University of Gezira

Enhancing EFL Learners' Classroom Performance by Using Drama Role Play:
A Case Study of Arkweet Secondary Schools, Khartoum State, Sudan

Hussein Ali Ahmed Abdalwahab

May, 2015
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DIDICATION

TO THE SOUL OF MY MOTHER

TO MY BLEVOD FATHER

BROTHERS, SISTERS

AND ALL MY TEACHERS AND FRIENDS
ACKNOWLEDGEMENTS

Praise be to Allah who made it possible for me to accomplish this dissertation. For without His mercy upon me I would never have reached this stage of my research. I am grateful for Dr. Abdul Gadir for his kind advices support and encouragement. Thanks also are due to Dr. Alhaj who helps at any time. I would like also to thank the entire English department staff.
Enhancing EFL learners' Classroom Performance by Using Drama Role Play: A Case Study of Arkweet Secondary Schools, Khartoum State, Sudan
Hussein Ali Ahmed Abdalwahab

Abstract

Drama contributes in enhancing learners' performance abilities. It provides the language learners' with a variety of activities that have a vital role in making the learners more active inside and outside the language classroom. This study carries out to find the important of drama in developing students' communicative skill, as well as increasing their language awareness. It also aims to help learners to perform plays on the school theater. In addition it aims at encouraging learners to collaborate with each other and develop the relation between them. The specific objective of this study is to provide student with more opportunity to practice English language skills. The research follows the descriptive analytical method. The instrument used for data collection about the teachers' attitudes was a questionnaire. The sample is English language teachers of secondary school. The sample consists of (50) teachers male and female. The (SPSS) Statistical Package for Social Sciences was used for data analysis. Data analysis revealed that the majority of teachers responded that drama provides students with huge language practice beside; it facilitates English learning and makes it fun. Additionally performing dramatic texts in the school theater remove students' psychological barriers. It was also found that secondary school benefit from all types of drama, especially extracts. Therefore, according to the findings the study recommends the use of drama in EFL contexts because it provides a variety of language practice with interesting activities. Moreover, dramatic should be dealt in a different way from other texts because drama means portraying the everyday life. Finally it's
recommended that texts should be chosen in accordance to students' linguistic knowledge.
ملخص الدراسة

تتهم الدرا أما في تحسن اداء الطلاب اللغوي، حيث تتوفر العديد من الانتشار الفاعلة التي تجعل الطالب نشطا داخل الصف وخارجها. كما أن استخدام النصوص الدرامية في التدريس يجعل تعلم اللغة الإنجليزية أكثر سهولة ويسرًا. مما يساهم في تطوير الإداء اللغوي. تهدف الدراسة إلى معرفة أهمية الدرا أما في تطوير آداء الطلاب التواصلية زيادة وعيهم اللغوي. وأيضاً تحاول مساعدة الطلاب للقدرة تمثل المسرحيات على مسرح المدرسة. بالإضافة على ذلك تشجع المعلمين للتعامل لترقية العلاقات فيما بينهم حيث أن الهدف الأساسي من هذه الدراسة تزويج الطلاب بفرص عديدة ليتمكنوا من ممارسة كل جوانب اللغة وهذا يدومه ويرفع مقدرات الطلاب الإدائية. اتبعت الدراسة المنهج الوصفي التحليلي، واستخدم الاستبيان كأداة لجمع البيانات المتعلقة بمواصفات المعلمين. استخدم برنامج الحزم الإحصائية للعلوم الاجتماعية (SPSS) لتحليل الاستبيان. توصلت الدراسة للعديد من النتائج أهمها أن معظم المبحوثين متوقون اتفاقا كثيراً بان الدرااما تزويج الطلاب بالعديد من الفرصة وتسهل تعلم اللغة وجذبه ممتعة. وتوصلت الدراسة أيضاً إلى أن أداء النصوص على خشبة المسرح المدرسي يزيل الحواجز النفسية. وأيضاً أنه يمكن الاستفادة من كل أنواع الدرااما بالأخص الملخصات. أوصت الدراسة باستخدام الدرااما في فصول متعلمي اللغة الإنجليزية لأنها تمدهم بالعديد من الممارسات اللغوية عبر انشطة ممتعة علاوة على ذلك يجب أن تعامل النصوص الدرامية معاعلة تختلف من النصوص الأخرى لأن الدرااما تعني لتصوير الحياة اليومية. وان اختيار النصوص الدرامية يجب أن يكون بناء علي مستويات الطلاب اللغة.
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Performing dramatic texts in the classroom or the school theatre removes all students' psychological problems.

Drama transferring a variety of social values to the students.

Using of such texts helps them to be active towards their society.

Finding English learning as fun if dramatic texts are used adequately.

Teaching literary texts through drama facilitates understanding of the language.

Drama reflects people customs and traditions and this increases students' cultural awareness.

Using the role play techniques in teaching English enhances students' collaboration.

Secondary school students benefit a lot from dramatic texts if they share in its performance.

Drama containing expressions which are remote from students' everyday usage so learning them can waste their time.

Drama developing EFL learners' competence and performance.

Excluding drama from the national curriculum is the main factor of the decline of standards in English language.

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Chapter one

Aspect of Research

1.0 Introduction

Generally speaking proponents advocate that EFL (English as a foreign language learners) should be explored to a variety of language practices. So that their awareness in the language will increase every time they taste the language in different context and by different ways. However, this can be done only through the usage of literature. Literature without doubt a world that contains a variety of topics included within different subjects. This kind of knowledge can be discovered by different means and methods. Whether social topics, psychological topics, historical topics, scientific topics, etc. all these subjects can be found in literature. Whether it is fictional or non-fictional, poetry or drama. Drama in particular, is the major focus in this research for the benefit it provides for the language learner educationally and morally.

Drama as Aristotle describes it as social fabric that depicts the everyday life of people on the stage. That means all that people do and experience around the clock will be displayed for them vice versa. So far drama for EFL students especially at secondary school it will empower them a lot if they are being taught drama as a major tool for learning the language. Because drama contains topics and subjects cross-cultural which are relevant and definite for all students own world of experience. That is to say drama elevates and raises students' awareness of different cultural aspects alive within certain group of people when they write a play or something about their life. Drama with all its type should be used for EFL students so that they can learn how to interact with different
phenomena exist around their everyday life. More than that students motivation towards language learning will never decrease because, teaching drama is fun. Nevertheless, language is practiced with all it is different aspects. Students moreover will learn vital social and psychological attitudes. So when reflecting them in society learning the language can be more than mastering skills but furthermore, learning things about how life can be led. The researcher is looking forward to discuss in this part of the research the importance of teaching drama for EFL students at secondary school level.

.1 The Problem of the Study

For many teachers of English as Foreign Language (EFL) the study of literature as general is very important especially drama because it exposes students to meaningful context with language of everyday interaction and interesting characters displaying life

The major problem faces EFL learners in learning the language there is no similitude between the text students study and the world they are living in. Despite the literary text might not be found after all. As yet the teacher spends a lot of time within the class struggling with the language through the medium of literature but still again the fun is lost. Because as previously discussed there is nothing can make it fun to students? What is needed instead texts which relevant to students everyday life, texts which are found universally in every culture all around the world. So this can be found only in drama. That is why for all practitioners it is important that drama should be included within the national curriculum not only at one stage of learning but at all, especially at secondary school level. Meanwhile a clear methods and techniques should be followed for teaching as part of the main syllabus. Here are
some of the main questions of the research concerning the efteeness of drama in EFL classrooms that the research would like to answer them.

