of relationships. It therefore makes a particular contribution to personal, social and moral education. Dramatization is a social activity requiring students to communicate, cooperate and collaborate and discuss. In other words it gives students opportunity to be close from their community and society, this position helps students greatly to understand the problems and issues of their society. It fosters creativity and thinking skills, raising students' self-esteem and confidence through self-expression and identifies their personal strengths and weaknesses points. These aspects of learning are important for all students, because Students can research, discuss and use dramatization techniques to explore character and situations, develop personal skills and prepare themselves for leadership through the roles and experiences and knowledge that can gain and have. They devise and present scripted and improvised dramatization in response to a range of stimuli, and motivations demonstrating their ability to investigate ideas, situations, events and an understanding of how theatre can communicate in innovative, challenging ways.

Also students experiment with sound, voice, silence, movement, stillness, light and darkness to enhance dramatization action and use theatre technology creatively, over and above students could make control, employ all the theatre technology and strategies for developing and enhance-communicative competence. They take part in scenes from plays by a range of dramatists and recognize the particular contributions that directors, designers and actors make to production.

2.26 Structuring dramatization in schools

Dramatization should be taught progressively through and across many stages each stage, building upon previous learning, these stages should be suitable to the ages of students and their abilities. The three interrelated activities of dramatization **making**, **performing** and **responding** provide

a useful framework for identifying and assessing progression, development and achievement, and match similar categories in music: composing, performing and appraising, and in dance: creating, performing and evaluating. For the purposes of planning and assessment, **Making**, **performing** and **responding**, should be treated separately, for every part different the other when dealing as an element or component of structuring dramatization, the researcher in his own point of view thinks that **Making** is regarding as skeleton of dramatization comparing with the other components, although they are frequently integrated in practice. As well as students improvising their knowledge, information and experiences when dealing or connecting with/to the dramatization's parts, (making, performing and responding) for example, are simultaneously progressively. Similarly, the emphasis placed on each can change across the stages. However, the principle of balance between these elements of dramatization is very important and teachers should aim to include aspects of each activity in their schemes and plans of work. **Making** encompasses the many processes and activities employed when exploring, devising, shaping and interpreting dramatization. **Performing** covers the skills and knowledge displayed when enacting, presenting and producing dramatization, including the use of theatre technology like lighting, sound....**Responding** incorporates reflecting on both emotional and intellectual reactions to the dramatization. This reflection is deepened as students gain a knowledge and understanding of how dramatization is created. The researcher emphasizes on the following steps, to ensure breadth of study during each stage, students should be taught the skills, knowledge and understanding required to make, perform and respond to dramatization through:

- A broad range of stimuli, incentive and motive including artifacts, literature, non-fiction and non-literary texts such as photographs and video clips.
- Working in groups of varying size and as a class.
- Performing to a range of audiences.
- A range of genres and styles and via different social media.
- Seeing a variety of live and recorded performances from different times and cultures.

2.27 Teaching dramatization

The researcher takes teaching on trust that teach any subject or discipline has a certain aims and goals demanding to be achieved and these intentions require specific strategies, knowledge and clear plan for succeeding it, moreover the teacher should be equipped with the weapons, skills and knowledge that can help him to implement and make these points to be realized. The need differ according to the teachers and their context, environment. Early childhood teachers and care workers need to teach skills in managing and shaping dramatization play, understanding the relationships of dramatization to all the arts and play, and to learning. They don't need to learn to teach script recognition, or scripts. Primary teachers need those skills too and also dramatization pedagogy across the curriculum including process dramatization, playmaking, and student-centered performance work, and in making use of theatre for young audiences. Secondary, post-secondary and adult dramatization teachers need all the above, plus knowledge and skill in making formal performance and theatre and its equipments in multiple styles, teaching acting and production skills, teaching dramatization history, genres and background, and managing formal curricula & syllabuses. All other (non-dramatization) secondary and post-secondary teachers right across the curriculum need

just the basic skills and confidence to use dramatization pedagogy in their specialist area/s, and understand the role of dramatization in school context. Teachers and trainers of dramatization artists not just to know and teach their specialty, but also how to cultivate their students' broader understanding of their context and articulacy and advocacy skills is requiring also. Given the shifting nature of contemporary theatre contexts and where their graduates will ply their trade, some at least need to teach artistic pedagogy, along with some basic knowledge complementary skills for artists in residence and applied theatre, like directing, devising and script writing, and arts administration. The researcher can puts it in words or to make a long story short that, the teachers have to know what they teach and how to teach it according to the needs or requirements of the grade or stage to foster solving certain problems. (John, OTOOE. 2001, p: 14)Using information and computing technology to explore and record ideas, research themes and enhance their production, witnessing firsthand the ways dramatization activity puts their students' imaginations to work, and teaching strategy that invites students of all ages to move collaboratively inside the classroom content, human issues and significant events. When teachers harness dramatization's power with accurate learning outcomes a precise structure, and appropriate dramatization techniques, dramatization activity can become a fertile method for integrating, reading, writing, speaking, listening, researching, technology applications, and art experiences. Inside the imagined space that is dramatization's domain, students use their own lives and perceptions as a supply of ideas for taking on roles and through their interactions with others, dramatizing and reflecting on the experiences and circumstances which people face throughout a lifetime, all these thing widen the inspirations of students and play a great and crucial role to shape students' character, personality and at the end enhancing their self- identity which

improves communicative competence. Dramatization inspires students to grapple with different-often opposing- points of view, beliefs and values, to play out alternate solutions to human problems and dilemmas, and to understand the fundamental issues that enliven content area topics and themes-for purpose of gaining knowledge and pleasure of developing awareness.

Part Two:

2.28 Previous studies

There are many studies have studied teaching dramatization and its connection and impact on students from many aspects and angles, even these studies analyzed the teaching of dramatization and other studies specialized in studying the use of literary texts to promote the process of learning other languages or developing students concepts, inspirations or their level English through studying dramatization.

All these books or studies tickled with the learning of second language and the relationship between these books or studies that all of it interested to study or investigate the role of teaching dramatization and its contributions to promote or develop the inspirations and acquisition, learning of second language or the opportunities that teaching dramatization could provide for students to foster their learning or characters or personalities.

From these studies:-

First study:

(The teaching of dramatization in secondary schools: How Cambridge shire teachers feel the subject should be taught in relationship to the national curriculum.) Which was written by Dr: Kathleen Elizabeth Radley, this study pointed to many points of views or suggestions that shown in the field of teaching dramatization and learning English

language, it should be provided for those who are studying/teaching drama or studying, learning /teaching English language through dramatization. Hot discussion of content revealed tensions between two schools of thought, namely the Dramatization- In-Education theory of Heathcoat and the Dramatic Art theory of Horn brook; both theories being inextricably bound up with the question of drama's content base. These experienced teachers beliefs' find their basis in the DIE theories, bit these beliefs have developed along with current practice, which necessarily includes theatre because of the requirements of the relevant syllabuses. The problem of the Dramatization-in-Education method, in which the students learn about the content through the dramatization, is that the students must know how to access the content. That is, they have to learn the" dramatization conventions" or the mechanics of how the art form works. In this way, it could argued that content is not paramount if the student is learning dramatization form. For example, there is variety of texts for the English teacher to select from but it is not material whether Julius Caesar or Macbeth is studied, as long as the students take away from the lessons literary skills, which they can apply in the future. When such an outlook is applied to the creation of meaning, the position for dramatization also becomes clearer:

‘Work in the arts is meaning embodied; any cognition of the content being inextricably bound up with an apprehension of its artistic form.’ (Kempe, 1999,pp: 20-29)

Also the study regarded the dramatization as useful for the teaching of Life or social skills, exploration of any issues would still require an engagement with these skills base. In this way, dramatization is a useful teaching tool, but to regard it solely in this light is to deny its existence as a unique art form. The teachers generally held the beliefs of the Dramatization-In-Education theorists with regard to the definition/content of drama teaching.

Where dramatization was taught as a discrete subject at Key stage Three, outside the bounds of the English National Curriculum, it was the DIE methods which were used. A pragmatic approach to Key stage Four was adopted, which meant that teachers taught to the demands of the curriculum or syllabus. There was some indication that this may have resulted in a shift in beliefs concerning the inclusion of theatre. This in turn may have affected teachers' views on learning and assessment of dramatization.

Second study:

(Drama and Theatre as a Method for Foreign Language Teaching and Learning in Higher Education in the United States), which was written by Astride Ronke.

