

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
AMMAR TELIDJI UNIVERSITY – LAGHOUAT  
FACULTY OF LETTERS AND FOREIGN LANGUAGES  
DEPARTMENT OF ENGLISH



---

# **Enhancing EFL Learners' Communication Skills through Drama Implementation.**

The Case of a Private Third Year Middle School Class in Algeria

---

A dissertation submitted in partial fulfilment of the requirements for the degree of Masters in  
Literature and Civilization

*Presented by*

Ms ROUGAB Wafa

**Board of Examiners:**

Dr M. GASSEMI	MCA	President	(University of Laghouat)
Ms A.H NOUIOUA	MAA	Supervisor	(University of Laghouat)
Ms F. MOUISSA	MAB	Examiner	(University of Laghouat)

**Academic Year**

2018/2019

## Declaration of Authenticity

The work reported in this dissertation was carried out by me under the supervision of Ms NOUIOUA Amira Hiba Department of English Faculty *Letters and languages* at Amar Telidji University Laghouat, Algeria.

I hereby declare that the title of dissertation *An Investigation into Enhancing EFL learners' Communication Skills through Drama Implementation. The Case of a Private Third Year Middle School Class in Algeria* and the contents of this dissertation are the product of my own research and no part has been copied from any published source (except the references, standard mathematical or genetic models/equations/formulas protocols etc.). I further declare that this work has not been submitted for award of any other degree/diploma. The University may take action if the information provided is found inaccurate at any stage.

Signature of the Student/Scholar

Name: Ms ROUGAB Wafa

Registration No. : 201400004088

Signature : \_\_\_\_\_

Date: 26/05/2019

## *Dedication*

I dedicate this dissertation to my parents Mrs Zohra Ziregue and Mr Mihoub Rougab who gave me love and support and helped me defeat all the challenges faced and made it possible for me to reach the goals I aspired for. They taught me how to value education and to be always a source of inspiration for others. I also dedicate to my dear uncle Aissa Barka and aunt Keltoum Zregue, to whom I am truly grateful for their unlimited and constant support and for being always on my back in the past five years and made it possible for me to enrich my knowledge and carry on my studies in the field of English. I dedicate this work to my dear grandparents Mustapha Ziregue and Aicha Ladhém, who, although no longer with us, their memories continue to inspire me by their example and dedication.

I also dedicate this dissertation to my two best friends Akli Silya and Babagheyou Nourelhouda for being a source of support, encouragement and for their wonderful presence in times of joy and despair, providing me with love, understanding and belief in my academic capacities when I stopped believing in myself. Special thanks go to Messaouda Ziregue and my dear sisters Imen Rougab and Hiba Rougab as well as my aunts, uncles and cousins, who were always carrying for me and gave me a lot of support in times when I needed help. I would also like to thank Mouna Maicha for walking along with me in this journey and for her constant presence and companionship in hours of need.

This dissertation is also dedicated to those who volunteered to write for me in exams during the past five years whom I really appreciate their initiative and kindness and to all the teachers specifically Mr and Madam Tiriri, Mr Khalfa and Mr Kordorli who believed in my capacities and determination from the very beginning and valued my attempts despite my failures sometimes.

## *Acknowledgements*

First and foremost I would love to express my deep and sincere gratitude to my supervisor Ms Amira Hiba Nouioua, whom I am truly indebted to. Thank you for giving me the privileged opportunity to supervise my work and for being patient and comprehensive with my health conditions and making this project turn into reality. It would never have been possible for me to take this work to completion without her guidance and encouragement. Her careful editing contributed enormously to the production of this dissertation.

Special thanks go to Mrs Keltoum Ziregue my experiment supervisor who trusted my humble competence and ideas and opened the platform for my research to be executed with her pupils. I am truly grateful to her, for giving me all the support I needed to succeed in the practical part of this investigation.

I would also thank Madam Siham Hachani and Miss Ibtissem Touhami, who believed in my ideas and helped me in my first steps in creating a framework for the ideas I had.

I would also like to thank the participant pupils who were very comprehensive, helpful and enthusiastic to drama classes. Thank you for accepting being a part of the *camp* which was full of love and kindness.

## **Abstract**

An Investigation into Enhancing EFL Learners' Communication Skills through Drama Implementation, the Case of a Private Third Year Middle School Class in Algeria, is a dissertation dealing with the issue of the absence of drama use in the classroom to enhance pupils' communication skills in Algerian schools. In fact, drama has received little interest especially in the context of English as foreign language despite the fact that it proved its efficiency in English as a second language classroom. Therefore, this dissertation hypothesizes that drama, which has always been neglected in the Algerian school curriculum, is an effective tool that would enhance pupils' confidence, group work and active listening skills through a field study that involved fifteen (15) third year middle school pupils in a private institute. The investigation used drama activities and techniques as a means to develop pupils' communication skills throughout two months or eight 8 sessions of presence as an adequate duration to observe the changes occurring in terms of confidence, group work and active listening. Questionnaires, observation, interview and group discussion were the tools used for data collection in this research through the mix of qualitative and quantitative research methodology. The answers provided by the respondent pupils were analysed and interpreted resulting in confirming the hypothesis that drama is an efficient means to enhance pupils' communication skills.

## Table of Contents

<i>Declaration of Authenticity</i> .....	I
<i>Dedication</i> .....	II
<i>Acknowledgment</i> .....	III
<i>Abstract</i> .....	IV
<i>Table of Contents</i> .....	V
<i>List of Abbreviations</i> .....	VIII
<i>List of Tables</i> .....	IX
<i>List of Figures</i> .....	X
<b>General Introduction</b> .....	01
 <b>Chapter One : The Implementation of Drama in Education</b>	
1.1 Introduction .....	06
1.2 A Brief History of Drama in Education.....	06
1.3 Drama as a Means of Learning .....	09
1.4 Drama in a Heterogeneous Classroom .....	13
1.5 The Role of the Teacher in the Drama Class .....	14
1.6 Techniques of Drama .....	16
1.6.1 Mime .....	17
1.6.2 Role Play .....	17
1.6.3 Simulation .....	18
1.6.4 Improvisation .....	20
1.8 Conclusion .....	22
 <b>Chapter Two : Enhancing Learners' Communication Skills through Drama Activities</b>	
2.1 Introduction .....	24
2.2 Definition of Communication Skills .....	24
2.3 The Process of Communication .....	25
2.4 Types of Communication .....	27
2.4.1 Verbal Communication .....	28

2.4.2 Nonverbal Cues .....	28
2.4.3 Visual Communication .....	28
2.5 The Importance of Communication Skills for Learners .....	29
2.6 Building Learners' Group-work, Confidence and Active Listening Skills through Drama .....	31
2.6.1 Group Work .....	31
2.6.1.1 The Individual Member as a Whole .....	32
2.6.1.2 Group Setting .....	32
2.6.2 Confidence .....	34
2.6.3 Active Listening Skill .....	36
2.7 Drama Activities to Enhance Communication Skills .....	37
2.7.1 Play Telephone .....	37
2.7.2 Pointing Directions .....	37
2.7.3 Show and Tell .....	37
2.7.4 Picture Storytelling .....	38
2.7.5 Presentation .....	38
2.7.6 Questions .....	38
2.8 Conclusion .....	39

### **Chapter Three : Research Investigation and Data Analysis**

3.1 Introduction .....	41
3.2 Methodology .....	41
3.3 Variables .....	42
3.4 Population and Sampling .....	43
3.5 Setting .....	43
3.6 Duration .....	44
3.7 Data Collection .....	44
3.8 The Tools Used .....	44
3.8.1 The play .....	44
3.8.2 The Camera .....	45
3.8.3 Observation .....	45
3.8.4 Interview .....	45
3.8.5 Pre-study Questionnaire .....	46

3.8.6 Description of the Questionnaire .....	46
3.8.7 Discussion with the Pupils .....	49
3.9 Discussion of the Findings .....	49
3.10 Problems Faced .....	52
3.11 Limitations of the Study .....	53
3.12 Conclusion .....	54
<b>General Conclusion</b> .....	56
<b>Bibliography</b> .....	59
<b>Appendices</b> .....	64
Appendix A .....	65
Appendix B .....	67
Appendix C .....	70
Résumé .....	73

## List of Abbreviations

DIE: Drama In Education.

EFL: English Foreign Language.

ESL: English Second Language.

ESP: English for Specific Purposes.

FL Foreign Language.

FLT: Foreign Language Teaching.

L1: Mother Tongue.

L2: Second Language.

SLT: Second Language Teaching.

TIE: Theater In Education.

## List of Tables

<b>Table 1.1</b> : The Main Differences Between Drama as a Subject and Drama as a Process.....	11
<b>Table 3.1</b> : Summary of the results obtained.....	52

## List of Figures

<b>Figure 1.1:</b> Communication Process.....	27
<b>Figure 3.1:</b> Pupils' Answer on their Favourite Time in the Drama Class.....	52

# **General Introduction**

# General Introduction

Improving school curriculum is a vital and constant step to assure an effective learning that copes with the modern pedagogical theories. Researchers and educators, nowadays, place great focus on the importance of building pupils' communication skills such as group work, active listening and confidence. The latter, are regarded to be the 21<sup>st</sup> century skills and are useful not only at school but also in everyday situations.

In the last few decades, studies have shown the effects of drama on pupils mainly in learning languages, and it proved to be a powerful and successful tool that needs to be implemented, removing traditional passive classrooms and bringing elements of play, humour, and laughter to all those taking part in the class, making learning more fun and more involving. Academics such as Harriet Finlay Johnsons (1940), Peter Slade and Gavin Bolton (1955), in addition to Maley and Duff Alan (1979) were interested in implementing drama in education by encouraging teachers to use it in teaching the mother tongue. In their studies and works, the focus was on making drama the center of curriculum. However, the presence of drama in EFL context was not given much attention. In fact, little has been said about the use of drama in EFL teaching. Moreover, drama can also solve one of the biggest problems faced by a myriad of pupils, which is communicating effectively through the mastery of some skills that would prepare young learners not only for daily situations, but also for academic and professional contexts, a thing that is often neglected in our schools. Therefore, drama is believed to be an effective educational tool that has the ability and power to transform an ordinary classroom into a stage where every learner can take part.

This research tries to explore the effects of drama classes on pupils' communication skills providing new practical methods that can be used in the classes of

drama and would lead directly to the development of these skills. This can only be possible through the careful collection of data considering key factors which were usually either neglected or absent in previous studies such as social context, the absence of drama classes in the mother tongue, adaptation of scripts and the absence of a homogeneous class. This research will also dive into the importance of implementing drama in education especially in Algeria where it received little attention to prove its effectiveness in building pupils' communication skills. Thus, the problematic that the present research tries to answer is how drama can be implemented in an EFL context to enhance middle school pupils' communication skills.

### **Research Questions:**

Research questions are the starting points of any research and it is what attracted the researcher after spotting and localising a problem, and this dissertation tries to both raise and answer the following questions

1. Can drama be implemented in the EFL classes?
2. How can drama enhance communication skills?
3. To what extent can drama classes enhance pupils' group work, confidence and active listening skills?

### **Hypotheses**

In order to answer the research questions provided above, we advance the following hypotheses that we strive to verify throughout this investigation:

1. Drama is an educational tool that can be implemented in the EFL classes.
2. Communication skills can be enhanced through the use of drama.

3. Third year middle school pupils' group work, confidence and active listening skills can be successfully enhanced through drama classes.

This research should follow a number of steps and stages to verify the hypotheses stated in accordance with the research questions in order to reach the desired academic aims of the investigation. Questionnaires, observation, interview and group discussion are the tools used for data collection through the combination of qualitative and quantitative research methodology.