1- Does drama include topics which have the ability to elevate students' language performance?

2- How far the performance of students for plays on the school theater can help them to break the psychological problems and strength their personality?

3- Will the use of drama in EFL classes help them to develop their attitudes towards their society?

4- Can all types of drama be included within the curriculum especially at secondary level or only one or two can be used?

1.2 Objectives of the Study

The main objectives submitted to find out the effectiveness of teaching drama in EFL context for improving students' performance in language on one hand and improving their attitudes towards their society on the other hand. The objectives can be put in points as follow:

1- To provide students with topics through which they can improve their language performance?

2- To strength students' personality and breaking the psychological problems by giving them chance to perform what they learn on stage.

3- To provide students with language that develops their language awareness besides learning different attitudes within different contexts.
4- To provides student with good moral attitudes and behaviors that they will be able to reflecting them on their society.

1.3 Hypotheses of the Research

1- Drama includes topics that are very useful because they provide students to practice the language within different contexts.

2- Drama is exciting way of learning the language with all its kind if used in the curriculum especially at secondary level because it contains topics which are relevant to students own world experience.

3- Plays are rich piece of drama which helps students to make continuous personality especially those who have psychological problems. If it is being perform on the stage with the help of teachers.

4- Students’ language awareness develops whenever they read text about drama.

1.4 The Significance of the Research

The researcher tries to find out the effeteness of using drama with the EFL learners for teaching them English language. The importance of the research lies into finding the rationale behind the use of drama at secondary school level. Moreover it is inclusion in the national curriculum and finding the ways to be displayed on the school stage.

1.5 The Limitation of the Study

This case study carried out to find the importance of teaching drama at secondary school level as part of the curriculum. The case being
studied is students at secondary school level, keeping in mind that those students are taught literary texts such as short stories but not drama.

1.6 Methodology

The researcher will use descriptive analytical methods is used for the data analysis. Because they are very helpful for finding the required result from the data collected meanwhile they are very explicit for describing the case study. The tool that will be used to collect data for this study is the questionnaire. For it is easy to construct and develop case study through it. Moreover it will be very easy to collect data through it. Because, it gives the researcher avenues to include topics from different part of the knowledge that relevant to the case study, the statistical package SPSS will be used for data analysis. The population is teachers at secondary school stage. The sample is teachers at Arkaweet (North Khartoum Locality)
CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In this present chapter the researcher is reviewing the main literature that has been written about the implementation of drama in teaching and learning of English. It has been declared by different scholars specialized in ELT how effective drama is to capture the attention of the students in the EFL classroom. Drama activities would sometimes have surprising and unexpected results. EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student’s personal growth. We cannot only teach grammar and phonetics with drama but also it has the power to transform the actors as well as the audience, it’s a powerful teaching tool to reach our students.

If so, then maybe we need to use drama more in the schools. Using drama in the EFL classroom is not a new concept. Drama provides an excellent platform for exploring theoretical and practical aspects of the English language. The improvisation aspect of drama gives students opportunities for developing their communicative skills in authentic and dynamic situations. By using drama in the English classroom, we can use English with our students in intriguing and useful ways. The language can be used in context and makes it come to life. Drama has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual. Moreover, students build their knowledge of
languages such as practicing all language aspects. Students would be able to learn new vocabulary, build confidence, motivate them and helps to make shift from the teacher to the students. Because, the entire teacher's task will be supporter rather than being knowledge giver.

Therefore, using drama is a powerful key through it teacher can capture the attention of the students in the classroom. But still drama has to be dealt with with some especial techniques so that it might be effective for both the language learner and the context of practice. So in the coming topics the researcher shall display the importance techniques and procedures for teaching drama in EFL classroom.

2.1 Drama and English Language Learning

In the past, there were basically two models of learning. These broadly can be summerizing under the headings of behavioral and cognitive theories. More recently, education has also seen the emergence of sociocognitive theory as a third percepective on how learning occures. This approach reflects the idea that cognitive development does not occur in a vacuum but is mediated by the enviroment in which it takes place. Each of these theoretical approaches to learning has implicationss for teaching. The purpose of this review is to explore how thiese model are related to the way drama has been taught over to students. This means that the literature review will look at how students learn and in particular, how they learn in drama.

This research indicates that using drama in the classroom as a means of teaching helps students learn academically, socially, and developmentally. The use of drama as a tool for teaching is not new. Historically, both drama and theatre have long been recognized as potent means of educaion and indoctrination. They way they are used today,
however, are new, and they differ in a number of respects from the ways they have been used in the past (Moore 2004: p 2). Arts advocates and educators have recently started to explore the use of drama as an integrated way of learning the curriculum. The researcher strongly believes that the arts should be employed in every classroom. Drama no question about it it's an art that through it teachers can reach students who otherwise couldn't be reached, and challenge students who have already grasped the concepts. According to (Moore 2004: p 2) drama provides a fun means of learning. It brings the affective back into the classroom, an institute where emotions and learning are categorically divided. Recent brain research proves that emotions are linked with learning. When we teach using the arts we are linking prior experiences with new stimuli. Teaching using drama brings emotion and teaches together Elizabeth (2002).

As far as the term drama is concerned, using it is vital for teaching secondary school classroom. It gets the students involved and gives them the power to have a key role in their education. Moore (2004: p4)

Agues through drama, students became a part of the learning process rather mere observers or inactive receptacles of the rich experience of learning; in this way, their learning was deeper, more sustained, and indefinitely more complex"

Education is concerned with individuals; drama is concerned with the individuality of individuals, with the uniqueness of each human essence (Way 1967:p3) indeed this reasons for its intangibility and its immeasurability. 'No two people are alike' may well be an accepted truism of physical appearance, but its equally true of emotion and imagination, which comprise the full individuality, and and yet are the antithesis of academic education, which inevitably (because of test and
examination) tend to concerned with sameness rather than the differences of people. The differences are often most clearly reflected through the arts, and opportunity for actually 'doing' the arts is sometimes the wisest way of developing individuality. This is how far the term drama will be used for individualizing the students according to their ability to perform in the classroom.

2.2 Some Definitions of Drama

The popularity of communicative teaching approach in the last brought interest in using drama in teaching foreign languages. However, there are still many teachers and learners hesitant to include drama techniques, presumably for the reason of lack of information on what drama in language classes looks like and how it can be incorporated into lessons. Why should drama be used for teaching English? First of all, it's authentic. Using drama enables students to use English appropriately in real conversations, expressing emotions and ideas and listening to the feelings and ideas of their peers. In other word, English is taught in the context in which it will be used, which is far remove from the list of vocabulary and work-sheets, which makes students aware of the language first and foremost as a means of communication. For these reasons Way (1967: p2) states

"indeed its true to say that drama, is so far from being new, is closely interwoven in the practical implementation of both the spirit and substance of every Education Act that has ever been passed, especially the idea of the development of the whole person".

Way (ibid) thinks that drama is more than being only materials to be used in the education act but more than that it concerns with the sprits of humanbeing. Education is concerned with individuals; but drama is concerned with the individuality of individuals. Other believes drama is
Drama is such a normal thing. It's something that we all engage in daily when faced with difficult situations. You get up in the morning with a bad headache or an attack of depression, yet you face day and cope with other people, pretending that nothing is wrong. You have an important or an interview coming up, so 'talk through' the issues with yourself beforehand and decide how to present confident, cheerful face. What wear, what to do with your hands, and so on. Wessels (1987: p7).