This study describes the great advances from using dramatization and theatre as a method of teaching and learning foreign language. The researcher stated that whereas dramatization-oriented exercise can be employed without much preparation in regular everyday class room instruction, dramatization and theatre projects – as most projects--- need more groundwork, time and energy on the part of the teacher so that they can bring the anticipated learning results. The learning that students experience during this project also benefits them in their everyday class room experience, because students speak more fluently, spontaneously, and naturally, employed more varied vocabulary and sentence structure, and are less inhibited towards the language, but teacher workshops are need to qualify them. Also the researcher pointed to his long experience in teaching saying that through this experience the best means to make learning or studying foreign language is to offer classes that involve creative, (inter-) active, and hands-on activities that provide relevant and rewarding learning experiences in a positive personal environment. Students are much more likely to continue with the language if they are comfortable in class, and if they are satisfied with their progress, especially if they feel that they can actually communicate in English by the end the class. The study explained that dramatization and theatre represent a highly effective way to teach communication skills or communicative competence (among other skills), and to foster a learning environment with a low affective filter. Also the study has outlined, language learners may accept dramatization as a means to acquire linguistic and non-linguistic competences for their future professional field. It can be used to teach

grammar, pronunciation, vocabulary, intercultural aspects, and so-called soft skills such as presentation competence, teamwork skills and self-management. It can create memorable and practice-oriented learning experiences that improve learners' language-competence, employability and personal development. Therefore, it should not be regarded as merely a 'fun activity' that can be used to fill the last five minutes of class, when the 'real' learning already has been done but as a teaching approach in itself.

However, for language learners to encounter dramatization at school or in university, their teachers need to be familiar and comfortable with it. Not all teachers feel at ease with employing dramatization in the classroom—there are constraints of time and space and not every teacher feels confident to use a method they have not been trained in (Royka 2002 and Gaudart 1990. pp: 33-70).

Therefore, the question arises of which role dramatization could play in teacher education. Is it sufficient to assume that teachers will simply learn by doing or is there a need for dramatization-focused classes for teachers? The aim of this study was to draw attention to the benefits of dramatization in language teaching at schools, universities but it will be in the hands of the institutions which train language teachers to establish dramatization as an accepted teaching method for foreign languages.

Third study:

The last one that connecting with this research is that written by Dr: Wigdan Yagoub Mohamed Sherif (The Use of Literary Texts to Promote the Process of Learning English Language). The study discussed many various points that could be good for the teachers of literature to focus on the literature as a vital means for enhancing English Language teaching and raising students' standards. In addition study shows that the teachers' have positive attitude to teach literature for fostering learning English

language and develop students' level and they can benefit from the teaching of literature in activities to help students in participating of learning process. Also the study stated that teachers assume that maximum benefits can be obtained from using literary texts in language teaching. However, teachers face some problems when using literary texts to teach English they must be careful about it. Beside that the study explained that some strategies can be adopted to enhance the teaching of English through literature. Students benefit greatly from their study of English literary texts.

Summary of the chapter

In this chapter the researcher first gave full description to the theoretical framework that shown the titles of the parts which component part one. Then he tried to define and gives some information about the term self-identity and its components, also he tried to provide a clear idea about the word dramatization and speak about its origin or source, beside to, his describing and discussing to the methods of learning and teaching dramatization, moreover, his efforts to detail and indicate to the opportunities that dramatization could provide for students to enhance their communicative competence and self-identity. Also the researcher expressed the significance, types, elements of dramatization and its relationship with the contributions that students can acquire mainly in the aspect of communicative competence, and how can dramatization foster building students' characters. Generally, the word, dramatist is used for any artist who is involved in any dramatic composition either in writing or in performance.

Hence the researcher demonstrated short reviews relevant literature on the issue of the use of dramatization in EFL classroom settings and other related topics with some emphasis on the nature of reading comprehension. The improvisation aspect of dramatization gives students opportunities for developing their communicative skills in authentic and dynamic situations. By using dramatization in the English classroom, we can use English with our students in intriguing and useful ways. The language can be used in context and makes it come to life. Dramatization has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual.

Important findings and arguments from opponents and proponents of an English-only teaching method also discussed and shown. The researcher looks to this study comparing with other studies as a real addition to the

students and English language teachers and to those who are concerning of teaching language in the fields of education and teaching literature as general and dramatization in specifically. The chapter is divided into two parts, the first one is on the theoretical framework, and the other is on previous studies.

CHAPTER THREE

RESEARCH METHODOLOGY

This chapter will provide a full description of the research methodology adopted as well as the research instruments employed. Moreover, the validity and reliability of these instruments will be confirmed.

3.1 The Study Methodology

The study adopted a mixed- methods approach: the descriptive analytical and experimental method. This allows the research instruments to complement each other. Hence, an experiment, questionnaires, and class observations were used to address the research questions and objectives.

3.2 The Study Population and Sample

The study population was students and the teaching staffs of English, males at *Taif* University College of Education. This experiment was conducted at *Taif* University, Kingdom of Saudi Arabia. As it is known, all the Saudi students in the Kingdom enter university, after spending seven years studying English at the Primary, Intermediate and the Secondary school. All the students are aged 18-22 years old. They all speak Arabic as their first language, and all of them have studied English for 7 years at General Education. All the students who took part in the study experiment were males.

3.3 Questionnaire Sample

The teachers' samples of this study included only English language teachers 100 Teachers at Taif and other colleges in the area to fill the questionnaire forms. Some Sudanese females' staff at Girls' Colleges took part in filling the questionnaire. At first for unknown reasons the administration of these female colleges refused to allow their staff to part in the experiment, however, after it was demonstrated that the process does

not involve any kind of impairment harmful consequences to the colleges they allowed only Sudanese tutors.

Table (3-1) Shows teachers’ numbers and their distribution according to sex.

Sex	Frequency	Percentage
Male	52	52.0%
Female	48	48.0%
Total	100	100.0%

Table (3-2) Shows teachers’ years of experience.

Teaching Experience	Frequency	Percentage
1-5 year	40	40.0%
6-10 years	43	43.0%
More than 10 years	17	17.0%
TOTAL	100	100.0%

Tables (3-1&3-2) indicate that male respondents were more than 50% compared to 48% female. More than 40% of the teachers had teaching experience more than 10 years , 39% had teaching experience ranged between 6-10 years while only 18% had teaching experience between 1-5 years.

3.4 Research Instruments

The data for the present study were obtained by using 2 instruments. Firstly, one questionnaire for the teachers, Secondly, a classroom observation.

3.5 Teachers' Questionnaire

The teachers questionnaire (TsQ.), consist of 15 multiple statements and two open-ended questions .It was divided into four parts (see appendix 2):

Part I: included 6 statements, surveying teacher use of dramatization in English classroom, with Likert 5- point scale: (Always, often, sometimes, rarely and never).

Part II : included 8 statements , surveying teachers’ attitudes towards using the dramatization in English classroom , with Likert 5- point scale : (Strongly agree , agree , not sure , disagree and strongly disagree) .

Table (3-3) Summary of teacher’s questionnaire.

Variable measured	Measured by
Teacher use of <i>dramatization</i> in English classroom.	Items: 1,2,3,4,5,and 6
Teachers’ attitudes towards using dramatization in English classroom.	Items: 1,2,3,4,5, 6 and 7
How often dramatization should be used in English classroom.	Items: 1,2,3,4,and 5

3.6 Classroom Observation/s

The researcher visited some colleges in Taif and asked the tutors to help in this experiment by allowing him to attend some language classes and observed some language classes. What was observed was English lessons from the subject *Headway* adopted by these colleges.

3.7 Validity of the questionnaire

Validity is defined as the quality of a data gathering instrument or procedure that enables it to measure what it is supposed to measure (Best, 2000 : 208)What is important in the validity of a questionnaire is asking the right questions that are free of ambiguity. Therefore, questionnaire items should sample a significant aspect of the purpose of the investigation. Also, the questionnaire items should be clearly defined so that they have

the same meaning to all respondents. To realize a reasonable amount of validity for the students' questionnaire, the researcher tried to get help as much as he could from, friends, colleagues, university students, and experts in the questionnaire field. Discussions with friends, colleagues, university students, were continuous through the construction of the questionnaire phases. Items revised, refined and sometimes replaced on the basis of this discussion and debating. Also, the researcher during his seeking the opinions and advices of others he consulted a panel of experts which consisted of university English language specialists to check the validity of the questionnaire. Those experts who had long experience in teaching English and constructing questionnaires were told about the problem of the investigation, the population and the purpose of the study; and provided with the initial copy of the students' questionnaire and told to comment on the validity and clarity of the items, and the questionnaire in general. They were requested to suggest any further changes they see necessary. A meeting with each expert was held and a discussion was took place. Then changes were made and the questionnaire was handed to the supervisor for more discussion .As a result of the discussion between the researcher and friends, colleagues, university students, English experts and supervisor, some words were changed, some ambiguous items were made clear, some items were separated into two to avoid double-barreled items (Dornyei, 2003, p: 35), some items were added, some difficult words were replaced with more clear ones and some items were eliminated.

The questionnaires of this study, were validated by a jury consisting of five assistant professors specialized in English language. They based their comments on the following criteria:

- (i) The clarity of the items and instruction.
- (ii) The simplicity of items, and how far they related to the subject.
- (iii) The language used.

The jury made some remarks concerning some items and suggested modification for these items. Four items from TsQ. were omitted, and the researcher responded to their suggestions, and made the required modifications.

3.8 Reliability of the questionnaire

After checking the validity of the questionnaire; a final piloting with a similar sample of the study was carried out to throw light on:

- The general appearance of the questionnaire.
- Any ambiguous wording of items.
- The clarity of instructions.
- The process of administration.

