

CHAPTER ONE
INTRODUCTION

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1.0 Overview

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

The teaching of literature for purposes other than literary enjoyment in the field of language learning has increased quite considerably. The rationale for incorporating literature in the present research derives from the fact that in order to foster EFL students' communicative competence, literary extracts can be immensely useful in this respect. This can be managed through a student-centered approach where students were assigned the whole task with the tutor distancing themselves.

As literature is such a broad field with numerous and wide-ranging genres; and for the purpose of the current study the researcher will narrow the scope of the research to incorporating only the element of drama. The present study will draw on teaching activities largely based on dramatic activities to be manipulated with the aim of watching and predicting multifaceted personal growth of the students.

It goes without saying that drama is a genuine part of real life and prepares students to deal with life's problems.

In that it allows students stand the opportunity to rehearse roles in a way that further gives a realistic form or shape to the individual and personal ideas and feelings they are naturally experiencing. Hence, this makes students capable of engendering sense out of their 'real' life problems, and be prepared to provide a solution.

One important factor to be considered in this connection is that drama potentially engages students in creative problem solving and decision

making. This situation is likely to take place as the students undergo a profound experience. Consequently, the direct effect of such deep experience raises the students' awareness of the magnitude of the problem and urges them to set about looking for a solution. Therefore, this situation maximizes the role of school and moves it further beyond the boundaries of providing learning into a tool that further help students get involved into solving problems, questions many phenomena in life respond to urgent needs and demands of life and think critically.

Drama develops verbal and nonverbal communication through different characters, students share the opportunity to expand their problem solving skills both verbally and non-verbally, making room for a sense of creativity. As well, students practice and build upon various communication skills through the use of body language, facial expressions and different voices.

Drama, furthermore, can be thought of as a successful psycho-therapeutic tool that improves students' psychological well-being. Under different characters, students can express their true feelings or sense of personality without fear of being judged or criticized. They can work on personal issue or solve personal problems while in character, which can simply help their overall well being. Essentially, what this does is allow students to get things off their mind, further releasing emotion and tension and allowing students to be who they are.

Drama develops understanding and new perspectives As students get involved in playing different roles and embodying the personalities of the people they act out, is a thing that allows students to use all senses and characteristics in order to understand the character, as well as, the scenario or story at hand. Learning how to express oneself in different ways and through different means, helps build a strong character and personality and even develop emotionally.

Drama helps students become cooperative and enhances their social skills to further inject them into community at large.

Working together as a group promotes, encourages and motivates cooperation. It is essential that each of our students feels accepted and works well with others, in order to create and build a safe environment for all to learn. What drama does is continues to build on this importance. Drama simply brings students together, allowing them to find different characters that best suits them, different roles to express who they are, and different ways to build upon and develop social awareness.

Drama utilizes the fact that as the students become heavily absorbed into their dramatic activities, they likewise become highly focused. Therefore, drama increases concentration and comprehension through engagement. Students always learn best when they are engaged and interested, as well as, when they are actively involved. As students are strongly focused and concentrating, their overall understanding simply increases. When we include students in our examples in class, it is more likely that they will grasp the idea more, or make a concrete connection. Drama allows us to do this with our students.

Drama helps students consider moral issues and develop values. Drama simply helps students further understand the importance of values they are already aware of, as well as, it guides them in developing and forming additional values. As teachers, it is essential that we allow students the space and opportunity to make this discovery and connection in values and moral issues while they are engaged through drama, rather than impose them.

Drama is an alternative way to assess by observation. When teaching new lessons, we always depend on prior knowledge. We start with what

students know, which further guides us with the next step to take in our teaching. It is difficult for some of our students to make sense of specific things which is simply where drama fits in. Drama can be used to preview or review a lesson; further allowing teachers to assess what students already know or have learned.

Of all the things we have to think over, is the entertaining value of drama. Drama is entertaining. Fun is learning, and learning is fun. If we remember this and try to incorporate fun in our teaching, our students will definitely enjoy the learning process. Students enjoy dealing with and discussing real life issues and problems, they like figuring things out, doing interesting things, doing things differently - drama gears towards this and more.

Drama offers a learning avenue that enhances other areas of the curriculum. Drama can be used as a teaching and learning tool to help students make meaning of a number of skills they need to be a well rounded individual. It further allows them to experience and explore the world around them through different characters and roles, further building on their relationship with others and things.

In connection to the ways in which integrating drama can help students learn, we have created a list of great activities further emphasizing some of the creative ways drama enhances the classroom environment while also building upon a child's development.

Finally, it is admissible to say that drama contributes to aesthetic development. Through drama, students learn about a number of things such as conflict and characters, which further allows them to deepen their sensory awareness. In addition to, children also learn how to express

themselves through various teaching and learning strategies such as dialogue and improvisation.

1.2 Statement of the Problem

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

“Like theatre, drama 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 drama 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 drama to learn English. Wan Yee Sam talks about the communicative approach, drama techniques, value of drama in education, advantages and disadvantages (Sam,1990). Alan Maley and Alan Duff are classic sources for the benefits of using drama 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). Drama 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 drama 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 Objectives of the Study

There are quite a number of objectives to be achieved in this study; a few of which have been demonstrated below;

- To investigate to what extent using teaching drama EFL students could help enhance self-identity and inspire students.
- To confirm that teaching (drama) in classroom can enable students understand any other texts to be taught in the future as long as the language of drama texts is a bit different from other texts to which students are regularly exposed.
- To find out to what drama helps narrow the cultural gap which stands as a major hurdle for learning a foreign language in general.
- To investigate to what extent psychological, social and cultural components are adequately handled in drama classes. This in itself creates a very lively classroom interaction that has the effect of broadening the students' background and language learning.

1.4 Significance of the Study ...

This study derives its importance from the fact that through the inclusion of a dramatic element to handle language learning questions, a number of issues which were previously unthought-of will be addressed. The question of self-confidence and self-identity are such two basic elements

to be considered in this connection. A major element which is closely connected with our Sudanese students is that of *inhibition* or *apprehension*. Drama activities which call for full engagement into role playing and creating hot forums of discussion can have very positive psychological effect upon our students. This helps them develop self-confidence.

1.5 Questions of the Study

1. To what extent can drama play a positive role to enhance students' communicative competence?
2. To what extent can drama develop self-confidence?
3. To what extent can the teaching of drama motivate, inspire and help develop students' learning skills in general besides narrowing the cultural gap?

1.6 Hypotheses of the Study

1. Drama plays a positive role to help students develop communicative competence.
2. Drama further helps develop self-confidence as well as self-identity.
3. The teaching of drama motivates, inspires and helps develop students' learning skills in general besides narrowing the cultural gap.

1.7 Methodology of the Study

This study will use the descriptive and (analytical) methods for collecting and analyzing data. One questionnaire will be distributed to the teachers. The data will be collected from Universities of Sudan, particularly from Education and Arts colleges. These colleges are been chosen because of having great linking with 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.

1.8 Limits of the Study

This study is limited to the department of English teachers' in Sudanese colleges. A questionnaire had been designed to in investigate using drama for promoting university students' oral production. This study also is limited to third students' college of languages Sudan University of science and technology (2017-2018). Pre-test and post test have prepared for them.

1.9 Summary of the chapter

In this chapter I have provided the theoretical framework of the study focusing on the study problem and the research methodology.

CHAPTER TWO
LITERATUR REVIEW

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2.0 Overview

This chapter reviews relevant literature on the issue of the use of drama 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.

2.1 Part One: Theoretical Framework

2.1.1 Drama Brings Literature to Life

One of the things that dramatization of classes or drama activity does is that it puts their students' imaginations to work. Many teachers experienced drama's value as a powerful teaching and learning strategy that invites students of all ages to move collaboratively inside Classroom content, human issues, and significant events. One teacher said

“I'm thinking social studies. In the skits and short plays, my kids are seeing history from the inside out. They're living it by stepping into others' lives and learning what happened from there. I'm amazed how drama helps with reading, especially with comprehension and making inferences, you know, discovering ideas between the lines”.

When teachers exploit drama's power with precise learning outcomes, an exact structure, and appropriate drama techniques, drama activity can become a fertile method for integrating reading, writing, speaking, listening, researching, technology applications, and art experiences. Inside the imagined space that is drama'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. Drama 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 the purpose of gaining knowledge and the pleasure of developing awareness.

In a time of increased curriculum authorization and test pressures, to suggest to teachers that they draw on drama's dynamics to teach content and examine human issues may seem an untimely idea completely out of agreement with school reality. With high-stakes testing and test-based accountability stark realities in their daily professional lives, it's only natural for teachers to ask, what's the point? Why should we take precious time in an increasingly jam-packed classroom agenda to add yet another subject like drama to our program? After all, isn't drama a better fit for teachers who have the talent for directing plays or coaching the drama club or directing the annual full-scale play production that attracts those eccentric and creative kids? Well, *educational* drama is less a subject or special interest than it is an art that can serve as a viable learning medium. And like any thoughtfully planned classroom strategy, drama has the potential to maximize rather than limit instruction while it also supports students' emerging discoveries about content and concepts, the human condition, and themselves as creative makers of ideas in interaction with others.

Diane Ravitch(2000) , premier education historian and former U.S. assistant secretary of education, passionately advocates for school reform that provides a secure place for the arts, including drama, in every grade. Ravitch is convinced that standardized testing, punitive accountability, and

other contentious petitions for restructuring today's schools have become a mandate that narrowly defines what is essential for American students to learn throughout their time at school. What is often omitted these days, Ravitch posits, are sufficient experiences in aesthetic education. Referencing Richard Rothstein et al.'s *Grading Education*, she puts her critique in these skeptical terms: "By holding teachers accountable only for test scores in reading and mathematics . . . schools pay less attention to students' health, physical education, civic knowledge, the arts, and enrichment activities" (p. 161). In the curriculum Ravitch envisions, ". . . all children deserve the opportunity to play a musical instrument, to sing, engage in dramatic events, dance, paint, sculpt, and study the great works of artistic endeavor from other times and places (P. 235). So, what are the benefits of this entitlement? "Through the arts," Ravitch claims, "children learn discipline, focus, passion, and the sheer joy of creativity" (p. 235).

It is evident from above that introduction of arts; particularly dram in language classes is of immense importance. English language teachers particularly at lower levels of education should be so concerned to include an element of dramatization in their English classes.

2.1.2 Drama and Language Teachers

In a rapidly globalized world of today, language teachers are presented with a very pleasant situation of a wide range of choice of drama activities for engaging students in a lively learning situation. This includes language games, storytelling, role-play, simulations, scenarios prepared and improvisation and process drama oriented. In addition to these "informal" drama approaches, there is also the more formal and traditional method in which participants study a scene and then perform it in front of an audience, as in theatre. The difference between these two approaches of the classroom and the theatre as has been stated by Johnson and O'Neill (1984)

in the theatre the audience gets the kicks or the thrill, whereas in the classroom the students get the kicks. In the 60s Peter Slade and Brian Way emphasized the developmental aspects of drama. They believed that drama activities could be used to increase individual awareness, self expression and creativity. Later some scholars of drama educators shifted the focus from using drama for personal development to emphasis on significance of drama in the learning process. They stressed the importance of understanding how drama activities can be designed and structured in classroom in order to promote insights into subject matter, motivate research and the pursuit of knowledge and facilitate the development of knowledge. Their content and the broader functions of drama has led to its increasing acceptance as an educational tool as well as a separate subject in the curriculum.

2.1.3 Drama in Education

The approach advocated by Heathcote and Bolton is known as “Drama in Education” or “educational drama”. In early 90s, a new term “process drama” emerged among drama educators in the United States and Australia. This refers to drama activities that aim to go beyond short-term teacher-dominated exercises. Instead the drama is extended overtime and is built up from the ideas, negotiations, and responses of all the participants in order to foster, social, intellectual, and linguistic development.

Drama is an art form, a practical activity and an intellectual discipline. A drama education, which begins naturally with learning through dramatic play, will eventually include many elements of theatre. Like the other arts, it involves imagination and feelings and helps us to make sense of the world. It does this through the creation of imagined characters and situations, and the relationships and events that they encounter.

Through engagement in drama, pupils apply their imaginations and draw upon their own personal experiences. Their increasing knowledge and understanding of how the elements of drama work enables them to effectively shape, express and share their ideas, feelings and responses, making use of language, space, symbol, allegory and metaphor. Good drama teaching will result in pupils learning about dramatic form and the content it explores. Drama communicates through the language and conventions of theatre. This results in all pupils gaining access to one of the great forms of human expression. As pupils develop confidence and control of the medium of drama, they are able to communicate shared understanding and tell stories using dramatic form. Drama is a creative and cultural activity. The language of theatre is international, understood by everyone. It provides an opportunity for pupils to explore the world of people from other places, times and cultures, and to examine differences and similarities with their own environment.

Drama has its own history and body of work, much of which has a unique and important place in our cultural life. In common with all subjects, it 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 drama at all levels: **making, performing and responding.**

2.1.4 EFL/ESL Teachers and the Use of Drama

This study sets out basically to explore the situation of EFL teacher in relation to the use of drama as learning or teaching tool in classroom settings. Students find English uninteresting and un motivating and therefore are reluctant to use their oral communication skills. The aim is to demonstrate how the learners' motivation can be enhanced through the use

of drama, in second or foreign language acquisition. All English teachers have unique skills and personal styles of teaching.

English teachers also have common goals: to enhance the language capabilities of their students and to optimize learning potential in the classroom. As an English teacher, I believe, involves maintaining a positive outlook toward the responsibility of second language instruction- to create an appreciation for the second language through constructive and engaging curriculum implementation while at the same time building fluency in oral communication. Learning from one's own experience as a veteran practitioner is that teaching most productive when learning environments engage students in enjoyable activities, thus establishing a motivation for learning.

2.1.5 Rational for Using Drama in English Classes

Neelands (1984) characterized the many benefits of using drama in the classroom:

- a) It establishes a partnership between the teacher and group;
 - b) It defines the investment being made by all those involved;
 - c) It is both a learning process and an art-form;
 - d) It provides a reference point for dealing with problems; and e) it initiates dialogue which enables participants to comment and reflect, in a productive and positive way, on what happened in the classroom, (p. 145)
- Drama has commonly been observed to play such a growing role in all learning stages of the students' development. Its encouraging and motivating role in the classroom.

2.1.6 Drama as an Interactive Tool

Drama is experiential, active learning. "Drama is essentially social and involves contact, communication and the negotiation of meaning" (O'Neill & Lambert, 1990, p. 13). In drama, children actively explore and express

their thoughts, values, and feelings. Drama is a form of action in which aspects of human experiences and situations are portrayed; it is an exploration of experiences and situations through enactment. When children are challenged to take a new perspective in an imagined context, they are stimulated to represent their experience and learning through drama. Foreign language teachers have observed for some time how students use the target language to imagine. Alatis, Stem, and Strevens (1993) reported that students given the freedom to say whatever they wished in a new language could create dialogues that would never be found in a textbook.

2.1.7 Drama and Oral Communication

As far as communicative skills are concerned, drama is taken to be a useful tool for developing that aspect. Drama can improve a student's ability to communicate both verbally and nonverbally. In that "to teach drama is to guide children through experiences that allow them to imagine, explore, enact, communicate and then reflect upon, ideas, concepts, and feelings" (p. 9). Lin (2005) found that dramatization is a source of scaffolding for language learning. "Dramatization leads students to develop symbolic representation, which is the same concept children require in order to understand the alphabetic principle" (p. 2). One purpose of using drama in the English classroom is clearly to implement strategies that will result in enhancing students' oral communication skills in the English language.

Drama provides students with a meaningful environment where they can practice oral reading repeatedly to develop understanding, pronunciation, and articulation of words. Lin (2005) found that drama helped students acquire the knowledge of word order, phrasing, and punctuation that contributed to the meaning of a written sentence. Lin found research studies regarding the use of drama in literacy education and also found that

drama creates motivation for students to participate while facilitating students' responses in reading instruction.

New vocabularies presented in a drama context provided students opportunities to acquire meaning visually, aurally, and kinesthetically. A study conducted by a group of teachers from British Columbia (Carr, 1999) demonstrated that special needs students benefited from drama strategies during a teacher research project that explored new methods of interactive teaching. The study affirmed that “interaction, performance, songs, chants, and rhymes provide valuable language and pronunciation practice that often leads to a certain increase in confidence about speaking English” (p. 10). Drama involved the pupils, interested them in the subject matter, led them to see its relevance to the world around them, and motivated them to learn.

A primary focus of the French teacher should be to create an atmosphere of learning that will motivate students to enhance their learning. Gardner's (1993) socio-educational model of second language acquisition stressed that motivation is one variable important in second language acquisition. Lapkin (1998) stated that if the "student likes the language he [sic] will learn much more easily, he [sic] will be more motivated, and more interested in the course" (p. 238). Motivation is supported by attitudes toward the learning situation.

2.1.8 The Difference between Drama in Education and Theatre

Drama should not be equated with theatre. In drama, students enact roles in order to explore various facets of an imagined event (Hundert, 1996). The pedagogical aim is enhanced learning, with performance for an audience neither the immediate nor distant goal (Hundert). In theatre, however, concern shifts to formal presentation. Knowing in advance precisely what they will be doing during a performance, students devote considerable time to rehearsing for repeatable presentation. Morgan and

Saxton (1987) stated that “the difference between theatre (performance) and classroom drama is that in theatre everything is contrived so that the audience gets the kicks. In the classroom the participants get the kicks” (p. 1). Way (1967) also acknowledged the difference between drama and theatre. “Theatre is largely concerned with communication between actors and an audience: drama is largely concerned with experience by the participants, irrespective of any function of communication to an audience” (p. 3). Gallagher and Booth (2003) stated that

"both theatre and drama must preserve their urgency and become a place where self-creation, imagination, and dialogue are still possible; where the engagement of people in productive conflict and thought can be generated" (p. 11)

2.1.9 Self, Self Concept and Identity

Self, self-concept, and identity can be considered as combined elements, with aspects of the "me"-forming self-concepts and identities being part of self-concepts. Yet scholars often use the terms self and identity as if they were synonyms (Swann & Bosson, 2010). Sometimes the terms are used in reference to the process of making sense of the world in terms of what matters to "me" or to the consequences of social contexts on a variety of beliefs and perceptions about the self, or simply to refer to membership in socio demographic categories such as gender or social class (Frable, 1997). Other times what is meant is an implicit sense or a warm feeling of relevance and inclusion rather than a cold feeling of irrelevance and exclusion (see, e.g., Davies, Spencer, & Steele, 2005; Steele, Spencer, & Aronson, 2002). Thus, the terms can and often are used to explain what might be the process underlying outcomes but differ dramatically in terms of what, if anything is assessed or manipulated.