Drama can bring the opportunity to communicate naturally in the classroom because it provides the language learners with meaningful context for speaking and listening. Maley and Duff (1982) enumerate several elements that form this context or the situation.

2.2.1 Setting
The physical surroundings, for example restaurant, airport, station.

2.2.2 Role and status
they point out it is important to encourage students from the very start to become sensitive to the way in which our built-in views of our roles and those of others are defined and clarified through language.

2.2.3 Mood, Attitude and Feeling
Feeling have influence on language in almost all situations. Maley and Duff (1982) state the necessities of of using intonation pointing that students feeling can be attracted through intonation pattern: 'much of the feeling is conveyed through intonation, and it is important for students to associate the intonations pattern with the feeling that gives rise to it’ (p11).
2.2.4 Shared knowledge

Practically all conversations that people lead comprise to certain extent shared knowledge, something what both participants know and thus there is no need to say to each other. Maley and Duff (ibid) believe that this reasons "why the language of text-books often strikes us as being artificial". They think that even at lower levels saying the self-evident, such as "the blue pencil is longer the red one" should be avoided as students hardly manage to use sentences meaningfully.

2.3 Aims and Claims for Drama Education

Drama is the act of using the imagination to become someone or something other than yourself it can take one any place to any period of time. It is also limited by the imagination, the participants' fear of risking, or the leader or teacher's set limitations. Richard (1980: vii) defines drama as

"The human process whereby imagination thought becomes actions; drama is based on internal empathy and identification, and leads to external impersonation".

He furthermore, says life is drama. Humans are always acting and improvising. Forexample when meeting meet somebody conversation is improvised. Life has no script written for us; however, we can use role-play to practice the anticipated situation. Kempe and Ashwell (2000: p1) state that drama play vital role in the school curriculum especially in secondary school. They put it as follow:

1. Promotes self-expression
2. Builds self-confidence
3. Enhances creativity
4. Encourages co-operation. 

In practice though drama can be seen to involve a whole host of activities which contribute students' developments in the following areas for example:

1. Physical and mental games
2. Role-plays
3. Discussions
4. Stimulation activities
5. Physical, mental and vocal warm-up activities
6. Trust activities
7. Movement and dance work.

Drama in it is broad term plays an important role in developing students performative skills so; it is implementation in the curriculum is an inevitable for the outstanding progressions it gives from its usage. Therefore Kempe and Ashwell (2000: 3-4) pointed out some basic aims for it usage for teaching students of secondary school levels. They thinks that drama could develop students' awareness, to enable them understand the social context of their work, to extend the students' engagement with drama as an expression of culture and to provide students with a practical understanding of the craft of drama. Broadening the drama curriculum in this way empowers students by providing an awareness of the part drama in shaping and reflecting the world in which they live. It makes the student an active agent in interpreting what drama communicates and in using these findings to inform new acts of communication.
2.4 The Form of Dramaic Activity

Drama activities could probably be used in any or all stages of the typical five-stage lesson to take the focus away from the teacher and put it on the students to give them the maximum amount of talking time. Drama could be particularly effective in the stages two to five of a lesson, above all in the fifth stage. According to Kempe and Ashwell (2000: 9) suggest three modes of activity of creating, performing and responding. Although these modes of activity are frequently interwoven in any given drama experience, recognizing their individual features can help with the planning of a programme in drama which has both breath and depth. It also assists the identification of individual students' strengths and so helps pinpoint areas for further development.

2.4.1 Creating Drama

Creating drama might include activities as seemingly disparate as having a new idea to write or directing a play. Sometimes people do have the most extraordinarily inspiration ideas, the origins of which are impossible to determine. More often, though, they have ideas in response to some sort of stimulus. This implies that drama involves:

1. researching
2. discussing
3. questioning
4. thinking
5. sharing and shaping ideas
6. experiencing

The main focus of creating is experience with the shaping of ideas that emerge from the group. Most students will have played with
symbols to represent meaning from a young age, but they may not have
developed an explicit understanding of how this might relates to drama.
Neither would they necessarily have developed the aethetic awareness to
manipulate the elements of drama consciously, inorder to create and
convey meanings. Kempe and Ashwell (2000: 9) state

"An effective drama curriculum is one that fosters the students' aethetic awareness and develops their ability to use form to articulate ideas".

The realization of ideas in drama involves the selective use of
visual and aural sign system. There is a technical side to creativity, as
well as a purely imaginitive one. "technical' does not relate simply to
designing and building stage sets or focusing lights, will also finding the
words a character might say in a given situation, or convying a feeling
through movement or gesture. That creating drama closely connected
with the dimention of 'performing drama'. According to Kempe and
Ashwell (2000: 10) creating means involving all the activities which help
students to generate and share ideas in order to capture and express
meanings in active way.

2.4.2 Performing Drama

One of the elements of drama that distinguishes it from other art
forms is the way in which it uses, and indeed exists in time. Drama is
temporal art form. This in it is self has implications, for no form of
writing and electronic recording can fully capture the live dramatic
events it is because of this that a clear understanding of the notion of
'text' is important.
2.4.2.1 The Written Text

The word 'text' often refers simply to that which is written. The script of a play is a written text and one that most people are quite a familiar with in the terms of what it looks like and how it can be read. But drama communicates through other things besides words Kempe and Ashwell (2000: 3-4). It is therefore helpful to regard the term 'text' as referring to anything holding a meaning that becomes apparent when considered by someone looking at it. Given this wider view of 'text', one can see that storyboards, pictograms and even sequences of shapes and colors might be used as 'text' for drama.

2.4.2.2 The Performance of Text

The word 'performance', like the word 'text' is loaded with connotations, many of which are somewhat unhelpful. The thought of a performance in a school might, in its most negatively stereotyped form, conjure up image of students stumbling through lines and bumping nervously into the scentry while watching parents, teachers and friends are at once of the artistic quality.

2.4.3 Responding to Drama

Responding to drama might simply be what is happening when one says 'i liked that'. Of course, one might be responding to a number of things about the drama when this is said. The content of the drama is, the storyline or the characters or the theme. Or we could be responding to the form that is his way the story was told, symbolised. Responses could be at a purely emotional level:

'It moved me/it didn't move me'

'It was good to watch.'
Or they could be intellectualised:
I thought it made a good point about…'
'It was interesting the way you did that…'

Responses to drama do not always have to be verbal. One way of capturing responses would be to draw a favourite character in a way that demonstrates what was engaging or exciting about them. That might be a particularly appropriate response for very young students to make. Other approaches might include drawing a kind of graph to show how the play built tension, or ascribing colors or patterns to characters traits. It can be particularly productive to ask students to represent through one art form what has been experienced in another. Asking 'if this person was a colour, what color they would be? If they were line, would they be a squiggly line, or a jigged or a curvy line? Would be to employ a device frequently used by professional actors to articulate and embody insights into a dramatic character.