Hundred copies of the questionnaires were distributed to hundred university teachers to respond to them and provide comments on the whole questionnaire. This piloting threw light on the wording of some items, proved the clarity of the instructions and provided the researcher with time needed for the completion of the questionnaire. Besides, the researcher realized that the presence of the class English teacher during the administration of the questionnaire would be of great help in terms of the teachers' obligation and questionnaire returns. Based on this piloting slight changes took place. Besides, the reliability of questionnaire was tested. Then the questionnaire submitted to the supervisor for a final perusal and he approved it. The most important part of this piloting was testing the questionnaire reliability. Reliability is a degree of consistency that the instrument or procedure demonstrates. Whatever it is measuring, it does so consistently (Best, 2000: 208). There are many ways to check the questionnaire' reliability. The reliability of the questionnaire for the present study was calculated by using the SPSS method. Depending on the

data collected from the respondents during the final piloting, the researcher divided the questionnaire items into three similar parts.

The result of the final calculation using the two samples T-test, was 0.029, indicated that the teachers' questionnaire was reliable.

Summary of the chapter

This chapter has been devoted to the description of the methods followed in gathering the required data for the study. It started with the description of the subjects (teachers and students) then it shed light on the measuring instruments, the two questionnaires. The chapter also discussed the procedures that were followed in gathering information for the study. Finally the chapter discussed the validity and reliability of the data utilized in this study. Thus having describing the methodology of the study in this chapter, the researcher will deal with the analysis and results of the data in the next chapter.

CHAPTER FOUR

DATA ANALYSIS, RESULTS AND DISCUSSION

This chapter presents the analysis of data obtained from, teachers' questionnaire.

4.1 Analysis of the Experiment

The analysis of the experiment will focus on answering the three vital questions pertaining to the hypotheses of the research:

1. Dramatization can play a positive role in enhancing communicative competence.
2. There are strong links between teaching dramatization and communicative competence.
3. There is a significant impact on developing students' identities and communicative competence through the teaching of dramatization.

Table (4-1) Dramatization can play a positive role in enhancing communicative competence.

Always	Often	Sometimes	Rarely	Never	Total
44.70%	31.60%	18.40%	7.90%	0%	100.0%

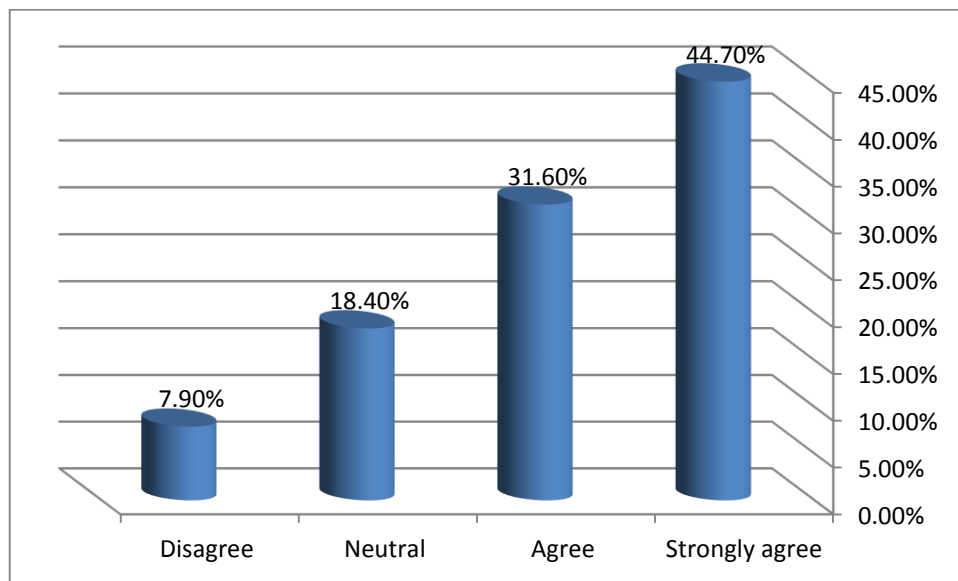


Figure (4-1)

Judging by the table and the figure below almost all respondents (90%) do agree that Dramatization can play a positive role in enhancing communicative competence. Dramatization in language classroom is undoubtedly indispensable because it offers a lens for learners to use their imagination. It ignites students' abilities to imitate and express their thoughts and, if well handled, arouses interest and fosters identity and personality development. Dramatization encourages adaptability, fluency and communicative competence.

Creative dramatization will offer exercises in critical thinking and the chance for the students to be creative. A good example of this is role-plays in small groups. The EFL group will have many situations where they can

develop their own ideas as well as skills of cooperation when interacting with classmates. The group work builds social awareness and understanding as we walk in the 'shoes of another'. Dramatization gives an excellent method for studying human nature and working in harmony. The play acting provides the opportunity for a healthy release of emotion in a safe setting which can work to relieve the tension of learning in a second language. Consequently, the real concept of self-identity starts to form and develop overtime. Like theatre, dramatization in schools can unlock the use of imagination, intellect, empathy and courage. Through it, ideas, responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change.

Accordingly, the study attempts to find out the impact of teaching dramatization on the students to improve and enhance their identity crisis, realizing their own capabilities, powers and skills inside every one of them. If we may cast a quick look at the world heritage where there are EFL learners like our Sudanese students, we will find out that there are many studies about using dramatization to learn English. **Wan Yee Sam** talks about the communicative approach, dramatization techniques, and value of dramatization in education, advantages and disadvantages (**Sam**, 1990). Therefore this confirms the **first hypothesis**.

Table (4-2) the true value of dramatization is envisaged by most teachers in providing training in speech.

Always	Often	Sometimes	Rarely	Never	Total
30%	30.60%	18.40%	15.90%	5%	100.0%

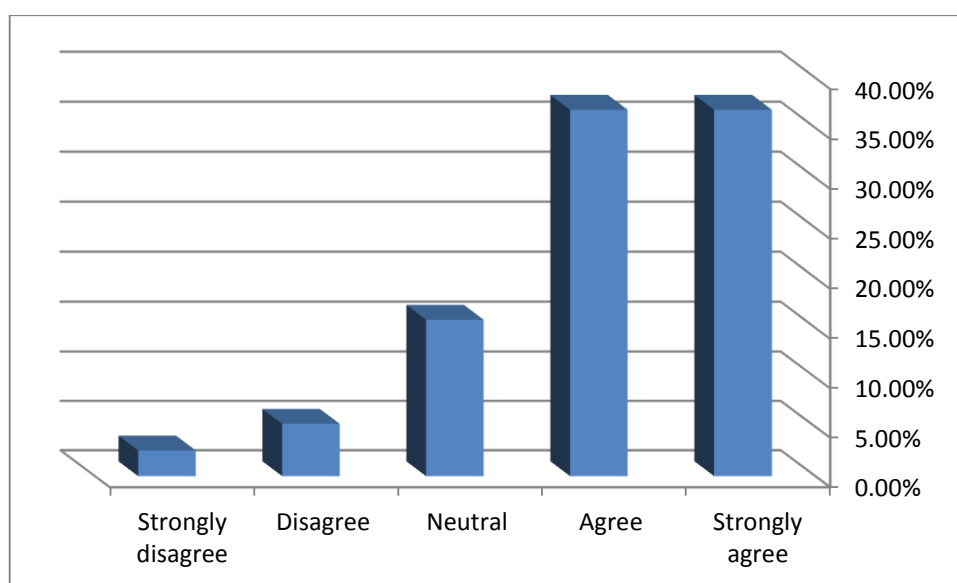


Figure (4-2)

It is quite evident that (80%) respondents are in favor of the item that *the* true value of dramatization is envisaged by most teachers in providing training in speech. In this respects lots of the benefits of using dramatization techniques; how it helps to learn new vocabulary, builds confidence, motivates the students and helps shift the focus from the teacher to the students (Maley,1982). Dramatization is a special communication situation which makes considerable demands on the flexibility and skills of the teacher (Kao, 1998). We have Morrow (1981) who gives some guiding principles behind the use of the communicative activities. Susan Holden (1981) adds some definitions as to what dramatization is and how it provides opportunities for a person to express themselves. The personal nature of improvisation provides many outlets

for self-expression. We even hear that children need to play as an important developmental process. Hence, the communicative value of dramatization is extremely evident.

Table (4-3) Self Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one’s skills and abilities, one’s occupation and hobbies, and awareness of one’s physical attributes.