That said, theories converge in assuming that self, self-concept, and identity come from somewhere, are stored in memory, and matter. We term

these three core notions about self and identity mental construct, social product, and force for action, and discuss them in turn the following section. Thus, self, self-concept, and identity are mental constructs that are shaped by the contexts in which they develop and influence action.

We address each of these core notions next. To accommodate this heterogeneity and still move forward in considering how self and identity may matter, in the rest of this chapter we use the phrase self and identity when this more general and vague usage is a better fit with the literature we are citing, and specific terms (e.g., identities) where relevant.

2.1.10 Drama for Enhancing Motivation

Drama can boost students' fortified attitudes toward learning a different language. Cook (2000) discovered that *"the use of role-play and dramatic play have shown significant behavioral and attitudinal change in such situations as encouraging foreign language use in the classroom"* (p. 48). Stem (1983) believed that the use of *"role-play and simulation have been proven to be effective"* (p. 156). Cook used drama to promote students' motivation and help children communicate their understanding of language with other children of different learning styles.

McCammon (2003) puts it emphatically that *"performing arts motivate kids, and this motivation spills over into their regular classes-they become more confident and disciplined in their life"* When drama was combined with English curricula, attitudinal and motivational dimensions were enhanced, which consequently improved the students' knowledge of the French language.

Another example demonstrating that drama in the French classroom increased students' motivation involves the exploration of student identity and expression of opinions and feelings. Learning through drama gives students an opportunity to find the relevancy of their class work and

communicate it in an exciting way to others (Beehner, 1990). Drama gives opportunities for reflection, creative expression, and imagination. It is seen "as a means of providing children with a structured opportunity for reflection, interpretation, and thoughtful active exploration" (Neelands, 1984, p. 76). Consequently, students are more likely to adapt to a subject and establish an interest in it.

Ultimately, drama as a motivational instrument made a difference by changing the negative attitudes of students toward English to a positive, enthusiastic, and entertaining experience in learning and communicating in a second language.

2.1.11 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's ability to feel almost all other positive emotions and beliefs about themselves. It affects people's 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.

2.1.12 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.

2.1.13 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 understand where he stands on something which makes it difficult for them to develop respect or trust for him.

2.1.14 Drama

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 drama as a resource in the language classroom as well as drama 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 drama, and dramatic activities such as role-play and simulation. This research outlines the evolution of teaching drama in the classroom.

A case is then made of teaching drama for EFL and enhancing students' self-identity, by looking at what literature has to say about the advantages of drama, its effects on student motivation, efficacy and inspiration. **“Few would disagree that drama 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 drama fulfills that experiential need” (p.110). Before defining some of the terms surrounding drama, first the researcher wants to peel back a few layers of pedagogical theory in order to give weight to the topic of teaching drama as pedagogy in EFL learning. In answer to the question, why is drama relevant in today's classroom; I am influenced by Kumaravadivelu's writings on “postmethod” theory and Spada's exploration in the current trends in communicative language teaching in regards to EFL language teaching.

2.1.15 Elements of Drama

The researcher is going to divide this section into many parts by speaking and indicating to the elements of drama 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. The format is that a "whodunit". But students are active participants rather than audience observation the action of the drama, 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 drama, 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.

2.1.16 How can Drama or Dramatic Activities be used in ELT

2.1.16. A Mime

John Dougill (1987) defines mime as *"a non-verbal representation of an idea or story through gesture, bodily movement and expression"*. Mime emphasizes the paralinguistic features of communication. It builds up the confidence of learners by encouraging them to get up and do things in front of one another. Mime helps develop students' power of imagination and observation and can also be quite simply *" a source of great enjoyment"* with students tending *"to be very enthusiastic about this aspect of drama"*, (Hayes, 1984). To the language teacher, one could generally say that mime is acting out an idea or story through gesture, bodily movement and expression, without using words .Savignon (1983) says that the mime helps learners become comfortable with the idea of performing in front of peers without concern for language and that although no language is used during a mime it can be a spur to use language. John Dougill (1987) supports this when he says that not only is mime one of the most useful activities for language practice; it is also one of the most potent and relatively undemanding. Its strength lies in that although no language is used during the mime, the mime itself can act as a catalyst to generate and elicit language before, during and after the activity. Mime is a great way of reinforcing memory by means of visual association, and recall of language items is assisted whenever an associated image is presented (Rose, 1985). Mime can help to fix language in the minds of the students, and the following activity demonstrates how vocabulary items can be revised and

reinforced (Dougill, 1987). Placing a box in front of the class, the teacher mimes taking something out of it and asks students to take a guess at what it could be. The teacher then invites a student to approach the box and whispers the name of the object to the student, who in turn mimes taking the object out of the box while the rest of the class guesses. Mime can generate language use where explanation is required teacher's instructions and the discussion of the students-if the mime involves pair work or group work, learners normally find it easier and more motivating to produce language when they have to accomplish a task (Ur,1981). If the mime is then performed before the rest of the class, the target language can be usefully employed for evaluating and interpreting what has been seen, as in the following example which aims at practicing fluency (Dougill,1987). Working in pairs or small groups, students are given topics to work on which are to form the basis of a three minute mime (a burglary that goes wrong, an incident at a bus stop, an argument at the cinema, for example), five minutes are allowed for preparing and rehearsing. Students perform their mime in turn, and after each performance the teacher asks the class to interpret what it has been.

2.1.16.B Role Play

According to Blatner (2002) role play is a method for exploring the issues involved in complex social situations. McCaslin (1990) concurs with this viewpoint by contending that the focus is on the value that the assumption of the role has for the participant rather than for the development of an art. In role play the participants are assigned roles which they act out in a given scenario. According to Kodotchigova (2001) role play prepares L2 learners for L2 communication in a different social and cultural context. The purpose of role play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group

discussion. Role play enables participants to deepen prior experience and to translate it into characters for the plot. In this way according to Wrenschur and Altman (2002), the participants are able to adopt roles hitherto alien to them, and to try what it feels like to be on the other side for once. The main benefit of role play from the point of view of language teaching is that it enables a flow of language to be produced that might be otherwise difficult or impossible to create. Role play can also help recreate the language students used in different situations, the sort of language students are likely to need outside the classroom. (Livingstone, 1983). By simulating reality, role play allows students to prepare and practice for possible future situations.

Ideas for role play could be obtained from situations that teachers and learners experience in their own lives, from books, television programs and movies or from their daily interactions with other people at school/university or in the work place. After choosing a context for a role play, the next step to follow is to provide ideas on how this situation may develop. It is important to take into consideration the learners' level of language proficiency when using and implementing role play activities in the FL classroom. Assuming a role is an essential element in drama, Heathcote (1984) concurs that role taking is so flexible that when applied in education, it will suit all personalities and teaching circumstances.

2.1.16. C Simulation

Jones (1980) calls a simulation a case study where learners become participants in an event and shape the course of the event. The learners have roles, functions, duties, and responsibilities within a structured situation involving problem solving. Simulations are generally held to be a structured set of circumstances that mirror real life and in which

participants act as instructed. Jones (1982) defined simulations as *"a reality of functions in a simulated and structures environment"*.

A simulation activity is one where the learners discuss a problem within a defined setting. In simulation activities, the students are either playing themselves or someone else. Simulation activities are also interaction activities with various categories of dialogues. One category would be social formulas and dialogues such as greeting, parting, introductions, compliments, and complaints. Simulation exercises can teach students how to function in a social situation with the appropriate social niceties: for example, students could practice how to turn down a request for a date or a party. Another category of simulated interaction activity is community oriented tasks, where students learn how to cope with shopping, buying a ticket at a bus stop etc. This sort of simulation helps students' communicative participation in the community and at the very least helps them in the task of collecting important information.

A clear line cannot be drawn between role play and simulation. These two drama activities overlap. Role play is frequently used within simulation in role-simulation; the participant remains the same individual while reacting to a task that has been simulated on the basis of his own personal or professional experience. In language teaching the differences between role play and simulation are not that important. As Livingston (1983) pointed out "the main concern for the language teacher is the opportunities role play and simulation provide.

The function of a simulation is to give participants the opportunity to practice taking on specific roles and improvising within specific situations on the assumption that with practice the participants will play their roles more effectively when situations involving similar skills occur in real life. A simulation activity provides a specific situation within which students can practice various communication skills like asserting oneself,

expressing opinions, convincing others, arguing eliciting opinions, group-problems-solving, analyzing situations and so on (smith, 1984). Using given details of the relevant aspects of situation, participants have to make decisions or come to some agreement or resolve a problem, thus meeting a challenge posed by the simulated situation.

Behavior is not controlled in a simulation and the participants bring to the situation their own skills, experience and knowledge. Simulation can be effectively applied to a course called English for Specific Purposes, because in ESP classes, simulations are particularly useful in practicing and evaluating the use of procedures and language (vocabulary, and structures) specific to particular skills.

A typical simulation used in business English would be that of a board meeting discussing a company crisis, rules would be allotted , an agenda drawn up and the procedures and conventions of a board-meeting adhered to.

2.1.16. D Improvisation

Landy (1982) defines improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually including statements of whom one is, where one is and what one is doing there. The focus is thus on identifying with characters, enacting roles and entering into their inner experience of imagination and fantasy. And according to McCashin (1990) the focus of improvisation is on helping learners to discover their own resources from which their most imaginative ideas and strongest feelings flow, participants gain freedom as self-discipline and the ability to work with others develops. Hodgson and Richards (1974) in their book improvisation, define the term as "spontaneous response to the unfolding of unexpected situation.

Improvisation is an excellent technique to use in the FL/L2 classroom as it motivates the learners to be active participants in authentic situations

thereby reducing their self consciousness. At the beginning students will be hesitant and shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence level. According to McCuslin (1990) dialogue in improvisation is apt to be brief and scanty at first, but with practice words begin to come and the players discover the possibilities of character development when oral language is added.

The implementation of techniques that aim to improve the FL learners' confidence level will invariably lead to improvement in the use of the target language. Improvisation provides learners with opportunities to not only improve their language communication skills, but also to improve their confidence which will ultimately lead to the development of positive concepts.

Before beginning the improvisation session the teacher or the facilitator has to involve the establishment of a context which serves to inform the participants where they are and what they are expected to portray in their inter-relationships with other characters. Since this is an unscripted, unrehearsed drama exercise, the participants are at liberty to make their own spontaneous contribution as the play unfold. This entails that they have the freedom to add their own words and develop their characters in the ways which they would like to. Thus one of the advantages of improvisation is the level of freedom that the participants are able to exercise during the execution of the creative session.

Improvisation exercises could involve an entire class of learners or smaller groups.

Once the context has been provided the learners will participate spontaneously in the exercise. A whole class improvisation exercise could involve the participants at a market where some are the buyers and others

the sellers. The teacher role is to provide the context and the participants act out their roles spontaneously without any planning.

2.1.16. E Role of the Teacher

In using Drama in the classroom, the teacher becomes a facilitator rather than an authority or the source of knowledge. Hoetker (1969) warns that "*the teacher who too often imposes his authority or who conceives of drama as a kind of inductive method for arriving at preordained correct answer, will certainly vitiate the developmental values of drama and possibly its educational value as well.*"

Classroom drama is most useful in exploring topics when there is no single, correct answer or interpretation, and when divergence is more interesting than conformity and truth is interpretable. As Douglas Barnes (1968) puts it "*Education should strive not for the acceptance of one voice, but for an active exploration of many voices*"

Using drama activities and techniques inside the classroom has changed the role of the teacher. The class becomes more of a learner-centered rather than a teacher centered one. The teacher is merely the facilitator.

2.1.17 Types of Drama

This part introduces to the students a detailed study of dramatic genres; the students need this background to enable them to recognize and appreciate different forms of drama in the course of this research. The classification is also may be necessary for both the playwright and the critics in their appreciation of dramatic composition.

2.1.18 Meaning of dramatic Genre

Etymologically, the term genre is taken from the French language and it means type, kind, or form. In simple terms dramatic genre means type or

kind of dramatic composition. Drama is grouped into distinct types, kinds or categories because there are qualities that are common to all dramatic compositions. There are also qualities that make each composition different or unique. It is these similarities and differences that determine each genre. The dramatic genres include tragedy, comedy, tragi-comedy, melodrama, drame, mime, etc. The researcher is going to speak in details about every one of these types:

2.1.18 A 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 drama 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 humour 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 Thepsius stood out and instead of singing in humour 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 dramatic 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.

2.1.18. B. 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 dramatic 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.

2.1.18. C 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.

2.1.18. D Characteristics of Melodrama

(i) 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.

(ii) It sees human beings as encountering and enduring outer conflicts and not inner ones in general hostile and wicked world.

(iii) 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.

(iv) 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.

(v) It treats a serious subject matter in a serious manner, though exaggerated.

2.1.18. E 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.

1.2.18. F Dame

Dame is a term of the modern period given to a category of dramatic literature which deals with man in common place and contemporary circumstances. The genre is presumed to have evolved from the French drama. 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 dramatic 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 drama 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.

2.1.18. G 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 drama 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)

2.1. 19. A Structured Approach to Teaching Drama

Teaching Drama to large groups places a number of demands on the teacher. When teaching drama the following is expected:

- (i) a fairly high level of conversational noise
- (ii) different groupings, with students standing, moving, sitting, and using space to express themselves
- (iii) different groups working at different paces towards different goals

The problem with this is that the learners may not be confident about their English, or may think that drama is just fun and games. Teachers are aware

that the main aim of this approach is to develop students' language skills – not produce actors or actresses. For this reason it is greatly needed to carefully structure lessons so that they have clear linguistic and skills-development aims, and to communicate these aims clearly to students so that they are clear on what is expected of them.

It was important to have clear language aims for lessons. We also saw that a generic structure for a lesson should contain a focus on aims and expectations, warm up activities which target language as well as performance aims, a context – such as a story – within which to develop the drama, a range of drama conventions which focus on skills such as character building, expressing emotion through voice and movement and, of course, creativity and confidence with language. Lessons, or series of lessons, should provide opportunities for students to reflect on their progress and to identify areas for further development.

2.1.19 B. Developing Autonomy

A key part of the new curriculum is the development of learner autonomy and in the session we stated that this implies a change of attitude in, first, teachers and then students. We see autonomy as the ability and willingness of the learner to take responsibility for the direction of their learning. In class we need to provide students with opportunities to exercise autonomy and work independently of the teacher.

Lessons, therefore, should include aims and stages which allow students to develop their autonomy. To do this we may choose to incorporate the following techniques.

Self-monitoring (e.g. a progress record)	Group work
Self-correction (also peer-correction)	Project work
Variable pacing (groups, rather than lockstep)	Trouble-shooting sessions (i.e. discussing learning problems)
Extensive reading and listening	Choice of activities, or contexts
Use of pupil teachers, either formally or informally	Sharing objectives (i.e. involving students in some way with the planning of their course)

Figure 1: Techniques for developing autonomy

Reflecting back on these techniques, we can see that the demonstration lesson incorporated many opportunities to develop learner independence. We accept that real independence of the teacher is something most learners need to achieve by the time they go to university. We also see that many learners are unwilling to take on more responsibility.

Developing autonomy is a process and if we permit ourselves to pass some of the control of the learning back onto the student, we can be sure that over time the effect will be beneficial.

2.1.19.C The Importance of Warm up Activities

The warm-up is a key feature of a performance-based class and should always be used even if there is only time for 5 minutes. The warm-up works on a number of levels focusing on (a) warming up the body to enable

students to use a good range of movement and (b) warming up the voice so students are ready to use the full range of pitch, intonation and volume levels. For our purposes, warm ups should have a clear language focus as well.

In terms of the group, this is the teacher’s key moment to bring about a sense of cohesion and collaboration in the group. Each activity in the table opposite has a different focus and can be used alone. Think about the basic level of behavior in your class as each activity requires increased focus and greater physical or vocal output.

Warmer	Procedures	Outcomes
1 Change places	Students stand in a circle facing one another and swap places depending on the instruction, eg, <i>change places if you’re wearing black socks.</i>	Ss get a sense of who’s in the group; they think, respond and think quickly and so get a physical warm-up; they have to work using eye contact and so this form of Communication increases in the group.
2 Magnets	The circle disperses as students walk around the room; the teacher calls out grouping numbers and features, eg, <i>groups of three – wearing trousers;</i> those who are not	Another physical warmer which also requires quick thinking and collaboration especially when

	wearing trousers stand alone or form other groups, eg, skirts	students are not in a group and have to form another group using something they have in common.
3 Raising the flag	Students form a circle again and this time the teacher explains that the flag for the class has fallen – ‘we have to raise the flag again’. Ss work together to raise the flag against a storm.	This is less physical, but requires group work, purpose and focus. Some people should stand at one end of the imaginary pole lifting it with ‘ropes’ while most stand at the other side pushing it up. An opportunity exists here for using a vocal warmer with ‘heave; heave’ or a working chant. Make sure everyone shows how much effort they are putting in and drops after they’ve lifted the flagpole with handshakes, slaps on

		the back and big smiles.
4 Orchestra	<p>Use an orchestra layout on the PowerPoint, or on the board, and have students stand in certain sections. Use the melody you have devised earlier and orchestrate the group in the following way:</p> <p>(1) Percussion (claps, stamps)</p> <p>(2) Double bass (long, low notes)</p> <p>(3) Wind & brass section (high notes)</p> <p>(4) Strings (high, quick notes, main melody)</p> <p>Bring in each section one at a time, have the group ‘playing’ together for about 40 seconds, then spotlight one group and finally fade the piece out.</p>	<p>This is a good way to organize the group to work together and complement one another; the use of spotlighting one group while the others play in the background mirrors the spotlighting technique we will use in Part 3.</p> <p>The technique requires that students take up a rhythm and listen to one other for pitch. As such, it is a good vocal warmer.</p>

Figure 2: Examples of Warm up Activities

2.1.19.D Using Stimuli

In language teaching, we generally refer to tasks, activities and exercises. This language can be used in drama, but there are also other terms used to refer to materials.

