

**People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
University of Ammar Thelidji, Laghouat  
Faculty of Letters and Foreign Languages  
Department of English**



**Enhancing EFL Learners' Oral Communication Skills through the Use of  
Drama Activities in the Classroom**

**The Case Study of Third year LMD students and Teachers of English at Ammar Thelidji  
University**

**A Dissertation Submitted in Partial Fulfillment of  
The Requirements for a Master Degree Language Teaching.**

**Presented by:**

Khadidja Boudhelaa

**Supervised by:**

Mrs. Boumous Moufida

**Academic Year: 2017/2018**



## *Dedication*

*To the memory of my grandfather who wished to be here with us,*

*To my parents especially my mother who has always supported me and prayed for me,*

*To my grandmother, uncle (Chaib) and my aunts,*

*To my little cousins,*

*To my close friends: Asma, Hadjer, Fatima, Fatna, Hanane, Ikram, Fatima, Saida, Sara,  
Zineb.*

*Khadidja Boudhelaa*

## *Acknowledgments*

I would to acknowledge and thank **Mrs. Moufida Boumous** my supervisor. Her insights and expertise on the research were valuable throughout this research.

Special thanks to **Miss. Fattoum Mouissa** for her interest, encouragement and advice.

I also wish to thank all the teachers of the English Department at Laghouat University.

I would like to thank the members of the jury for accepting to read and evaluate my dissertation.

## **Abstract**

Developing oral communication skills is a desired general goal in education and a specific focus of the EFL learners. The current paper aims to investigate the effectiveness of drama EFL learners' attitudes about enhancing their oral communication skills through the employment of drama techniques. In order to achieve this goal, a questionnaire was used as a measuring tool. It is devoted to some teachers and second year and third-year students, at the department of English, in the University of Ammar Thelidji, registered in the academic year 2017-2018. After the description and analysis of the data, the results obtained show that drama techniques are not widely used in the English Department and the teachers and students show positive attitudes towards using the drama techniques for the development of their oral communication skills.

## **List of Abbreviations**

**EFL:** English as Foreign Language

**CLT:** Communicative Language Teaching

**SLA:** second Language Acquisition

## List of Figures

<b>Figure 01:</b> The Students' Experience with Drama Activities	36
<b>Figure 02:</b> Student Response of Drama Activities	36
<b>Figure 03:</b> The Effectiveness of Drama in Reducing Fear Public	37
<b>Figure 04:</b> The Use of Drama in EFL Classes	38
<b>Figure 05:</b> Students' Opinion about Integrating Drama Activities in their classes	39
<b>Figure 06:</b> The Importance of Drama Activities in Learning Foreign Language	40
<b>Figure 07:</b> the Most Effective Drama Activity from the Learners' Point of view	40
<b>Figure 08 :</b> The Importance of Drama Activities in Developing Speaking Skill	41
<b>Figure 09:</b> The Importance of Drama on Enriching Vocabulary	42
<b>Figure 10:</b> Teachers' Evaluation on the impact of Drama Activities on Oral Communication Skills	43
<b>Figure 11:</b> The Use of Drama Activities in the Classroom	44
<b>Figure 12:</b> The Future Plan of Implementing Drama Activities	45

## Table of Content

Dedication	I
Acknowledgments	II
Abstract	III
List of Abbreviations	IV
List of Figures	V
Table of content	VI
1. Background of the Study	1
2. Statement of the Study	1
3. Aim of the Study	1
4. Research Questions	2
5. Hypotheses of the Study	2
6. Research Methodology and Tools	2
7. Literature Review	3
8. Organization of the Study	3
<b>Chapter One: Oral Communication Skills</b>	<b>5</b>
Introduction	6
1.1. An Overview of Language Teaching Theories	6
1.2. Enhancing Speaking and Listening skills	7

1.3. The Communicative Approach	9
1.4. Oral Communication Skills	11
1.4.1. Definition of Oral Communication Skills	11
1.4.2. Definition of Speaking Skill	11
1.4.3. Definition of Listening Comprehension	12
1.5. The Importance of Oral Communication Skills	14
1.6. Drama and Oral Communication Skills	16
Conclusion	18
<b>Chapter Two: Implementing Drama Activities in the Classroom</b>	19
Introduction	20
2.1 Drama in Education	20
2.2 Types of Drama Activities	22
2.2.1 Role play	22
2.2.2 Simulation	23
2.2.3 Improvisation	24
2.2.4 Script	24
2.3 Implementation of Drama Activities in the Classroom	25
2.3.1 Role play	25
2.3.2 Script	26
2.3.3 Improvisation	26
2.4 The use of Drama to promote Oral Skills	27