Always	Often	Sometimes	Rarely	Never	Total
50%	34.20%	10.60%	10.90%	5%	100.0%

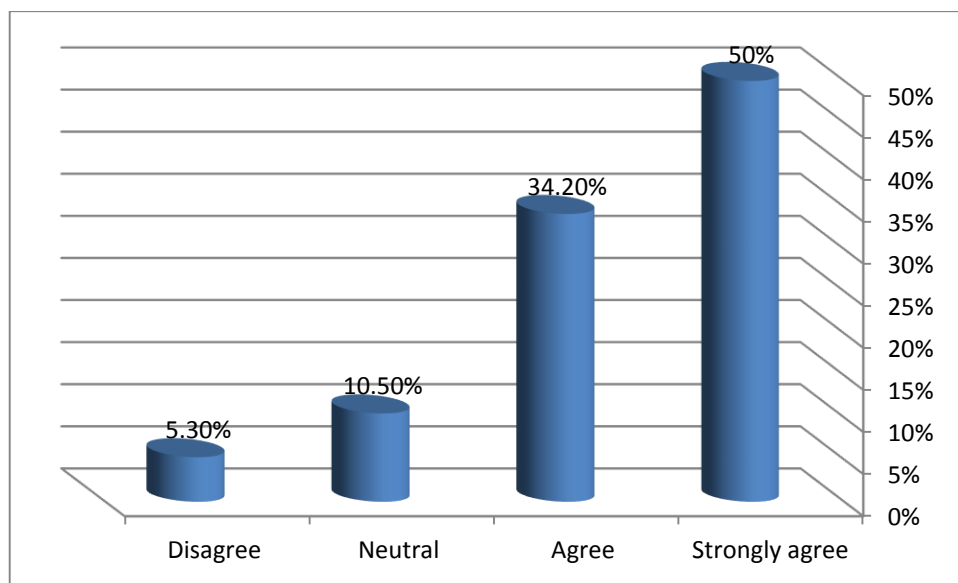


Figure (4-3)

The table and the figure both demonstrate quite clearly that (90%) of the respondents favor the questionnaire item, Self-Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one’s skills and abilities, one’s occupation and hobbies, and awareness of one’s physical attributes.

Absolutely, the concept of Self-identity refers to the global or holistic understanding a person has of themselves. Self-Identity is composed of

relatively permanent self-assessments, such as personality attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes. For example, the statement, "I am lazy" is a self-assessment that contributes to the self-concept. In contrast, the statement "I am tired" would not normally be considered part of someone's self-concept, since being tired is a temporary state. The Self Identity is not restricted to the present. It includes past selves and future selves. Future selves or "possible selves" represent individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming. They correspond to hopes, fears, standards, goals, and threats. Possible selves may function as incentives and motivations for future behavior and they also provide an evaluative and interpretive context for the current view of self.

Self-identity is so strongly linked to language learning as one has the feeling of being someone who can learn, make contribution to his small environment in the classroom and the community at large. This in itself confirms the second hypothesis: **There are strong links between teaching dramatization and communicative competence.**

Table (4-4) The World View should allow us to understand how the world functions and how it is structured.

Always	Often	Sometimes	Rarely	Never	Total
18.40%	28.90%	28.90%	23.70%	5%	100.0%

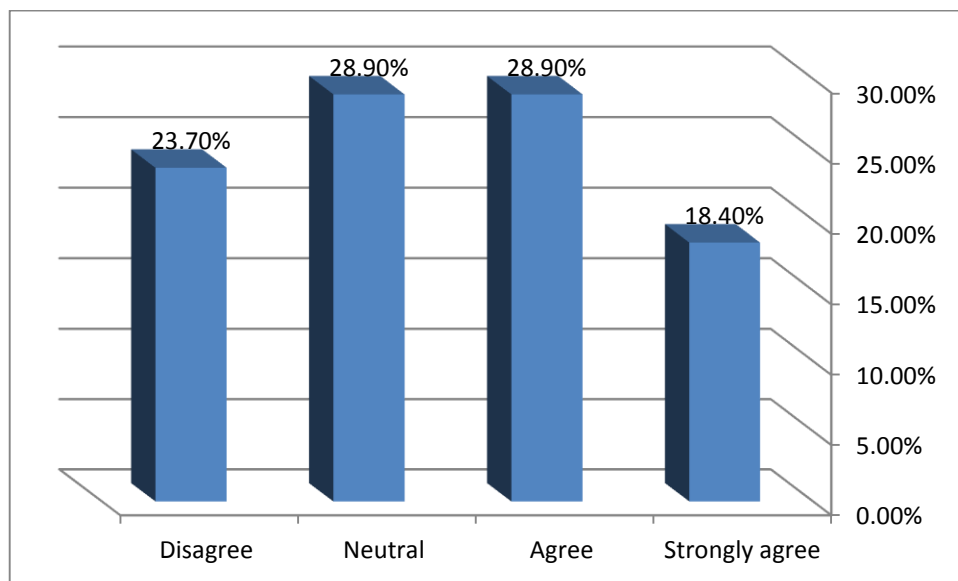


Figure (4-4)

It is evident that this is a controversial area where evidently respondents are in apparent disagreement about the item. The World View should allow us to understand how the world functions and how it is structured. The totality, everything that exists around us, includes the physical universe, the Earth, life, mind, society and culture. We ourselves are an important part of that world. Therefore, a world view should also answer the basic question: “Who are we?”

The World View is our standard of how things are or should be in the world we live in. It is a global concept that makes up our values and morals, our rules of how we and others should act, relate and operate within the world. To most people the world view is largely a vague set of rules and

guidelines that we have unconsciously adopted from the life experiences and influences we have. People adopted from their friends, family, religious groups, and society, seldom making an active process of creating their own. People can create aspects of their world view though their intellect, using either rational and conscious decisions or emotional charged ideas and concepts. The World View is a filter which People make judgments of others and themselves. Generally speaking it is an emotional measure of how well people are living up to their world view.

Table (4-5) Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves.

Always	Often	Sometimes	Rarely	Never	Total
44.70%	23.70%	15.80%	15.80%	0%	100.0%

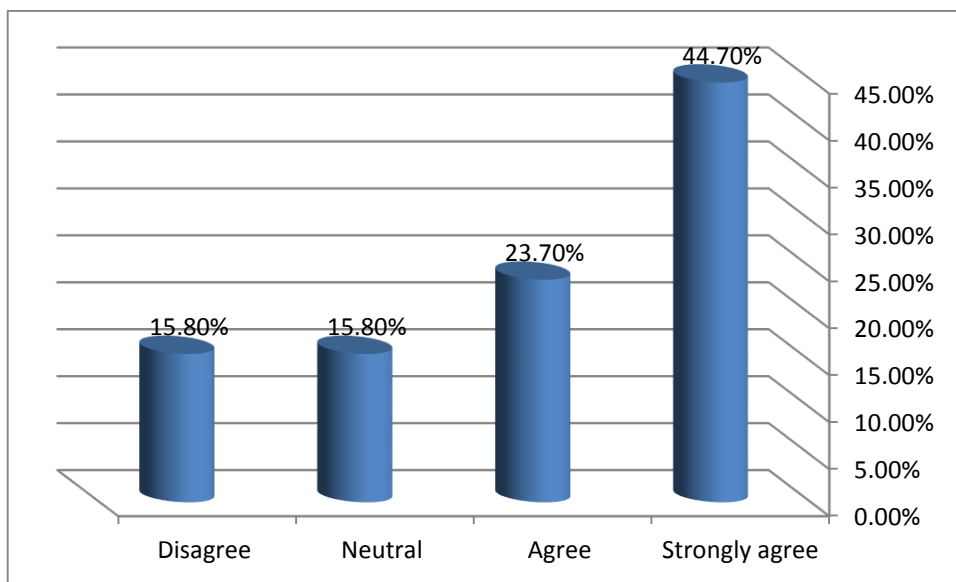


Figure (4-5)

Judging by both the table and the figure, it is quite evident that (80%) of the respondents are in favor of the questionnaire item: Self Esteem is perhaps the single most important emotional gauge of people ability to feel

almost all other positive emotions and beliefs about themselves. It is true as self-esteem by definition refers to a person's overall evaluation or appraisal of one's own worth at any one point in time ,Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves. It affects people measure of happiness, success, well-being, confidence, assurances etc, and is made up of all of these feelings in a combined sensation called Self Esteem.

While Self Esteem is a general state of mind, it is affected by changes in any one of the various feelings that make it up. A drop in confidence will lower Self Esteem in the short term. Prolonged Negative experience will produce a longer term reduction of Self Esteem, yet at the same time a positive emotional experience will increase the sensation. In simple terms, when you experience an event or situation that supports your world view your Esteem increases and vice versa. It means, the context and an environment that you are in or surrounds around you can shape the state of your self-esteem. This in itself confirms hypothesis three which state that **there is a significant impact on developing students' identities and communicative competence through the teaching of dramatization.**

Table (4-6) evidently; there is strong links between teaching dramatization and self-identity.