The word ‘stimulus’ (singular) or ‘stimuli’ (plural) is used to refer to material the teacher uses to generate a focus or create a story. Stimuli can come from a range of sources as is listed below, and can be used alone or in combination:-

STIMULI	EXAMPLES
Visual	Photographs, paintings, pictures, cartoons
Aural	A soundtrack, sound effects in a sequence, a song
Realia or Props	A bag containing a character’s possessions
Literature	A diary entry from a character, a letter, an e-mail, a phone book A poem, an excerpt from the news, a passage from a story
Personal events	An anecdote from someone’s experience, for example, the teacher could tell a story from her personal experience

Figure 3: Types of Stimuli

One way to use stimuli is to build up an event or a character through the Piecing together of a range of stimuli, for example, the following could be used to create a story:

- (i) a newspaper clipping about a dramatic event
- (ii) a song/soundtrack to indicate (a) tragedy; (b) comedy; (c) excitement

(iii)an (invented or real) report from someone who was involved in the event

The use of stimuli is one way to provide opportunities for the students to collaborate communicate and think creatively (three of the nine generic skills). Students use all the language they have at their disposal to negotiate what kind of story is being introduced and what opportunities exist for developing it.

2.1.20 Drama in Curriculum

A number of reasons can be cited as to the inclusion of Drama in the school curricula. : Drama makes an important contribution to the development of thinking skills, these are:

- Information-processing skills, eg sequencing and comparing and evaluation.
- Reasoning skills, eg drawing inferences and making deductions.
- Enquiry skills, eg asking relevant questions and testing conclusions.
- Creative thinking skills, eg 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 drama 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 drama 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 drama. It means that most dramatic works discuss issues concern with the life of individuals like poverty, education, future and marriage, mental and psychological health.... drama 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 drama practice. They are also recognized as vital in the work place and throughout adult life. In a nutshell, drama 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.

2.1.21 Recommending Drama for all types of Language Classes

Pretending to be others in imagined situations and acting out situations or stories are important activities in the dramatic 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 drama 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. Drama 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 drama develops alongside imagination, encouragement, creativity and building self confidence and language. As children engage in these drama activities they become increasingly aware of the use of space and the way body language communicates meaning. Curriculum for the foundation stage indicates that drama 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 drama 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 drama'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 drama could provides 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 drama 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 dramatic play for themselves to amore consciously planned form of drama, 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 dramatic 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 drama 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 drama 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 drama. Pupils can use a wider range of dramatic 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 dramatic 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 drama into scripts, by adding new endings or different content. As a result of teachers' skillful intervention and providing hands, drama 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. Drama 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. Drama 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 drama 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 drama 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 dramatic action and use theatre technology creatively, over and above students could make control, employ all the theatre technology and strategies for developing and enhance-self identity. 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. 2 Review of Previous Related Research

Introduction

A great part of the literature review has been considered in the theoretical frame work while the studies conducted in the subject were taken directly from the works. They were put together across the body of thesis.

Compared with the diverse resources of using drama techniques in several fields such as literature of teaching methodologies and the attractiveness of implementing drama techniques in the authentic classrooms among language teachers, studies investigating the educational influence of drama on language teaching are scarce. The reason for this is may teachers fear to adopt drama techniques in their classroom. Another reason is may be is due to the complexity and variability of drama itself, which creates difficulties in conducting substantive research on its impact of language learning.

Research studies related to the present study have proved the importance of learning language in contexts and comprehensible input. They have also shown language learning could be achieved through meaningful and purposeful different forms of interaction in diverse context where learners can have different kinds of opportunities to use the target language. It is with this background, in mind these studies intend to

highlight the precious contribution that drama and questioning techniques can make to the classroom effective interaction and oral communication competence of learners studying English as a second or foreign language.

The following are the studies in consideration of their currency.

2.2.1 Katz (2000, p13) Carried out in his study-Drama and therapy in education: The double mirror- Drama can aid in understanding personal and human experiences, allowing students to enter into the reality of imaginary situations and characters. Students can explore emotions, attitudes, opinions and relationship and accommodate these abstract concepts more concrete form. Second, because drama makes constant demands on a person's imagination, it develops a student's ability of thinking more effectively. A student involved in a drama activity will be called upon to practice several thinking skills , such as ; inventing , generating, speculating, assimilating, clarifying, selecting, refining, inducing, educating, analyzing, accommodating, sequencing and judging. Third, the skills of group interaction are fostered to negotiate and top reach consensus.

2.2.2 Kao and O'Neil (1998.31) in their study Learning Second Language Through Process Drama conducted that in traditional language classroom learners often challenged with a lot of questions from the teacher, and their speaking abilities tend to focus in answering questions. As communication is a two-way interaction, students are greatly encouraged to ask questions prompted by the pre- test at the initial stage of process drama. Practicing questioning strategies can immediately benefit our students, as they will rely on questioning to obtain information in real world. Skillful questioning with Process Drama can strengthen students' commitment to their roles, supply information indirectly, model the appropriate language register, focus their linguistic efforts, remodel inaccurate responses and deepen students thinking about the issue involved in the drama.

2.2.3 Ratchadaporn Janudom and Punchalee Wasanasomith (2009) in their study *Drama and Questioning Techniques Powerful Tools for the Enhancement of Student's Abilities and Positive Attitudes towards EFL Learning*. The study was conducted to examine the benefits of drama and questioning techniques to enhance verbal communication skills. The experiment was conducted with an intact group of 15 non- native undergraduate students whose major was not English. 3 males and 12 females, who were second, third and fourth- year students enrolled in an elective course offered by the university as a seven- week English through Drama summer course. To collect data the speaking achievement pre- and post- testes were administered. The investigation of the students' attitudes towards instruction using drama and questioning techniques was conducted by employing a triangulation of data collection instruments consisting of teacher's diaries, student's journals and attitude questionnaire.

Research findings revealed that there was statistically significance difference between the mean scores students obtained from the pre- and post- tests. The data obtained from students journals and attitudes questioning manifested students positive attitudes towards English instruction delivered through drama and questioning techniques, although the same could not be said with the data obtained through the teacher's diaries. Based on such findings it could be concluded that drama and questioning techniques could help enhance students speaking abilities and the positive attitudes towards EFL learning.

2.2.4 Edmiston (1991) conducted a two-year teacher-as-researcher study in his classrooms to understand how educational drama can be struted for reflection and learning. He collected data about his teaching in his own classrooms of grade 3&4 in addition to other seven classrooms from grade 1 to grade 9 when he was invited as a visiting teacher. The video tapes of

classroom activities, his field notes, records of class planning and written reflection on his teaching served as the bases of his analysis.

The most important thing about Edmiston study, he was able to improve his teaching through conducting research the style and effectiveness of his teaching. He stated that :

‘I found that there was reciprocity between my teaching in the classrooms, my college teaching, my writing of theoretical writings and my understanding of my own and other practice. I found that as I read and reviewed tapes my understanding continues to develop and that affected my practice which in turn affected my analysis. Gradually the model, which is presented in this study, merged.’(p 3).

2.2.5 Radin, B (1985) in his study (Dramatic techniques in ESL instruction) a study to describe the nature of drama –oriented language classroom explore the learners experience in studying English as a foreign language during the research period. He used three dramatic techniques (opened-ended scenarios, declaim drama and idiom drama) for students of English as a second language ESL at Hosts community college. These three techniques have been found to be helpful in developing more real interaction among students, providing students’ motivation and interests and allowing for more self-confidence on the students part. The data were collected both qualitatively and quantitatively. The quantitative research to investigate the improvement of students’ communicative ability was that the students make significant improvement in their communicative ability during the research period.

In the study, there were 12 male participants (60%) and 8 female participants(40%). In order to evaluate the improvement of the subjects, communicative ability, two tests were conducted to measure whether there was a significant difference in the quality and quantity of their oral

production before and after the dramatic activities. The first test measured the difference between the students' scores in clarity and the second test measured the communicative unit score difference between the pre- and post- tests. The findings show that the subjects made a significant improvement in speech clarity between pre- and post- tests. The findings show that there is also a significant difference in speech quantity between pre-and post-tests.

2.2.6 Putus(2008) in her study attempted at supporting the idea that drama creates opportunities for authentic English classroom interaction. The study was carried out by studying two different drama activities in different classrooms. Her findings indicate that both, classroom discourse as well as regular speech occurred in the courses. Although the means in Putus's study were not vast, the results proved that students could have a discussing environment with their teacher, which improves learning. However, owing to the fact that the study pursued to find interactional benefits and although achieving in it, it ignored any other possible findings that might have been of an interest for the recent study.

2.2.7 In her study-Drama in second language learning from psychological perspective –Stern,S . (1981) points out that creative dramatics enhance communication in the second language classroom by bringing certain psychological factors into play which elicit the described behaviors in the individual. Stern advocates that drama activities improve learners' communicative ability by stimulating some factors such as increasing self-esteem, motivation and spontaneity; enhancing capacity for empathy and tower sensitivity to rejection. She administered a questionnaire to a group of students and teachers who were involved in drama- based ESL program at the university of California at Los Angeles. The study findings reveal that there are some justifications for the hypothesis, nonetheless, further research is recommended to be done in this area

2.2.8 David, G(2010) study aims at investigating the effectiveness of using drama in the teaching of English as a second language (ESL) as opposed to traditional instructional methods, specifically to the enhancement of the oral skills, including pronunciation and fluency. The students assessed were Spanish mother tongue speakers and attended a public school in Madrid, Spain. Two classes from the same year group received instruction in the differing methods over a three-week period. They were examined pre- and post- instruction. Data was collected and analyzed using a two-tailed- test for two independent samples with equal variance to examine whether either method was more effective. The researcher's hypothesis was that there would be no significant difference between the two methods. However, the results of the study concluded that teaching English through drama was more effective than using traditional methods. The proposed null hypothesis was rejected.

2.2.9 In her study, Zafeiriadou, N(2009) aims at drawing attentions to the case of drama in language context as a creative process and a challenge for creative thought. She attempts at defining some misconceptions that drama may entail and presents the benefits that drama offers as a pedagogical technique in the English classroom, She argues for drama as a teaching techniques that enhances not only students' linguistic and emotional development but also as a challenge for creative thought and means that contributes to education for long- life learning.

2.2.10 Shomoosi, N (2004) in her qualitative- quantitative study which is conducted as a classroom research. The study concentrate on two types of question, display and referential , it explored habitual patterns of questioning behavior and their interactive effects were observed through non- participant observation footy reading comprehension classes in Tehran universities were observed by the investigator. There were no experimental subjects in the sense that we have in experimental research ,

neither control nor treatment groups. The subjects of the study were five nonnative speaking(NNS) English instructors at Allamah Tabatabaee University and Tehran University, Tehran; three holding Master's and two PhDs ranging from 30 to 52 years of age. All having experience in teaching EFL courses for several years, taught reading comprehension at upper-intermediate level with the same textbooks. Their only behavior to be observed was their use of questions. None of them knew about the focus of the study. However, they informed about it after the data questions were used by teachers more frequently than referential questions. In addition, it was concluded that not all referential questions could create enough interaction.

2.2.11 Holmes(1985) conducted a study that aimed at determining which of four modes of reading (oral reading to audience, oral reading to oneself, silent reading, and silent reading while listening) best facilitates the comprehension inferences and answering of post comprehension questions. The questions included gist, literal recall of details, inferences and scriptable comparisons. Her sample consisted of 48 students enrolled in undergraduate course. The subjects were asked to read an expository passage in each of the four modes.

Holmes found out that silent reading and oral reading to oneself were superior to reading to an audience. She also found out that silent reading facilitated comprehension to a greater extent than silent reading while listening to the text being read.

2.2.12 Jarrar (1988) investigated the effect of using what he called the Analytical Method on the achievement of the first secondary class students in Zerka Directorate of Education. The Analytical Method includes the following steps:

- 1- Prediction of content through oral discussion of titles and pictures. This will help activate the students' background knowledge and create a purpose for reading.
- 2- Students are asked to read the passage quickly in order to confirm or revise their expectations, and thus identifying the main idea (skimming).
- 3- Students are asked to scan the passage for facts or specific information that may support the main ideas (scanning).
- 4- Students read part of the passage silently. This time the reading is slow, and attention is focused on getting the meaning of words from the text, following the sequence of events, and recognizing the writer's purpose and attitude.

Jarrar found out that there was a statistically significant difference ($\alpha=0.01$) between the mean scores of the two groups in favor of the experimental group due to the effect of the Analytical Method. He recommended that the ministry of Education should train the teachers in the use of the Analytical Method and modifies the activities on reading comprehension passages.

2.2.13 Abdelmageed conducted an experiment in 2005 with first year students at Ahfad University for women. The number of the participants is 66. He (2004:89) recommended that teachers should analyze students essays 'to see how they connect the ideas and the information to achieve text coherence'. Coherence is not irrelevant to text pattern. That is a text which is ill-patterned cannot be considered coherent. The use of cohesive devices in text is for the most part to indicate the pattern of text. For example, the use of FOR EXAMPLE marks a phenomenon- example pattern. Most translation expressions function in this way.

2.2.14 Abed Hamayed carried out a study in 2008 whose subjects are female and male students majoring in English language. The subjects were from first, second, third and fourth year. The study was conducted in Alguds University. There were 17 teacher and 74 students. He (2008:141) states that ‘teachers can plan tasks, activities and exercises that move students back to the text or concepts’. In so doing, the students engage in a process of meaning negotiation. In other words, students have to CONVERSE with the text they are reading.

2.2.15 Abdulrhuman(2007:91) suggests that ‘teachers should improve note taking through discussions-----’. So, besides conversing with the text to find its main points, the students can extend the conversation by discussing what they read with other readers. Abdulrhuman actually conducts a need analysis wih a sample of 300 students studying medicine in the University of Khartoum. The students were from first, second, third and fourth year.

2.2,16 In addition, Alsabateen conducted a study in 2008 with first year students at Hebron University in the academic year (2006-2007). The subjects were divided into two samples. Each sample was composed of 60. According to findings, he(2008:107) argues that ‘teachers should activate two types of prior knowledge when introducing new information: subject knowledge and culture knowledge’. This suggests that all texts are tied by many factors and that students should exploit such connections. Readers’ schemata are knowledge that is mostly gained from previous texts. The word text is sometimes used to refer to any objects that capable of signifying.

2.2.17 Elnur, on the other side, conducted a study in 2004 with Sudanese students in basic and secondary schools in Doha. The number of the students was 100. His study was also supported by 40 teachers in these

schools. He (2004:101) finds out that the process of comprehension and reading speed are related. He concludes that ‘fast readers comprehend better than slow ones’. One explanation for this finding could be that fast readers do not follow a word- by- word process but they recognize patterns. Recognizing patterns help them to read faster and to comprehend better.

Elnur also points out that ‘there was a relation between reading speed of an (L1) and an (FL)’, Elnur explains ‘a student who was able to read his/her (L1) fast could also read an(FL) fast’. So, the same reading strategies, seem to be used in reading one’s mother tongue or in a second language. Again, this reinforces the point that pattern recognition skills increases speed and at the same time improves comprehension. Thus, good readers automatically transform their reading comprehension skills from their first language experience to second language reading encounters. The researcher thinks that this kind of reader is essentially intertextuality sensitive

2.2.18 Furthermore, Nasr(2003:145) suggests that ‘reading too slowly is likely to be due to deficiency in language processing’. Language processing does, of course entail the comprehension of larger parts of text. Failing to grasp such chunks will lead to poor comprehension and also slow reading. Nasr interviewed language teaching experts and distributed questionnaires to language teachers. Second year students from Omdurman Islamic University also participated in this study

2.2.19 Cohen and Apehek (1981). ‘The relationship between strategy use and success in Second or Foreign language learning’. As cited in Chamot (2004), taught students of Hebrew to remember vocabulary items by making paired mnemonic associations and found that those who made associations remembered vocabulary more effectively than those who did not.

2.2.20 Sanousi (1995) concluded that students who had a structured learning approach were more successful in retaining the vocabulary items taught in their classrooms than learners who had an unstructured approach.

2.2.21 Similarly, Mearthy (1990) also asserts that learners adopt a variety of strategies to cope with new vocabulary some are better than others in satisfactorily exploiting their strategic resources.

2.2.22 Sasaki and Hirose (1996) investigated the factors that influence Japanese University students' expository writing in English. They examined 70 students of low- to high- intermediate proficiency in English namely, second language proficiency, first language writing ability, writing strategies in L1 and L2 meta knowledge of L2 expository writing, past writing experience, and instructional background. Analysis related that students' L2 proficiency, L1 writing ability, and meta knowledge were all significant in explaining the L2 writing ability. L2 proficiency was found to be most significant variable in L2 writing. L1 writing ability is less significant and meta knowledge is the least significant variable. Analysis also indicated that good students were significantly different from poor students. Good students paid more attention to overall organization while writing in L1 and L2 wrote more fluently in both L1 and L2. They exhibited greater confidence in L2 writing for academic purposes and had regularly written more than one English paragraph while in high school.

2.2.23 Lambardo 1988 conducted a study on 'students of the Economics regarding perceived Need and Attitudes about learning English as a second language'. A survey of 200 students revealed following points:

- * Better job works as motivation for the course.
- * Technical terminology comprehension as a major problem in reading.
- * Oral report and meeting important to succeed in their field.

*Listening skills considered the most important followed by speaking, reading and writing.

2.2.24 Jafire-Bin-Zainol-Abidin(1992) conducted a study on ‘Science graduates in Malaysia’, regarding ‘English language needs for business purpose. Outcome of questionnaire to the science students’ personnel managers and employees revealed following points:

- The participants ranked the use of English and the importance of each language skill.
- The students rank reading as the most important skill.
- The employees ranked each skill differently based on the nature of their jobs.
- All skills were needed to perform basic tasks.

From the result of the studies reviewed above, one can argue that these results can contribute to the current study in many ways. First, both the present study and the studies reviewed above revolve around issues related to the development of ESL/EFL.

The tools adopted by the bulk of the previous studies and the current one for data collections are similar, namely, tests and questionnaires. As for data analysis, the current study adopted the analytic assessment procedures, descriptive and experimental approaches.

Both the previous studies such as’ Katz (2000), Kao and O’Neil(1998), Ratchadaporn and Panchalee(2009), Edmiston(1991), Radin, B(1985), Stern,S(1981), and Cohen and Apek(1981)’ and the present study confirm that carefully selected texts can help narrow the cultural gap and help the students to have a better grasp of the subject matter and improve their communicative competence and classroom interaction.