### **Rationale**

The importance of this research lies in its significance in transforming the passive Algerian EFL classes into an active one where drama is implemented to enhance important skills that pupils need in everyday life as well as in future career. Its importance also lies in making learning more entertaining and interesting for pupils, which are the elements that are always missing in the Algerian classrooms. This research provides practical solutions that can bring change to the whole school curriculum, encouraging pupils to be more productive and creative by giving them the chance to participate in their own process of learning.

### **Motivation**

The reasons behind choosing this topic in particular are

1. Observing the lack of interaction and motivation in the EFL classroom.
2. A need for a school curriculum that prepares pupils not only for exams but for life.
3. The topic can have rewarding results that can change the way teachers think of drama.

## **Aims of the study**

The academic goals of the study are the following

1. Encouraging teachers to implement drama in their classes
2. Proving the efficiency of drama classes in middle school
3. Giving more importance to communication skills to equip pupils with skills that are needed nowadays.
4. To give importance to drama as an effective way of learning for middle school pupils.
5. Value the necessity for a curriculum that prepares pupils for life.

In terms of organisation, this research is divided into two main parts a theoretical part which forms the two first chapters to provide the reader with the theoretical aspect of this dissertation which is drama integration in education and communication skills that this research tries to enhance. In addition to a practical part in the third chapter that consists of the experiment which is a real application of drama with pupils to verify the problematic stated.

# Chapter One

## **The Implementation of Drama in Education**

1.1 Introduction.

1.2 Brief History of Drama.

1.3 Drama as a Means of Learning.

1.4 Drama in Heterogeneous Classroom.

1.5 The Role of the Teacher in the Drama Class.

1.6 Techniques of Drama.

1.6.1 Mime.

1.6.2 Role Play.

1.6.3 Improvisation.

1.6.4 Simulation.

1.7 The Overall Benefits of Drama in Education.

1.8 Conclusion.

## 1.1 Introduction

Drama is a powerful means of learning that has the ability to transform an ordinary classroom into a house where pupils are shown what they could be if they wanted (anonymous). This chapter aims at defining drama and its evolution in teaching and the role of the drama teacher in the classroom, in addition to exploring the overall benefits of drama.

## 1.2 A Brief History of Drama in Education

Although drama has been present in language classrooms for more than three decades, theatre techniques and plays have not been fully taken advantage of for learning second and foreign languages. This part is devoted to the history of drama in education including the identification of the differences existing between different terms.

There was a clear shift in education from the empty pitcher model of education in which the pupil is regarded as an empty vessel that should be filled with knowledge to the flowering model where there was an emphasis on a child-centred education rather than subject-centred, and the focus was more on the process rather than the product, which made the classroom active rather than passive and, most importantly, self-expressive. This transition from an empty pitcher model had its interesting effects on drama in education (Bolton 1985: 152).

There were a myriad of scholars who defended drama as an effective and useful tool of learning. In fact, their beliefs were centred on the idea of using drama to teach different subjects and they demanded the application of it in education. Their conclusions were based on field studies and personal teaching experiences.

One of the major figures in the field of drama teaching is Harriet Finlay-Johnsons (12 March 1871 – 1956) a British educationalist and a school teacher whose work is regarded as a description of teaching experience rather than a theoretical statement. She gave considerable attention to both improvised and scripted work. Furthermore, drama for her was a means to master content; in other words, drama can be used to facilitate learning. In addition to that, children happiness is a priority. Harriet Finlay-Johnsons also encouraged pupils to write and perform their own plays. These ideas were revolutionary at that time. (qtd.in Dodson,Sarah L 2000 :133).

In the 1950s, The studies and philosophy of Peter Slade (1955), were the quintessential platform for drama application in education, he created his own method. Slade explained his approach about drama in his book “*Child Drama*” (1955). According to him, drama is an art for children and thanks to it, children can develop both physically and intellectually (Bozdoğan, 2003: 33). Peter Slade advocated drama for personal growth and self-development. He is remembered for his lifelong struggle to prove that drama is important because it is a means of personal expression and improvement.

Gavin Bolton in his book *Drama as Education: an Argument For Placing Drama at the Center of the Curriculum* (1984), argues that drama was excluded from education for many centuries following the classic times but in language classroom it was not a new idea, it has been present in Britain and the United States since the 1970's. Karen Hines Marva.E (1973), commented that drama, and especially role play, "has long been recognized as a valuable and valid means of mastering a language". Dorothy Heathcote (1926-2011), a drama pioneer studied and wrote about drama in education for over 60 years. She developed empowering approach to educational drama that motivated the imagination of children and inspired the work of many teachers and

academics who are interested in implementing drama in education. Dorothy Heathcote and Gavin Bolton *Drama for learning* (1955 ), encouraged teachers to use drama to teach L1<sup>1</sup> making it "*centre of curriculum*" which paved the way later to drama integration in L2<sup>2</sup>.

Major figures in the field of teaching such as Maley Alan and Alan Duff turned their own experiences into books *Drama Technics in Language Learning* (1979), providing theoretical and practical notions, in addition to pieces of advice on how to use different theatrical activities.

In the 1990's onwards, books containing practical drama activities for teachers continue to emerge. Valerie Whiteson is the editor of a volume of activities in the TESOL *New Ways of Using Drama and Literature in Language Teaching* (1996). The guide is written by teachers of English for speakers of other languages and it contains a number of innovative classroom techniques such as games, lessons, and exercises that are based on theatrical techniques that teachers can use in their classrooms. Another book by Natalie Hess, *All the World's a Stage: Drama for Communication* (2001), each chapter in the book offers a number of useful and effective language strategies and suggestions to enhance creative and effective communication. Other general books for teachers also included suggestions for theatrical activities, like Suzane Woodward's *Fun With Grammar* (1996), presents an exciting teacher's resource book that brought new dimensions of fun to grammar through theatrical games. It was written to accompany the Azar ESL/EFL grammar books (Dodson: 34).

---

<sup>1</sup> English as a mother tongue

<sup>2</sup> English as a second language

These publications were of great importance since they were regarded as a shift in the world of Second language teaching SLT and foreign language teaching FLT giving drama a chance to be used in the classroom as a vital method.

In this past decade many attempts were made to encourage teachers to use drama in their classes but it is still regarded as an additional step and not necessary in other words, drama is not given priority and it is seen as an optional material in language teaching. Moreover, many teachers feel afraid to get out of their comfort zone of traditional classes, yet this does not neglect the efforts many are making in order to implement drama in their classrooms when teaching English for non-native speakers. In fact, the existence of internet is making it possible nowadays especially that teachers can have direct access to different materials such as courses and activities related to the world of drama which makes it easier for non-trained teachers.

### **1.3 Drama as a Means of Learning**

Education has no particular way. It can take different ways including the form of arts such as drama that has recently gained much attention and there is a sense in which drama is optimal means of learning. In fact,

Drama is the most significant model of learning and is a basic activity for learning. It is the way of helping children to think about their individual or social problems. Children can learn to explore issues, events and connections, by means of drama. In drama, children draw on their knowledge and experience of the real world in order to create a make believe world [1], Thus, drama is one of the few areas of the curriculum which is built on dreams and voices. (Tülay Üstündağ 1997:90)

Unlike any other tool drama has the ability to touch pupils in areas that other tools cannot do. It explores individuals in unreal situations to prepare them for real ones. Furthermore, drama gives children the opportunity to express their ideas and feelings in a comprehensive atmosphere.

Susan Holden defines drama as any activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation. “Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory” (1981: 6).

Drama in education refers to the use of drama techniques to support learning in the classroom. Moreover, it is a holistic approach<sup>3</sup> that “uses the means of theatre for pedagogical-educational use, i.e., to initiate or enhance learning processes” (Ronke 2005: 21). Philipp Schendel, Christiane Iden and Corinna Schaeffer in their article *Drama in Education, Drama as a Tool in the EFL-Classroom* (2016), argue that drama in education differs from theatre in education in that the first focusses on the student and it is a process-oriented and stresses mostly role play, improvisations, feedback, reflection and its overall aim is holistic. Contrary to what has been explained above, theatre in education focuses more on the audience and it is product-oriented, it pays attention to the choice of text, roles, lighting, sound, scenery, costumes, rehearsals and its major aim is performance. Thus, it is as Cristina Perez V Alverde puts it in her article entitled *Theatre in Education (TIE) in The Context of Educational Drama*

---

<sup>3</sup> A holistic approach in learning and teaching is about helping children learn the purpose of why something needs to be learnt, what is that they are learning, how it can be used in real life, how it's connected to the learner's life. Such learning approaches involve all the senses, it's much more than just memorizing and writing about something. It's more about connecting the concept to the real life of a learner.

(2002) "DIE , or Drama in Education, is the term applied to the practise and use of drama in the classroom, as both subject and method. It can be introduced to deliver any aspect of the curriculum, often to explore cross-curricular<sup>4</sup> aspects" (12).

Drama has been present in education either as a subject or as a process. The following table will illustrate clearly the differences existing between the two concepts in respect to drama in education in addition to the similarities between them (Schwartz 1975:33).

**Table 1.1:** The Main Differences and Similarities between Drama as a Subject and as a Process

	Drama as a subject	Drama as a process
<i>Content Wise</i>	The content of the course is based on the study of literature through plays in addition to the understanding of theatre techniques such as mime, role play and improvisation.	The content of the course is based mainly on creativity and improvisation through oral interaction and spontaneous responses to different situations.
<i>The Teacher</i>	The teacher must be an expert of theatre techniques. He has specific theatrical knowledge and skills	The teacher is a participant. He focusses on the process rather than the final product.
<i>The Nature of the Class</i>	The nature of the class is formal and students are supposed to learn information provided and follow the instructions.	The class is informal students are not expected to master any skill nor follow rules
<i>The Student</i>	Students generally interpret.	Students are creative and good writers.
<i>The Presence of</i>	The presence of an external	The presence of an audience is

<sup>4</sup> Involving drama in more than one educational subject.

<i>the Audience</i>	audience is a vital part in the performance.	not vital; further, the participants can be the audience.
<i>The Setting</i>	The classroom of English or drama classroom is the platform for drama as a subject	Drama as a process can be applied to any discipline or subject.
<i>Testing</i>	Examination is present in the drama as a subject and it can take the form of performance	Complete absence of examination and testing. in fact, this process is too fluid too test
<i>Nature of Participants</i>	Participants are not expected to have special qualities	The participants are supposed to be creative and constantly develop in terms of creativity since they are responsible for the creation of their own materials.
<i>The Aim</i>	The aim of drama as a subject is to transmit traditional culture and heritage	The aim of drama as a process is mainly to transmit contemporary culture.
<i>The Starting Point</i>	Literature is the starting point	Participants' own experiences are the most important thing to start with

#### *Similarities*

- For both the participant is supposed to play for the benefit of the whole performance as well as his own role. In other words, collaboration is needed to succeed in the performance.
- Relationship management with others is needed in both since they both rely on group work.
- Both portray different situations that humans go through.
- Both involve coming to terms with the physical environment

These two different ways of implementing drama in education can be mixed to come with better result. In other words, instead of fully using drama as a subject or as a process, it is essential to identify the aim behind using drama to assure the right choice.

This research intends to make fusion between the two as the process is as important as the product. This is because the final product can be regarded as a proof that the process has been applied properly to reach the desired conclusion.

Most of the research on the application of drama in the classroom is usually conducted in English as a second language ESL context and not in a foreign language EFL framework where the English language is not often used and pupils have limited access and exposure to it. Furthermore, in the case of ESL, drama helps the pupils use English outside the classroom whereas in an EFL context, they are most of the time encouraged to use English only in the classroom with their mates since it is the only platform where it can be practised. Thus, in a foreign language classroom it is even harder to implement drama but when applied successfully it will have a stronger effect on learners.