Always	Often	Sometimes	Rarely	Never	Total
71.10%	23.70%	2.60%	2.60%	0%	100.0%

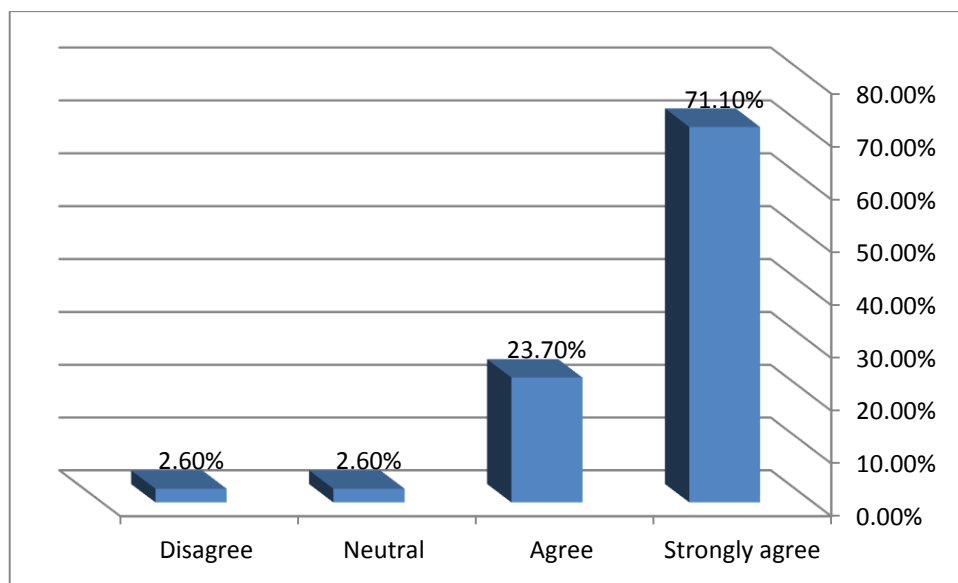


Figure (4-6)

It is evident from the table and the figure below that (90%) of the respondents do agree that there are strong links between teaching dramatization and self-identity. Now, there are basic definitions of the various components of Character (Self Identity, Boundaries/World View & Self Esteem); how people model fits together. Self-Identity, (the core of who you are) is surrounded by boundary (the researcher imagines or describes it as if, there is some inside a complete circle living within it and look at the world from his place, he can interact and share, benefit from the world experiences) which filters both outward and inward experience one have to the world. The resulting emotional experience one has from a situation, person or event is then determined by how well he managed the experience in relation to his world view. Someone has a firm rule in his

world view that “If someone respects him, they will not yell at him”. In an event where someone starts to yell at him, if one have a boundary present (a firm preference to what he says yes or no too) he will say “Please do not yell, it shows me you have no respect for me” and the person will know what is acceptable to him, and he will increase his self esteem because he has integrity. If he does not has a boundary about yelling, the person will yell at him ... and he will feels according to his world view that they do not respect him and will lose Self Esteem. In addition because he does not living up to his own standards, he feels bad and loses more self esteem.

Table (4-7) Dramatization can help greatly in character building

Always	Often	Sometimes	Rarely	Never	Total
63.20%	31.60%	5.30%	0%	0%	100.0%

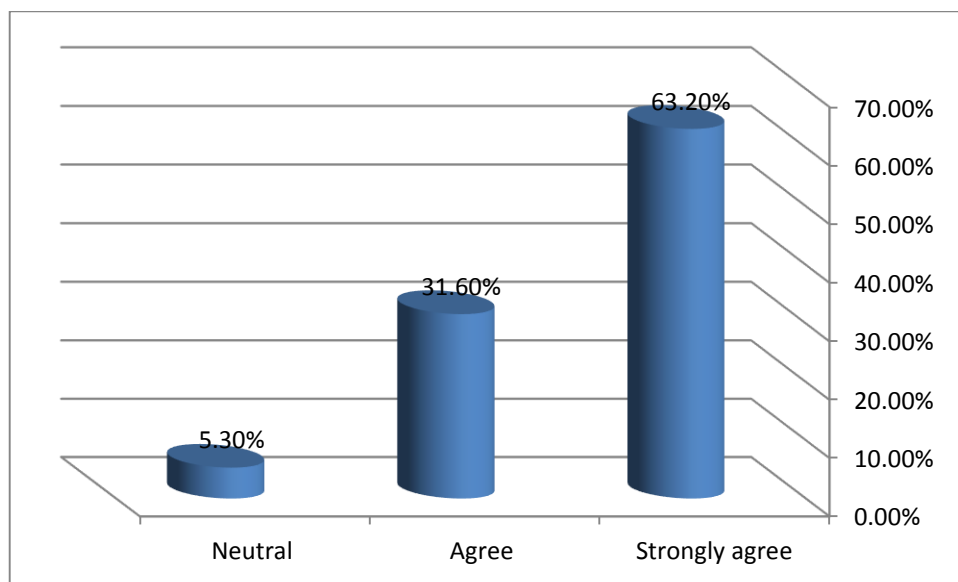


Figure (4-7)

It is clear from the table and the figure that 90% of the respondents are in favor of the questionnaire item dramatization can help greatly in character building. There are of course various elements which go into character building. There are social, psychological, educational and emotional. A

well-built is the one that is capable to stand quite firmly in the face of any type of obstacles. To be more exact, learning or academic hurdles in this present respect. Self-confidence is the last output of a well-built character, and it is this which help fight off any kind of character ailments likely to result in the prevention of learning and developing such as inhibitions and coyness or timidity.

Teachers of English Language have often been amazed at how effective dramatization is to capture the attention of the students in the ESL/EFL classroom. Dramatization activities would sometimes have surprising and unexpected results. EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student's personal growth. We cannot only teach grammar and phonetics with dramatization but also it has the power to transform the actors as well as the audience. We shouldn't underestimate this powerful teaching tool to reach our students.

Table (4-8) there is a significant impact on developing students' identities through the teaching of dramatization.

Always	Often	Sometimes	Rarely	Never	Total
78.90%	18.40%	2.60%	0%	0%	100.0%

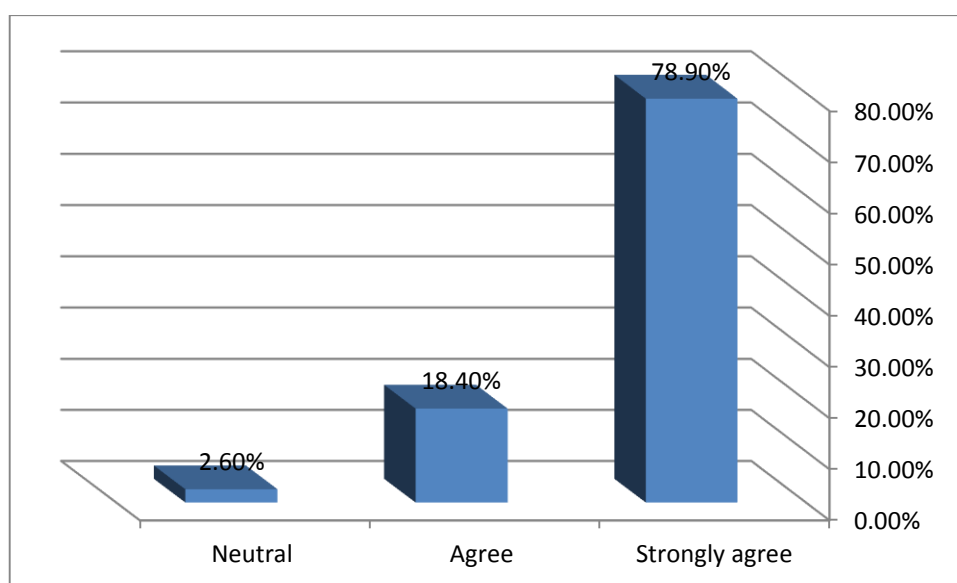


Figure (4-8)

Judging by the table and the figure below that 90% of the respondents are in favor of the statement: there is a significant impact on developing students' identities through the teaching of dramatization. In our classroom settings at Sudanese schools and institutions where the majority of students are shy and inhibited, the teaching of dramatization can have the effect of encouraging them to take active part in learning and hence drop their self-inhibition. This in itself has a further remedy effect on their personalities and identities from a psychological view point.

If so, then maybe we need to use dramatization more in Sudanese schools. Using drama in the EFL classroom is not a new concept. Dramatization provides an excellent platform for exploring theoretical and practical

aspects of the English language (Whiteson, 1996). The improvisation aspect of dramatization gives students opportunities for developing their communicative skills in authentic and dynamic situations. By using dramatization in the English classroom, we can use English with our students in intriguing and useful ways. The language can be used in context and makes it come to life. Dramatization has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual, and hence develop their identities and personalities.

Table (4-9) at the heart of every teacher is an individual that yearns to engage their students in this productive activity.

Always	Often	Sometimes	Rarely	Never	Total
31.60%	36.80%	7.90%	18.40%	3.50%	100.0%

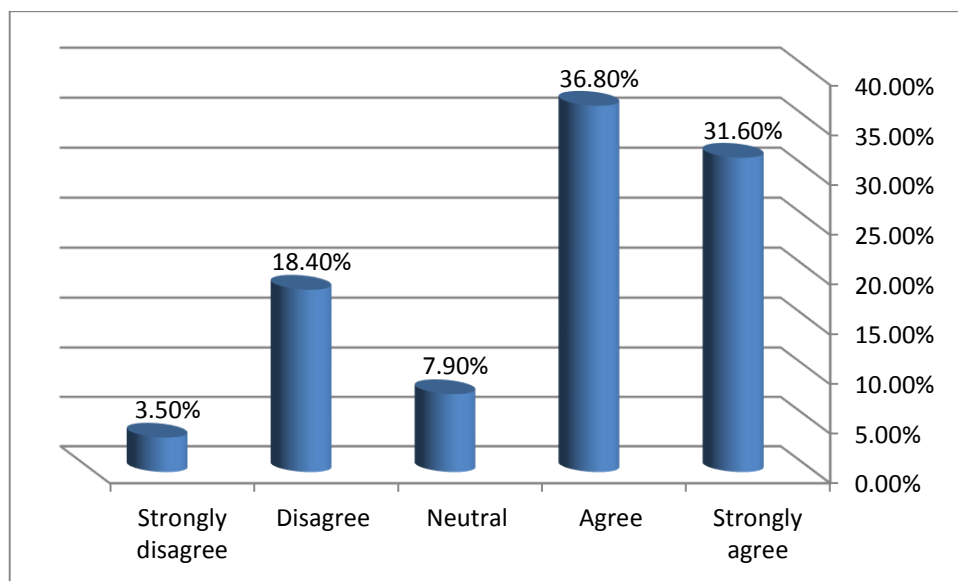


Figure (4-9)

Considering the table and the figure, it is evident that the respondents, though 70% of them are in favor of the statement, there those who are still hesitant and have no specific attitude. It is absolutely true, when the students are submerged in an active fun activity, they are more open to new

concepts and learning will occur. When the students are having fun, they let their second language guard down and become less inhibited. The student will tend to relax and stop blocking out the new language. They will forget how hard it is and start absorbing the ideas presented. Changing the students' perception of the language learning from a negative to a positive is a huge plus for the learning process.