Teacher’s own ways of teaching is highly cognitive process which needs effort to develop.

The present study differs from the previous ones ‘Holmes(1985), Abdulrhuman(2007), and Elnur(2004)’, in the sense that the present study tries to investigate the importance of good social interaction and use of language in socio- cultural situation through the application of drama.

This chapter has indicated that there is a variety of ways and activities that could be used and/or adapted to train students to pursue these goals. Chapter Three will elaborate upon the Methodology of this study.

CHAPTER THREE
RESEARCH METHODOLOGY

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

This study adopts a mixed-method approach the descriptive analytical and experimental. This allows the research instruments to complement each other, and match for every single step of experimentation across the chapter and relevant parts of chapter four and five. As far as the data collecting tools are concerned: a questionnaire, a pre-test and post tests, as well as classroom observation. The (SPSS) program was applied to analyzing data.

3.2 Study Population and Sample

The population of this study is drawn exclusively from teachers from different Sudanese universities and third year students at Sudan University of Science & Technology at College of languages -Department of English Language. The researcher has chosen two samples to represent this study as such:

Firstly: Sudanese teachers of English from various universities who responded to questionnaire.

Secondly: third year students, at Sudan University of Science & Technology at College of languages -Department of English Language, who will be subjected to the observation (from both sexes).

Third year students who are taking English as their major subject of specialization will be further subjected to a pre and post test. The researcher will have two groups control and experiment group. Experiment group will be exposed to teaching dialogues mainly through dramatization of the context. The dialogues can be selected from a wide-range of dialogues

prepared originally by native speakers, namely those prepared by the British Council.

Another exercise is one of shorter stories to be changed into dialogues. Students would be asked either to (read stories short simple stories) and then provide their peers in the classroom with a resume of what they have read. They may also be asked to write an account of their own personal experience. Their presentation will be assessed on the grounds of the dramatization techniques they use in their delivery. The tutors may withdraw themselves or disappear if their presence can affect the process of the students' delivery or can be intimidating to some. Some students are shy particularly girls or apprehended at the presence of their tutors. Tutors may hide somewhere at a very close hiding place so that they can hear and see their students' performance and be able to assess it.

3.3. Teachers' Questionnaire

The first tool is a questionnaire which will be distributed to the teachers from both sexes. This questionnaire will include a covering page which introduces the topic of the research and identifies the researcher. It uses Likert 5-point scale (Strongly Agree, Agree, Neutral, Disagree, and Strongly Disagree). The statements are about the benefiting the use of dramatization techniques to enhance the students grasp of the four skills particularly the oral skill making use of classroom interaction.

The questionnaire will focus mainly in testing the hypotheses and exploring the tutors' viewpoints of the use of drama in classroom setting particularly at the undergraduate level. The questionnaire will include 15 statements will be given to Sudanese English teachers from different universities. It will be judged by experienced professors and doctors from Sudan University of Science and Technology. The responses for the

questionnaire will be given to an expert in statistics and the results will be as in the tables of analysis.

Table (3-1) shows teachers' numbers and their distribution according to sex.

SEX	FREQUENCY	PERCNTAGE
Male	70	58.3%
Female	50	41.7 %
Total	(120) 100	100.0%

Table (3-2) shows teachers' years of experience.

TEACHING EXPERIENCE	FREQUENCY	PERCENTAGE
1-5 Years	20	20.0%
6-10 Years	30	30.0%
More than 10 Years	50	50.0%
Total	100	100.0%

Tables (3-1&3-2) indicate that male respondents were more than 52% compared to 46% female. More than 50% of the teachers had teaching experience more than 10 years , 40% had teaching experience ranged between 6-10 years while only 10% had teaching experience between 1-5 years.

Table (3-3) shows Distribution of undergraduates according to sex.

SEX	FREQUENCY	PERCENTAGE
MALE	30	30.0%
FEMALE	70	70.0%
TOTAL	100	100.0%

According to the results in tables (3-3), a number of 100 undergraduates participated in the study, 30.0% were male and 70.0% were female, as shown in Table (3-3).

3.4 Research Instruments

Two instruments were used for collecting data to inform the present study, namely classroom observation and a questionnaire for the tutors.

3.4.1 The Research Experiment

In the present study two classes were used, divide into two: control and experiment group. They are all 3rd year students majoring in English and taking Arabic as a minor subject. The two groups were randomly distributed. One group, the experiment were exposed to excessive use of dialogues through dramatized situations that is situational teaching for two months. The other was deprived of such atmosphere of learning. Thorough the observation lists; the researcher observed that members of the experimental group have improved quite astonishingly while those of the control group remained as they were.

3.4.2 Teachers' Questionnaire

The teachers questionnaire (TsQ.), consist of 15 multiple statements and. It was divided into three parts (see appendix 2):

Part one: included 5 statements, surveying teacher use of drama in their classroom settings to enhance oral delivery with Likert 5- point scale: (Always, often, sometimes, rarely and never).

Part 11: included 5 statements, surveying teachers' attitudes towards using drama in classroom and dramatizing even comprehension passages to be

used for oral production, with Likert 5- point scale: (Strongly agree, agree, not sure, disagree and strongly disagree).

Part 111: included 5 statements, surveying the students' attitudes towards the use of drama in classroom and how was that reflected in improving their standards of oral delivery. With Likert 5- point scale: (Always, often, sometimes, rarely and never).

3.4.3 Validity and reliability of the Questionnaire

The questionnaire of this study, were validated by a jury consisting of three assistant professors specialized in English language and two associate professors specializing in English language, too. They based their viewpoints on the following criteria:

- (i) The clarity of the variables and instruction.
- (ii) The simplicity of variables, and how far they related to the subject.
- (iii) The language used for formulating and structuring the questionnaire itself.

The researcher was furnished by some insightful remarks from the jury concerning the questionnaire's format and language which readily responded to. The researcher made some alterations here and there to adjust the questionnaire to the shape and format required by the jury.

3.4.4 Classroom Observation

With the help of a check list containing several items or variables, the researcher checked the performance of the students during the learning in classes with dramatization instances. The researcher has noticed the improvement of speaking and listening along with understanding. Students started to become friendly as getting involved in such kind of learning dissolves all kinds of barriers. Girls particularly started to take active roles

during the learning process and so are the shy male students. **3.5**

Procedures

The teachers' questionnaire was administered to teachers by hand, and was given up to 10 days to respond to the questions, some were other teachers have helped in the distribution job. Some teachers have failed to send back their copies. They are as many as five.

3.6 Summary of the Chapter

This chapter described the methodology used for collecting the data to inform the present study. Research instruments were described; instruments reliability and validity were confirmed. Having finished with the methodology of the study, the next chapter will present data analysis, results and discussion.

CHAPTER FOUR
DATA ANALYSIS, RESULTS AND DISCUSSION

CHAPTER FOUR

DATA ANALYSIS, RESULTS AND DISCUSSION

This chapter presents the analysis of data obtained from experiment, pre-test, post test and teachers' questionnaire.

4.1 Analysis of the tests.

The analysis of the experiment will focus on answering vital questions on the effect of drama techniques in improving learning and teaching in large classes as well as on the overall standards of the students' classroom interaction. To answer these questions, we computed the mean, standard deviation, standard error and ranges for the pretest- and post-test scores of both experimental and control groups. T-test was computed to find out whether each group had made any progress as a direct result of instruction. The following three hypotheses will be verified or confirmed in view of the analysis of the diagnostic test, Discourse Completion Test (DCT) as well as the questionnaire for the tutors.

4.2 Analyzing the Test

In order to give full account and confirm the hypotheses of the present study, the following analysis of the diagnostic test has to be considered. The test is mainly intended to check the students' general knowledge of English.

(A) Statistical Reliability and validity for student's test

The reliability coefficient was calculated for the measurement, which was used in the test using Alpha - Cronbach's coefficient Equation as the following:

For calculating the validity and the reliability of the test from the above equation, the researcher distributed the attest to respondents to calculate the reliability coefficient using the Alpha-Cronbach's coefficient the results have been showed in the following table .

	<u>Reliability</u>	<u>validity</u>	<u>N</u>
ALPH – CRONBACH	0.89	0.93	

$$\text{Validity} = \sqrt{\text{Reliability}} .$$

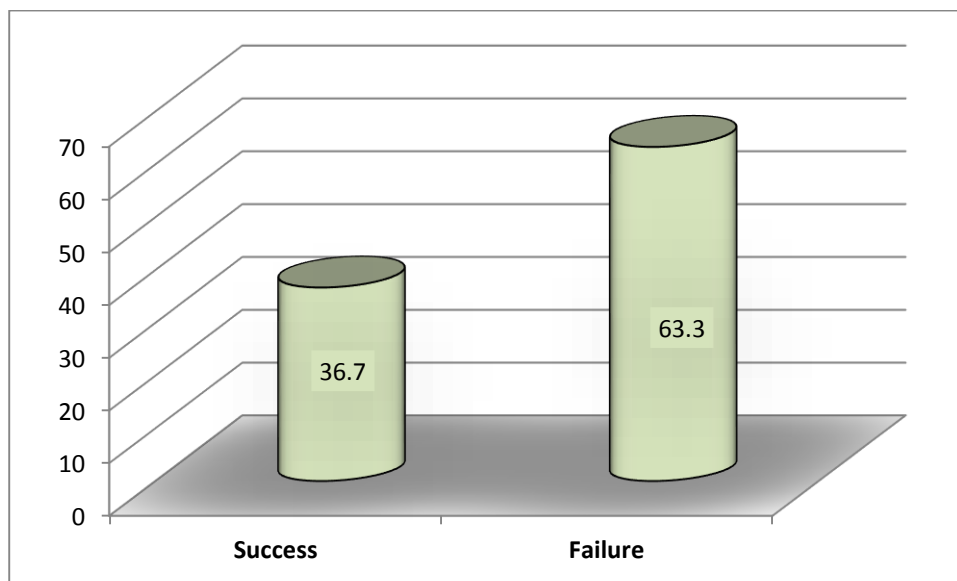
From the above table it's shown that the validity of the test is very high (0.93). This indicates that if we repeat the test we are sure with 93% that it's going to give us the same results.

Table (4.1) the frequency and percentage distribution of the students according to section (1)

Valid	Frequency	Percentage
Success	55	36.7
Failure	95	63.3
Total	150	100

from the above table No.() and figure No () its shown that there are (55) students in the study's sample with percentage (36.7%) are success the test in section number 1 (*Choose the meaning of underlined words or phrases from the given four alternatives*) . There are (95) persons with percentage (63.2 %) are failure .

Fig (4.1) the frequency and percentage distribution of the students according to section (1)

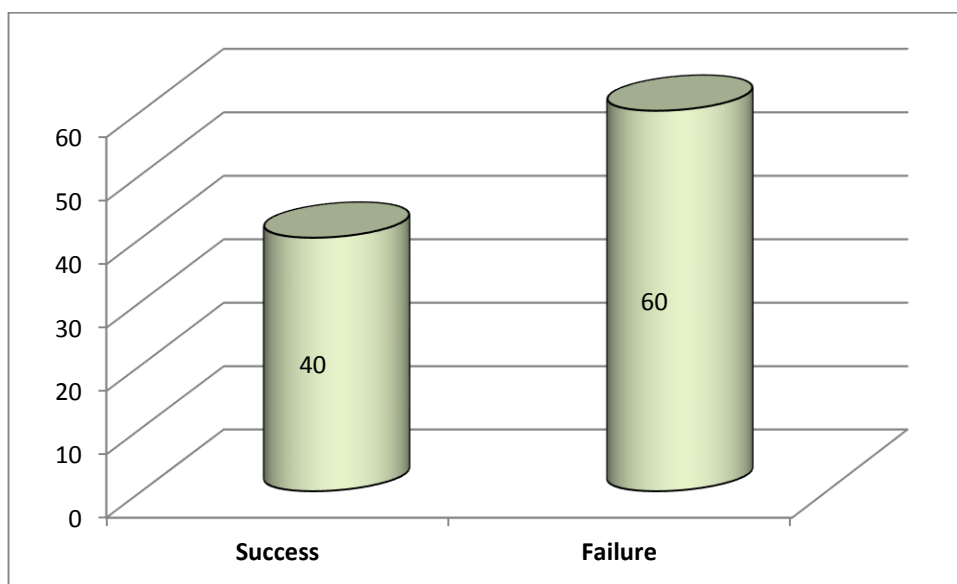


This indicates that the students require hard work in that area in question which is simply knowledge of the tenses and the articles. The result reflects a number of factors which can be said to be responsible for the general deterioration of standards. Teaching at the secondary school and basic level is for the most part responsible for that remarkably underprivileged situation. Another factor is teacher training. Almost all teachers at the Sudanese Public Schools have hardly received the essential dose for training necessary for good classroom practice. One third factor is the syllabuses of English language used at the Sudanese schools. They are outdated and full of language and stylistic errors that reduce them to a pitiable state. They are not at all useful for classroom application. Hence this situation necessitates the inclusion of a classroom technique to boost the level of the students' communicative competence into an acceptable standard. Drama as a successful classroom technique as was experimented with in some parts of the world can be used to achieve that desired end. This in itself confirms in an indirect manner the first hypothesis which states: ***Drama plays a positive role to help students develop communicative competence.*** Accordingly, tutors should seek to include an element of drama in their learning teaching situations to help develop their students 'command of the language.

Table (4.2) *the frequency and percentage distribution of the students according to section (1)*

Valid	Frequency	Percentage
Success	60	40
Failure	90	60
Total	150	100

Fig (4.2) *the frequency and percentage distribution of the students according to section (1)*



From the above table No.(2) and figure No (2) its shown that there are (60) students in the study's sample with percentage (40.0%) have passed the test in section number 2 (**Choose the words below that best complete the sentences in the text:**) There are (90) persons with percentage (60.2 %) are failure.

This result replicates the first situation that the standards of the students are terribly appalling. The situation calls for quick intervention on the parts of the tutors the administration as well as experts who in their capacities can improve the syllabuses order ones from abroad. It also calls for training tutors to handle the language in a way that can help their students improve. Again this result further confirms the first hypothesis which calls for improving students' communicative competence. Drama, as a successful classroom technique is capable of inducing that type of rectification. It was

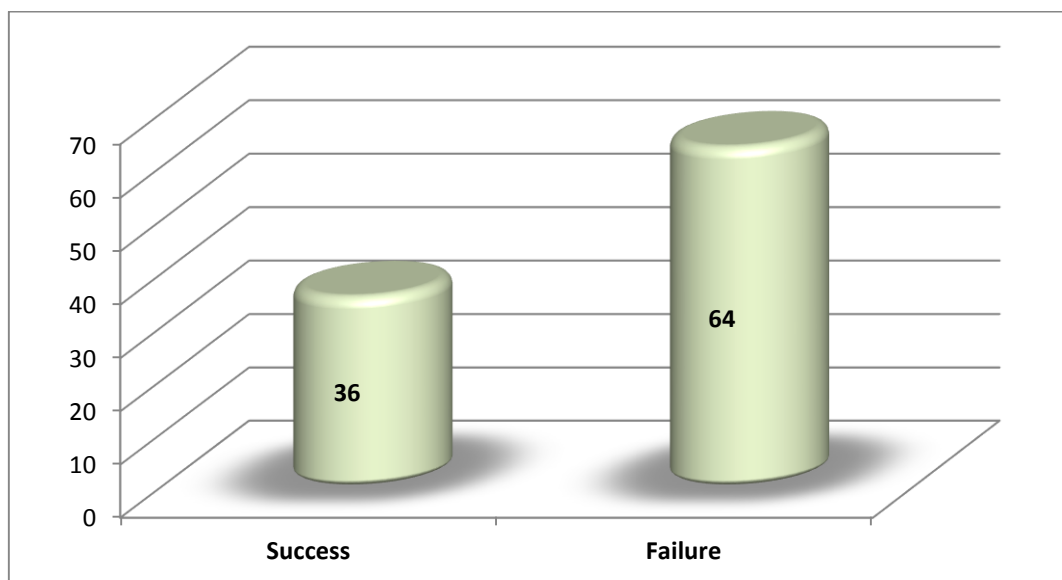
proved successful in Asia and parts of Latin America where extensive experiments were made.

Table (4.3) the frequency and percentage distribution of the students according to section (1)

Valid	Frequency	Percentage
Success	54	36
Failure	96	64
Total	150	100

From the above table No.(3) and figure No (3) its shown that there are (54) students in the study's sample with percentage (36.0%) have achieved the desired marks to pass the test in section number 2 (**Choose the words below that best complete the sentences in the text**) .There are (96) persons with percentage (64.0 %) have failed.

Fig (4.3) the frequency and percentage distribution of the students according to section (1)



Certainly, this situation reflects beyond doubt a very deteriorating standard of attainment. Despite the fact that these students have scored significantly high marks in the admission exam to college, they still have very disturbing problems with reading and writing and they can hardly communicate orally. What is more upsetting is that they show a distinct lack of interest for learning stemming out of their previous horrible experience with English language learning at lower levels of education.

Consequently, experts and tutors have to do something in order to rescue this ailing situation before it is too late.

Table (4.4) one sample T-TEST for the questions of the study

Sections	N	mean	SD	t-value	DF	p-value
1	150	3.6	0.2	14.5	149	0.002
2	150	2.7	1.81	17.1	149	0.001
3	150	3.4	2.44	7.17	149	0.012
For all	150	6.33	4.03	15.50	149	0.032

The calculated value of T – TEST for the significance of the differences for the respondent’s answers in the section No (1) was (14.5) which is greater than the tabulated value of T – TEST at the degree of freedom (149) and the significant value level (0.05%) which was (2.34). this indicates that, there is statistically significant differences at the level (0.05 %) among the answers of the respondents . this mean that our hypothesis is accepted .

The calculated value of T – TEST for the significance of the differences for the respondent’s answers in the section No (2) was (17.1) which is greater than the tabulated value of T – TEST at the degree of freedom (149) and the significant value level (0.05%) which was (2.34). this indicates that, there is statistically significant differences at the level (0.05 %) among the answers of the respondents . this mean that our hypothesis is accepted .

The calculated value of T – TEST for the significance of the differences for the respondent’s answers in the section No (3) was (7.17) which is greater than the tabulated value of T – TEST at the degree of freedom (149) and the significant value level (0.05%) which was (2.34). this indicates that, there is statistically significant differences at the level (0.05 %) among the answers of the respondents . this mean that our hypothesis is accepted.