Sometimes an audience's response has more to do with the people playing in drama rather than either its form or content, and perhaps in the teacher's case this should always be so. When teachers responses to a piece of drama they want to assess what development students have made both in the ideas they have come up with in the way they have used them (Moore 2004). Just as this evaluation of personal performance is important for the teacher's assessment of progress, its also important for students to be able to evaluate fairly their own work in a context and have something to compare it with, hence the need to introduce students to drama from other times and different cultures. Kempe and Ashwell (2000: 12) think responding means expressing an understanding of what drama is saying how it is saying it. Male and Duff (1984) make the point that dramatic activities are not the performance of plays before passive
audience; the value of these activities lies "not in what they lead up to but in what they are, in what they bring out right now". Male and Duff (1984: 6) this comment can be interpreted as meaning that students do their 'acting' for language and imaginative activity, and not exhibition. Nevertheless teachers should not deny their students the opportunity to act out their senses to the rest of the class if they so wish. For if rehearsed drama activities are left unperformed, there may be a sense of incompleteness in the class.

2.5 Drama Techniques

In drama education various activities drama techniques or conventions are used in the process of building a performance. Neelands and Goode (2000: 3) consider drama conventions tools useful for exploring and communicating the meaning. Here in this part the researcher displays only few of those common several used drama techniques that can be easily adapted for teaching foreign languages.

2.5.1 Hot-seating

Aim to explore the character and their motivation or unknown parts of the story. One of the students sits in front of the class pretending to be the character and the others (either in roles or not) ask him questions. Questions can be prepared in advance or asked on the spot. This conversation helps to reveal the character's motivation and encourages reflection on people's behavior. According to Kempe and Ashwell (200: 138) what is more interesting and productive is when the technique is used to create a character from a minimal starting point and questions are formulated which expose actual character traits.
2.5.2 Role on the Wall

Aim to get to know the character, to brainstorm ideas. Students work with a large sheet of paper where the outline of the character is drawn. Either in groups or individually, they put down what they know about this character. They can write both facts (age, appearance clothes) and inner feelings of the character. The result of their work is then put upon the wall.

2.5.3 Role Play

This convention belongs to the basic ones; it is widely used because of its simplicity and familiarity both to teacher and students. It can be established quickly by mere allocating roles to learners or learners can choose roles themselves. More complex alternative is to distribute role cards with additional information on the character, their opinions, wishes or some hints how the character will behave in particular situation. No matter how simple this activity might seem, it can be very beneficial – it helps learners to understand viewpoints and accustom their language and movement to different characters.

2.5.4 Simulations

Aims to simulate real-life situations which require making decisions or solving problems, group is presented with a situation that they have to solve, often within a time limit which puts tension on participants. Through simulations learners can identify with the problem and examine various criteria before making a final decision. Group can be for example asked to design a new town facility within a given budget. It is usual in stimulations that learners are provided with some guidelines that have to
be taken into account – a set budget, criteria of the completion or various rules.

2.5.1 The Aims dramatic Curriculum could thus be Expressed as Being

2.5.1.1 To Develop Students' Critical Awareness

Through the recognition and appreciation of their own ideas, students come to see themselves as active agents in the creative process. Their confidence as dramatic artists is enhanced as they realise that they have the ability to spot dramatic potential of a situation or character, give an idea dramatic form, and understand how drama is open to different interpretations. An education in drama prepares students to be critically aware members of a society in which drama plays an important part. Through its investigation of human issues drama is clearly concerned with personal and moral education.

2.3.1 In Drama Students may be Evolved in

1. Creating dramatic situations and evolving characters by exploring their situation and feelings.
2. Using improvisation to discover effective ways of communicating a dramatic story.
3. Experiencing dramatic situation at first hand and reflecting on how they would personally respond to the events and characters being depicted.
4. Interacting with each other during the process of making drama, to discover how the same situation may be perceived in different ways.
5. Regarding the drama class as laboratory for the dissection and investigation of human experience, rather than a workshop for the manufacture and re-creation of other people's plays. Finding suitable plays

Choose plays written especially for EFL classrooms. These are short and repetitive and designed to involve the whole group, no matter how big or how small. They combine fun and movement with language usage carefully planned to provide optimal speaking practice in real life contexts. Roles should be assigned according to your students' language ability levels. Students who are more capable and more confident can be given parts with more lines, while shyer children or those with a more limited vocabulary can have fewer lines to say, repeat lines said by other children or speak as part of a group Neelands and Goode (2000).

It goes without saying that, when necessary, the play should be adapted for your own situation. Keep the script simple, but develop it further or modify it if your students' proficiency or lack of proficiency in English requires it. Some of the lines in the play may be optional. Edit these freely to suit your needs, based on the main idea.

2.4 Tips for preparation and performance

Once you have decided on the play it is time to get down to the nitty-gritty of rehearsals. While older and more capable students can be given copies of the play to read this is generally not advisable for younger and less capable children. For all students, no matter what level they may be on, the emphasis should be on speaking, acting and movement, not on reading lines. Pre-learn the vocabulary first. Use it in songs, on flash-cards, in games like Spolin's circle game and those in 161
English Language Games for Children; chant the words, stamp out the syllables, act them out individually – this is really fun when using words describing emotions and actions Jones, A. (1999:29). Once the children are familiar with the separate words let them start practicing the lines in the play. This, too, can be done as a game. The idea is not to have individual children word-perfect in their own roles but to let the whole class experience using the vocabulary in context. Only when all the children know the key words and lines of the play should you put together all the elements – words, expression and movement. Allow the children to use their own creativity in setting the scene, deciding on props, costumes etc. Remember that, as far as the last two are concerned, these should be kept very simple, using the 'less is more' principle, and they only need to be included in the final rehearsals.

According to Jones, A. (1999:29) You will find that if you give the children props too soon they will become very absorbed in them and take a lot of time arranging them and so forth instead of getting on with saying their lines! Therefore give out the props when the play runs fluently. The addition of props is then a novel element to keep the children's interest right through to the final performance.

Once all your efforts have been rewarded and the children are able to run through their lines fluently, confidently and with the appropriate movements and expression, arrange at least one performance, even if it is only for the class next door! This is absolutely vital. Usually it is possible to invite parents to arrive earlier to collect children from the last lesson of term if you give sufficient notice, or arrange a special time. One can often perform the play at the school, during assembly, or for a special performance. School heads are generally proud to show off to parents so even if you are a visiting teacher running after-school classes
the head of school still sees this as a plus that the school has to offer to prospective pupils and parents. A tip regarding putting on the play: Don't start the show with the play but instead have pupils sing a group song or two with actions, play some vocabulary games in front of the audience by way of a warm up and finish with the play. This helps the children get used to suddenly being in front of an audience and will mean they are much, much less likely to freeze up with nerves when it comes to saying their lines. Jones, A. (1999:29) states

Preparation of posters, invitations etc. could form the basis of another English lesson. If the prospective audience has limited English skills perhaps a translation of the play could be made available to them. I was once asked for subtitles by a parent, which surprised me as the language in the play was so basic, but in fact afterwards I realized that it is polite and helpful to acknowledge the audience in this way. Finally, if at all possible, take a video of the play.

Not only will the children love seeing themselves act, it will enable you to give them feedback later and will provide you with a benchmark against which further development can be determined. Now all that remains is to point you to some fantastic, funny, easy EFL skits and plays that are ideal for use in class with beginners.

2.5 Benefits of Using Drama

This is all very relevant information concerning using drama in the EFL classroom. We can sum up the benefits of drama in language teaching as follows:

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

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

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

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

In the EFL classroom, role-playing is a powerful tool. Iwuchukwu (2008: 2) states

"it teaches cooperation, empathy for others, decision making skills and encourages an exchange of knowledge between the students. These aspects alone make role-playing beneficial because the students are learning from each other. Yet, there are many other positive aspects to the role-playing".