Table (4-10) few would disagree that dramatization has at last established itself as a means of helping people learn another language.

Always	Often	Sometimes	Rarely	Never	Total
57.90%	39.50%	2.60%	0%	0%	100.0%

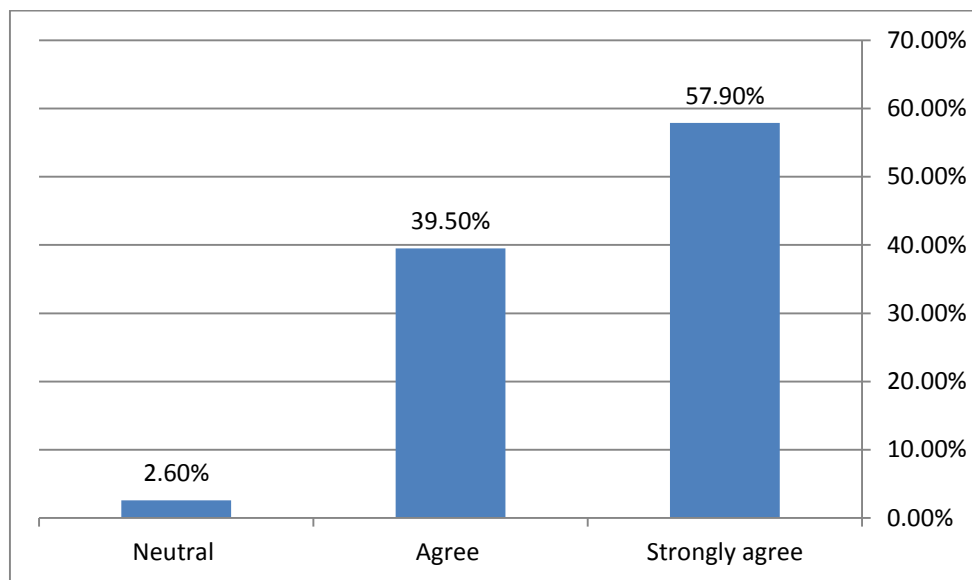


Figure (4-10)

It is clear from the table and the figure that almost 90% of the respondents are in favor of the statements that few would disagree that dramatization has at last established itself as a means of helping people learn another language. A great deal of our everyday learning is acquired through experience, and in the language classroom dramatization fulfills that experiential need” (p.110).Before defining some of the terms surrounding

dramatization, first the researcher wants to peel back a few layers of pedagogical theory in order to give weight to the topic of teaching dramatization as pedagogy in EFL learning. In answer to the question, why is dramatization relevant in today's classroom; I am influenced by Kumaravadivelu's writings on "post method" theory and Spada's exploration in the current trends in communicative language teaching in regards to EFL language teaching. (14Polyglossia Volume 26, March 2014)Method in the formal sense of the word has dominated the history of language teaching from the early appearances of the grammar-translation method to more recent accounts, i.e., The audio-lingual method, the direct approach, and the Silent Way, among other methods. As one of the first scholars to point toward a post-method solution to EFL language pedagogy, (Kumaravadivelu ,1994, p: 15) claims that pedagogy has made a shift from the conventional methods of classroom policy to a new world where "post method" is the norm. Teachers are no longer looking for an alternative method but rather an alternative to methods. This shift, as Kumaravadivelu puts it, "motivates a search for an open-ended, coherent framework based on current theoretical, empirical, and pedagogical insights" (p. 27) and he puts forth 10 macro strategies for teachers to effect targeted learning outcomes: 1) maximize learning opportunities, 2) facilitate negotiated interaction, 3) minimize perceptual mismatches, 4) activate intuitive heuristics, 5) foster language awareness, 6) contextualize linguistic input, 7) integrate language skills, 8) promote learner autonomy, 9) raise socio-cultural consciousness, and 10) ensure social relevance.

Table (4-11) the learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching.

Always	Often	Sometimes	Rarely	Never	Total
55.30%	31.60%	7.90%	2.60%	2.60%	100.0%

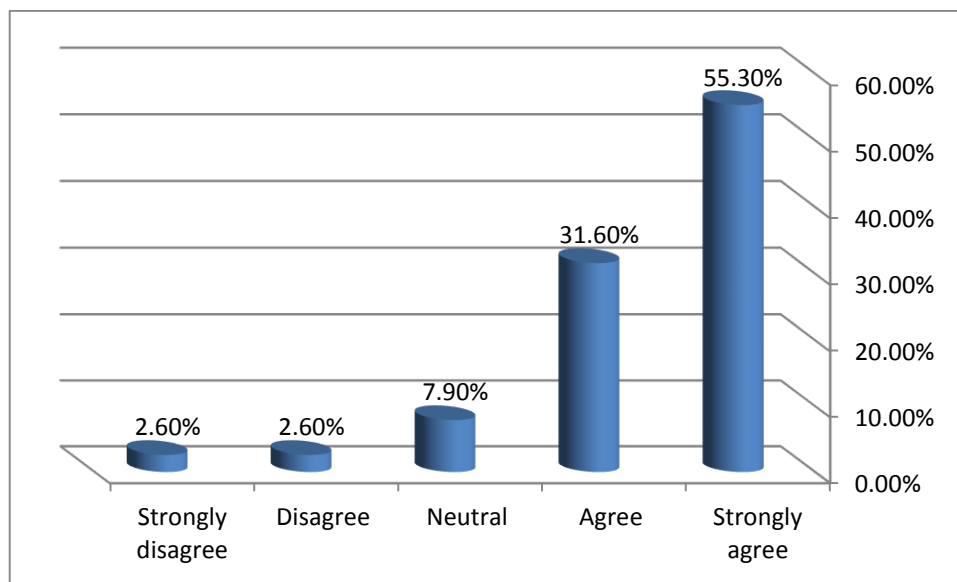


Figure (4-11)

It is evident from the table and the figure that most respondents are in favor of the statement the learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching. In the light of the current methodologies and approaches this is absolutely true. In almost all classroom settings traditional teaching has disappeared and replaced by collaborative learning.

This research proposes dramatization as a means achieve this end. Also central to Spada's work is that "language proficiency is not a unitary concept but consists of several different components" (Spada, 2007, p.

273), including linguistic competence, pragmatic knowledge, information on the socio-linguistic appropriateness of language, and strategic competence or compensatory strategies with the recommendation that teaching EFL through dramatization using pedagogical method should include all components in its curriculum. That established, this research will show that dramatization and its pedagogical implications.

Table (4-12) the elements of dramatization are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements.

Always	Often	Sometimes	Rarely	Never	Total
60.50%	36.50%	2.60%	0%	0%	100.0%

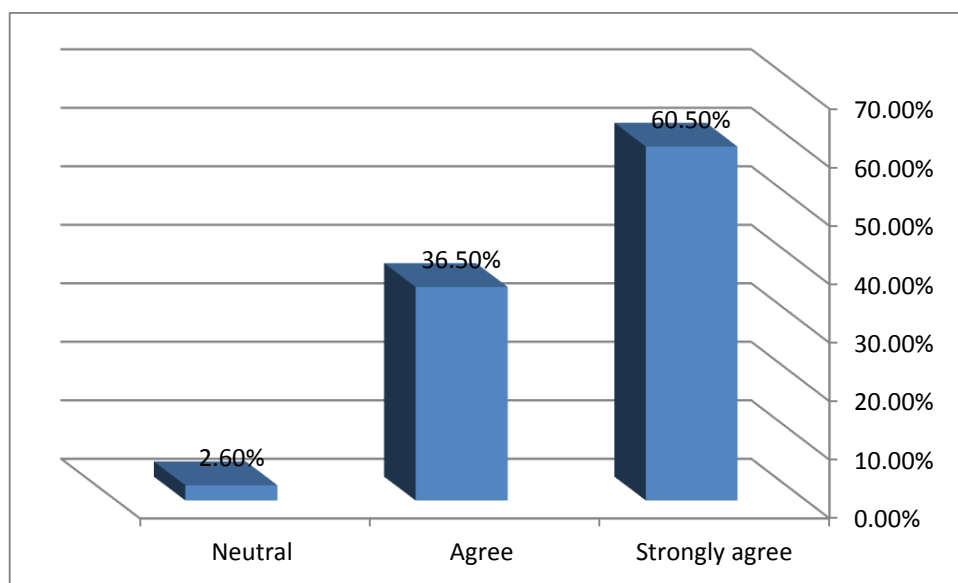


Figure (4-12)

It is evident from the table and the figures below that 85% of the respondents do agree that the elements of dramatization are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements. Dramatization, theatre, dramatization activities or role-playing whatever the term used, most people have a sense of what is being

referred to a form of art that communicates feelings and emotions, thoughts and concerns through performance the medium, the participant himself in front of a formal audience or not, originating from the very beginnings of human interaction. And yet, even with this consensus on what is dramatization, debates have been circulating for years over exact definitions. For the purposes of this research, it is necessary to create a working definition of a few term dramatization because the literature does not agree and because of a need for precision in my later discussion of several scholars on the forms that dramatization activities have taken in the classroom.