4.3 Verification of the Study Hypotheses

Two instruments have been applied to collect the data to inform this study, namely a diagnostic test and a questionnaire for the teachers at Sudan University of Science and Technology.

Drama plays a positive role to help students develop communicative competence.

2. Drama further helps develop self-confidence as well as self-identity.
3. The teaching of drama motivates, inspires and helps develop students' learning skills in general besides narrowing the cultural gap.

4.4 Questionnaire

As this chapter is devoted to the analysis, evaluation, and interpretation of the data collected through the questionnaire which was given to 120 respondents who represent the student's community in Sudanese secondary schools.

The responses to the questionnaire of the 120 students were tabulated and computed. The following is an analytical interpretation and discussion of the findings regarding different points related to the objectives and hypotheses of the study. Each item in the questionnaire is analyzed statistically and discussed. The following tables will support the discussion.

The researcher distributed the questionnaire on determined study sample (30), and constructed the required tables for collected data. This step consists transformation of the qualitative (nominal) variables (strongly disagree, disagree, Undetermined, agree, and strongly agree) to quantitative variables (1, 2, 3, 4, 5) respectively, also the graphical representations were used for this purpose.

(a) Statistical Reliability and Validity:

Reliability refers to the reliability of any test, to obtaining the same results if the same measurement is used more than one time under the same conditions. In addition, the reliability means when a certain test was

applied on a number of individuals and the marks of every one were counted; then the same test applied another time on the same group and the same marks were obtained; then we can describe this test as reliable. In addition, reliability is defined as the degree of the accuracy of the data that the test measures. Here are some of the most used methods for calculating the reliability: Alpha-Cronbach coefficient.

On the other hand, validity also is a measure used to identify the validity degree among the respondents according to their answers on certain criterion. The validity is counted by a number of methods, among them is the validity using the square root of the (reliability coefficient). The value of the reliability and the validity lies in the range between (0-1). The validity of the questionnaire is that the tool should measure the exact aim, which it has been designed for.

In this study the validity calculated by using the following equation:

$$\text{Validity} = \sqrt{\text{Reliability}}$$

The reliability coefficient was calculated for the measurement, which was used in the questionnaire using Alpha-Cronbach coefficient Equation as the following:

For calculating the validity and the reliability of the questionnaire from the above equation, the researcher distributed (30) questionnaires to respondents to calculate the reliability coefficient using the Alpha Cronbach coefficient; the results have been showed in the following table.

Table (4.5) Reliability Statistics

Cronbach's Alpha	N of Items
0.87	16

(B) Gender

Table No. (4.6) The Frequency Distribution for the Study Respondents According to Sex:

Valid	Frequency	Percentage%
male	70	59.2
female	50	40.8
Total	120	100

From the above table No.(6) and figure No.(6), it is shown that most of the study's respondents are males, the number of those was (71) persons with percentage(59.5%) The female respondents number was (9) persons with (40.8%).

Fig No. (4.4) The Frequency Distribution for the Study Respondents According to Sex

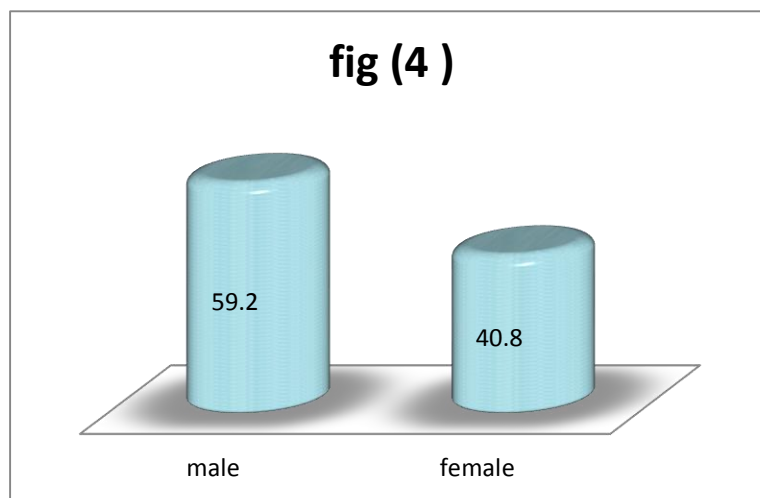
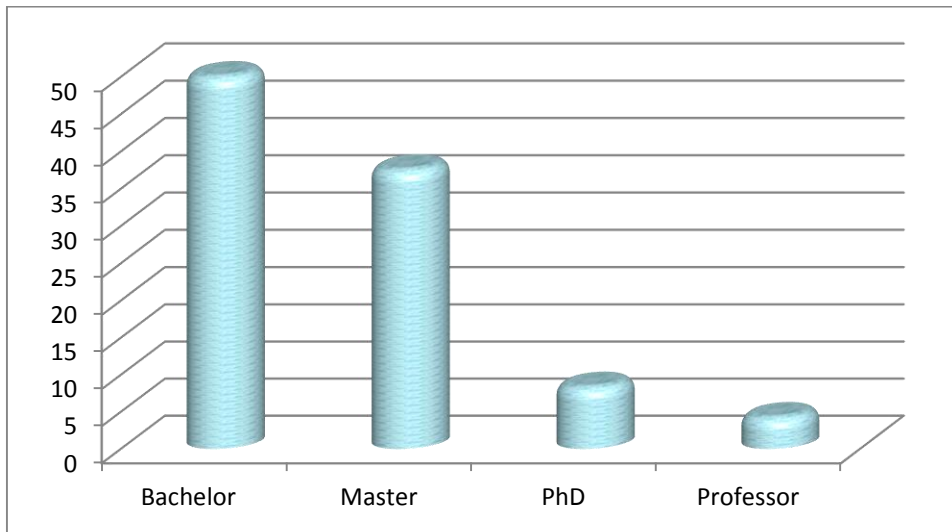


Table No (4.7) The Frequency Distribution for the Respondent's Answers according to the academic qualifications

Valid	Frequency	Percentage%
Bachelor	60	50
Master	45	37.5
PhD	10	8.3
Professor	5	4.2
Total	120	100

Fig No (4.5) *The Frequency Distribution for the Respondent's Answers according to the academic qualifications*



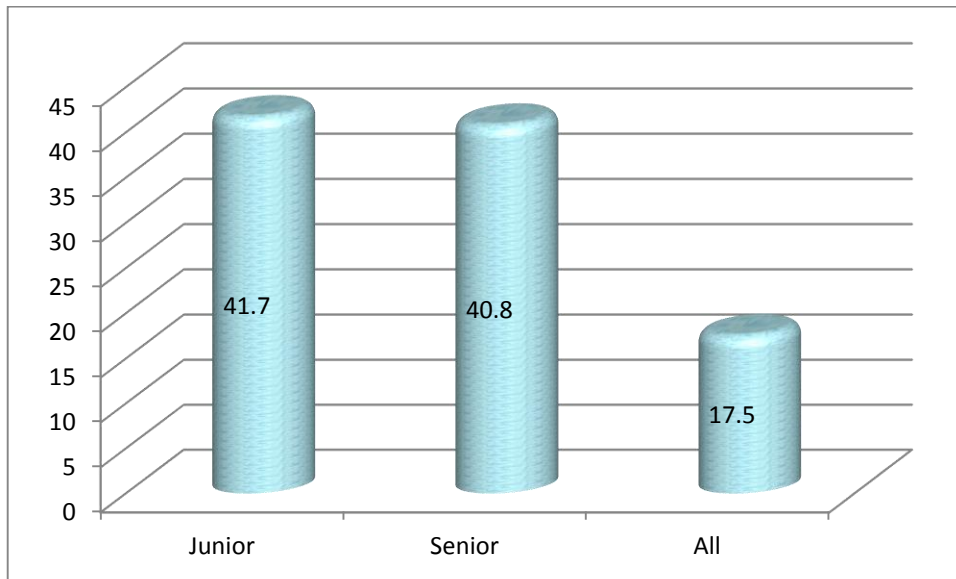
From the above table No.(7) and figure No.(7), it is shown that most of the study's respondents have bachelor as qualification , the number of those was (60) persons with percentage(50.0%) . The respondents with master degree was (45) persons with (37.5%). The respondents with PhD degree was (10) persons with (8.3%).

The respondents with master degree was (45) persons with (37.5%). The respondents with full professorship degree was (5) persons with (4.2%).

Table No (4.8) *The Frequency Distribution for the Respondent's Answers according to the kind of education*

Valid	Frequency	Percentage%
Junior	50	41.7
Senior	49	40.8
All	21	17.5
Total	120	100

Fig No (4.6) *The Frequency Distribution for the Respondent's Answers according to the kind of education*



From the above table No.(8) and figure No.(8), it is shown that most of the study's respondents at junior education , the number of those was (50) persons with percentage(41.7%) The senior respondents number was (49) persons with (40.8%).

Table (4.9) shows the frequency distribution according to the statement Do you use drama in your teaching:

Valid	Frequency	Percentage%
always	55	45.8
sometimes	30	25
rarely	15	15.5
never	20	16.7
Total	120	100

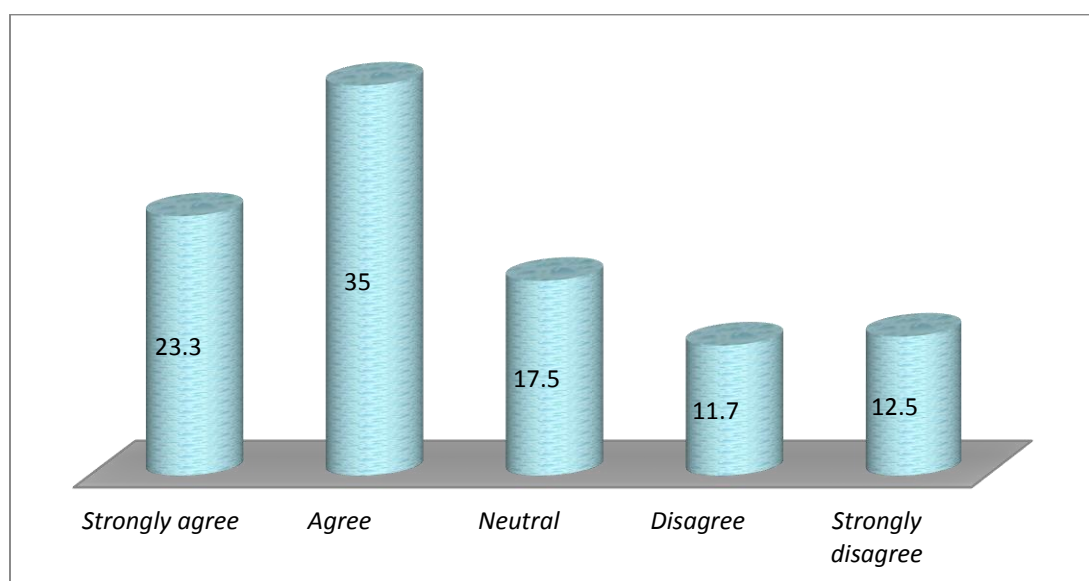
Statement No.(1): *Drama is such a useful tool that can play a positive role in enhancing self-identity which in turn help develop learning*

Table No (4.10) The Frequency Distribution for the Respondent’s Answers of Statement No.(1)

Valid	Frequency	Percentage%
Strongly agree	28	23.3
Agree	42	35.0
Neutral	21	17.5
Disagree	14	11.7
Strongly disagree	15	12.5
Total	120	100

It is clear from the above table No.(11) and figure No (11) that there are (28) persons in the study's sample with percentage (23.3%) strongly agreed with " *Drama is such a useful tool that can play a positive role in enhancing self-identity which in turn help develop learning.*". There are (42) persons with percentage (35.0%) agreed with that, and (21) persons with percentage (17.5%) were not sure that, and (14) persons with percentage (11.7%) disagreed. and (15) persons with 12.5% are strongly disagree.

Fig No (4.7) The Frequency Distribution for the Respondent’s Answers of Statement No.(1)



It is quite clear from both the figure and the table that almost all respondents as shown by percentages do agree that the use of drama in classroom setting enhances self-identity and help students overcome their apprehension. Self, self-concept, and identity can be considered as combined elements, with aspects of the "me"-forming self-concepts and identities being part of self-concepts. Yet scholars often use the terms self and identity as if they were synonyms (Swann & Bosson, 2010). Sometimes the terms are used in reference to the process of making sense of the world in terms of what matters to "me" or to the consequences of social contexts on a variety of beliefs and perceptions about the self, or simply to refer to membership in socio demographic categories such as gender or social class (Frable, 1997). Other times what is meant is an implicit sense or a warm feeling of relevance and inclusion rather than a cold feeling of irrelevance and exclusion (see, e.g., Davies, Spencer, & Steele, 2005; Steele, Spencer, & Aronson, 2002). Thus, the terms can and often are used to explain what might be the process underlying outcomes but differ dramatically in terms of what, if anything is assessed or manipulated.

This confirms the second hypothesis which states that ***Drama further helps develop self-confidence as well as self-identity.***

Statement No. (2): *The true value of drama is envisaged by most teachers in providing training in speech as well as augmenting other skills*

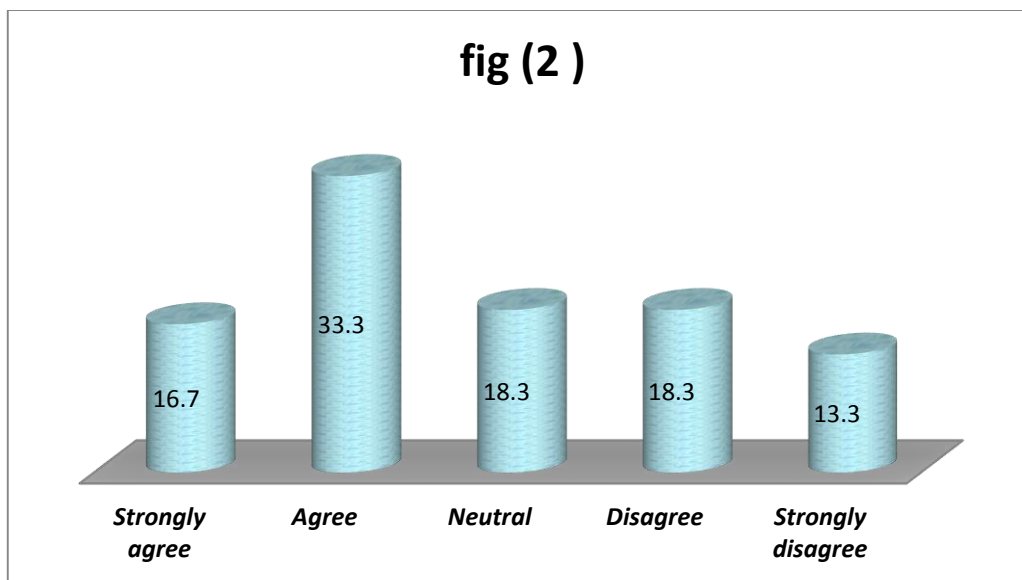
Table No (4.11) The Frequency Distribution for the Respondent's Answers of Statement No. (2)

Valid	Frequency	Percentage%
Strongly agree	20	16.7
Agree	40	33.3
Neutral	22	18.3
Disagree	22	18.3
Strongly disagree	16	13.3
Total	120	100

It is clear from the above table No. (2) and figure No (2) that there are (20) persons in the study's sample with percentage (16.7%) strongly agreed with " *The true value of drama is envisaged by most teachers in providing training in speech as well as augmenting other skills .*". There are (40) persons with percentage (33.3%) agreed with that, and (22) persons with

percentage (18.3%) were not sure that, and (22) persons with percentage (18.3%) disagreed. and (16) persons with 13.3% are strongly disagree.

Fig No (4.8) The Frequency Distribution for the Respondent’s Answers of Statement No. (2)



This reflects that most teachers or tutors understand the true value of drama in the learning operation in providing training in speech as well as augmenting other skills. A great deal of our everyday learning is acquired through experience, and in the language classroom drama fulfills that experiential need” (p.110). Before defining some of the terms surrounding drama, first the researcher wants to peel back a few layers of pedagogical theory in order to give weight to the topic of teaching drama as pedagogy in EFL learning. In answer to the question, why is drama relevant in today’s classroom; a writer argues that 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. So, this agrees with the statement: *The true value of drama is*

envisaged by most teachers in providing training in speech as well as augmenting other skills.

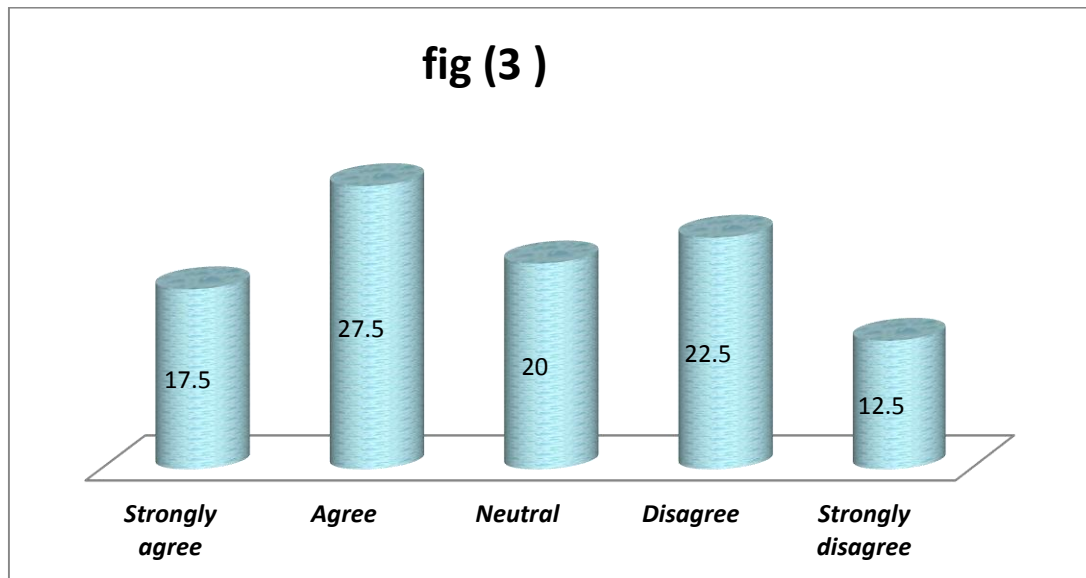
Statement No. (3): *Self- identity is composed of relatively permanent self-assessments, such as personality attributes, knowledge of one’s skills and abilities, one’s occupation and hobbies, and awareness of one’s physical attributes.*

Table No (4.12) The Frequency Distribution for the Respondent’s Answers of Statement No. (3)

Valid	Frequency	Percentage%
Strongly agree	21	17.5
Agree	33	27.5
Neutral	24	20.0
Disagree	27	22.5
Strongly disagree	15	12.5
Total	120	100

It is clear from the above table No.(3) and figure No (3) that there are (21) persons in the study's sample with percentage (17.5%) strongly agreed with " *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* ". There are (33) persons with percentage (27.5%) agreed with that, and (24) persons with percentage (20.0%) were not sure that, and (27) persons with percentage (22.5%) disagreed. and (15) persons with 12.5% are strongly disagree.