Apart from the obvious development of communication skills, it encourages leadership, team work, compromise, authentic listening skills and practice with real life savior-faire. However, it does not stop there. It teaches cooperation, empathy, develops decision making skills, promotes the exchange of knowledge, builds confidence and self-esteem, refines presentation skills, encourages self-acceptance and acceptance of others, features of empowerment, pride in work, responsibility, problem solving, management and organizational skills, begets creativity and imagination.

Yanni (1987: 867) A good drama teacher can use the practice with role-playing to contribute to the self-esteem of the students, build their confidence in using the target language (English) as well as develop many of the skills mentioned above which will carry over to real life. It is certain that self-acceptance can be encouraged in subtle ways and acceptance of others.

Drama has the potential to empower the students, give them many opportunities to have pride in their work, it teaches them responsibility, problem solving, management and directing proficiencies. The many activities of team work force students to develop organizational skills and to think on their feet Oneyka, (2008: 3) these are tools that can be used in all aspects of their lives. These skills will be useful in the future job
market when the students need to work with others or even in the future job interview when the potential employer asks an unexpected question and you need to think quickly.

2.8 Drama Reveals Aspects of the Human Condition

When you think about it, drama is a method to reveal aspects of the human condition; life is nothing more than a grand series of improvisations (Price 1980). Through the games, the students begin to realize the importance of shared space, time, attention, information and ideas. The games spark spontaneity and minimize self-consciousness which often inhibits learning. According to Esslin (2002: 23) games are also good for developing concentration and trust in the classroom. While the students are having all this fun, they are developing skills of coordination, imitation while focusing on the task at hand. The improvisation enables the students to flex their emotional, mental as well as physical muscles in a safe and controlled setting. A good example of this was a role-play one group performed where they displayed their displeasure with the school principal. There was no harm done and all the students were feeling the same.

2.9 Final Reflections on Improvisations and Benefits of Drama

Improvisation, then, is an organic experience where skills are constantly being refined. In particular, students develop an increasing facility to meet changing or unknown stimuli with immediate responses. Ideally, improvisation leads to a blending; the students create the personality traits as he/she simultaneously identifies with the
character as it evolves. Obviously, the teacher-director should never lose sight of the metamorphic and highly personal nature of improvisation; therefore, there must never be the question of success or failure.' (Price, p. 6)

Drama in its purest form gives the student several avenues to self-awareness. It is one of the closest literary forms to life itself. It is a dynamic process that reveals and examines aspects of the complicated lives we lead (Price 1980). All of this leads me to believe that there are many subtle benefits to drama in the ESL classroom. The benefits of drama to develop the imagination should not be undervalued. In our rote school routines of memorization and compulsory subject matter, we sometimes do not spend enough time on encouraging our students to use their imagination. It is the spark that makes the ordinary into something incredible. Imagination is the magic force that is beyond facts, figures and techniques which can inspire new ideas. It is with imagination that the ordinary is transformed into something significant. There is a need to cultivate this trait in our students. Imagination is closely linked to dreams and inspires us to get up every morning. Drama has the capability to keep this alive and/or rekindle what our routine daily lives are burying in ourselves. We need imagination to make a better world Aristotle (2006: p78). In order to accomplish anything worthwhile, we first need to imagine and dream it. We should not neglect this facet of human sentience. It may seem like a trivial point, but dreams without imagination would be like life without color. We would all be worse off without it.
2.10 The Power of Transformation with Drama

We all present ourselves in everyday life as we want to be perceived. Erving Goffman (1958) talks in detail about how we present ourselves in everyday life from a sociological perspective. We are all acting out theatrical performances to present ourselves in regard to how we wish to be seen. When we are in the presence of others, we are to some extent on stage. We will act and communicate in our own interests to influence the people around us to act voluntarily in accordance with the individuals plans (Goffman, 1959). "We are in essence, recreating ourselves all the time as our social world evolves". In everyday life, first impressions are so very important. So, how we are perceived often depends on a blink of a moment which may define us for a long period if not forever. Our communication skills are so important in how we are seen by others. Our words and body language project subtle messages to those around us and others respond in accordance to what they perceive as "us". In life, we are all playing many roles; therefore, we are wearing many masks.

In a sense, and in so far as this mask represents the conception that is formed of ourselves- the role we are striving to live up to- this mask is our truer self, the self we would like to be (Goffman, p.30).

"We know that an individual will attempt to induce the audience to see them in a certain way. The more convincing we are in our own roles only help to create the persona that we wish for. The better we are at communicating our ideas help ourselves to become who we want to be".

Therefore, it makes sense that dramatic skills can help us become the person we want to be. In this way, drama has a wider reach than simply making us more fluent in a second language. It has the potential
of making our lives better as we will be better understood and may help us become the people we want to be. Drama is all about how we present ourselves. If the student can communicate better, the more likely others will see him/her as he/she wishes to be seen.

2.11 Dramatic Games

A lot of scholars suggest some dramatic techniques to be used with EFL learners, so that it fills their need and enhance the active mood inside the classroom. According to Kempe and Ashwell (2000) they have many vital activities that would help if used with EFL learners. These will be summarized as follow.

2.11.1 Smart rules

On chairs, sit in a circle and give each person the name of one of the Childnet smart rules (safe, meeting, accepting, reliable, tell). One person stands in the middle and shouts out the name of one. Whoever has that rule (or word) must change seats whilst the person in the middle must try and occupy an empty seat. When “smart rules” is called out, everyone must change seats. The main aim is for there to be a new caller each round.

Top tip

Although this is a great way to introduce the SMART rules, try replacing the key words with something else – character names from a play study or book, words, places, colors, numbers, countries – anything that may link with your programme or project.
2.11.2 Smart Tableaux Images

Tableaux, or freeze frame images, encourages the process of considering something in an alternative way. It promotes team work, fast thinking and physical expression. Again, anything can be explored and any age can participate. The key is to carefully select a theme that links to the session And only allow 30 seconds for each. In this instance, we are focusing on internet safety and associated words.

Primary

a) Form into groups of 4 or 5. Working as a team and using everyone in the group, allow 30 seconds to physically form the shape of the letter S. 30 seconds for M, then A, then R then T.  
b) Re-form into new groups of 4 or 5. Again, allow 30 seconds for each, and using everyone in the group, create a picture to represent the words: safe, meeting, accepting, reliable and tell.

Secondary

a) Form into groups of 4 or 5. Working as a team and using everyone in the group, allow 30 seconds to physically represent the following key words: Communication

Safe
Meeting
Accepting
Reliable
Tell
Virus
Create
Discover
Connect
Stranger
b) This time allow 1 minute for each group to physically represent an image of: The internet Texting Cyber bullying Social Networking PSP
c) Ask the group to come up with three positive ways of using technology and to create a physical representation of each.

Top tip
As a lead on exercise, try handing out picture cuttings from newspapers and magazines and ask your group to decide what they think the story might be and create 3 images to portray that story (include a before & after image).

2.11.3 Role play Exercises

Putting oneself in another’s place in a particular situation is an effective way of exploring important issues and creating a forum for discussion. Although it relies on improvisation, it can easily be controlled by the session leader and is most successful when the scenarios are structured with a clear objective.