Table (4-13) Inclusion of an element of dramatization can turn the classroom into a theatre, and hence becomes much difficult to control

Always	Often	Sometimes	Rarely	Never	Total
42.10%	44.70%	5.30%	7.90%	0%	100.0%

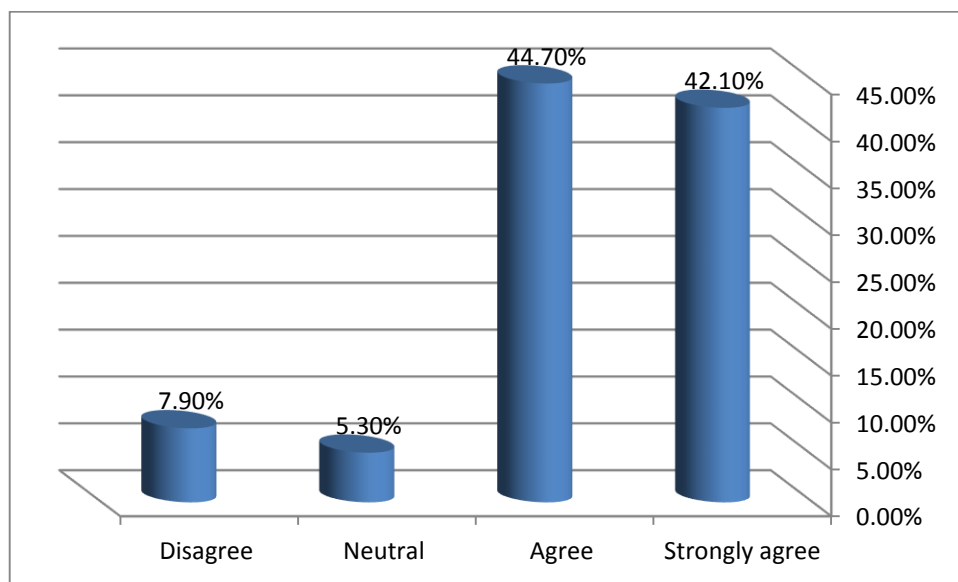


Figure (4-13)

Judging by the table and the figure, it is clear that almost all respondents (90%) are not in favor of maintaining discipline in the classroom having introduced an element of dramatization. However, the tumult likely to occur having applied a drama activity, can be controlled quite easily. To

set the dramatization context for the action dramatization, after the all class have chosen where are and what they are doing, give a signal to freeze, have students relax, with one group at a time portraying their scene. Have students sit in their chosen place while they listen to the next part of the story e.g. " everyone was out in the park when, suddenly, they saw something very strange". The teacher continuous narrative as he moves around, describing the scenes the students have set up. (For example, some people were playing with ball, others were having lunch). To locate role in the dramatization context, break the narrative and tell the students that this is part of the story when the (dinosaur) enters, and that they will need to go back to enacting whatever they had decided, use the movements and sounds suggested by the students earlier, being very careful not to display the character as fierce, let the students to demonstrate their reactions according to their nature. To add a complication to the story pattern, move away and return (in role as a very sad (dinosaur). The dinosaur walks from group to group looking very sad, outlining the shape of an egg with its hands and looking pleadingly at each group. It sits facing the students, continuing to outline the shape of the egg. If any students want to approach or attack the dinosaur, simply stop the dramatization and say (out of role) that in this part of story, they need to watch the dinosaur very carefully, but must not go near it. The teacher breaks from role and becomes himself again. To develop commitment to role and to the action of the dramatization, teacher can have students gather together as a group and continue the narrative e.g. this strange creature went to everyone who was at the park that day. As if it was asking for their help.

Table (4-14) body language and nonverbal expressions are part and parcel of dramatization activities.

Always	Often	Sometimes	Rarely	Never	Total
78.90%	18.40%	2.60%	0%	0%	100.0%

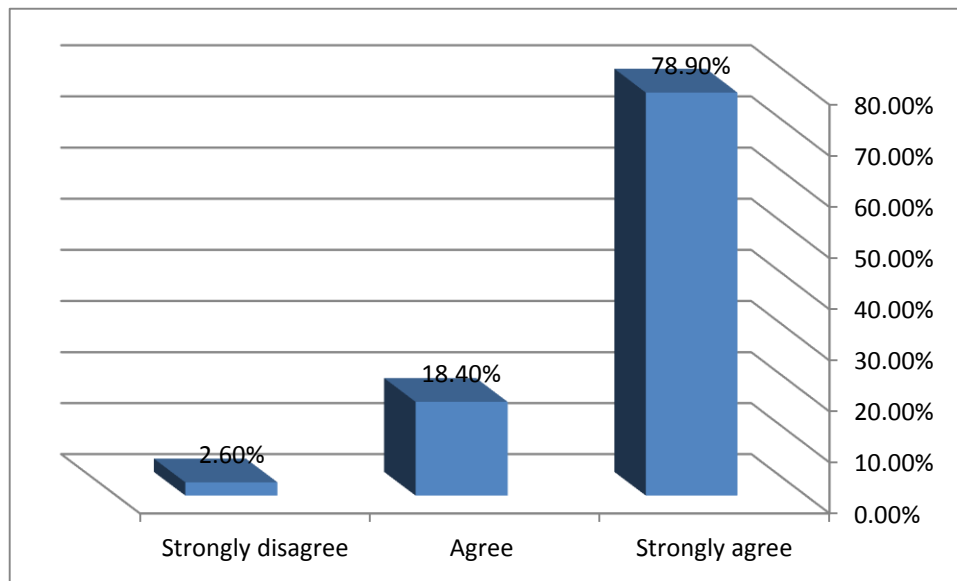


Figure (4-14)

Judging by the table and the figure 90% of the respondents are in favor of the statement body language and nonverbal expressions are part and parcel of dramatization activities. To introduce the concept of nonverbal communication, have the class divide into groups of four or five which are separated from each other and introduce the terms "body language and facial expression". Have the groups come up with definitions of what these might be and what parts the body are used for definitions and ask students whether it is possible to tell how people are feeling just from observing them. Definitions of body language can be recorded in logbooks or even it can be written on any blank paper the students have and discuss again at the end of the part to see how appropriate they are and whether they need to be refined. To use body language to convey emotions, let each group to express a particular emotion dramatically, without the use of words,

students endure the skill of transmigrating. Have groups take on the emotion and create tableaux that use body language, facial expression and nonverbal vocalization to communicate these emotions, sadness, happiness, anger, shyness, fear and surprise. The tableaux are performed and each group identifies the emotions expressed by others.

Table (4-15) other element of dramatization is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher has left somewhere in the classroom, the bag or box has contains two hats or masks.

Always	Often	Sometimes	Rarely	Never	Total
44.70%	31.60%	15.80%	7.90%	0%	100.0%

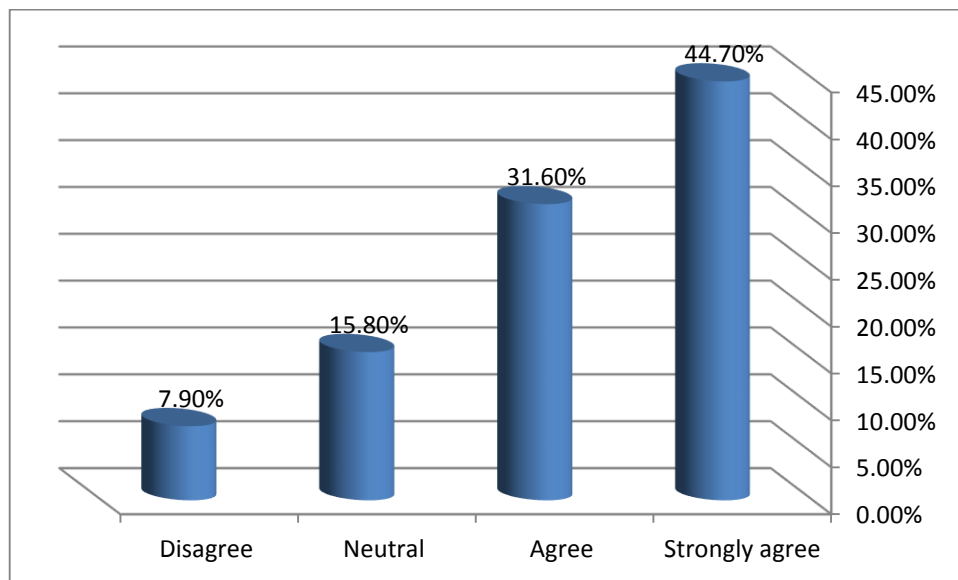


Figure (4-15)