Fig No (4.8) The Frequency Distribution for the Respondent's Answers of Statement No. (3)



Judging by the table and the figure above all the respondents (99%) do agree of the components of self –identity and their effect on the learners' attainments. This variable “*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*” in itself confirms the second hypothesis which states that: ***Drama further helps develop self-confidence as well as self-identity.***

Statement No. (4): *The World View should allow us to understand how the world functions and how it is structured. It is drama that can help do that job.*

Table No (4.13) The Frequency Distribution for the Respondent's Answers of Statement No.(4)

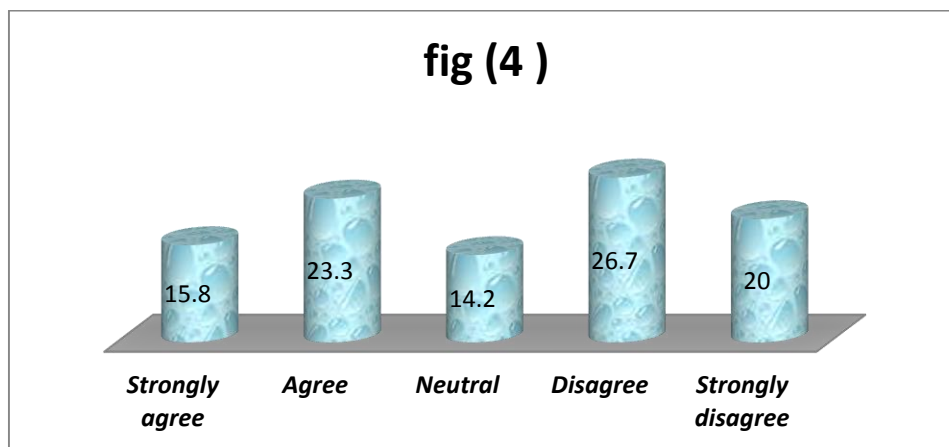
Valid	Frequency	Percentage%
Strongly agree	19	15.8
Agree	28	23.3
Neutral	17	14.2
Disagree	32	26.7
Strongly disagree	24	20.0
Total	120	100

It is clear from the above table No.(4) and figure No (4) that there are (19) persons in the study's sample with percentage (15.8%) strongly agreed with " *The World View should allow us to understand how the world functions and how it is structured. It is drama that can help do that job*

. ". There are (28) persons with percentage (23.3%) agreed with that, and (17) persons with percentage (14.2%) were not sure that, and (32) persons with percentage (26.7%) disagreed. and (24) persons with 120.0% are strongly disagree.

Though there are a number of those respondents who disagree (30%) with the statement because either they have failed to understand the variable or pushed it beyond its reasonable level, the statement still holds true as so many agreed with it.

Fig No (4.9) *The Frequency Distribution for the Respondent's Answers of Statement No.(4)*



Drama can actually help us understand the world far better than any other form of arts genre. Drama has the ability to transform the physical world into a fairly acceptable vivid colorful world. Consequently, the statement: *The World View should allow us to understand how the world functions and how it is structured. It is drama that can help do that job* testifies to its very validity. Drama is an art form, a practical activity and an intellectual discipline. A drama education, which begins naturally with learning through dramatic play, will eventually include many elements of theatre. Like the other arts, it involves imagination and feelings and helps us to make sense of the world. It does this through the creation of imagined characters and situations, and the relationships and events that they encounter.

Through engagement in drama, pupils apply their imaginations and draw upon their own personal experiences. Their increasing knowledge and understanding of how the elements of drama work enables them to effectively shape, express and share their ideas, feelings and responses, making use of language, space, symbol, allegory and metaphor. Good drama teaching will result in pupils learning about dramatic form and the content it explores. Drama communicates through the language and conventions of theatre. This results in all pupils (see Appendix 5: Inclusive education) gaining access to one of the great forms of human expression. As pupils develop confidence and control of the medium of drama, they are able to communicate shared understanding and tell stories using dramatic form. Drama is a creative and cultural activity. The language of theatre is international, understood by everyone. It provides an opportunity for pupils to explore the world of people from other places, times and

cultures, and to examine differences and similarities with their own environment. So, the statement is highly valid.

Statement No.(5): *Self Esteem is perhaps the single most important emotional gauge*

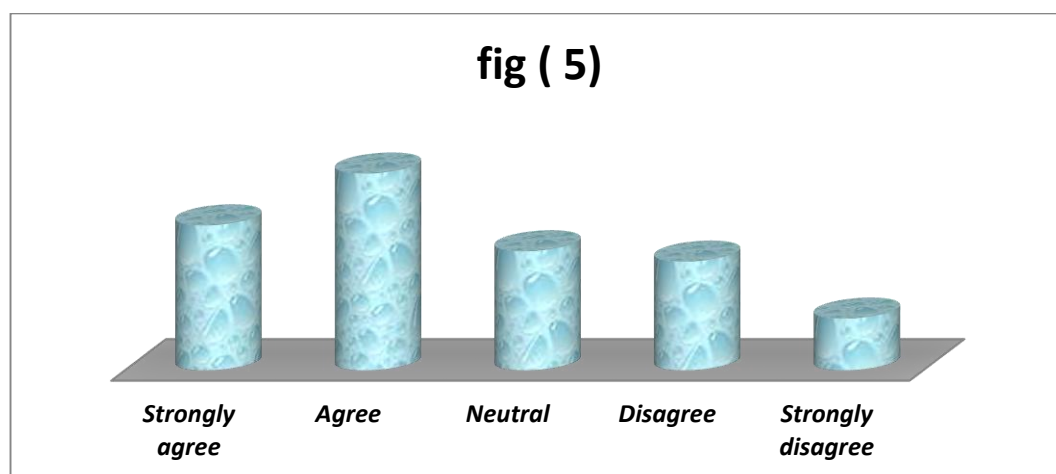
Table No (4.14) *The Frequency Distribution for the Respondent's Answers of Statement No. (5)*

Valid	Frequency	Percentage%
Strongly agree	28	25.0
Agree	38	23.3
Neutral	23	19.2
Disagree	21	25.8
Strongly disagree	10	6.7
Total	120	100

It is clear from the above table No.(5) and figure No (5) that there are (28) persons in the study's sample with percentage (25.0%) strongly agreed with " *Self Esteem is perhaps the single most important emotional gauge*

. ". There are (38) persons with percentage (23.3%) agreed with that, and (23) persons with percentage (19.2%) were not sure that, and (21) persons with percentage (25.8%) disagreed. and (10) persons with 16.7% are strongly disagree.

Fig No (4.10) *The Frequency Distribution for the Respondent's Answers of Statement No. (5)*



So the answers provided by the respondents testify to the validity of statement 5 as seen from the table and the graph: *Self Esteem is perhaps the single most important emotional gauge*, which further confirms the second hypothesis: ***Drama further helps develop self-confidence as well as self-identity.***

Statement No. (6): *Evidently, there are strong links between teachings drama and self-identity.*

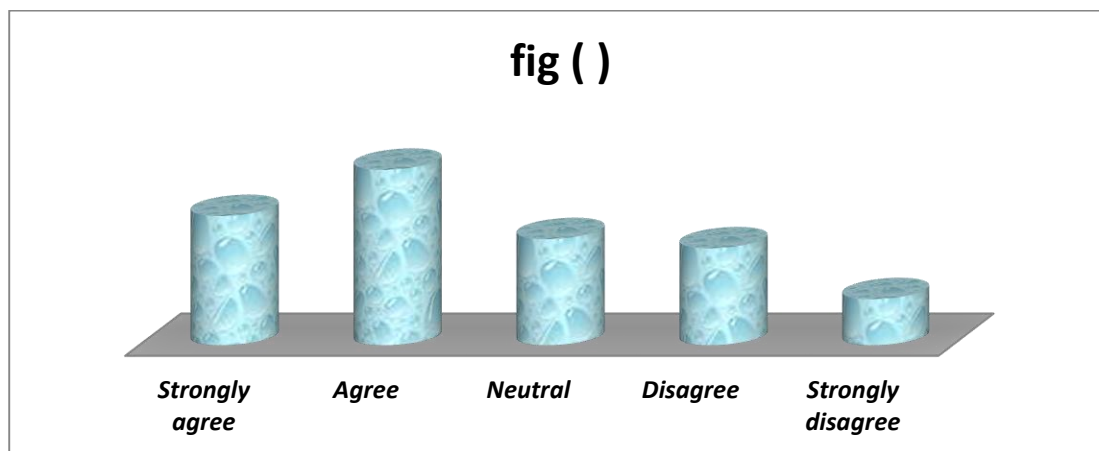
Table No (4.15) The Frequency Distribution for the Respondent's Answers of Statement No.(6)

Valid	Frequency	Percentage%
Strongly agree	36	30.0
Agree	28	23.3
Neutral	31	25.8
Disagree	17	14.2
Strongly disagree	8	6.7
Total	120	100

It is clear from the above table No.(6) and figure No (6) that there are (28) persons in the study's sample with percentage (25.0%) strongly agreed with " *Evidently, there are strong links between teachings drama and self-identity.* ". There are (38) persons with percentage (23.3%) agreed with that, and (23) persons with percentage (19.2%) were not sure that, and (21) persons with percentage (25.8%) disagreed. and (10) persons with 16.7% are strongly disagree.

Again, this confirms the first hypothesis which states that:

Fig No (4.11) The Frequency Distribution for the Respondent's Answers of Statement No.(6)



Drama further helps develop self-confidence as well as self-identity. This is greatly realizable through the different ways drama can affect the learners' emotions and intellect and hence steer them into hard work to realize their ultimate ends.

Statement No. (7): *Drama can help greatly in character building*

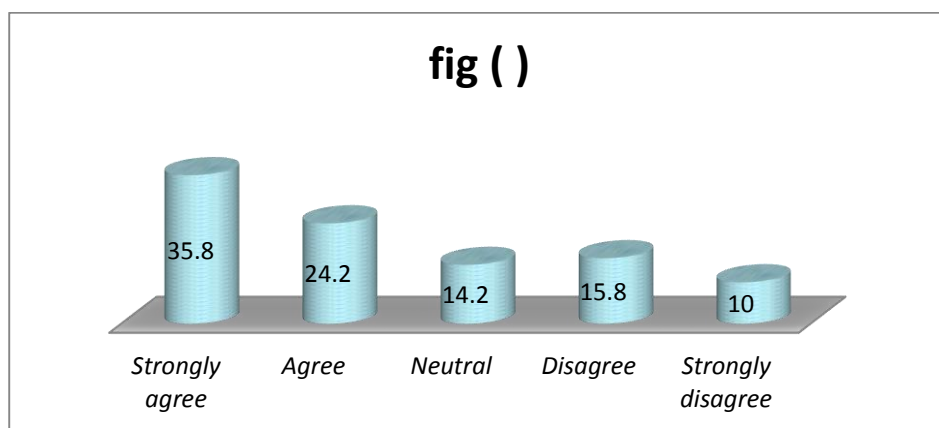
Table No (4.16) The Frequency Distribution for the Respondent's Answers of Statement No. (7)

Valid	Frequency	Percentage%
Strongly agree	43	35.8
Agree	29	24.2
Neutral	17	14.2
Disagree	19	15.8
Strongly disagree	12	10
Total	120	100

It is clear from the above table No.(7) and figure No (7) that there are (43) persons in the study's sample with percentage (35.8%) strongly agreed with " *Drama can help greatly in character building .* ". There are (29) persons with percentage (24.2%) agreed with that, and (17) persons with

percentage (14.2%) were not sure that, and (19) persons with percentage (15.8%) disagreed. and (12) persons with 110.0% are strongly disagree.

Fig No (4.12) The Frequency Distribution for the Respondent's Answers of Statement No. (7)



Certainly, drama plays a significant role in building the character of the learner through the manner events and situations are presented and allow the learners to take part to express themselves. According to Arthur Miller who is both a director and a playwright that arts make us feel connected to one another and less isolated. Through the arts we share an emotion and that sharing connects us with each other and we realize we all feel the same emotions. The arts are our last hope. We find our identity and make it easier and more pleasurable to live and they also give us wisdom. We see our problems acted out and it's an important socializing force. **Arthur Miller (playwright and director)**

Statement No.(8) *There is a significant impact on developing students' identities through the teaching of drama.*

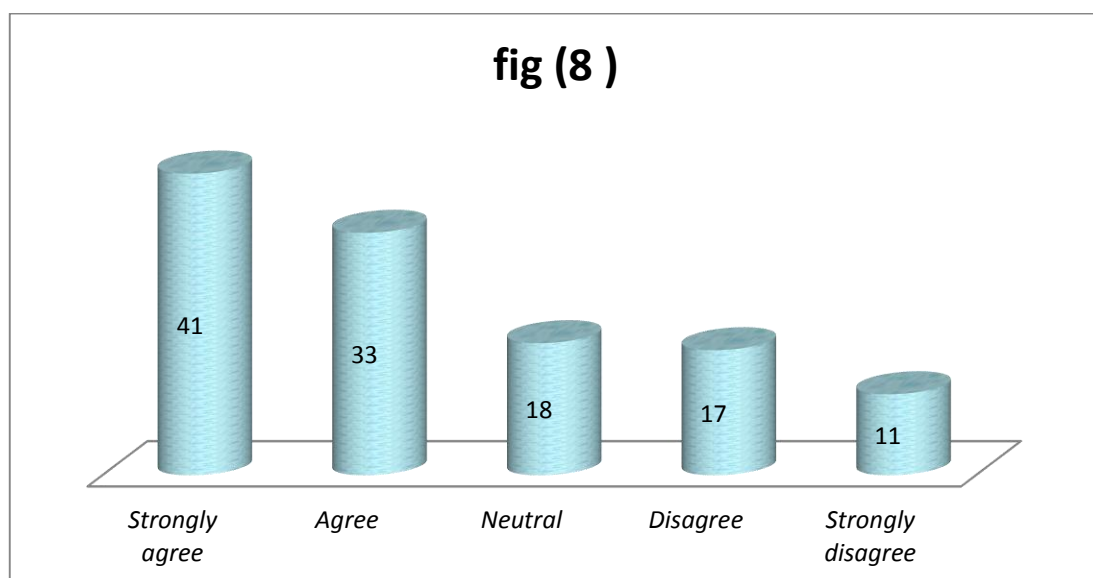
Table No (4.17) *The Frequency Distribution for the Respondent’s Answers of Statement No.(8)*

Valid	Frequency	Percentage%
Strongly agree	41	34.2
Agree	33	27.5
Neutral	18	15.0
Disagree	17	14.2
Strongly disagree	11	9.2
Total	120	100

it is clear from the above table No.(8) and figure No (8) that there are (41) persons in the study's sample with percentage (41%) strongly agreed with " *There is a significant impact on developing students’ identities through the teaching of drama* ". There are (33) persons with percentage (27.5%) agreed with that, and (18) persons with percentage (15.0%) were not sure that, and (17) persons with percentage (14.2%) disagreed. and (11) persons with 9.2% are strongly disagree.

Undoubtedly, drama can develop students’ different identities, skills and capacities which will help them both in learning and outside the classroom setting on the external environment.

Fig No (4.13) *The Frequency Distribution for the Respondent’s Answers of Statement No.(8)*



Primarily, drama invites children with all learning styles to retain information presented. According to Myers and Philbin (1991), we remember 90% of the things we do, 50% of the things we see, 30% of the things we read, and 10% of the things we hear. Describing the benefits of drama, Neelands (1984) stated that “children show us, before they come to school and also later on when they tackle learning tasks out of school that they learn best by making and doing”. This in a way confirms the third hypothesis which demonstrates that *the teaching of drama motivates, inspires and helps develop students’ learning skills in general besides narrowing the cultural gap*. Simply because a carefully prepared drama program promotes expression of all kinds and calls for collaborative work where different students from different parts sit together and learn from each other. It urges the spontaneous flow of language and allow for the opportunity to exercise and direct students’ emotions, opinions, and attitudes. Not only does it promote collaborative and peer groupings within which students must share ideas, develop sensitivity towards others, and respect differing points of views, but also it improves listening skills, strengthens attentiveness, and generally enhances a student’s ability to communicate. Furthermore, drama immerses students in decision-making, arguing, explaining, sequencing, reporting, problem solving, and interviewing. Neelands (1984) stated that drama is practical and immediate, and engages the emotions of students as well as their intellect. The characteristics developed through drama are further supported in the experiential and collaborative group process.