2.11.3.1 Smart Role Play

Divide your group into smaller groups and hand out role-play scenarios. Allow each group 5 minutes to devise a short scene with a conclusive ending. For example: Your friend has made friends with someone online whom they have never met. They are planning to meet up with this person.
You are the only person who knows. What would you do? (You have 5 minutes to discuss what you would do or say and prepare a short improvisation.) See the kid smart website for more scenario ideas when ready, act out and discuss each scene by either:

a) (Primary & secondary) Running the scene to its conclusive ending and discuss with the audience their thoughts, feelings and what else they could have done.

b) (Primary) Run the scene three quarters of the way and freezes the action just before its conclusion. Discuss possible endings with the audience. What should they do next? Should they tell someone? If so, who would that be? Continue with the scene to see what happened next.

c) (Secondary) Run the scene three quarters of the way and freezes the action just before its conclusion. Discuss possible endings with the audience. What should they do next? Should they tell someone? If so, who would that be? Jointly select one of the endings for the performers to act out as the conclusion to their scene.

d) (Secondary) Run the scene to its ending and discusses alternative endings or advice. Swap roles by inviting one of the observers to stand in and re-play the new ending with their idea.

Top tip......

Select issues that affect your group or topical subjects that you are focusing on. Again, try handing out images or cuttings for the group to create a story from. In order to maintain control, always give clear guidelines and time limit for both preparation and work share.
2.11.4 Challenge Cyber Bullying

Exercises and questions aimed at challenging online bullying (cyberbullying). Their aim is to establish a group understanding of the issue and to explore opinions, emotions & preventions.

Smart anti-bullying!

The following have been selected to offer a practical group approach to discussing, defining and understanding bullying and cyberbullying.

a) Who’s leading the action? (Exclusion game – Primary & Secondary)

One person volunteers to leave the circle. Without the volunteer seeing, a leader is secretly selected. On the volunteer’s return, the leader initiates an action which the rest of the group must follow. When appropriate & without the volunteer seeing, the leader changes this action and again, the group must follow. The person in the middle has three chances to guess who they think the leader is.

b) Why am I different? (Exclusion exercise – Primary & Secondary)

One person volunteers to leave the room. The remainder of the group is to decide on a setting and a reason why they are different to the volunteer. For example:

Setting: Astronauts in space
Different because: The volunteer is an alien.

Setting: Birthday party
Different because: The volunteer is a ghost. Allow the group to set up and establish the scene through improvisation or movement. The volunteer must re-join the group and engage in the situation. The groups are to react accordingly. Through conversation and questions, the aim of the exercise is for the volunteer to figure out where they are and what makes the group/themselves different. They must remain in the situation and only reveal their conclusion as part of the improvisation.
c) What is bullying? (Primary & Secondary)

It may be useful to place the answers to the questions below on a wall for your group to refer back to later on. Either run the questions as a group discussion or separate into sub groups and idea share once all questions have been asked.

What is bullying? (Name calling, taking things, spreading rumors, sending abusive text messages or emails etc) What does the word cyberbullying mean?

1. How serious do you think it is?
2. How many people can be involved?
3. What would you do if you knew of, or heard about someone being cyberbullied?
4. What would you do if you were a friend of the person who was being cyberbullying? If you did choose to tell someone, who would that person be and why?
5. What kind of person do you think would be a Target of cyberbullying?
6. Do you think boys or girls are more susceptible?
7. What do you think the impact of cyberbullying could be?
8. Decide upon a group definition of the word

d) Share a Story. (Secondary)

Walk around the space and think of an incident of bullying or cyberbullying that they have heard about either from the newspapers, news or other people. Pair up and share info. Re-form into a circle and share the stories they have been told. Once all stories have been told, ask the group what they noticed the most from the exercise. Everyone should have a story or experience to share, which reflects how extensive the problem is.
e) How does it feel? (Secondary)

There are two ways in which the following exercise can be run, so it is up to individuals to select which is more appropriate for their group. Clear rules regarding no physical contact or personal comments should be set up prior to commencing. Walk around the space and on a given signal, turn to the nearest person and pair up. Decide who will be A or B and create a character (name, age etc). Set the scene in a fictitious location - for example, the canteen in a different school, a bowling alley or party.

Option I
To begin with, A is to be the bully and B the target. For one minute, and strictly no personal annotations or contact, A is to bully B. Swap over.

Option ii
A and B are to create a fictitious person that they will talk about in a positive way for one minute, then in a negative way for one minute. Finally, either in pairs or together, discuss: How does it make you feel? Which role do you feel more comfortable in and why? What would you do if it was happening to you? What makes someone a bully?

f) Pick up the action (Primary & Secondary)
The purpose of this exercise is to illustrate how quickly bullying can spread and how easy it is to become an accessory. It also presents the opportunity to discuss how the situation can be prevented. And what can be done if the situation occurs. Establish a group understanding before the exercise. Agree on characters, initial location, objective and direction with a clear beginning, middle and end. The exercise works as a carousel
and the improvisation must flow and follow on from the previous scene. There must be no physical contact at any point.

To guide the action it is advisable to ask questions as the action unfolds - What could or should they do next? How do you think the character feels? What would you do if you were in this situation? (The following is purely a guide and example of the preparation required)

1. Form a circle and select two volunteers into the centre. Remind them where they are supposed to be.
2. A must get something off B (e.g. a mobile, money). B must protest as much as possible. It is up to A & B how they go about it and whether B gives in or not.
3. Run for a short time to establish the scene and freeze after 30 seconds or so. Remove A (the bully) and invite someone new into the centre.
4. New location (e.g. B and C are now in B’s house). B tells
5. C what has just happened, but C is also friends with A so feels stuck in the middle.
6. Establish the scene and freeze the action. Remove B, and invite someone new into the centre to resume the role of A. Change the location (e.g. the school playground). A tries to get C on their side and pressurizes them to join in the bullying.
7. Establish the scene, freeze….And so on.

**g) Improvise a story (Secondary)**

Form into groups of four and allow each group 10 minutes to improvise a short, concise story of an incident of bullying either based on points raised from the previous exercise or an idea of their own. Encourage positive conclusions that present ways of tackling the issue.
2.12 How can Drama or Dramatic Activities be Used in ELT

2.12.1- 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.

2.12.2 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 FL learners for FL 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 Wrentschur and Altman (2002: 52) claim

"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."

Role play can also help recreate the language students used in different situation, 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 programmes 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.

Broadly speaking role-play involves being an imaginary person usually in a hypothetical situation and sometimes in a real one (Venugopal, 1986). Livingstone (1983) sees role play as a class activity which gives the students the opportunities to practice the language aspects of role behavior, the actual role they may need outside the
classroom. According to Richards (1985) role–play involves a situation in which a setting, participants and a goal problem are described. Participants are to accomplish the task given, drawing on whatever language resources they can. From the above definitions we can come up with the conclusion that role-play is thus an activity which requires a person to take on a role that is real or imaginary. It involves spontaneous interaction of participants as they attempt to complete a task.

There are many types of role play. Dramatic plays, story dramatization and sociodrama, seminar style presentation, debates and interview. They range from beginners, role play for weaker students to advanced role play for the more proficient students. Different types of role play demand different approaches, the way the role play is introduced, the description of the roles, the facilitation and debriefing sessions vary accordingly. Role play can fit into a course we teach at QOU called language use, this course has a practical part that require students to talk in the classroom performing different role and tasks.