Finding tools that can help pupils learn effectively using all the senses, making learners differences an advantage rather than an obstacle, has always been the aim of scholars especially in the field of teaching. And drama seems to be this tool that would transform ordinary classrooms into a world where every single pupil is indispensable and plays a salient role in his own process of learning including that of others.

#### **1.4 Drama in a Heterogeneous Classroom**

Children differ and so do styles of learning. In fact, each learner is unique and prefers a way of learning. Some pupils learn visually, in other words they gain information from their sight, others are auditory relying more on hearing, some pupils are kinaesthetic, they use hands, body and emotions. Thus, as pupils' learning styles differ, their intelligence types are different too. Therefore, including all these pupils' diversities in one lesson, makes it a hard task for the teacher to accomplish.

Drama is a unique tool that has the ability to involve the whole person intellectually, physically and emotionally, it helps teachers pay attention to different learning styles and intelligences which makes drama appropriate for all learning differences. Furthermore, it helps them make learning more effective and relies mostly on learners' contributions.

Drama activities are flexible and can be used at different levels depending on pupils' way of expressing and viewing things. Thus, it is essential for the teacher to choose activities that pupils can perform easily taking into account age and linguistic competence<sup>5</sup>. Furthermore, it is possible to adapt a drama activity designed to advanced language level and use it with intermediate learners. This explains how drama has a lot of shapes and can suit all learning styles.

### **1.5 The Role of the Teacher in the Drama Class**

The use of drama activities and techniques in the classroom has completely changed the role of the traditional teacher who was the center of the learning process and regarded as the only source of knowledge although many approaches called for pupils' involvement it was rarely applied in the classes. But with the use of drama, the class is more of a learner-centred rather than a teacher-centred one. The teacher is thus, the facilitator.

One of the common ideas that teachers might have is that a drama teacher must get a drama training before using drama in his classroom especially that "drama is a unique tool, vital for language development as it simulates reality and develops self-expression" (Dougill J 1987). However in reality, teachers do not need to go into a full production and public performance. Teachers can begin with integrating "*one-off and*

---

<sup>5</sup> Learning by doing

---

*stand-alone drama activities*” taking ten minutes out of class timing where pupils can perform ( López Tavera, 2016).

The drama teacher is supposed to be an educator and have an artistic mind at the same time. Teaching drama is not about being a performer or having knowledge about the discipline of drama because teaching drama to pupils is different from the training obtained from drama college. Drama teaching must complement pupils study of other disciplines in other words, teachers are asked to use drama as the main methodological resource to teach considering to socio-cultural animation<sup>6</sup>. (9)

Drama exercises are organised and the class or session is directed by the monitor, a mediator, a leader, an animator in other words the teacher. The proposed activities can be applied, depending on their nature, in different situations taking into account level, culture and learners’ readiness. Thus, one of the roles of the teacher is to make sure that he is choosing the right activity for the right group in the right time. There are some common duties that the teacher is expected to execute such as (17):

- To induce knowledge, teach by learning and stimulating expression.
- To encourage the pupils or actors to express their ideas and feelings with absolute freedom.
- To listen and accept the group proposals and spontaneous reactions, and to respect creative proposals.
- To guide, without imposing: to coordinate according to the established rules and to provide specific and concrete drama foundations.
- To maintain an open, attentive and intuitive relationship.

---

<sup>6</sup> A set of practices developed from the knowledge of a certain reality, which aims to encourage individuals for their participation in order to become agents of their own development process and the communities in which they operate.

- To plan along with the group in order to achieve common goals.
- To maintain a flexible, divergent and creative attitude.
- To be flexible and have no complete security in the method and to be able to change and experiment.
- To give constructive feedback and evaluate along with the group

It is important to know that the drama teacher also teaches a new language, guides, engages, encourages, and supports. The main characters or protagonists are the pupils, whom the teacher guides from imitation when they first start dealing with drama to reach the phase of creation when they have a final product; the teacher here guides them to facilitate the performance, while pupils acknowledge their own feelings and sensations ( Lopez Tavera 2016:19).

## **1.6 Techniques of Drama**

Drama is a powerful means of learning a foreign language. The use of drama techniques and activities in the classroom presents exciting opportunities for foreign language learners to use the language in specific situations. It can promote interesting ways to motivate learners and teachers to work with language. With drama learners play, move, act and learn at the same time. According to Maley and Duff “drama activities are the ones which give the students an opportunity to use his own personality in creating the material in which part of the language class is to be based” (1979).

Denver Casado in his book *Teaching Drama* (2015) and Louise Brown in the *Tag Citizens Theatre Teacher Handbook* (2009) provided useful techniques teachers can use in their classrooms in a form of lesson plans and activities for learners involved in drama classes. These activities are fun and practical at the same time; however, the essential aim is to get pupils to know more about the world of drama and to help

teachers execute a better drama lessons. Whereas the aim of this dissertation is to apply techniques that help pupils develop their communication skills and create a production at the end in an environment where drama is not a part of the curriculum and in a classroom where English is a foreign language.

Penélope López Tavera (2016), proposed a set of 4 techniques that any drama teacher should use:

### **1.6.1 Mime**

Mime is “a nonverbal representation of an idea or story through gesture, body movement and expression”. It builds learners’ confidence since it gives them the chance to stand in front of their classmates and do what they are supposed to do. Mime helps develop pupils’ power of imagination and observation especially if they are mimicking someone. Pupils tend to be very enthusiastic about this aspect of drama. To the language teacher, one could generally say that mime is acting out an idea or a story through gesture, body movement and expression, without using words (11).

Mime technique helps learners feel comfortable with the idea of performing in front of peers without concern for errors or mistakes that are always a source of frustration. Mime is a great way of reinforcing memory by means of visual association, and recall of language items. Mime can help to fix and repair the language in the minds of the pupils.

### **1.6.2 Role play**

Role play is all about imagining real and sometimes unreal situations. It prepares learners for communication in different social and cultural situations. The purpose of role play is educative and the situation sets are common to all, like family, school and

playground scenes, which are situations that provide opportunities for easy interaction and group discussion. Players are supposed to adopt roles which are new to them and to be in others shoes and feel what it is like to be another person. Role play allows students to prepare and practise for possible future life situations.

Ideas for role play can be taken from situations that teachers and learners experienced and lived before or simply from books, television programmes and movies or from their daily interactions with other people at school or at home. After choosing a context of a role play, the following step is coming up with ideas on how this situation may develop. It is important to take into consideration the learners' level of language when using and implementing role play activities in the classroom. There are many types of role play; they range from beginners to advanced role play for the more proficient students.

Assuming a role is an essential element in drama, when applied in education, it will suit all personalities and teaching circumstances, it gives the students the opportunities to practice the language aspects of role behaviour, the actual role they may need outside the classroom. Role play involves a situation in which a setting, participants and a goal problem are described. Participants are to accomplish the task given; using whatever language resources they can (López. T: 12).

### **1.6.3 Simulation**

Simulation is a case study where learners become participants in an event and shape the course of the event. Pupils or participants have roles, functions, duties, and responsibilities within a structured situation involving problem-solving. Simulations are structured sets of circumstances that mirror real life and in which participants act as instructed.

A simulation activity is where learners try to discuss a problem in a particular setting. The activity is interactive with different activities involving different dialogues used in different settings such as greetings, compliments, introductions, parting and complaints. This will help pupils learn what to say when exposed to such situations. Some other categories might be community-oriented tasks where pupils are asked to deal with tasks that citizens would do such as shopping and buying metro tickets. These type of activities helps pupils become updated and able to use language within a community ( Lopez. T 2016:15).

It is hard to clearly distinguish between role play and simulation. The two drama activities overlap. In language teaching, it is not necessary to know the difference, the most important thing is the chances these two activities offer. The function of simulation is giving participants the opportunity to use language and practice taking so that participants will play their roles more effectively when situations involving similar skills happen in real life. Each time the participants can bring to the situation their own skills, experience and knowledge.

Simulation can be effectively applied to *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). Thus, it cannot be used with pupils who have just started learning English. Furthermore, daily life is full of different events therefore it is hard for a child to cope with all the situations that they are not supposed to face. This activity is best applied for business students or peoples willing to travel abroad (14).

### 1.6.4 Improvisation

Improvisation is a set of unscripted, unrehearsed, spontaneous actions in with some directions from the teacher, usually puts learners in the situation by telling them where they are and what they are expected to do with their interrelationships with other characters.

The focus of improvisation is usually on identifying helping learners to discover their own resources from which most of their imaginative ideas and feelings flow. Participants also gain freedom, self-discipline and the ability to work with others.

Hodgson and Richards in their book *Improvisation*, defined the term as “spontaneous response to the unfolding of an unexpected situation” (1974). Improvisation is an excellent technique to use in the classroom as it motivates the learners to be active participants in authentic situations. It might be hard for shy students, but they will soon feel enthusiastic.

Dialogues are generally short in order to give learners the possibility to participate, restore words and explore the different possibilities for characters each time. Improvisation improves confidence and target language use.

These four drama activities are very useful in language teaching and have multiple advantages and by using them to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language (15-17).

These techniques can be used with learners who are studying English either as L1, L2 or foreign language FL and in all contexts mime, role play, simulation and

improvisation are equally successful in making the learners experience language in operation and elevate their motivation to use language in context. The simple "acting-out" requiring the learners to adopt a new position involves them creatively.

### **1.7 The Overall Benefits of Drama in Education**

The Bishop Tyrell Anglican college website summarised the benefits of drama in some important points in their article entitled *The Importance of Drama and Performing Arts in Education (2016)*.

- Drama classes teach pupils some important life skills since they will always be exposed to know the value of constructive critical feedback<sup>7</sup>.
- Drama classes will help pupils experience the diversity and richness of creative expression in different shapes and this will make them understand the world in a better way and prepare them to face different challenges that they might go through in their years of school and even after graduation.
- Performing arts enhance cognitive abilities and serve other study subjects. For example, in drama classes, pupils are exposed to different situations each time in a different way which will help them improve their creativity to find new study techniques. Furthermore, it helps build confidence for future public speaking situations. Thus, all the talents that pupils discover in drama classes will have an effect on their studies.

---

<sup>7</sup> Constructive feedback is supportive feedback given to individuals to help identify solutions to areas of weakness they may have. Therefore, it is used as a supportive communication tool to address specific issues or concerns.

- Communication in drama classes increases as pupils are always working within a group. This can be a good opportunity to make friends, learn how to work in groups and discover leadership qualities hidden within.
- Drama classes can be particularly useful for introverts who can easily find their voices in the activities of drama which will help them improve their confidence and feel more comfortable when dealing with others.
- Drama classes are an advanced precursor to a well-developed sense of the self as children are given the chance to immerse into themselves through imagination in a creative environment where they are never judged for the way they are and away from social classifications.
- It is hard for adolescents to express themselves and their feelings, but drama classes is a great place to express and explore all the different emotions such as delight, anger, and unhappiness. These experiences would help pupils grow emotionally.

## **1.8 Conclusion**

Unfortunately, drama in EFL classroom received little attention in Algeria despite the fact that it proved its usefulness in developing learners' language skills which makes it an effective tool that teachers must implement in their classes not only to enhance language competence but also to improve skills that pupils can use in their daily life such as communication skills that are often neglected in schools although they constitute the most important skills to be built in the 21<sup>st</sup> century.