Judging by the table and the figure, 90. of the respondents do agree that there are other element of drama is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher

has left somewhere in the classroom, the bag or box has contains two hats or masks. The teacher takes out one hat/mask and puts it on his head; this particular hat/mask is labeled and recognized from now on as representing "happiness" as an example for using a symbol. The other hat/mask is labeled as the one representing "sadness". To introduce symbol to represent meaning, the teacher and a student exchange a conversation: one is wearing the happy hat/mask; the other is wearing the sad hat/mask. Have each student show their headwear/masks and explain what these items symbolize to them, the class group discusses "symbol" they are asked to recall/recount areas of life where they commonly meet symbols. To use masks or headwear as symbols to represent meaning and as a starting point in the development of a character portrait or profile, teacher has each student develop a character by discussing his headwear/masks with a partner, support students to make progress or development to their characters, and learning goals is also an essential aim from studying drama. The students need to consider the sort of voice their character would use, accents if any, and the sort of clothes the character might wear, may have a particular way of walking and speaking. The character needs a family background, friends, enemies, what has happened in the character's life until now; students should know any small details or things about their characters life as to portrait it very successfully. Have students jointly discuss the characters they have created, have two or three students explain why they have built the characteristics they have into their figure, and how the headwear relates to the character. To shape dramatization action and to create meaning using character, teacher can have the students form a circle and, in role wearing their hat/mask, each character speaks a short sentence to the character on his right. This has to be in nonsense language, but in the tone/manner and the characteristics of the character, the listener takes on the information and, in character, passes it on the next as if relaying a

message. To reinforce the need to use whole body/face and vocal range in order to achieve meaning to the action of the dramatization and introduce the element of tension, have students in groups of four or five devise a scene where characters meet and interact with other characters, expanding it into short time presentation. Only nonsense dialogue is permitted, have students consider how best they may create "tension" gradually introducing each character into the scene or creating points of conflict in their interaction. To determine the effect of tension and points of conflict in shaping the dramatization, teacher can set a scene, such as " at a bus stop" and have one student in character from each group to participate in a meeting at this place, each character enters the scene in turn and introduce the next and they can interact with each other and lead towards a resolution of some kind. The teacher can demonstrate and reflect on the action of the dramatization, by having the students perform their in- group scene with their characters and props for the classroom audience. Have all the students respond to the performance considering clarity of the characters, use of body language, facial expression, movement skills, use of tension and symbols. Characters can are identified and assessed as to their success.

4.2 Results and Discussion

Verification of the study hypotheses:

After the studying, analysis and judging and discussion, the collected data through the statistical analysis, all the hypotheses in this (three hypotheses) have been confirmed.

Summary of the Chapter

This chapter presented the analyzed data of the study which consisted of: analysis of experiment, two teachers' questionnaire through tabulation of frequencies and percentages, and classroom observations analysis. In the light of the findings obtained from the study, hypotheses have been confirmed.

CHAPTER FIVE

I hear, I forget;

I see, I remember;

I do, I understand.

(Chinese proverb)

SUMMARY OF THE STUDY, CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES.

This chapter provides a summary of the study, conclusions, recommendations and suggestions for further studies.

5.1 Summary and conclusions

This study is an attempt to investigate the introducing dramatization as a teaching instrument for the EFL classroom. The study looked into the immediate effect of using dramatization on enhancing the EFL self-identity and increase their communicative competence and reading comprehension. Moreover, it explored possible reasons for the activities from dramatization as a known genre of literature instead of stories. This study is set out to answer the following questions:

1. To what extent can dramatization play a positive role in enhancing communicative competence?
2. What are the links between teaching dramatization and communicative competence?
3. What is the impact of teaching dramatization on developing students' communicative competence and aspirations?

To achieve the set objectives, the study adopted a mixed- methods approach: the descriptive analytical. This allowed the research instruments to complement each other. Hence, a questionnaires, and class observations were used to address the research questions and objectives.

The study found that all tutors are in favor of including dramatization in their classroom setting. In our classroom settings at Sudanese schools and institutions where the majority of students are shy and inhibited, the teaching of dramatization can have the effect of encouraging them to take active part in learning and hence drop their self-inhibition. This in itself has a further remedy effect on their personalities from a psychological view point.

The improvisation aspect of dramatization gives students opportunities for developing their communicative skills in authentic and dynamic situations. By using dramatization in the English classroom, we can use English with our students in intriguing and useful ways. The language can be used in context and makes it come to life. Dramatization has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual

For the purpose of the study the following hypotheses were formulated:

1. Dramatization can play a positive role in enhancing communicative competence.
2. There are strong links between teaching dramatization and communicative competence.
3. There is a significant impact on developing students' identities and communicative competence through the teaching of dramatization.

The overall findings do indicate that the inclusion of dramatization in classroom settings has a greater pedagogical role in learning EFL. Teachers can thus devise their activities in a way that can be dramatized in classroom. This study describes the great advances from using

dramatization and theatre as a method of teaching and learning foreign language. The researcher stated that whereas dramatization-oriented exercise can be employed without much preparation in regular everyday class room instruction, dramatization and theatre projects – as most projects--- need more groundwork, time and energy on the part of the teachers so that they can bring the anticipated learning results.

The learning that students experience during this project also benefits them in their everyday class room experience, because students speak more fluently, spontaneously, and naturally, employed more varied vocabulary and sentence structure, and are less inhibited towards the language, but teacher workshops are need to qualify them. Also the researcher pointed to his long experience in teaching saying that through this experience the best means to make learning or studying foreign language is to offer classes that involve creative, (inter-) active, and hands-on activities that provide relevant and rewarding learning experiences in a positive personal environment. Students are much more likely to continue with the language if they are comfortable in class, and if they are satisfied with their progress, especially if they feel that they can actually communicate in English by the end of the class.

5.2 Recommendations

Based on the findings of this study, the following recommendations are suggested:

1. Dramatization should be introduced at an early in stage of education, paying special attention to the content of the text to be taught as to whether it reconciles with the local traditions and conventions.
2. Syllabus adopted at university level should include parts that are dram-based.

3. Teachers should be trained, qualified to use the literary texts in dramatization in proper way.
4. Students can be oriented to accept the dramatization and its benefits as a pedagogical method.

5.3 Suggestions for further Research

The following are suggestions for further studies:-

1. More studies about the genres of literature and it's relationships with personality and self-identity.
2. More studies about the curriculum design for those who want to specialize in theater and drama.
3. Departments of English language in training institutions, colleges have to equip teachers with needed and connected courses in teaching English via literature.
4. The role of the social media in supporting communicative skills.
5. The impact of poverty in pushing students for learning EFL to develop themselves.

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Dear Respondent,

The researcher is conducting/presenting Ph.D. research in Applied linguistic under the title:

Enhancing University EFL Students Communication Competence through Dramatization of Teaching Materials.

Please kindly, complete the questionnaire. Your accurate answers have great effects on the objectives of this study.

The researcher appreciates your time and efforts.

Please, be assured that the data collected through the questionnaire will be treated confidentially.

Thank you for your cooperation and participating.

Name:

(Optional)

Instructions:

The information here is (ONLY) for research purposes.

Please read each item carefully and indicate your answer by drawing a circle in the appropriate box.

Teachers' questionnaire

This is a form of teachers' questionnaire about enhancing competence communicative and self-identity.

Please read the statements and draw a circle around your choice.

Appendix

Part I: Personal Skills

No	Statements	Always	Often	Sometimes	Rarely	Never
1	Dramatization can play a positive role in enhancing communicative competence.					
2	The true value of dramatization is envisaged by most teachers in providing training in speech.					
3	Self-Identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes.					
4	The World View should allow us to understand how the world functions and how it is structured.					
5	Self Esteem is perhaps the single most important emotional gauge of people ability to feel almost all other positive emotions and beliefs about themselves.					
6	Evidently; there is strong links between teaching dramatization and self-identity.					

Part II: Character and Social Skills:

No	Statements	Always	Often	Sometimes	Rarely	Never
7	Dramatization can help greatly in character building.					
8	There is a significant impact on developing students' identities through the teaching of dramatization.					
9	At the heart of every teacher is an individual that yearns to engage their students in this productive activity.					
10	Few would disagree that dramatization has at last established itself as a means of helping people learn another language.					
11	The learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching.					
12	The elements of dramatization are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements.					

13	Inclusion of an element of dramatization can turn the classroom into a theatre, and hence becomes much difficult to control					
14	Body language and nonverbal expressions are part and parcel of dramatization activities.					
15	other element of dramatization is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher has left somewhere in the classroom, the bag or box has contains two hats or masks.					