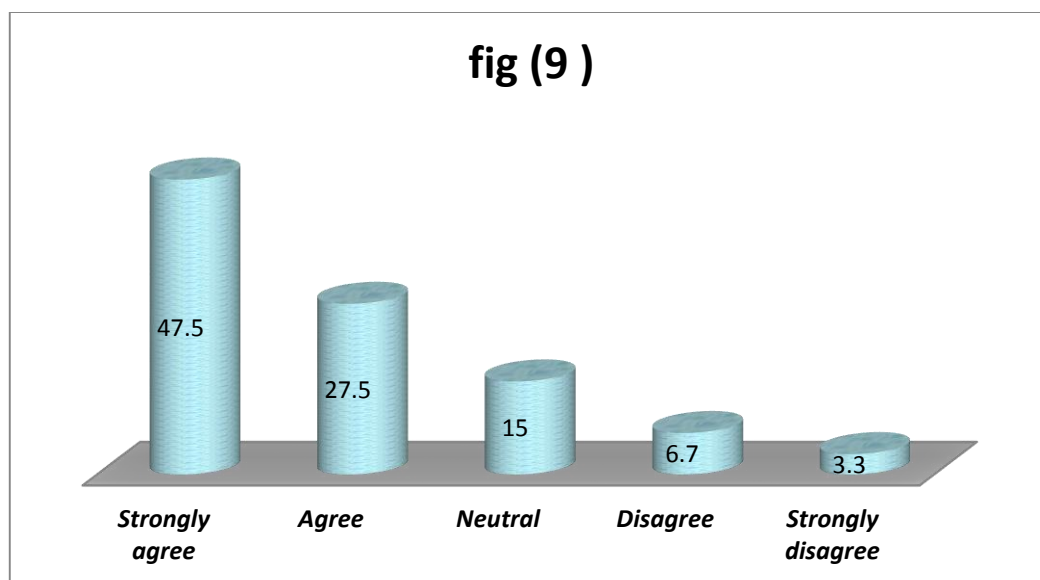
Statement No.(9): *At the heart of every teacher is an individual that yearns to engage their students in this productive activity.*

Table No (4.18) The Frequency Distribution for the Respondent’s Answers of Statement No. (9)

Valid	Frequency	Percentage%
Strongly agree	57	47.5
Agree	33	27.5
Neutral	18	15.0
Disagree	8	6.7
Strongly disagree	4	13.3
Total	120	100

It is clear from the above table No.(9) and figure No (9) that there are (57) persons in the study's sample with percentage (47.5%) strongly agreed with " *At the heart of every teacher is an individual that yearns to engage their students in this productive activity. .*". There are (33) persons with percentage (27.5%) agreed with that, and (18) persons with percentage (15.0%) were not sure that, and (8) persons with percentage (6.7%) disagreed. and (4) persons with 13.3% are strongly disagree.

Fig No (4.14) The Frequency Distribution for the Respondent's Answers of Statement No. (9)



A primary focus of the English teacher should be to create an atmosphere of learning that will motivate students to enhance their learning. Gardner's (1993) socio-educational model of second language acquisition stressed that motivation is one variable important in second language acquisition. Lapkin (1998) stated that if the "student likes the language he [sic] will learn much more easily, he [sic] will be more motivated, and more interested in the course" (p. 238). Motivation is supported by attitudes toward the learning situation. Teachers are actually good actors by the very nature of their profession. Teachers, at heart, do love drama and therefore are capable of transforming their classes into real theatres.

Statement No.(10): *Few would disagree that drama has at last established itself as a means of helping people learn another language.*

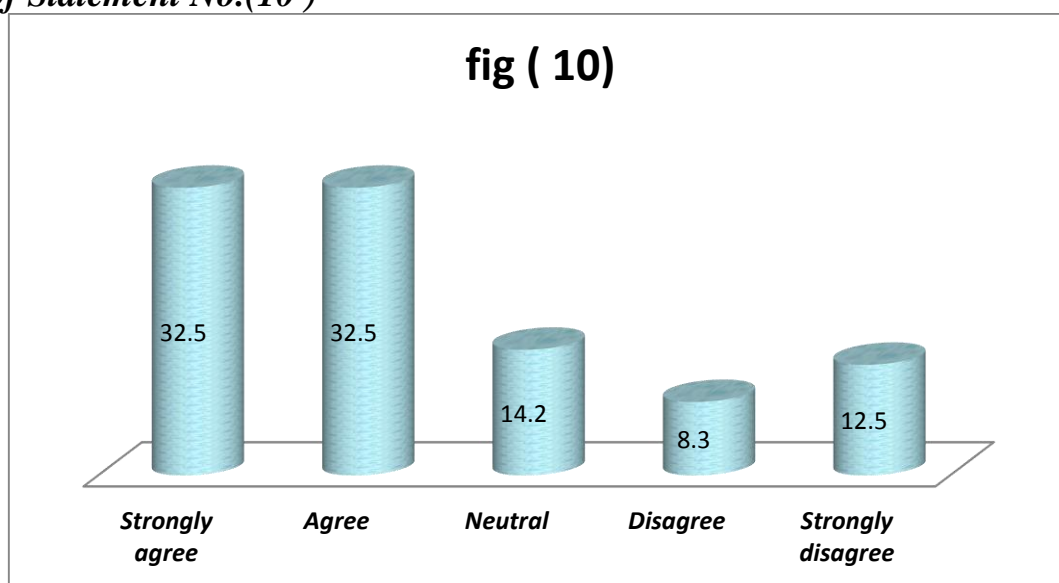
Table No (4.19) *The Frequency Distribution for the Respondent's Answers of Statement No.(10)*

Valid	Frequency	Percentage%
Strongly agree	39	32.5
Agree	39	32.5
Neutral	17	14.2
Disagree	10	8.3
Strongly disagree	15	12.5
Total	120	100

It is clear from the above table No. (10) and figure No (10) that there are (39) persons in the study's sample with percentage (32.5%) strongly agreed with "*Few would disagree that drama has at last established itself as a means of helping people learn another language .*". There are (39) persons with percentage (32.5%) agreed with that, and (17) persons with percentage (14.5%) were not sure that, and (10) persons with percentage (8.3%) disagreed. and (15) persons with 12.3% are strongly disagree.

One of the many studies that stand in alignment with the present research is one conducted in drama as a highly motivating tool that helps reinforce a wide range of skills. Rijnbout (2003) stated that Drama is responsible for many valuable educational outcomes: in-depth learning and enhanced study skills, enabling students to experience deeply variety of subject matters, helping young people gain a powerful understanding of humanity, increasing empathy and increasing critical awareness.

Fig No (4.15) The Frequency Distribution for the Respondent's Answers of Statement No.(10)



Another similar research was conducted by Edward and Craig (1990) on the effect of drama on students' knowledge and attitudes presented testimonials of students who enjoyed their engagement in drama, learned a good deal of French, and increased their oral communication skills. This certainly confirms the third statements which indicate that *the teaching of drama motivates, inspires and helps develop students' learning skills in general besides narrowing the cultural gap.*

Statement No. (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*

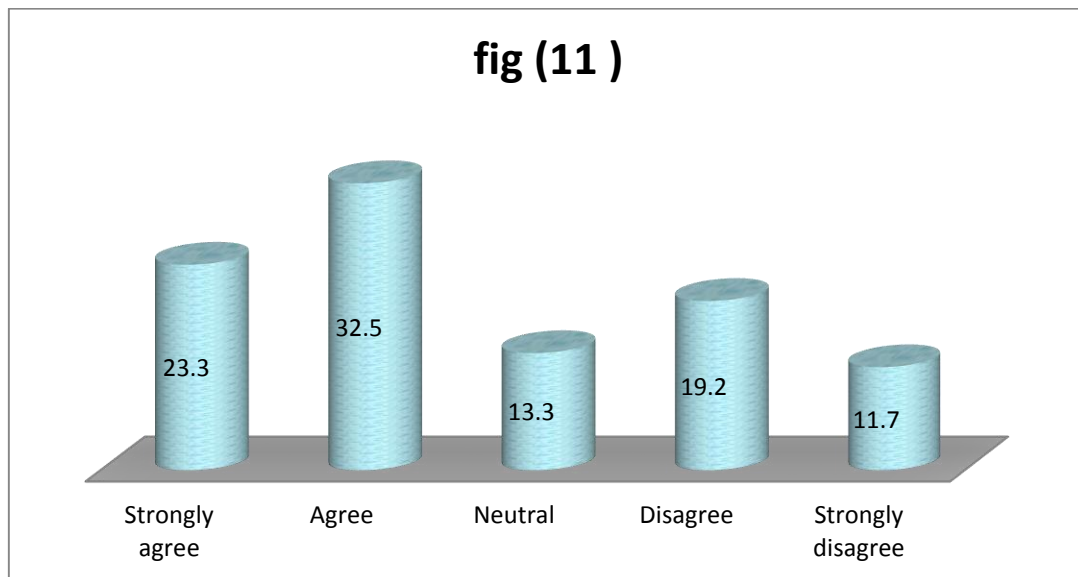
Table No (4.20) The Frequency Distribution for the Respondent's Answers of Statement No.(11)

Valid	Frequency	Percentage%
Strongly agree	28	23.3
Agree	39	32.5
Neutral	16	13.3
Disagree	23	19.2
Strongly disagree	14	11.7
Total	120	100

It is clear from the above table No.(11) and figure No (11) that there are (28) persons in the study's sample with percentage (23.3%) strongly agreed with " *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*

. ". There are (39) persons with percentage (32.5%) agreed with that, and (16) persons with percentage (13.3%) were not sure that, and (23) persons with percentage (19.2%) disagreed. and (14) persons with 11.7% are strongly disagree.

Fig No (4.16) The Frequency Distribution for the Respondent's Answers of Statement No.(11)



An important factor in second language learning is the teacher. Gaudelius and Speirs (2002) found that “teachers must determine how to connect ideas and concepts from different areas of study in the construction of curriculum that has a purpose” (p. 171). Alatis et al. (1993) found that the second language teacher should be able to use the target language in a communicative way, that is, in such a way that he or she is able to initiate communicative situations in the classroom, assist the learners in finding their own learning goals and methods, and encourage understanding and use of the foreign language. So this confirms the stated variable No.(11) which shows that *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.

Statement No.(4.12): *The elements of drama are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements*

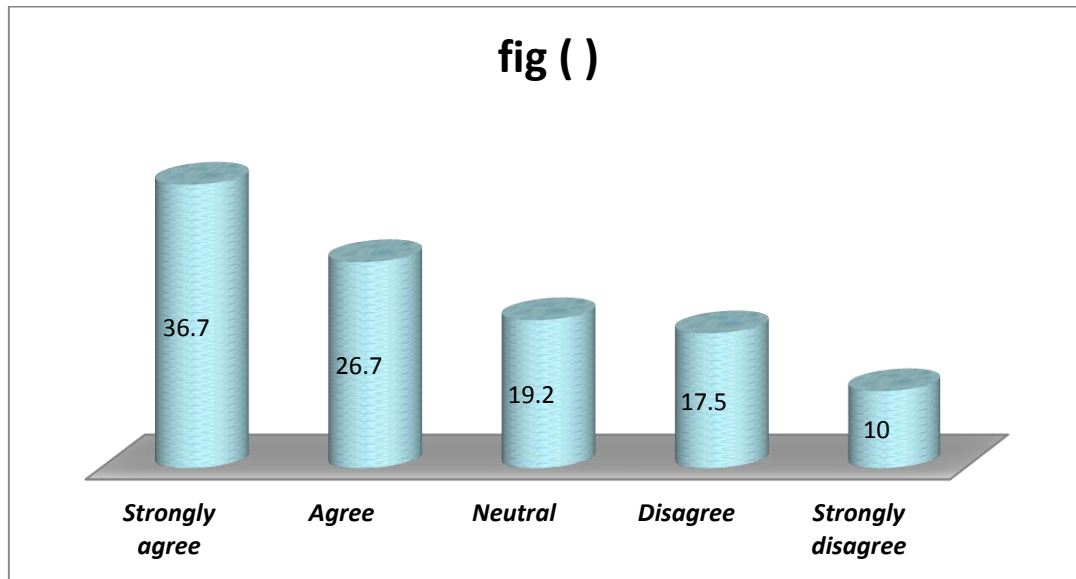
Table No (4.21) The Frequency Distribution for the Respondent's Answers of Statement No. (12)

Valid	Frequency	Percentage%
Strongly agree	44	36.7
Agree	32	26.7
Neutral	23	19.2
Disagree	9	17.5
Strongly disagree	12	10.0
Total	120	100

It is clear from the above table No.(12) and figure No (12) that there are (44) persons in the study's sample with percentage (36.7%) strongly agreed with " *The elements of drama are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements*

. ". There are (32) persons with percentage (26.7%) agreed with that, and (23) persons with percentage (19.2.3%) were not sure that, and (9) persons with percentage (17.5%) disagreed. and (12) persons with 110.0% are strongly disagree.

Fig No (4.17) The Frequency Distribution for the Respondent's Answers of Statement No. (12)



Certainly, The elements of drama 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 drama 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.

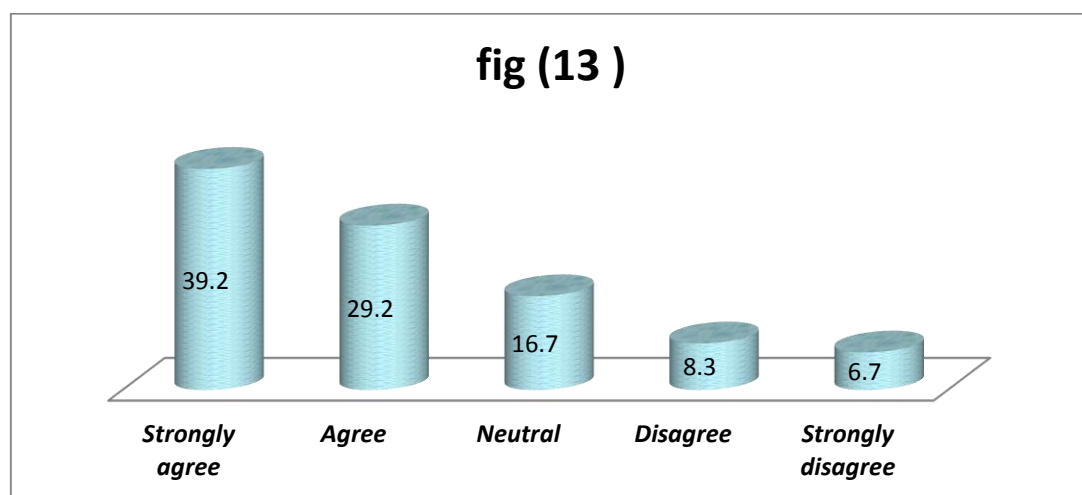
Statement No.(13): *Inclusion of an element of drama can turn the classroom into a theatre, and hence becomes much difficult to control*

Table No (4.22) *The Frequency Distribution for the Respondent's Answers of Statement No.(13)*

Valid	Frequency	Percentage%
Strongly agree	47	39.2
Agree	35	29.2
Neutral	20	16.7
Disagree	10	8.3
Strongly disagree	8	6.7
Total	120	100

It is clear from the above table No.(13) and figure No (13) that there are (47) persons in the study's sample with percentage (39.2%) strongly agreed with " *Inclusion of an element of drama can turn the classroom into a theatre, and hence becomes much difficult to control* ". There are (35) persons with percentage (16.7%) agreed with that, and (20) persons with percentage (8.3%) were not sure that, and (10) persons with percentage (6.7%) disagreed. and (8) persons with 10.0% are strongly disagree.

Fig No (4.18) *The Frequency Distribution for the Respondent's Answers of Statement No.(13)*



Though this statement is greatly untrue most respondents have just read it without concentration on what it actually means. Classrooms can be

controllable at the most hectic moments if tutors are willing enough to do this.

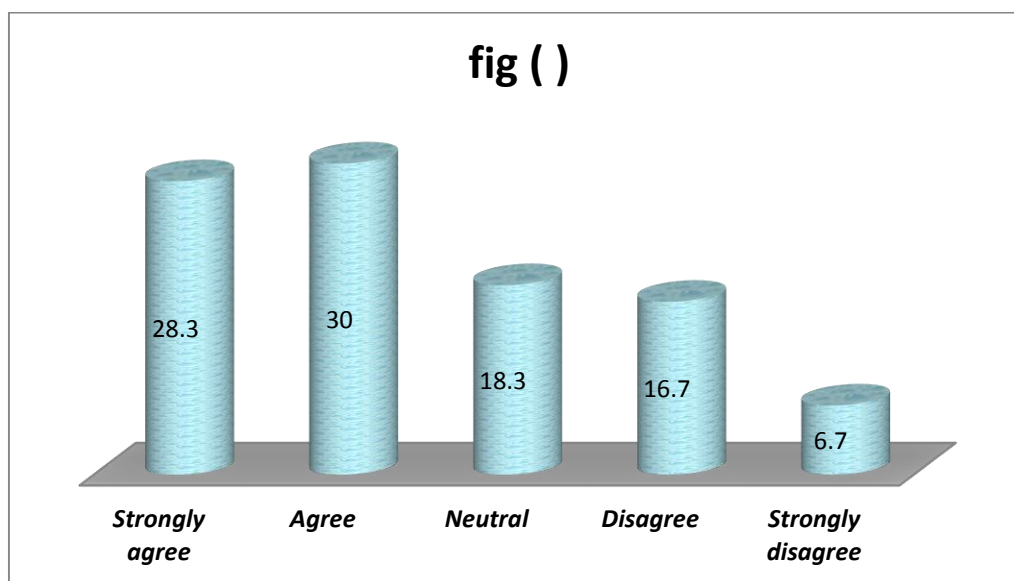
Statement No. (14): *Body language and nonverbal expressions are part and parcel of dramatic activities*

Table No (4.23) The Frequency Distribution for the Respondent's Answers of Statement No.(14)

Valid	Frequency	Percentage%
Strongly agree	34	28.3
Agree	36	30.0
Neutral	22	18.3
Disagree	20	16.7
Strongly disagree	8	6.7
Total	120	100

It is clear from the above table No.(14) and figure No (14) that there are (47) persons in the study's sample with percentage (39.2%) strongly agreed with " *Body language and nonverbal expressions are part and parcel of dramatic activities* ". There are (35) persons with percentage (16.7%) agreed with that, and (20) persons with percentage (8.3%) were not sure that, and (10) persons with percentage (6.7%) disagreed. and (8) persons with 110.0% are strongly disagree.