# Chapter Two

## Building learners' Communication skills through Drama Activities

2.1 Introduction

2.2 Definition of Communication Skills

2.3 Communication Process and Types

2.4 Types of Communication

2.4.1 Verbal Communication

2.4.2 Nonverbal Cues

2.4.3 Visual Communication

2.5 The Importance of Communication Skills for Learners

2.6 Building Learners' Group-work, Confidence and Active Listening Skills through Drama:

2.6.1 Group Work

2.6.1.1 The Individual Member as a Whole.

2.6.1.2 Group Setting

2.6.2 Confidence

2.6.3 Active Listening Skill

2.7 Drama Activities to Enhance Communication Skills

2.8 Conclusion

## 2.1 Introduction

Communication is a human feature, and the mastery of communication skills is one of the most important life competences. Nowadays, research started to investigate their importance and impact on individuals. Thus, this chapter will explore the concept of communication skills, its stages and process and types. In addition to highlighting the correlation existing between drama activities as a way to enhance confidence, group work and active listening skills.

## 2.2 Definition of Communication Skills

According to Oxford dictionary, “communication refers to the imparting or exchanging of information by speaking, writing, or using some other medium”. Whereas, communication skills refers to the ability to convey or share ideas and feelings effectively. Thus, communication is the art and process of transmitting ideas efficiently, and in order to do that, people are supposed to master some skills that would allow them to be competent communicators. These skills are the means that one uses to remove stumbling blocks to guarantee effective communication.

Most people have gone through some communication barriers before; especially that communication is not a one-way road but rather a two-way road<sup>1</sup> which explains why most people fail in communicating effectively. Communication barriers can occur through the misunderstanding of the message or simply the failure in the delivery of ideas. Therefore, in order to solve that, it is necessary to understand how communication functions, in other words the stages and process of communication.

---

<sup>1</sup> Communication is built upon interaction with others and not only through the transmission of certain message but through the right transmission and reception. Thus, communication should include two people or more

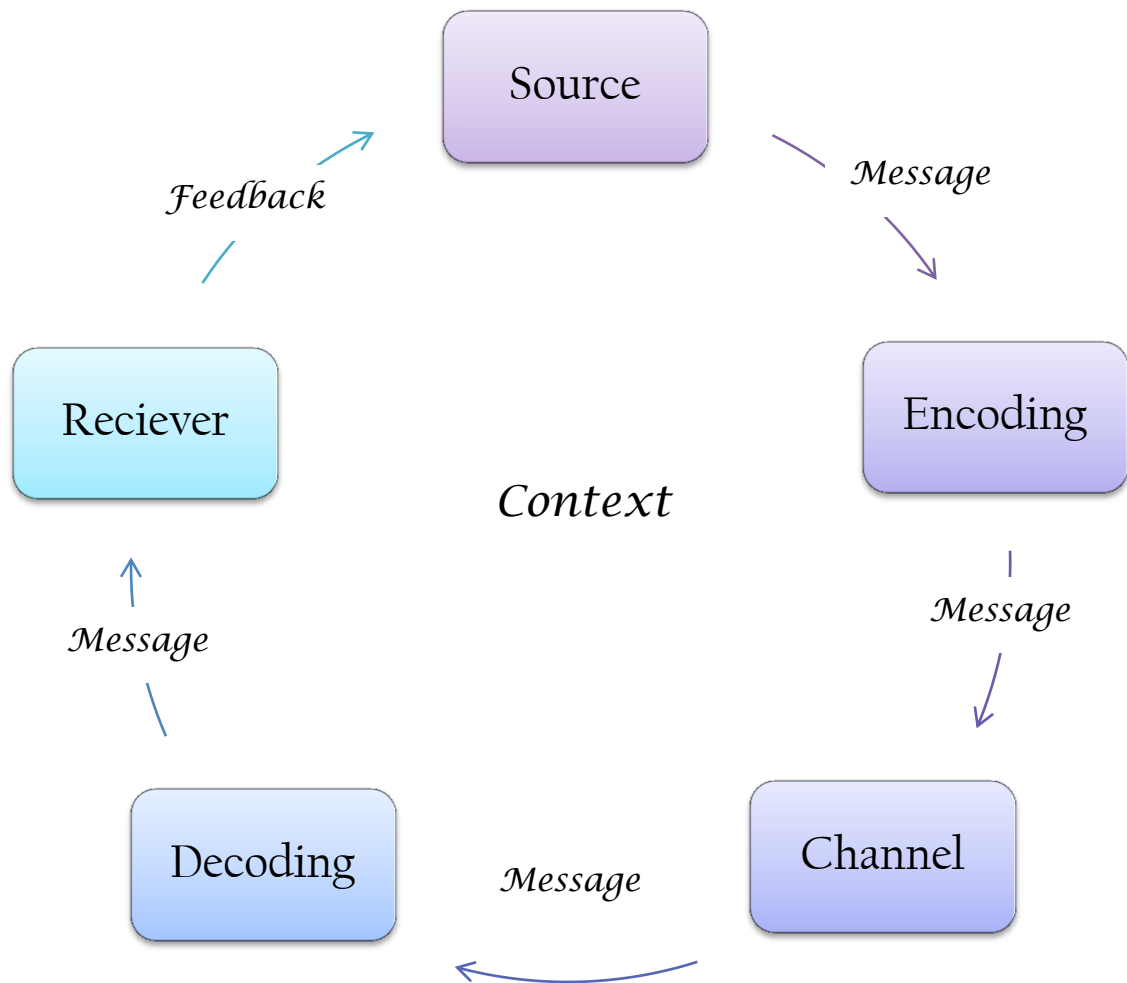
### 2.3 The Process of Communication

Sean McPheat in his book *Effective Communication Skills* (2010:11) states that "the communication process is composed of several stages each of which offers a potential barrier to successful communication" and suggests the following stages:

- 1- **The source:** refers to the sender who is supposed to know why communication is taking place and what results he aims at.
- 2- **The message:** is the idea or information desired to be shared. In fact, if the source is not able to summarize his ideas then he is not a good communicator.
- 3- **Encoding:** is the process of deciphering the message received in order to be able to send it to other people. Here, some modification might occur in order to send the necessary information to make it easy for other people to understand it. Thus, knowledge of the audience (receivers) is a key in this stage.
- 4- **Channel:** is the tool or the way the sender uses to deliver his message it can be through email, face to face communication or phone calls. This depends on the nature of message one wants to convey.
- 5- **Decoding:** is when one receives a message. His ability to understand, comprehend, and interpret correctly the information that makes him an effective communicator. It requires some communication skills to be able to decode the message correctly, and if the person addressed lacks these skills the sender must assist him with further clarifications.
- 6- **Receiver:** is the addressed person who often has his own personal opinion and individual experiences that make him interpret the message depending on

his perspective. Thus, it is important for the sender to try to address him taking into consideration these criteria so that the desired results would come nearly as expected.

- 7- **Feedback:** helps determine whether or not the communication was successful no matter which channel was used. The sender can read facial expressions or use direct questions or written language to make sure the receiver has understood the message.
- 8- **Context:** helps to determine the process of communication that can be used in different situations including environment and the culture of people who are addressed.



**Figure 2.1:** The Communication Process, Sean McPheat (2010:11)

## 2.4 Types of Communication

According to ARKANSAS STATE University website (2016), communication generally happens in one of three ways: verbal, nonverbal and visual. Few people use and vary their communication. They constantly exchange information, in other words, people are often either receiving or giving information. Thus, understanding the different ways of exchanging information is vital not only in the professional world but also in daily situations.

### **2.4.1 Verbal Communication**

Verbal communication is said to be the most common way of the different types of communication. It includes the spoken language, either face-to-face or remotely. Verbal communication is present in most interactions, and it needs a certain knowledge of the language being used, but it is not the only way people should communicate effectively with, there are other nonverbal cues that provide additional context to the words. Therefore, mixing nonverbal communication with the spoken word provides a more nuanced message.

### **2.4.2 Nonverbal Cues**

Nonverbal communication needs diving into the speaker's word choice. Sarcasm, complacency, deception or genuineness all occur within nonverbal communication. These ideas are usually transmitted through facial expressions, hand gestures, posture and even appearance, all of which provide an idea about the speaker. A prime example of that is a speaker with a nice suit, who stands up straight and speaks clearly and confidently, may appear competent, serious and knowledgeable.

### **2.4.3 Visual Communication**

Visual types of communication refer to signs, maps or drawings as well as colour or graphic design. These typically reinforce verbal communication, and they help to make a point. Visual aids can help a speaker remember important ideas, give the audience something to look at, and generally help convey the information being presented. This type of communication can be very useful with youngsters since children like to see with their eyes and have a powerful visual memory.

These three types of communication are basic but do have a huge influence on the quality of communication and help transmit the desired message in the best effective way. Therefore, introducing them to pupils will affect their way of communicating and elevates it when used appropriately from the teacher.

## **2.5 The Importance of Communication Skills for Learners**

In a survey conducted by the Katz Business School at the University of Pittsburgh, communication skills were ranked among the first factors for the selection of their management staff. This study reveals that communication skills are important and can help predict job opportunities and success. This can be interesting for learners who want to know the importance of communication skills in the short and long run (qtd.in Mc Pheat 2010).

Vijay Kumar in the “CLIENT SOLUKTECK” website wrote about the importance of communication skills for students in three main points as follows:

Firstly, communication skills help to learn from teachers since most learners rely mostly on teachers when trying to acquire deeper knowledge of the subject especially in their early years of learning. Thus, learners need to ask questions and here comes the importance of communication skills mastery that facilitates delivery of ideas for learners and teachers making any discussion fruitful. These skills serve the pupils who find it hard to ask the teachers because they are shy.

Secondly, communication skills help build rewarding friendships with others in school. A lot of learners find that hard, for this reason, communication skills facilitate that since they help pupils be more aware of their classmates around them, be more tolerant, and motivated to work with new pupils even when put in new situations.

These learners who master the essential skills of communication, are very remarkable for their friendly attitudes and most pupils want to be friends with them.

Thirdly, communication skills are important for students in social networking, group activities, debates and family functions help students to analyse their communication skills level and standards. In conversation, listening to other people opinions is very important to reach new conclusions about the subject. This cannot be possible without communicating effectively with positive expression.

It's really important to learn that, while communicating, learners have to respect the feelings of others. Communication skills make pupils aware that it is important to communicate without causing distress to someone's feelings.

Acquiring number of communication skills is indispensable. Schools should pay attention to them and start teaching pupils some basic communication skills even at an early age and each time they will hone their skills as they grow. This will help pupils communicate not only effectively but even in a polite way. Communication skills are very important in child development for the following reasons:

- Teaching effective communication skills to children helps them to express themselves clearly and successfully in addition to the well transmission of their feelings in a better manner.
- Communication skills facilitate learning and meaningful exchange of information and ideas with others.

- Being a good communicator may enhance the pupil's social IQ<sup>2</sup> by helping him build sound relationships during his interactions with other people in his surroundings.
- A pupil with proper verbal communication may be comfortable producing written communications which will definitely help him perform better academically.
- Pupils who face failure in communication may experience some behavioural disorders like depression, social withdrawal, and low self-esteem.

## **2.6 Building Learners' Group-work, Confidence and Active Listening Skills through Drama**

Communication can include various skills; however, there are three skills that can include all the others and these are active listening skills, group-work and confidence which are the main focus of the present investigation. These three skills are very important as they can be taught to young learners in a form of drama games activities as a part of an EFL class.

### **2.6.1 Group Work**

A part of everyday life is belonging to a group. A group is a collection of people having the same characteristics or purpose. People would usually communicate differently from how they would generally interact on a one-to-one basis. It differs from the perspective of an individual within a group and the group as whole.

---

<sup>2</sup> Refers to social intelligence which means the ability to successfully build relationships, socializing and getting along and cooperate with others.

### **2.6.1.1 The Individual Member as a Whole.**

Being in touch with other people from different groups provides a wider understanding of others seeing different ideas from the other side of the fence. Moreover, a group helps understand one's self better including discovery of strengths and weaknesses since people tend to compare themselves to other people in the same group. This can be great if encouraged at an early age which will help young pupils develop self-awareness and acceptance of others with their differences.