2.12.3- Simulation

Jones (1980) calls a simulation as 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 help 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 we teach at QOU 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.

2.12.4 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 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 MeCuslin (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. MeCuslin (1990:5) provides

*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. It is important to keep in mind that much of the content for the improvisation
activities could come from the participants' own background and experiences.

Spontaneous improvisation gives learners practice in language and communication skills, and they have the opportunity to develop their emotional range by playing roles unfamiliar to them and outside their own experience Oneyka.1 (2008: 33).

Here are some examples of improvisation, keeping in mind that the backgrounds of the players will determine the appropriateness of these examples.

1- You are a group of people at a party having a good time. Decide who you are and what you are doing.
2- You are a group of teachers on strike for higher pay.
3- You are a group of parents attending a parent meeting who are complaining about the poor facilities and teaching.

These activities and others can be used by the teacher in his class. Also these activities and their varieties depend on the creativity of the teacher who can think of useful situations where he can generate student's communication skills.

2.12.4 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 learners' control.
CHAPTER THREE

Methodology of the study

3.0 Introduction

This study has been designed to pay more attention to the use of drama in language teaching in EFL context and its effectiveness teaching English as a foreign language. This chapter includes the sampling of the study, instruments, questionnaire, statistical analysis method, reliability, population and concludes with research methodology.

3.1 The Sampling of the Study

The researcher had chosen the random sampling method and then generalized it to the whole population n. The random sampling method is chosen because of its ease in distribution, and then the result is generalized. Also it is not easy to distribute the whole number.

3.2 Instruments of the Study

This study is meant to take data from English language teachers in Arkweet secondary schools (Khartoum state). A questionnaire has been designed to collect data from English language teachers in Arkweet secondary schools (Khartoum state). The questionnaire has been distributed to a limited sample of the study population, which is measured in terms of reliability and validity. And the questionnaire items have been modified purposefully. The number of the items of the questionnaire is twelve.
### 3.3 Population of the Study

The study population includes fifty teachers of English language at Arkweet secondary schools (Khartoum state), they are teachers whose experience circulates from five to ten years.

Arkweet secondary schools are chosen because: Secondary schools in Arkweet are old and managed by teachers who are proving progress during the last ten years in the capital of Sudan. They are so qualified in the ways of teaching and they gain a good reputation for their careful and organized studies, as the national classification states.

### 3.4 Research Methodology

The descriptive method has been used in this research as it is statistical and analytical and quite suitable for the case under study. It has been chosen for many reasons. It provides information through the questionnaire (scale) on teachers' attitudes towards the strategies procedures and techniques used in drama.

### 3.5 The Reliability

Pearson's correlation was used to test for statistical significance. The significance of the relationship was determined by the use of Pearson Correlation to compare quantitative data. The Correlation Coefficient was calculated by the use of Split-half and according to the equation demonstrates below it was valued for (0,9). This explains that the variables have strong positive relationship. Adequate reliability was proved to be existed. This was realized by taking the equation \((2*r/1+r)\) and the values were (0.94). This proved that the scores obtained from the scale were consistent and stable.
3.6 Validity and Procedures

The questionnaire has been constructed and shown to experts at English Language teaching to prove face validity. The result is that they advised that some terms might be difficult for the intended respondents. According to that they suggested that each item should be read and explained separately then the respondents can respond. Moreover sometimes students' mother tongue was used to help them find the right attitudes about the method. At first the researcher gave short background about the method then compared and contrasted with the traditional approach. Therefore, the researcher was sure that the respondents understood what they were doing.

\[
r_{xy} = \frac{N(\Sigma XY) - (\Sigma X)(\Sigma Y)}{\sqrt{[N(\Sigma X^2) - (\Sigma X)^2][N(\Sigma Y^2) - (\Sigma Y)^2]}}
\]

Where

\( r = \) correlation

R: Reliability of the test

N: number of all items in the test

X: odd scores

Y: even scores

\( \sum \): Sum

R \( = 2 \times r \)
\[ Val = \sqrt{\text{reliability}} \]

Correlation = 0.84

\[ R = \frac{2 \times r}{1 + r} = \frac{2(0.84)}{1 + 0.84} = \frac{1.68}{1.84} = 0.91 \]

Reliability = 0.91

Val = \sqrt{0.91}

Validity = 0.95
CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter has the purposes of displaying the data which has been collected then analyzed. So the results that come from the analysis will be presented, discussed and commented. It also concerns with testing the main hypotheses (H). Each hypothesis will be tested referring to with H plus the number of the hypothesis in the first chapter.

4.2 Data Presentation and analysis

By means of using tables and figures for displaying the data which has been analyzed by using statistical programme (SPSS) which stands for standard package for statistical science, then logged and tracked. The results that elicited from the analysis will be displayed according to the database programme. After that each variable in the scale will be analyzed in percentage with reference to the frequency tables and figures. The number of each statement (st) in the scale represents the number of the table and figures. The statements of the questionnaire will be shown in bold so that the table then the figure will show its right valid percentage counted from respondents' impressions towards it. Then the figure represents its histogram. Afterword subsequently followed by the researcher's analysis and comments depending on the right total percentage for the positive and negative attitudes.
St (4.1) the use of drama in teaching English as a foreign language provides students with a variety of language practice.

Table (4.1)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>96.0</td>
<td>48</td>
<td>Agree</td>
</tr>
<tr>
<td>2.0</td>
<td>1</td>
<td>To some extent</td>
</tr>
<tr>
<td>2.0</td>
<td>1</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

Figure (4.1)

Table (4.1) proves that 96.0% responded with agree and 1.0% with disagree. Whereas 1.0% responded with to some extent. This high accumulation of positive attitudes is a proof that the use of drama in teaching English as a foreign language provides students with a variety of language practice.
Performing dramatic text in the classroom or the school theatre removes all students' psychological problems.

Table (4.2)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>64.0</td>
<td>32</td>
<td>Agree</td>
</tr>
<tr>
<td>28.0</td>
<td>14</td>
<td>To some extent</td>
</tr>
<tr>
<td>8.0</td>
<td>4</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

Figure (4.2)

Table (4.2) proves that 64.0 % responded with agree and 8.0 % with disagree. Whereas 28.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that performing dramatic text in the classroom or the school theatre removes all students' psychological problems.
St (4.3) Drama transfers a variety of social values to the students.

Table (4.3)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
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</tr>
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<tbody>
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<td>72.0</td>
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<tr>
<td>24.0</td>
<td>12</td>
<td>To some extent</td>
</tr>
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<td>4.0</td>
<td>2</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
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</tbody>
</table>

Figure (4.3)

Table (4.3) proves that 72.0 % responded with agree and 4.0 % with disagree. Whereas 24.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that drama transfers a variety of social values to the students.
St (4.4) the use of such texts of drama helps them to be active towards their society.

Table (4.4)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>68.0</td>
<td>34</td>
<td>Agree</td>
</tr>
<tr>
<td>20.0</td>
<td>10</td>
<td>To some extent</td>
</tr>
<tr>
<td>12.0</td>
<td>6</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

Figure (4.4)

Table (4.4) proves that 68.0 % responded with agree and 12.0 % with disagree. Whereas 20.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that the use of such texts of drama helps them to be active towards their society.
St (4.5) students will find English learning as fun if dramatic texts are used adequately.