Fig No (4.19) The Frequency Distribution for the Respondent's Answers of Statement No.(14)



John Dougill (1987) defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". Mime emphasizes the paralinguistic features of communication. It builds up the confidence of learners by encouraging them to get up and do things in front of one another. Mime helps develop students' power of imagination and observation and can also be quite simply " a source of great enjoyment" with students tending "to be very enthusiastic about this aspect of drama", (Hayes, 1984). To the language teacher, one could generally say that mime is acting out an idea or story through gesture, bodily movement and expression, without using words. Therefore, this confirms the statement No (14) which indicates that *Body language and nonverbal expressions are part and parcel of dramatic activities.*

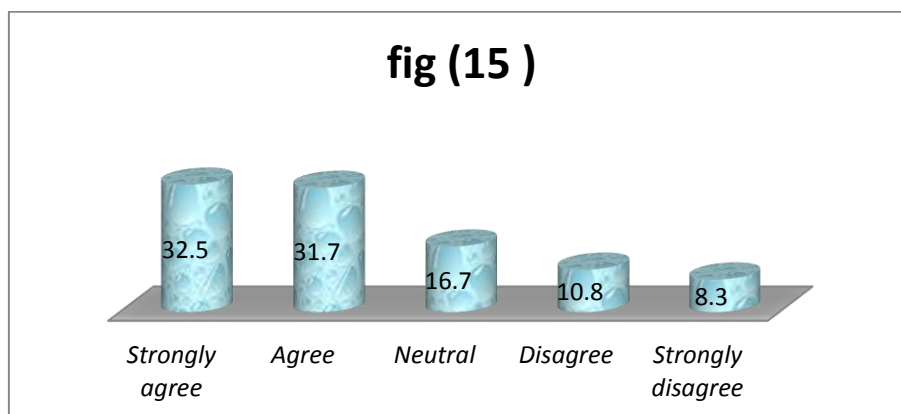
Statement No. (15): *Other element of drama is symbol, teacher teaches the students to use masks or hats (as appropriate to the needs of students) to represent symbol, by having one of the students collect a bag or box that the teacher has left somewhere in the classroom, the bag or box has contains two hats or masks.*

Table No (4.24) The Frequency Distribution for the Respondent's Answers of Statement No. (15)

Valid	Frequency	Percentage%
Strongly agree	39	32.5
Agree	38	31.7
Neutral	20	16.7
Disagree	13	10.8
Strongly disagree	10	8.3
Total	120	100

It is clear from the above table No.(15) and figure No (15) that there are (39) persons in the study's sample with percentage (32.5%) strongly agreed with " *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.* ". There are (38) persons with percentage (31.7%) agreed with that, and (20) students with percentage (16.7%) were not sure that, and (13) persons with percentage (10.8%) disagreed. and (10) persons with 18.3% are strongly disagree.

Fig No (4.20) The Frequency Distribution for the Respondent's Answers of Statement No. (15)



(B)Hypotheses testing by using chi-square test

(i) Chi – square test formula:

$$X^2 = \sum_{i=1}^n \frac{(O_i - E)^2}{Ei}$$

where :

O_i = sample frequencies

Ei = expected frequencies

$\sum_{i=1}^n$ = the summation

n = the number of the sample individuals

i = 1 .2 .3 ... n

This is the calculated chi- square value which we always compare it with tabulated value at the specific significance level and degree of freedom And then the significant values determinate if there is statistically differences between the sample frequencies and sample frequencies that by comparing the probability value with the significance value (0.05) . and if the probability value is smaller than the significance value 0.05 this indicate that there is statistically differences between the sample frequencies and sample frequencies and then we compare the real mean with the hypothesized mean of the statement and find out if it's less than hypothesized mean this is enough evidence for the no acceptance of the respondents to the statement and if its greater this indicate that most of the respondents are agree with the statement.

Statement	mean	SD	Chi square
Drama is such a useful tool that can play a positive role in enhancing self-identity	2.8	.90	22
The true value of drama is envisaged by most teachers in providing training in speech as well as augmenting other skills	3.1	.60	23

composed of Self- identity is 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.	2.8	.70	24
The World View should allow us to understand how the world functions and how it is structured. It is drama that can help do that job	2.5	.80	22
Self Esteem is perhaps the single most important emotional gauge	2.7	.40	25
Evidently, there are strong links between teaching drama and self-identity.	3.0	.70	26
Drama can help greatly in character building	2.7	.60	29
There is a significant impact on developing students' identities through the teaching of drama.	2.5	.40	27
At the heart of every teacher is an individual that yearns to engage their students in this productive activity.	2.7	.40	25
Few would disagree that drama has at last established itself as a means of helping people learn another language.			
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	3.0	0.9	29
The elements of drama are (tension, focus, mood, contrast, symbol and space) teachers can tell	2.3	.60	26

stories to make use of these elements			
Inclusion of an element of drama can turn the classroom into a theatre, and hence becomes much difficult to control	3.0	.80	27
Body language and nonverbal expressions are part and parcel of dramatic activities	2.6	.70	24
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.	2.6	.90	22

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (1) question was (22) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Drama is such a useful tool that can play a positive role in enhancing self-identity*" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (2) question was (23) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*The true value of drama is envisaged by most teachers in providing training in speech as well as augmenting other skills*" .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (3) question was (24) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“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.”*

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (4) question was (22) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“The World View should allow us to understand how the world functions and how it is structured. It is drama that can help do that job”*

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (5) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“Self Esteem is perhaps the single most important emotional gauge”*.

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (6) question was (26) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement *“Evidently, there are strong links between teaching drama and self-identity”*. .

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (7) question was (27) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Drama can help greatly in character building*".

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (8) question was (27) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*There is a significant impact on developing students' identities through the teaching of drama.*".

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (9) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*At the heart of every teacher is an individual that yearns to engage their students in this productive activity*". ...

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (10) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement "*Few would disagree that drama has at last established itself as a means of helping people learn another language.*".

The calculated value of chi-square for the significance of the differences for the respondents' answers in the No (11) question was (26) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that,

there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with 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*” .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (12) question was (27) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “ .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (13) question was (24) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*The elements of drama are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements*”

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (14) question was (22) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the answers of the respondents, which support the respondent who agreed with the statement “*Inclusion of an element of drama can turn the classroom into a theatre, and hence becomes much difficult to control*” .

The calculated value of chi-square for the significance of the differences for the respondents’ answers in the No (15) question was (25) which is greater than the tabulated value of chi-square at the degree of freedom (4) and the significant value level (5%) which was (13). this indicates that, there are statistically significant differences at the level (5%) among the

answers of the respondents, which support the respondent who agreed with the statement “*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.*” .

4.5 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.

CHAPTER FIVE

SUMMARY OF THE STUDY, FINDINGS RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES

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SUMMARY OF THE STUDY, FINDINGS RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES

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

5.1 Summary of the study

This study is an attempt to investigate the possibility of including drama in classroom setting with the aim of enhancing the learner's communicative skills. It aimed at investigating possible ways to boost students' communicative competence via classroom interaction. It also surveyed tutors' views on the issue in question. This study is set out to answer the following questions:

1. To what extent can drama play a positive role to enhance students' communicative competence?
2. Are there any connections between the teaching of drama and development of self-confidence?
3. To what extent can the teaching of drama motivate, inspire and help develop students' learning skills in general besides narrowing the cultural gap?

To achieve the set objectives, the study adopted a mixed-methods approach: the descriptive analytical and experimental methods. This allowed the research instruments to complement each other. Hence, an experiment, questionnaires, was used to address the research questions and objectives. The (SPSS) program version 20 was used for data analysis.

As many as 120 pupils participated in the study experiment, 50 teachers completed the questionnaires. The study found out that there are certain factors which can be used to maximize communicative competence through the use of drama and hence improves the students' oral skills. The study also found out that the syllabuses pursued at undergraduate level are highly responsible for the inadequacy in classroom interaction. All the hypotheses have been adequately confirmed each in its proper place.

It was also found that when they are exposed to an addition dose of teaching in the experiment group the students' demonstration has been remarkably improved. They scored higher marks than those on the pre-test. The researcher can take care of this area by injecting a further dose to consolidate it. For people learning English as a second or foreign language, pronouns and the tenses can be difficult because they are expressed differently in their native language. "It" doesn't exist in many languages, reflexive verbs are formed differently, and some languages only have one relative pronoun. Mastering English pronouns takes a lot of time and practice. So, some of the things to be taken care of are those areas which will then have positive effect on the standard of the students and increase their classroom interaction.

There are many factors were found to responsible for good social interaction and use of language in socio-cultural situation through the application of drama and hence improve classroom interaction. One such factor is the students' interest. If the tutors have managed to capture their students' interest, this would then promote their communicative abilities send their classroom interaction sky-rocketing.

It was also demonstrated that talking about the students' background in classroom settings can have a negative impact upon their progress and their interaction in the classroom. A good basic principle is never to ask your students in class anything that you would not wish to be asked yourself.

The study revealed that carefully selected texts can help narrow the cultural gap and help the student to have a better grasp of the subject matter and improve their communicative competence and classroom interaction. Consequently, tutors have to be selective as to the type of material they seek to handle with their students.

It was found that introducing authentic material can maximize the students' grasp of the language. It is self-evident that vocabulary acquisition for all second language learners is fundamental. It is true that we can describe a few things without the use of grammar, but can express nothing without vocabulary. Good mastery of vocabulary is essential for second language learners who expect to operate at higher levels. Consequently without including this crucial element of authentic material very little and useful vocabulary will be learned. This can further be augmented by means of including simplified patterns of literary texts which have a good effect over the cultural gap and increasing the students' word power.

New classroom techniques and improved physical environment can also help students' have a better understanding of the texts they are dealing with and therefore maximize their interaction in the classroom. Tutors should not stick to a single technique which will turn after a short time to be insipid and stale and produce very little learning effect.

Teachers should not interfere regularly and at every step to set the students right. This can have a detrimental effect as it increases the student's apprehension and fear of making mistakes. This certainly maximizes the students' stress beyond manageable levels and can stop interaction half way.

Teachers can help their students by developing their social skills, explains to them its importance, and when it should be used. Elias, et al (1997: 68) point out that appropriate academic, social, and behavioral skills allow

students to become a part of the class , the school , and the community. Therefore, teacher may need to have a comprehensive and balanced classroom management plan.

Finally, it was shown that the tutors' role in promoting classroom interaction is remarkably great. Unless the students feel that their tutors are interested in their communication and that they are working hard to push it on, they would not be successful communicators. As it was mentioned above that calling students by their names, can generate a friendly relationship with the students as calling one by one's name is the natural way of drawing our attention. It produces a more secure atmosphere hospitable of interaction. Some teachers have very special talent at giving favorable nicknames that will be remembered ever after they had left the school. These nicknames have the effect of establishing a close rapport and an ability to communicate well with them.

5.2 Findings:

- (i) Teaching drama to EFL students could help enhance self-identity and inspire students.
- (ii) The teaching (drama) in classroom can enable students understand any other texts to be taught in the future as long as the language of drama texts is a bit different from other texts to which students are regularly exposed.
- (iii) Drama helps narrow the cultural gap which stands as a major hurdle for learning a foreign language in general.
- (iv) Psychological, social and cultural components are adequately handled in drama classes. This in itself creates a very lively classroom interaction that has the effect of broadening the students' background and language learning.

5.3 Recommendations

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

- (i) In order to take full advantage of their students' willingness to get involved, tutors should capture their students' attention and interest.
- (ii) To increase classroom interaction the cultural gap must be reduced by means of including texts known to have that effect as literature.
- (iii) Carefully selected material can have a positive effect on the students' overall understanding of the language and can increase their communicative skills.
- (iv) Syllabuses of English language should be brought from abroad if we require improving our students' standards.
- (v) Tutors should be trained to handle their classes in a way that promotes their students' communicative competence.
- (vi) Tutors should not interfere with the students' private affair as this can be very damaging to interaction.

5.4 suggestions for further studies

This study puts forward the following suggestions:

- (i) Future study to be carried out on relatively larger scales as to include a number of universities in order to come out with novel insights in the area in question.
- (ii) Much needed research on teacher/students and students/students interaction which can be advantageous to such kind of studies when incorporated.
- (iii) The present study can be further extended by means of a quasi-research to have better and different results.

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Appendices

Appendix (1)

Sudan University of Science & Technology

Pre-test

Name :-----

Time : one hour.

Subject: English

Read the passage given below and answer the following questions:

Alan and Elsa could see the smoke from the end of the street. 'It's our house!' Elsa shouted. 'It can't be', Alan said. But he knew that Elsa was right and they both began to run. There was small crowd in the street outside their house. Smoke was coming out of the front window of the downstairs room, but there was no sign of any flames. And there was no sign of old Mr. Cox, Elsa's father. He lived with them and had a room upstairs at the back of the house. He was not among that people in the crowd.

'Alan' his wife shouted. 'He's asleep upstairs! He probably went to bed and left the fire on in the front room!' Her husband began to push his way through the crowd towards the front door.

'Don't be a fool!' someone shouted. 'Wait for the firemen. They'll be here any minute'. But Alan knew that he must not wait. He put a handkerchief over his face and ran up the stairs. He pushed open the door of his father in law's room. Old Mr. Cox was sleeping peacefully. 'What's the matter?' he cried as he woke up. 'Nothing to worry about. Just a small fire downstairs' Alan told him. Alan made old Mr.Cox climb onto his back and went down stairs as quickly as he could. There was a cheer from the crowd as he came out of the house.

A) Choose the correct answer and underline it:(4 marks)

- 1- Elsa and Alan ran to their house because they saw----.
a) a fire b) smoke c) flames
- 2- Outside the house Elsa and Alan found-----.
a) their family b) Elsa's father c) some people

- 3- Elsa's father lived-----.
- a) in the next building b) with them c) in the front door
- 4- Alan went into the house because he wanted-----.
- a) to see the fire b) to talk to Elsa's father c) to save Elsa's father

B) Answer the following:(1 mark)

When Alan entered Mr. Cox room what was he doing?

C) Write the past tense forms of these verbs: (4 marks)

- 1- Live
- 2- Know
- 3- Begin
- 4- Come

D) Choose the correct answer: (4 marks)

- 1- We buy some aspirin at-----.
- a) a café b) a chemist's c) a post office d) a clothes shop
- 2- -----the weekend.
- a) on b) in c) at d) under
- 3----- a shower.
- a) Do b) Does c) Go d) Have
- 3- Leave is opposite of-----.
- a) play b) sell c) arrive d) finish

E) Answer with 'Yes' in complete meaningful sentences:

(4 marks)

1- Does the sun set in the west?

2- Do they play hockey?

3- Did she go to her village last month?

-
4- Will he work on Sundays?

F) Choose the correct words and fill in the blanks:(4 marks)

- 1- It -----heavily in July. (rain , rains)
- 2- These boys -----many mistakes. (make , makes)
- 3- I _____this book last month. (buy , bought)
- 4- Does Misha----- very hard. (work , works)

G) Fill in the blanks with 'which, how much or how many':
(4 marks)

- 1-----milk did she want to have ?
- 2-----car did they want to sell?
- 3-----time did they waste ?
- 4-----desks did they have in the classroom?

H) Write a short paragraph about a famous novelist:
(80-150) words. (5 marks)

Appendix (2)

Sudan University of Science & Technology

Post- test

Name:-----

Subject: English

Time: One hour

A) Read the following passage carefully and answer the questions below:

The following is a true story from America told by Emerson in verse. An American hunter had as his companion a little Indian boy from one of the tribes in those parts. The two shared everything and helped each other. One day they were going through a very narrow valley with steep rocks on both sides. Suddenly two fierce bears rushed at them. The boy ran back screaming and one of the bears ran after him. It was nearly catching him. The other bear came at the hunter himself. The hunter had his gun but there was only one bullet in it. What was the use of one bullet against two bears. He at once shot the bear that was chasing the boy. Then he turned to face the bear that was coming at himself. He simply stood and looked at the bear in the eye. He looked at it so firmly and steadily that the bear stopped. Again it came forward a little, but the hunter never moved. He continued to look boldly at the face until the bear could bear it no longer. Then it turned round and ran away.

Answer the following questions: (5 marks)

1- Write a suitable title for the passage.

-----2- Who was the American hunter's companion?

3-Where did the hunter and his friend go ?

4-Which the bear did the hunter shoot?

5-How did the hunter save himself from the bear?

B) Fill in the blanks with 'a, an ,some or the' . (4 marks)

1-----man came to our shop yesterday was -----European.

2-He returned after -----hour.

3-Put-----lemon in my soup.

C) Use the correct prepositions: (4 marks)

1- Write -----ink and put your name -----the top of the page.

2- There is a parcel of books-----you-----the table.

D) Write the correct form of pronoun in the following: (4 marks)

1- Wait for the Hari and -----.(I, me)

2- We all went with-----.(themselves, them)

3- Let----- have something to eat. (he, him)

4- I know that it was-----.(she, her)

E) Add suitable question words: (4 marks)

1-----dress shall I put on?

2-With-----were you talking?

3-----hat blew away?

4-----does she want?

F) Give the meaning of the following words (any four) (4 marks)

1-reverie -----

2-serenade -----

3- Rapped-----

4- Intoned-----

5- Unique-----

6- Optimism-----

G) Write a short paragraph about a famous novelist. (90-120 words)(5 marks).

Appendix (3)



SUDAN UNIVERSITY OF SCIENCE AND TECHNOLOGY

COLLEGE OF GRADUATE STUDIES AND SCIENTIFIC RESEARCH

COLLEGE OF LANGUAGES-ENGLISH DEPARTMENT

A QUESTIONNAIRE FOR UNIVERSITY TUTORS AT SUDANESE
UNIVERSITIES

Dear Colleague,

This questionnaire will gather data about the situation use of drama in classroom settings to enhance communicative competence at undergraduate level. The analyzed data will help form a better insight about the nature, causes and how the problem can be addressed.

Part 1: Personal data:

1. Name: (optional) _____

2. Highest degree earned:

Bachelor's Degree

Master's Degree

PhD

3 How many years have you been teaching English

1. year

2-5 years

2. 6-10 years

more than 10 year

Part 2: General statements:

- Please choose only one answer for every question or statement.

Use the following scales:

Strongly agree: (If you strongly agree with the idea stated in the item).

Agree: (If you agree with the idea stated in the item).

Disagree: (If you disagree with the idea stated in the item).

Strongly disagree: (If you strongly disagree with the idea stated in the item).

No.	STATEMENT	RESONSE				
		STRONGLY DISAGREE	DISAGREE	Undetermined	AGREE	STRONGLY AGREE
1.	Drama is such a useful tool that can play a positive role in enhancing self-identity					
2.	The true value of drama is envisaged by most teachers in providing training in speech as well as augmenting other skills					
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. It is drama that can help do that job					

5.	Self Esteem is perhaps the single most important emotional gauge					
6.	Evidently, there are strong links between teaching drama and self-identity.					
7.	Drama can help greatly in character building					
8.	There is a significant impact on developing students' identities through the teaching of drama.					
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 drama 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 drama are (tension, focus, mood, contrast, symbol and space) teachers can tell stories to make use of these elements					

13	Inclusion of an element of drama 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 dramatic activities					
15	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.					