### **2.6.1.2 Group Setting**

Encourages individual personal growth making a clear change of attitudes and behaviours. It also helps people learn social and practical skills as well as have more self-esteem. Group setting makes it easy for individuals to be motivated by others sharing positive vibes. This is one of the key aims of teachers which is to make learners motivated for learning and eager to learn new things.

Drama strives to construct communicative competence and confidence among participants by working with one another. The social function lies in the cooperative, supportive interaction among peers that eventually prepares them for real-life communication.

Working in groups has a myriad of benefits (Maley and Duff, 1984: 19-20) :

- The learner-teacher relationship improves because the teacher is no longer the "fount of the knowledge, he is the guide rather than the controller-in-chief." Therefore, the teacher will be able to see different aspects in learners' personality that cannot be noticed in ordinary classes, the same will happen to pupils who are going to be more cooperative with the teachers .

- Learners talk more than before, and their exchanges are, as far as possible natural. It is interesting how drama can encourage pupils to interact with one another and encourages learners to feel more at ease when sharing their experiences, and build social ties with a number of pupils.

- Learners learn when they feel secured especially when it is offered by the group-individuals which will motivate them to share their talents. In addition to that, weaker pupils often reveal unsuspected abilities; stronger pupils find themselves sharing what they know rather than trying to outdo their fellows.

Another important aspect of teamwork is also the discovery of leadership found in each learner, in other words, whenever there is a group work there must be a leader for each subgroup. Thus, giving the chance each time to different learners to become head of group will increase leadership qualities in learners and will make them learn from their friends how they become leaders. Chris Boudreault (2010) states that :

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 ... In the ESL/EFL classroom, role-playing is a powerful tool. It teaches cooperation, empathy for others, decision making skills and encourages an exchange of knowledge between the students.

Drama is a collaboration of different players and in many cases the quality of any performance depends on the ensemble. Combining innovative ideas and talents of all participants is required for the best outcomes. This requires all those taking part to engage in discussions, feedback, rehearsing, and the performance. This will result in a symphony that was built upon teamwork harmony (stage wise website).

### 2.6.2 Confidence

People are influenced by their surrounding in the way they behave and the way they think about themselves and others. In fact, confidence is the outcome of the upbringing and education. It is also determined by experiences and the how people reacted to these situations. Confidence cannot be measured since it is not constant and the confidence to perform different tasks and roles can be sometimes high and sometimes low depending on the task given and the situation where the person is put.

A common mistake is using confidence and self-esteem interchangeably. Although self-esteem is related to confidence, but it mainly refers to how one feels about himself in terms of look, thinking and whether the person feels valued or not. People who have low self-esteem are generally not confident, but they can also be confident in some areas. Whereas, confidence refers to the way one feels about his ability to perform a given task. (Köylüoğlu, Nihal 2010).

Creating an atmosphere where children are not afraid of using English is an important step in the process of learning since it helps learners feel comfortable when participating. In fact, drama is a way of building a vital communication skill which is confidence and it often succeeds where other methods have failed (Lindsfor, 1987: 53).

Delivering messages and talking freely without embarrassment when not dominated by the teacher is one of the key positive aspects of communication skills. Similarly, Pietro (1987: 85) believes that students who are not talkative would engage in discussions if they feel comfortable and not dominated by the teacher. Moreover, according to Chris Boudrault (2010), drama role playing puts the teacher in the role of the supporter in the learning process and the pupils can take more responsibility for their own learning. In other words, the teacher will take a less dominant role in the

language class and gives the chance to the learners to explore language activities while enhancing confidence.

However, it cannot be applied especially with young learners who have little knowledge of the language and feel more confident just when they are surrounded by their teacher. Therefore the teacher is of equal importance to that of learners as he will serve as a facilitator, tutor, and class manager.

Drama helps learners gain the confidence and self-esteem needed to use English. Janudom and Wasanasomsithi (2009 : 26 ) state that drama is a powerful tool to develop self-confidence in children. They argued that there appears to be a strong correlation between self-esteem and the ability to orally produce a second language. This explains the results which clearly show that students with high self-esteem have higher oral production ratings than low self-esteem students. This implies that increased specific self-esteem should improve the learner's oral production and proficiency. Advocates of drama in L2 learning strongly support and assert that an effective way of raising self-esteem is via drama. Vani Chauhan (2004) writes that drama activities provide opportunities for authentic communication and can build learners' confidence in speaking English outside the classroom.

Using drama in learning will also make pupils feel at ease when using it in real life removing traditional classroom learning (B.R Neal, 2012). Both Chris Boudrault (2010) in his article *The Benefits of Using Drama in the ESL/EFL Classroom* and B.R Neal agreed that confidence will be enhanced through the classes of drama .However, one believes that motivation is linked to confidence and the other claims that what helps build confidence is the active listening skill respectively.

### 2.6.3 Active Listening Skill

Active listening skill is a key when trying to talk about communication skills. It can be enhanced only through practice. It is all about listening actively, in other words, listening with all the senses concentrating deeply on what has been said not only hearing passively to the speaker. Active listening requires full attention.

According to *Skills You Need* website being actively listening can be conveyed through interest using verbal and nonverbal signs such as smiling, keeping the eye contact and agreeing using yes and other reactions that makes the speaker motivated to continue speaking. In fact, speakers expect to see these reactions from listeners as a kind of feedback that helps speakers feel comfortable and seem interesting at the same time.

Active listening is not an easy task. It needs practice, readiness to listen and a lot of patience. Thus, it is encouraged to start teaching young learners how to be active listeners as it is a very useful skill that can be used not only inside the classroom but in daily life and even the long-term and that what education is all about nowadays. It is all about surrounding learners with actual skills that can be used every day. Active listening skill is not the only skill, but is enchained by confidence and group work to provide an effective communication.

## 2.7 Drama Activities to Enhance Communication Skills

*Firstcry Parenting* website provided some games that parents can use to improve their children's active listening, teamwork and confidence skills. These activities can be used in the classroom by teachers and they are very useful to improve different skills.

**2.7.1 Play Telephone**

This popular and fun game helps improve good listening skills in kids and can be played by kids of all age groups. It is sometimes called mouth to ear, getting pupils all sit in a circle close enough to whisper easily, starting with one pupil who will whisper a message into the ear of the player sitting next to him to the right, who then whispers it into his neighbour's ears until everyone in the circle have taken a turn. It is better to start with a simple message and slowly progress to more complex sentences.

**2.7.2 Pointing Directions**

Nonverbal communication activities for kids can include this game. Asking the child to write down directions to his nearby favourite shop or park. Then embark on a journey along with him following those written directions to reach the place. On the way, help him understand how he can make it better or things he may mention to communicate better. This can be a little bit hard for teachers to apply.

**2.7.3 Show and Tell**

Show and tell activity can be a delightful verbal communication game for pupils. Giving pupils a topic like his favourite cartoon, a favourite book or a road trip with family. Have him exhibit an item related to the topic and ask him to speak four or five lines on it. This activity can assist in furthering pupils' confidence, vocabulary and eloquence.

### **2.7.4 Picture Storytelling**

Picture storytelling can be a very interesting activity especially that pupils love to tell stories. First, provide pupils with a set of pictures. Then, ask them to arrange them in a logical sequence and weave a story from it. Alternatively, you can offer them just one picture and have him imagine and describe the things they see in the picture like people, colours and other details. This activity can be done in groups to enhance group work skills.

### **2.7.5 Presentation**

This exciting activity may not only improve pupils' oral language skills, but also aid them get comfortable with public speaking. It is possible to propose various topics ranging from the recitation of a favourite poem or story to expressing his views on current topics like saving water, recycling...ect, asking them to prepare a short presentation to present.

### **2.7.6 Questions**

"*20 questions*" is an amazing game which may enable pupils the ability to formulate and ask direct questions. Standing in a circle with one pupil in the centre, the kid in the middle has to think of a famous place or a known personality; other kids in the group have to identify it by asking a set of twenty questions, the child can respond by saying only yes or no. In case the group fails to guess, then the child is declared the winner. This is a fun activity and helps children to be better at grammar and speaking as well.

These activities can be implemented as a part of drama class to improve group work, confidence and active listening and would have excellent impact when used successfully. Most of these activities make learners at ease when using language and helps him acquire useful skills unconsciously in a fun way, removing the stress pupils feel in ordinary classes that tends to put the learner in a passive role, neglecting his ability to contribute to his own learning. Thus, enhancing active listening, teamwork and confidence through drama would transform learning into pleasure rather than just a must and will make it serve pupils' needs rather than programme's need.

## **2.8 Conclusion**

Communication skills are vital and drama is an adequate tool that needs to be implemented to enhance group work, confidence and active listening skills, which are nowadays as important as the four basic skills listening, reading, writing and speaking. Therefore, carrying out a practical part to prove that it is important to validate the hypotheses stated in the general introduction.

# Chapter Three

## **Research Investigation and Data Analysis**

3.1 Introduction

3.2 Methodology

3.3 Variables

3.4 Population and Sampling

3.5 Setting

3.6 Duration

3.7 Data Collection:

3.8 Tools Used.

3.8.1 The Play

3.8.2 Camera

3.8.3 Observation

3.8.4 Interview

3.8.5 Pre-Study Questionnaire

3.8.6 The Description of Questionnaire

3.8.7 Discussion with Pupils

3.9 Discussion of the Findings

3.10 Problems Faced

3.11 Limitation of the Study

3.12 Conclusion

### 3.1 Introduction

It is well known that researches are done to examine problematic situations and propose some effective solutions to resolve them. Thus, turning theory into practice is vital to present results through theory and analysis. In the previous chapters, we set the different fractions of the theoretical side of this study, and this chapter will introduce the practical and analytical part of it.

We present in this chapter the adopted approach and tools used to carry on this research, the variables on which the research is dependent, the population and the case study as well as the data collection process. In addition to a clear analysis of the collected data.

### 3.2 Methodology

Methodology is defined as the study of methods by which knowledge is gained. Its aim is to give the work plan of research (Rajasekar. S 2013). In fact, Different research methods have different objectives and different levels of validity, in other words, whether the study could measure what it supposed to measure. Thus, methodology helps determine how accurate the results of a research method are and the results of a study provide stronger evidence if the research has a higher measure of validity.

For this research, we have chosen a mixed methods research methodology that collects and analyses data through both a qualitative and quantitative data collection methods. The use of a mixed approach quantitative and qualitative data provides different outcomes, and is often used together to get a full picture of a population.

This research relied on observation as a qualitative method for data collection where the researcher took a participatory stance, immersing himself in the setting

through note-taking, video and audio recording, and photography. The data was gathered by taking a close look and an in-depth analysis of a “*case study*”, in which the researcher can employ methods such as conducting group discussions in order to gather data. In this research, the group discussions were made with a group of third year middle school pupils participating in the drama class.

The other research methodology used is the quantitative data collection method, to gain results in the form of statistics that are meaningful and useful. This can happen through experiment and in this research field investigations and structured questionnaires were used, so that the respondents will only have to choose their answer among the choices provided on the questionnaire to enable the researcher to make generalizations out of the results.

### **3.3 Variables**

What any researcher tries to do is either adding missing elements to his research, or improving existing ones, taking into account factors that can be measured. These factors are subject to certain changes due to some circumstances. In research a variable is anything that has a quantity or quality that varies. The dependent variable is the variable a researcher is interested in. An independent variable is a variable believed to affect the dependent one. The independent variable is the one manipulated by the researcher to change the existing dependent variable and in this research it refers to drama that will enhance learners’ communication skills (the dependent variable.)

The relationship between the independent and dependent variable is that the former causes change on the later and it cannot be the other way round. In our research it is drama that would make the change and will improve and enhance learners’

communication skills. Knowing which variable is dependent and which is independent is a key to carry out a rewarding research.