Table (4.5)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>70.0</td>
<td>35</td>
<td>Agree</td>
</tr>
<tr>
<td>24.0</td>
<td>12</td>
<td>To some extent</td>
</tr>
<tr>
<td>6.0</td>
<td>3</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

Figure (4.5)

Table (4.5) proves that 70.0 % responded with agree and 6.0 % with disagree. Whereas 24.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that students will find English learning as fun if dramatic texts are used adequately.
St (4.6) Teaching literary texts through drama facilitate understanding of the language.

Table (4.6)

<table>
<thead>
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<th>Frequency</th>
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</tr>
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<tr>
<td>74.0</td>
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<td>Agree</td>
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<tr>
<td>18.0</td>
<td>9</td>
<td>To some extent</td>
</tr>
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<td>8.0</td>
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<td>Disagree</td>
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<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
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</table>

Figure (4.6)

Table (4.6) proves that 74.0 % responded with agree and 8.0 % with disagree. Whereas 18.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that teaching literary texts through drama facilitate understanding of the language.
Drama reflects people customs and traditions and this increases students' cultural awareness.

Table (4.7)

<table>
<thead>
<tr>
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<th>Frequency</th>
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<tbody>
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<td>Agree</td>
</tr>
<tr>
<td>10.0</td>
<td>5</td>
<td>To some extent</td>
</tr>
<tr>
<td>6.0</td>
<td>3</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
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</tbody>
</table>

Figure (4.7)

Table (4.7) proves that 84.0 % responded with agree and 6.0 % with disagree. Whereas 10.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that drama reflects people customs and traditions and this increases students' cultural awareness.
St (4.8) Using the role play techniques in teaching English enhances students' collaboration.

Table (4.8)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Statement</th>
</tr>
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<tbody>
<tr>
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<td>32</td>
<td>Agree</td>
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<tr>
<td>32.0</td>
<td>16</td>
<td>To some extent</td>
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<td>2</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
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</table>

Figure (4.8)

Table (4.8) proves that 64.0 % responded with agree and 4.0 % with disagree. Whereas 32.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that using the role play techniques in teaching English enhances students' collaboration.
Secondary school students benefit a lot from dramatic texts if they share in its performance.

### Table (4.9)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Statement</th>
</tr>
</thead>
<tbody>
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<td>60.0</td>
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<td>Agree</td>
</tr>
<tr>
<td>36.0</td>
<td>18</td>
<td>To some extent</td>
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<td>4.0</td>
<td>2</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

### Figure (4.9)

Table (4.9) proves that 60.0% responded with agree and 4.0% with disagree. Whereas 36.0% responded with to some extent. This high accumulation of positive attitudes is a proof that Secondary school students benefit a lot from dramatic texts if they share in its performance.
Drama has the rumor of containing expressions which are remote from students' everyday usage so learning them can waste their time.

**Table (4.10)**

<table>
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<tr>
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</tr>
<tr>
<td>26.0</td>
<td>13</td>
<td>To some extent</td>
</tr>
<tr>
<td>26.0</td>
<td>13</td>
<td>Disagree</td>
</tr>
<tr>
<td>100.0</td>
<td>50</td>
<td>Total</td>
</tr>
</tbody>
</table>

**Figure (4.10)**

Table (4.10) proves that 48.0% responded with agree and 26.0% with disagree. Whereas 26.0% responded with to some extent. This high accumulation of positive attitudes is a proof that drama has the rumor of containing expressions which are remote from students' everyday usage so learning them can waste their time.
St (4.11) Drama develops EFL learners' competence and performance.

Table (4.11)

<table>
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<tr>
<th>Statement11</th>
<th>Percent</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>60.0</td>
<td>30</td>
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<tr>
<td>To some extent</td>
<td>28.0</td>
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<td>Disagree</td>
<td>12.0</td>
<td>6</td>
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<tr>
<td>Total</td>
<td>100.0</td>
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</tbody>
</table>

Figure (4.11)

Table (4.11) proves that 60.0% responded with agree and 12.0% with disagree. Whereas 28.0% responded with to some extent. This high accumulation of positive attitudes is a proof that drama develops EFL learners’ competence and performance.
St (4.12) excluding drama from the national curriculum is the main factor of the decline of standards in English language.

Table (4.12)

<table>
<thead>
<tr>
<th>Percent</th>
<th>Frequency</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.0</td>
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</table>

Figure (4.12)

Table (4.12) proves that 48.0 % responded with agree and 20.0 % with disagree. Whereas 32.0 % responded with to some extent. This high accumulation of positive attitudes is a proof that excluding drama from the national curriculum is the main factor of the decline of standards in English language.
CHAPTER FIVE
CONCLUSION, FINDING AND RECOMMENDATION

5.0 Introduction

This chapter introduces the main findings that the research found out throughout the study. The findings and recommendation will be shown in short according to the results of the analysis that displayed in chapter four.

5.1 Conclusion

The study concludes that drama implementation is inevitable in school, particularly at secondary school. Therefore, teachers and students make use of the dramatic courses.

5.2 The Main Findings

After the data analyzed and presented through tables, figures and comments there are many results touched out of that. They are as follow:

1. Drama in teaching English provides students with a variety of language practice.

2. The Performing of dramatic texts in the language classroom removes students' psychological barriers in learning English.

3. It's also found out that drama teach students some social values.

4. Drama makes English learning and teaching as a fun. So it would facilitate the understanding of English whenever this is done.
5. Using dramatic activities such as the role play makes students work as a team.

6. Secondary school levels benefit from the uses of all types of drama in the EFL context.

7. Drama develops students' competence and performance.

5.3 Recommendations

According to the findings the study recommends the following:

1. Drama should be used in the language classroom, because it provides students with a variety of language.

2. Dramatic texts should be used in a way different from other literary texts, for it means for performance.

3. It recommended that students involve in the making of dramatic text into a text to be performed.

4. Whole dramatic activities are advised to be used if it suit students' level of learning.

5. The texts to be used should be according to the students' linguistic background knowledge.
References


Journal of language and linguistic studies VOI, 1, No, April 2005

Cubukcu, F,(2001) "use of poetry for EFL purpose" (unpublished Article). Izmir: Dokuz Eylul University.


This study is intended to find out the effective role of using drama in EFL classroom. You are kindly requested to put a tick (√) on the right scales that best describe your attitudes.

<table>
<thead>
<tr>
<th>No</th>
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<th>To some extend</th>
<th>Disagree</th>
</tr>
</thead>
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<td>The use of drama in teaching English as a foreign language provides students with a variety of language practice.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Performing dramatic texts in the classroom or the school theatre removes all students' psychological problems.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Drama transfers a variety of social values to the students.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The use of such texts helps them to be active towards their society.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Students will find English learning as fun if dramatic texts are used adequately.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Teaching literary texts through drama facilitates understanding of the language.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Drama reflects people customs and traditions and this increases students' cultural awareness.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Using the role play techniques in teaching English enhances students' collaboration.</td>
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<td>9</td>
<td>Secondary school students benefit a lot from</td>
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<td>2</td>
<td>Dramatic texts if they share in its performance.</td>
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<td>3</td>
<td>Drama has the rumor of containing expressions which are remote from students' everyday usage so learning them can waste their time.</td>
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<td>4</td>
<td>Drama develops EFL learners' competence and performance.</td>
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<td>5</td>
<td>Excluding drama from the national curriculum is the main factor of the decline of standards in English language.</td>
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