### **3.4 Population and Sampling**

Population refers to a large number of individuals who share some qualities depending on the desired research, but research cannot be always done on these large numbers. Therefore, a proportion is selected constituting a miniature for the large population.

The population of this research is a group of fifteen (15) middle school pupils, third year pupils in particular. In fact, the choice of middle school pupils was not random but rather thought of it from different angles such as age and social context which play a major role in defining what is suitable and what is not. And drama in Algeria can be suitable only in early age, as parents can accept that their children still need to play especially that drama is regarded as not a means of learning but rather a means of entertainment in the Algerian social context. Another reason for choosing middle school is age as pupils will be experiencing new situations and will want to be involved in each and every event since it is the age of adolescence in which the character is being built and formed. Thus, drama classes can be easily accepted and will have better impact in middle school pupils compared to advanced school levels.

### **3.5 Setting**

Drama classes took a place in a private setting a kindergarten in particular. It was the only place where we could apply our idea. The setting was very suitable since it is spacious and full of colours which helped pupils feel more comfortable and creative at the same time. The kindergarten was chosen because it was the only platform that opened the door for such an initiative and it was indeed the optimal place for drama.

### **3.6 Duration**

Any experience should be measured and restricted by a time bound. This experience took around two months which represents nearly one trimester of the whole academic year for middle schools, and an average of one (1) hour per week, a normal class timing, which is usually between fifty (50 min) minutes to one (1h) hour maximum when taking into account class arrangement, greetings and delay that might happen in any class.

### **3.7 Data collection**

The Office of Research Integrity defines data collection as "the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes." The present investigation used questionnaires, observation and discussion with the help of other tools. In the present research, we relied on a camera for video recording, the play, observation, a questionnaire and group discussion.

### **3.8 The Tools Used**

#### **3.8.1 The Play**

The play is one of the key drama materials that we relied on. The play entitled "*Camp Kindness*" is an adapted script of two different plays to suit all different levels of English language. The adaptation of the text did not only occur at the level of language but also in respect to social context. The theme of the play had to be interesting for both genders in order to encourage them to participate in the play. It was preceded by a general discussion of the idea of camping and followed by a session of reading and discussion of the different characters existing in the play to give pupils the

chance to shape a visual image in their minds about the setting and characters, and decide what kind of character they liked the most and would likely want to take his role.

### **3.8.2 The Camera**

The camera was essential to capture all the steps followed in the drama class as a proof for this research. The camera was also used for other purposes among which self-evaluation for the researcher, especially for a teacher who has little or even no previous experience in the field of teaching English for young learners. Moreover, filming helped the researcher spot the mistakes committed to avoid them in the future. In fact, it is hard to film all the activities during the class, but we were able to take the most important parts.

### **3.8.3 Observation**

When conducting a field research, observation becomes an important tool for data collection. In this research the observation occurred throughout the whole period the researcher spent with the group to help gather as much information as possible. It was important for the researcher to use this tool to assure the accuracy of decisions in order to choose the right steps that should be followed to suit the pupils involved in the experiment.

### **3.8.4 Interview**

In this investigation, the researcher spent a lot of time with the training teacher before engaging in the experiment to give him a full picture of the group, starting from the different members of the group, moving to their potentials, strengths and weaknesses especially that this teacher taught them for three years which places her in the right position to evaluate the pupils which facilitated the job of the researcher when conducting the study and collecting data.

### **3.8.5 Pre- Study Questionnaire**

A questionnaire designed to help us understand pupils at the beginning of the experience in order to get to know them better and execute an effective drama class that copes with their needs and preferences. This questionnaire was not to enrich the findings and results of this research but to guide us to the right methods and tools to observe the development of pupils. The answers obtained were taken into consideration when designing the drama course in order to give pupils the opportunity to participate in their own process of learning.

The questions were most of the time concerned with general preference of learners such as asking what their favourite subjects in school are, the classmates that they want to work with, what their expectations are for the upcoming drama classes, what topics interest them the most, whether or not they know all the members in the classroom. These questions were very beneficial and useful and also helped save time.

### **3.8.6 The Description of the Questionnaire**

A questionnaire is a research instrument containing a number of questions for the purpose of gathering data from respondents. Questionnaires are sometimes considered as written interviews. In the present research, the questionnaire was used at the end of the eight 8 sessions of drama to test whether or not the general hypothesis is valid. The questionnaire used was a set of ten questions with very easy language and are answered in a form of "Yes" and "No" pattern, designed to suit the level of pupils. The presence of the researcher during the questionnaire session was vital to provide further explanations for pupils when needed.

**Question n°1**

The first question provided an opening and is an overall question, to get to know whether or not the classes of drama were welcomed and admired by pupils. This is a general question to pave the way for further deep questions.

**Question n° 2**

The second question goes directly to one of the items discussed and said to be enhanced through the drama classes. Thus, the answer obtained from this question would be of great importance.

**Question n° 3**

In this question, group work is still what we want to know more about, and since this study should cope with different areas, asking questions related to the same variable is key to get the full picture. This question is basically to test the ability of pupils to be comprehensive in order to cope with other pupils effectively.

**Question n° 4**

This question is testing both the ability of pupils to work within a group and their ability of being an effective member in the group and feeling more comfortable with the members of the classroom.

**Question° 5**

In order to know more about the pupils' preferences, this question was designed. In fact, this question was very critical since it gave them the chance to choose among three options to express freely what activity was favoured the most by pupils.

**Question n°6**

In this question the interest was mainly in active listening skill and in the classroom it is the teacher who seems to catch the ears of pupils. Thus, it is through the instructions that pupils get better at listening.

**Question n° 7**

This question is dedicated to the next communication skill "*active listening*" to decide whether or not pupils did develop this skill, the question called for the interference of the researcher in order to further explain better the question and facilitate the idea for the pupils.

**Question n° 8**

The 8<sup>th</sup> question will directly lead to conclude whether or not pupils feel courageous and confident enough to perform in front of others. Hence, it is interesting and important to ask this question and the answers obtained are salient.

**Question n° 9**

This question follows the previous question in that it focuses more on the idea of confidence and ability to cohabit with new situations. It is also a question that needed the intervention of the teacher to explain it in different ways in order for the pupil to get it.

**Question n° 10**

It is a concluding question that will tell us whether or not pupils feel like repeating the experience in the future because one might like something but without that

feel of repeating it and if they want to participate in another drama class in the future, this indicates that they enjoyed it which confirms the first question.

In order to assure that the choices made by pupils were real and not randomly chosen, a discussion was held after the questionnaires have been collected and read by the researcher. This is to closely observe how the answers obtained truly reflect each pupil's personal answer. Thus, we dedicated time for each question answered to be discussed by the pupils themselves.

### **3.8.7 Discussion with the Pupils**

This tool was used to discuss the questionnaire after we have checked the answers of the pupils in order to analyse their answers and assure that their answers were real and do reflect what they felt and experienced during the eight (8) sessions of drama class. The interview was in a form of general discussion after we have collected the answers of the questionnaire and lasted for nearly one (1h) hour.

Discussing with pupils was very fruitful and did reveal interesting facts about how they were able to defend their answers and provide logical explanation for each question. Further, they were able to evaluate one another in terms of the three main skills. This research investigated in relation to each one's character. The discussion helped explain and discuss the findings, since it is the pupils who were addressed.

## **3.9 Discussion of the Findings**

After having analysed the information obtained from the ten (10) questions given to private third year middle school pupils, who participated in the drama class on which we're basing our research investigation; we come to the point of discussing the findings in the shadow of the hypotheses stated in the general introduction.

All pupils seem to have a positive attitude towards the drama classes. Their answers for the first question indicate that in fact, they all agreed that they did enjoy participating in the drama class. Moreover, in the last question, they all expressed their willingness to participate in the upcoming session of drama if they had another chance. These two questions clearly indicate the motivation of pupils for such initiative of implementing drama in their curriculum.

The next three questions n° 2,3,4 were dedicated to group work and the answers exceeded the expectation by having all pupils agreeing that they all learnt how to work in groups and the discussion held after explained that unlike before, they were able to know one another better. Furthermore, they were able to work with pupils they never worked with and most of all, some of them stated that they were able to learn and benefit from one another.

The fifth question was interesting since few pupils expressed that they prefer working in pairs rather than in group or alone, which led us to wonder about the reasons behind choosing such an answer, but it was soon clarified after the discussion we had, in which they explained that they prefer talking less and working within a group obliges them to talk much which is not of their traits, this might be related to personality but they did welcome working with a group.

The results of questions (6), and (7) were rewarding as pupils asserted to have improved their active listening skills as they were able to clearly understand the instructions given by the researcher. Furthermore, drama classes helped them understand how to use some cues to express that they are listening properly to their classmates unlike before. Thus, according to them there was a change in the way they

would listen to one another. Listening will be based on total acceptance and understanding of the other.

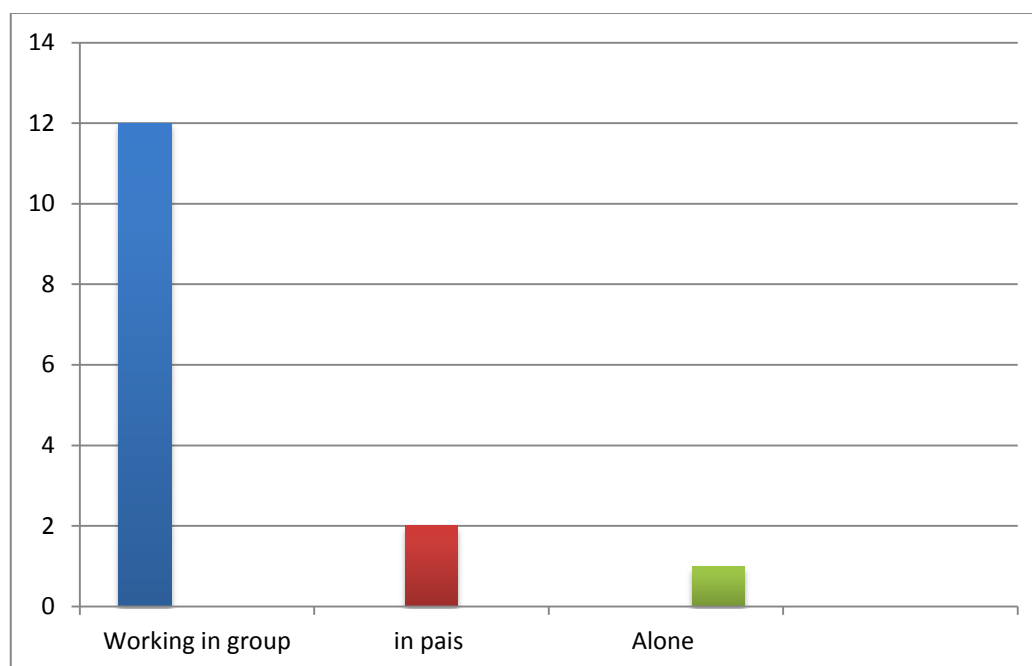
The questions (8) and (9) were an indicator of confidence and all the pupils did agree that thanks to drama classes they were able to feel comfortable when expressing themselves and the answers of the questionnaire reveal that they all accepted performing the play in front of a public, a thing that was not really welcomed in the previous questionnaire done at the beginning of the classes of drama. Therefore, drama was successful in making pupils feel more confident and ready to face new situations and defeat their fears.

This questionnaire helped explain that group work, active listening skill and confidence are interconnected skills and the mastery of one skill will lead directly to the other skill. For example, group work needs interaction, thus, pupils will feel more motivated to participate and take part in the activities, which will lead to both confidence in that pupils will have to express themselves better by presenting themselves in the best way, and by having that skill of listening effectively to their classmates, to come up with the best results from group work

These findings will have an interesting impact on the way teachers view drama and clearly state that drama is a successful tool for communication skills' development, and pupils themselves were able to see these changes and could express it in the questionnaire and the discussion that followed the questionnaire. These finding are rewarding and can be used for future studies in the field of education.

**Table 3.1:** *Summary of the Results Obtained.*

Number of the Question	Yes	No	
Question n° 1	15	0	
Question n° 2	15	0	
Question n° 3	15	0	
Question n° 4	15	0	
Question n° 6	15	0	
Question n° 7	15	0	
Question n° 8	15	0	
Question n° 9	15	0	
Question n°10	15	0	
Choices	In pairs	In groups	Alone
Question n° 5	2	12	1

**Graph 3.1:** *Pupils' Answer on their Favourite Time in the Drama Class*

### 3.10 Problems Faced

Each teacher trying to introduce something new will be subject to many problems and anomalies. These problems might be due to the lack of experience, limited mastery of the materials and sometimes just because it is a part of the challenges that all teachers face every single day. Of course the researcher was no exception for that.

One of the biggest problems faced is class management as it was very hard for the researcher to fully control the pupils. This problem resulted in working with limited number of pupils at the beginning. However, with the help of the training supervisor who was supportive with pieces of advice on what was the problem that we were able to solve it by changing the setting of pupils sometimes or by changing the way of teaching followed.

Another problem that not all teachers face but only those who have certain disabilities such as visual impairment is missing the ability to work with pupils at ease. This was a challenging step and the researcher tried to solve it by pointing a class leader, to help him carry on the session in an easy way, and he would serve as a mediator between the researcher and the leader's classmates, till the researcher got to know all the pupils, and they felt more at ease to come and ask what they needed directly. However, all the attempts made by the researcher were appreciated and welcomed which reveals how tolerant pupils were and how important was to learn how to deal with a teacher who has a disability.

These two problems were the most important ones and we were able to solve them thanks to the kindness of pupils, who were very helpful and comprehensive, and the training supervisor who would provide us each time with the necessary tools and

ways to overcome these difficulties. Her expertise in the field of integrating DIE made it easy for the researcher to avoid other problems.

### **3.11 Limitation of the Study**

This study encountered a number of limitations concerning different points that should be stated in order to be taken with deeper concern in the future.

- The setting was very practical for a drama class which is usually absent in an ordinary school. The setting offered an enormous space giving pupils the chance to move freely. It also helped the researcher in carrying on his classes effectively which is not possible in many school classrooms.
- The study was under the supervision of an experienced teacher in the field of integrating drama which helped the researcher overcome many difficulties; however, teachers are not always given this opportunity.
- Another important limitation is social context, as not all pupils and parents will accept that drama is an effective tool of learning which makes it hard to convince them that drama is not just for fun, but it can have extraordinary effect on pupils.

### **3.12 Conclusion**

Assisting this research investigation with a practical part was vital to help prove that drama is an effective means for communication skills development. Moreover, this chapter made it clear that drama can be integrated in the classroom to enhance group work, confidence and active listening.

# **General Conclusion**

## **General Conclusion**

Education is said to be the process that facilitates learning. Thus, scholars tend to find the right tools and methods to assure the assumption of knowledge and drama is gaining much importance especially nowadays. This dissertation tried to prove that drama is a tool that can be used to develop pupils' communication skills. In fact, each chapter in this work was centred on the idea that drama is the tool that all teachers need to use. It also stressed the point that communication skills are needed to help pupils be more effective in their daily situation that is often about communicating with others and preparing learners for the future.

This research resulted in confirming that drama was able to enhance third year middle school pupils' communication skills through a real experiment that lasted for two months. In fact, pupils were the ones who expressed that their confidence, group work and active listening were developed thanks to the drama classes the researcher had with them, which validates the first hypothesis that drama can enhance pupils' communication skills. Moreover, this research considered all the factors that might influence the accuracy of the experiment to verify the hypotheses and come up with the most appropriate and objective results.

This research is still at its first steps and can be improved in the future. Hence, we advise future researchers to examine it in different contexts to come up with better results that can also lead to other investigations. We truly recommend to carry on further studies in this field to enrich the experience of teaching that gives pupils' the opportunity to contribute to the content and take part in their own process of learning.

Future research should include factors that this dissertation missed and dive deeper into the points that presented a limitation for this study in order to make the research more precise and fulfilling

### **Questions for future research**

1. Can drama be implemented in primary school?
2. To what extent drama can be successful in kindergarten and middle school?
3. How can drama be used to increase creativity?
4. Is it possible to apply drama in other subjects rather than language classes?
5. Are teachers ready to teach drama at school?

These are future research questions that can lead to further investigation in the field of teaching and will serve enthusiastic researchers who believe that drama is a means of teaching and can make the difference in the process of learning.

# **Bibliography**

### Books

- Bolton, Gavin.M. *Drama as Education: an Argument For Placing Drama at the center of the Curriculum*. Addition- Wesley Longman (LTD), 1984.
- Di Pietro,R.J. *Strategic Interaction : Learning languages through scenarios*. Cambridge, UK: CambridgeUniversity press ,1987.
- Dougill,John. *Drama Activities for language learning* . London Macmillan,1987.
- Heathcote, D. *Collected Writings on Education and Drama* . Liz Johnson and Cecily O’Neil (ED) , London Hutchinson, 1984.
- \_\_\_\_\_*Mantle of the Expert Approach to Education (Dimensions of Drama S.)* Heinemann, 1995.
- Hess, Natalie. *All The World’s a Stage Drama for Communication* . Alta Book Center Publishers, 2001.
- Hines, Marva. E. *Skits in English as a Second Language* .New York Regents publishing company, 1973
- Hodgson .J. Richard. E. *Improvisation* . Methuen publishing (LTD ) , 1974.
- Holden, Susan. *Drama in Language Teaching*. London, Longman, 1982.
- Maley, A . and Duff .*A Drama techniques in Language Learning a Resource Book for Communication Activities for Language teachers*. Cambridge, Cambridge University, 2001 .
- \_\_\_\_\_ *Drama Techniques in Language Learning* .Cambridge: Cambridge university press, 1979.
- \_\_\_\_\_ *Drama Techniques in Language Learning*. Englewood cliffs: Prentice HALL,1987.

- Mc Pheat, Sean. *Effective communication skills*. MTD training and Ventus Publishing APS. 2010/11.
- Slade,,Peter. *Child Drama* .Philosophical Publisher,1955 .
- Whiteson , Valerie. *New Ways of Using Drama and Literature in language Teaching* . Alexandria, U.A, TESOL,1996.
- Wood Word, Suzanne .W *Fun with Grammar* Prentice hall. New Jersey, United States, 1996.

### Articles

- Bolton, Gavin. *Changing In Thinking about Drama in Education*. Taylor, Francis.Vol.24.No.3 Accessed 22/05/2019:151-157. Retrieved from <https://www.jstor.org/stable/1477034>
- Boudreault, Chris. *The Benefits of Using Drama in the ESL/EFL Classroom*. <Http://iteslj.org/>, The Internet TESL Journal, Jan. 2010, <iteslj.org/Articles/Boudreault-Drama.html>. Lac La Biche, Canada
- Chauhan, V. *Drama techniques for teaching English*. Retrieved 2019, from the Internet Tl Journal, VOIX, no.10. [http://iteslj.org/Techniques/Chauhan-Drama.html?fbclid=IwAR1wZcBUZekb1\\_IYMt8IB8juLiAVZy8tMDb9XdZfhMU10sFjMuAbdpYELh4](http://iteslj.org/Techniques/Chauhan-Drama.html?fbclid=IwAR1wZcBUZekb1_IYMt8IB8juLiAVZy8tMDb9XdZfhMU10sFjMuAbdpYELh4) Council, 5 Mar.2009, [www.citz.co.uk/images/uploads/files/Intro\\_to\\_Drama\\_Resource\\_Pack\\_v2.pdf](www.citz.co.uk/images/uploads/files/Intro_to_Drama_Resource_Pack_v2.pdf)
- Pérez, Valverde. Christina. *Theatre in Education (TIE ) in the Context of Educational Drama* . 2003 , 7-19. Retrieved from [https://ruc.udc.es/dspace/bitstream/handle/2183/8198/LYT\\_20\\_2003\\_art\\_1.pdf?sequence=1&fbclid=IwAR0FAOCB3eHPadI17IRrOqGhcZz0wBYEw5-OAoV8RZ0fpoXsq4Jk5RHETN0](https://ruc.udc.es/dspace/bitstream/handle/2183/8198/LYT_20_2003_art_1.pdf?sequence=1&fbclid=IwAR0FAOCB3eHPadI17IRrOqGhcZz0wBYEw5-OAoV8RZ0fpoXsq4Jk5RHETN0)

- Schendel, Philip .Christiane, Iden .et al . *Drama in Education, Drama as a Tool in the EFL-Classroom*.2016. Retrieved from [https://www.geisteswissenschaften.fu-berlin.de/we06/engdid/ressourcen/blick\\_in\\_die\\_lehre/Presentation\\_Drama-in-Education.pdf?fbclid=IwAR3JQYJcDk6xo1qbe8XdvucHUyTTk7-CVxG8jxTWrVL02a7Wwa6hVT1qnZ8](https://www.geisteswissenschaften.fu-berlin.de/we06/engdid/ressourcen/blick_in_die_lehre/Presentation_Drama-in-Education.pdf?fbclid=IwAR3JQYJcDk6xo1qbe8XdvucHUyTTk7-CVxG8jxTWrVL02a7Wwa6hVT1qnZ8)

### **Dissertations**

- KÖYLÜOĞLU, Nihal *Using Drama in Teaching English for Young Learners*. Selçuk University, 2010 ,retrieved from [http://acikerisim.selcuk.edu.tr:8080/xmlui/bitstream/handle/123456789/6563/264387.pdf?sequence=1&isAllowed=y&fbclid=IwAR2z-VXXER6ulAg7IJa21RFGIEQ3\\_S155fSCD1g8ajDDi9H4w1eKOWX-ZUY](http://acikerisim.selcuk.edu.tr:8080/xmlui/bitstream/handle/123456789/6563/264387.pdf?sequence=1&isAllowed=y&fbclid=IwAR2z-VXXER6ulAg7IJa21RFGIEQ3_S155fSCD1g8ajDDi9H4w1eKOWX-ZUY)
- Neal, B. R. *Drama in the Mixed-Ability EFL Classroom: Observing Its Effects on Motivation and Self-Confidence* . Feb. 2012, skemman.is/bitstream/1946/14050/1/BRNEALthesisfinal.pdf.Reykjavil, Press, 15 Mar. 2015, [www.bbbpress.com/wp-content/uploads/2016/03/Teaching-Drama-Handbook-](http://www.bbbpress.com/wp-content/uploads/2016/03/Teaching-Drama-Handbook-)
- Ronke, Astrid . *Drama and Theatre as a Method for Foreign Language Teaching and Learning in Higher Education in the USA* . University of Berlin 2005, retrieved from [https://depositonce.tu-berlin.de/bitstream/11303/1448/1/Dokument\\_8.pdf?fbclid=IwAR3V91pZO9TgZN5bf\\_-n9bJW4KbUiVX4QWX4zmkfy4bMGBjSQzxY9UJvoGg](https://depositonce.tu-berlin.de/bitstream/11303/1448/1/Dokument_8.pdf?fbclid=IwAR3V91pZO9TgZN5bf_-n9bJW4KbUiVX4QWX4zmkfy4bMGBjSQzxY9UJvoGg).
- Travera Lopez, Penélope. *The Use of Dramatization in Education* . Barcelona, 2016.

[https://www.academia.edu/20723364/THE\\_USE\\_OF\\_DRAMATIZATION\\_IN\\_EDUCATION?fbclid=IwAR2z-VXXER6ulAg7IJa21RFGIEQ3\\_S155fSCD1g8ajDDi9H4w1eKOWX-ZUY](https://www.academia.edu/20723364/THE_USE_OF_DRAMATIZATION_IN_EDUCATION?fbclid=IwAR2z-VXXER6ulAg7IJa21RFGIEQ3_S155fSCD1g8ajDDi9H4w1eKOWX-ZUY) .

### Websites

- *The Importance of Drama and Performing arts in Education* . Bishop Tyrrell Anglican college, Shelley , 2016;  
[http://www.btac.nsw.edu.au/2016/10/importance-drama-performing-arts-education/?fbclid=IwAR0\\_W\\_WYzLtwMnOQ6uI2VyaI1zjGyXo7SMrJI4tmAZ\\_UNnwVG7uZTsTZzcY\\_031416-PREVIEW.pdf](http://www.btac.nsw.edu.au/2016/10/importance-drama-performing-arts-education/?fbclid=IwAR0_W_WYzLtwMnOQ6uI2VyaI1zjGyXo7SMrJI4tmAZ_UNnwVG7uZTsTZzcY_031416-PREVIEW.pdf).
- Brown, Louise. *Introduction to Drama in the Classroom*.  
*Www.tagTheatre.co.uk*, Scottish Arts
- Casado, Deniver. *Teaching Drama: The Essential Handbook*.  
*Www.bbbpress.com*, Beat by Beat.
- *Importance of communication skills for students*: Vyay Kumar 17-02-2017,  
Published 2019.W.N:Klient Solutech. Accessed  
2019.<http://www.klientsolutech.com/importance-of-communication-skills-for-students/?fbclid=IwAR2tbiuBhjHeYMQxpOpP4TYO5dQ86tAjGheJwOgd9ryRh1WMxeN24rzAhg>
- Janudom,R.and Wasanasomisithi,P. *Drama and questioning techniques : powerful tools for the enhancement of students speaking abilities and positive attitudes towards EFL learning* . ESP World (26) .Retrieves From:  
<http://www.esp-world.info/?fbclid=IwAR0aZY5RtEvJJI3CWJiE1E0Ceo0mEmmdaRZPVOqNVYb5QOdojxtaDvdm0Jw>

- Price, Lindsay. *What Did You Say? Active Listening in the Drama Classroom*. *The Theatrefolk Blog*, 23 July 2016, [www.theatrefolk.com/blog/say-active-listening-drama-classroom/](http://www.theatrefolk.com/blog/say-active-listening-drama-classroom/).
- Schwartz, Sheila. *Involving Students in the Drama Process, K-12*. National Council of Teachers of English .Vol.64No.5 .May, 1975:32-38. Retrieved from [https://www.jstor.org/stable/814857?fbclid=IwAR2mHOq6eyF35CbL2qm-XmEwtPw0J\\_WqJH9uO5HvIvC8Skdv\\_04ru-DOaj0](https://www.jstor.org/stable/814857?fbclid=IwAR2mHOq6eyF35CbL2qm-XmEwtPw0J_WqJH9uO5HvIvC8Skdv_04ru-DOaj0)
- *Skills you need. Active Listening*. <https://www.skillsyouneed.com/ips/active-listening.html?fbclid=IwAR21qhPmO4eo7clmyzfbxWi87ejLnyBltQ-V0-OagXgRwaes6YXjbLbYDEs>.
- *Types of communication: 3Main types of communication*, ARKANSAS State University., 26th-09-2016/Up: June 19<sup>th</sup>2018, Accessed2019, <https://degree.astate.edu/articles/undergraduate-studies/3-main-types-of-communication.aspx?fbclid=IwAR0Evm9D0cuzUy-1aKVYfUGkizubQtMbT7FWgX6cCLk4xs08g1n7jE8-aXo>

# **Appendices**

# Questionnaire

Dear pupils, this questionnaire aims at identifying the effects of drama classes on your communication skills (group work, listening skills, and confidence). Please have the kindness of "*camp kindness*" to provide us with the necessary answers to the following questions by **ticking** the appropriate boxes.

**NB**: We rely on your **collaboration** as far as your **honesty**.

Full name	Age	Level

1 I enjoyed being a part of the drama class.

Yes       No

2 In the drama class I learnt how to work in group.

Yes       No

3 Drama classes helped me understand my classmates better.

Yes       No

4 Now I can express myself within a group.

Yes       No

5 my favourite time in drama class was when I worked ....

In a group       In pairs       Alone

6 Through time I got to understand the instructions given by the teacher better.

Yes      No

7 Drama classes made me a better active listener.

Yes      No

8 I want to perform the play in front of a public.

Yes       No

9 Drama classes allowed me to get out of my comfort zone and made me feel less shy.

Yes      No

10 Will you participate in the next drama class ?

Yes      No

**Thank You**

---

## Camp Kindness

Kid 1: Oh my goodness! Oh my goodness! I am so excited! I cannot believe I am going to camp kindness today! I have to get all this packing done. This is going to be amazing.

Kid 2: Singing to teddy bear all my bags are packed. I am ready to go. So hug me and smile for me.

Kid 3: This whole camp thing is a total joke, but mum says

You need to learn how to make other friends and to be kinder.

Kid 5: I do not want to go, but dad says ...

Dad you have to go to this camp to learn a thing or two about kindness.

Kid 5: Are you excited for camp.....?

Kid 6: I guess! I am excited I just hope no one will break my glasses. It has been so hard to trust kids.

Kid 5: I am sure camp kindness will be full of nice kids. We will have fun. I promise!

Kid 6: Thanks, it is going to be awesome!

Kid 7: I guess my whole life will change today. I am an artist. I am unique. I am different. I am unusual. I need to remember that. I am amazing just as I am. May be I will learn some new stuff outdoors.

Kid 8: I know I move slowly but I learn quickly. I just hope for a thing that the kids are kind to me and will want to be my friends.

Narrator: As you can see everyone is feeling all sorts of different emotions some excited, some scared, and some nervous.

### Camp arrival

Leader 1: Hi everyone and thanks so much for joining us this evening. If anyone here has gone to summer camp before, you know how it can be such a wonderful time to make friends and do really cool activities not to mention staying up way past our bed times and eating till we cannot move, but summer camp can also be an amazing opportunity to show acts of kindness. We can always try to be kind to others.

Welcome to camp kindness.

Kid 9: Pass it here, here!

Kid 10: Pass it to me!

AESSOP: Next time, better look before you leap.

Leader 2: Yeah, look before you leap!

Kid 11: Says who?

Leader 2: It is an old saying, wise advice just like one good turn deserves another.

Kid 12: Where do those old sayings come from?

Kid13: Some old see saw say so.

Kid 14: when?

Kid 15: once ....!

Kid 16: Upon a time!

Kid 17: What happened?

AESSOP: Do you know what a fable is?

Kid: A fable is a story with a moral.

Leader 2: Right!

Kid: And what is a moral.

Leader 2: It is a sort of message lesson.

Kid: It is summer time, no lessons, we do not learn in summer.

Kid: Could we just listen to a story.

Kid: We do not listen in summer.

Leader 2: Give it a break! Come on!

AESOP I am ready is everybody ready?

The whole group: YES!

# Questionnaire

Please tell us a Little bit about you

Full name	Age	Level



1. What are your favourite activities among these?

Sports       Cooking       Theatre

Music (singing, playing guitar or piano...)

Playing video games       Painting and drawing

Others .....

2 what is your favourite subject at school

Mathematics     English     Arabic     Science     French

History and geography     Physics     Others .....

3. What do you want to be in the future?

.....

4 I like to work in group

Yes

No

5 Do you want to know how to work in group

Yes

No

6 What would you take if you were given the chance to choose at school?

Theatre class

Music class

Drawing class

7 I want to learn English to

Get a good mark in the exam

Speak like the Americans and British

Use it when I travel

Make my parents happy and proud of me



8 In this theatre class I want to

Understand my lessons of grammar more

Know my classmates more

Learn from my classmates and help them

Learn how to work within a group

Play and enjoy time while learning

9 Do you know all the pupils in this theatre class?

Yes, all of them.

No, not all of them

10 I want to work with

.....

11 I want the teacher to choose a play about

Family

Stories that we know

Comedy

teacher's choice

12 After this theatre classes I want to perform in front of a public

Yes

No

## Résumé

*Enquête sur le renforcement des compétences de communication des élèves d'anglais langue étrangère grâce à la mise en œuvre de pièces de théâtre, le cas d'une classe privée de collège de troisième année en Algérie* est une étude qui traite l'absence de l'intégration du théâtre dans les classes d'enseignement des langues étrangères. Cette intégration permet d'améliorer les compétences de communication des élèves dans l'école algérienne. En fait, le théâtre n'a suscité que peu d'intérêt, en particulier dans le contexte de l'Anglais en tant que deuxième langue étrangère en dépit du fait qu'il a prouvé son efficacité en Anglais comme première langue étrangère. Par conséquent, cette thèse émet l'hypothèse que le théâtre est un outil efficace pour renforcer la confiance en soi des élèves, leur travail de groupe et leur capacité d'écoute active, grâce à une étude sur le terrain qui a impliqué quinze élèves de troisième année moyenne dans un institut privé. L'expérience a eu recours à des techniques et des activités théâtrales pour développer les compétences des élèves tout au long de deux mois ou huit séances de présence comme une durée suffisante pour observer les changements en termes de confiance en soi, le travail en groupe et d'écoute active. Les questionnaires, les observations et les discussions en groupe ont été les outils utilisés pour la collecte de données dans cette recherche, avec la combinaison des méthodes qualitatives et quantitatives. Les réponses fournies par les élèves participants ont été analysées et interprétées ; cela a permis de confirmer l'hypothèse selon laquelle, le théâtre est un moyen efficace d'améliorer les capacités de communications des élèves.

### المخلص :

دراسة حول تعزيز مهارات التواصل لدى تلاميذ اللغة الإنجليزية كلغة أجنبية من خلال تطبيق المسرح للصف الثالث من التعليم المتوسط في مدرسة خاصة هي أطروحة تتناول مسألة غياب المسرح في القسم لتعزيز مهارات التواصل لدى التلاميذ في المدارس الجزائرية حيث، لم يلق المسرح اهتماما كبيرا خاصة في سياق تعليم اللغة الانجليزية كلغة أجنبية ثانية بالرغم من انها أثبتت فعاليتها و كفاءتها في اللغة الإنجليزية كلغة أجنبية اولى من أجل هذا ، تقترض هذه الدراسة أن المسرح هو حقا أداة فعالة من شأنها تعزيز الثقة بالنفس لدى التلاميذ و عملهم الجماعي بالإضافة لمهارات الاستماع الفعال من خلال دراسة ميدانية شملت خمسة عشر تلميذا في الدور الثالث المتوسط في معهد تعليمي خاص استخدمت التجربة عدة تقنيات و أنشطة مسرحية كوسيلة لتطوير مهارات التواصل لدى التلاميذ على مدار شهرين متواصلين ، ثمان حصص كانت كافية لمراقبة التغيرات الحاصلة من حيث الثقة بالنفس ، العمل الجماعي و الاستماع الفعال لقد كانت الاستبيانات، الملاحظات، المقابلات و المناقشات الجماعية هي الأدوات المستعملة لجمع البيانات في هذا البحث عبر دمج كل من منهجيات البحث الكمي و النوعي. لقد تم تحليل و تفسير الاجابات المقدمة من طرف التلاميذ المشاركين مما أدى إلى تأكيد و إثبات الفرضية التي تنص على أن المسرح هو وسيلة فعالة لتعزيز مهارات التواصل لدى التلاميذ.