2.4.1 Developing Speaking through Drama	27
2.4.2 Developing Listening through Drama	28
2.5 Advantages of Drama	28
2.6 Models of Studies on the Effectiveness of Implementing Drama in Education	30
Conclusion	32
<b>Chapter Three: Interpretation and Analysis</b>	33
Introduction	34
3.1.Variables of the Research	34
3.2.Plan of the Research	34
3.3.Sample of Research	34
3.4.Tools of the Study	35
3.5.Steps of the Research	35
3.6.Presentation and Analysis of the Data	35
3.6.1. Students' Questionnaire Analysis	35
3.6.2.Teachers' Questionnaire Analysis	43
Conclusion	45
<b>General Conclusion</b>	46
<b>Bibliography</b>	48
<b>Appendices</b>	54

# General Introduction

---

## **General Introduction**

The development of students' oral communication skills has been a main interest in the 21<sup>st</sup> century. The EFL students in the University of Laghouat are the one who needs oral communication skills and needs to develop them. It was proposed by many researchers that the use of drama techniques is a valuable and helpful tool to improve the student's oral communication skills.

### **1-Background of the study**

In the last years, the contribution of drama to the second language learning has been the center of attention. In the 1990s, Heath and Bolton open the door to drama to enter the field of education. The use of drama activities such as role play, script, improvisation and simulation fits naturally in the theoretical context of recent studies into the nature of language learning. (Hamilton and McLeod: 2). On the other hand, many studies attempted to cultivate oral communication skills due to its necessity for the students.

### **2- Statement of the Problem**

The EFL students are needed to be oral communication skillful in order to master the language. However, they do not know exactly what are oral communication skills? Why are they needed? And how can they be developed? While the concentration was on the written skill and the oral skill take less interest from the part of the teachers.

### **3-Aim of the Study**

Such reflections have inspired the aim of the present paper research, which intends to find new stimuli and ways of implementing students' oral communication skills, through a series of activities such as role play, simulation, script and improvisation. This study is going to focus on the effect of these activities on developing oral communication skills. The

# General Introduction

---

importance of this study is to highlight the use of drama activities in the EFL classroom to enhance learners' oral communication skills.

## **4-Research Questions**

The main issues related to the research work will revolve around the following major research questions:

- Do drama activities as role play, simulation, script and improvisation have an effect on the development of oral communication skills?
- Why are oral communication skills needed
- To what extent are EFL students at Laghouat University interested in making use of drama activities?

## **5-Hypotheses of the Study**

Oral communication is based on interaction and the more the students practice the language the more they became skillful. On the other hand, Drama techniques give this chance to learners to practice the language in new contexts and for new topics. Learners imagine themselves in different situations and roles through their acting. Learners experience language in operation and develop their own oral skills. Thus, if we use drama activities they will improve EFL students' oral communication skills.

## **6-Research Methodology and Tools**

This research is a qualitative study in which a questionnaire is used to figure out the students and the teachers' point of view about drama as a tool of learning and teaching English, and the impact of drama activities on oral communication skills. The data were

# General Introduction

---

collected from the answers of 46 students and 3 teachers in the English Department-University of Laghouat.

## **7-Review of literature**

Koe and O'Neill (1998) shed the light on process drama in the second language in their book "Words into World». Where they believe that drama and language are connected to each other. Koe and O'Neill categorized a set of drama approaches that are used in the second language classroom. They put emphasis on the appropriate environment that drama provides inside the classroom, in addition to facilitating the learning process.

In the 1970s and 1980s, Maley and Duff, and Di Pietro initiated the use of drama in the second language learning. These studies included different kinds of games, articulation and short role plays. In which they claimed that most of these activities are warming up for the group work and it's up to the teacher to choose the appropriate activity that suits the lesson curriculum.

Furthermore, Dougill (1987) show in his book "Drama Activities for Language Learning" the different drama activities that could be used in language learning and teaching and how could be applied in the classroom. He stressed the benefits that drama activities could bring to the students.

## **8-Organization of the Study**

This research consists of three chapters, the first chapter deals with the theoretical groundwork of the communicative approach with some definitions as oral communication skills. Moreover, this chapter links drama with oral communication skills. The second chapter introduces the process of drama use in language learning and teaching and describes the various drama techniques used in EFL teaching context. It sheds the light on different types of

## General Introduction

---

drama activities that could the teacher use in his classroom and the benefits different that can result from them. Moreover, another part of this chapter deals with the models of studies reflects the effectiveness of drama in the field of education. The third chapter is a practical study and results which contains the variables of the research; plan of the research, tools, and steps of the study. In the end, the data collected is analyzed and interpreted.

## **Introduction**

Foreign language teaching consists of functional integrity of listening, speaking, reading and writing. One of the principles of foreign language teaching is to improve four basic language abilities. While teaching language as a communication tool, it is necessary to pay attention to four basic language abilities. This chapter will highlight the importance of acquiring and improving listening and speaking skills. It will consider the theoretical dimensions of planning and implementing a classroom interaction appropriate to the basic principles, efficiency in foreign language teaching can be mentioned.

### **1.1 An Overview of the Language Teaching Theories**

The process of language acquisition has been one of the old endeavors of human beings to solve the enigmas of foreign language acquisition. Over the past three decades, a number of different theories of second language acquisition have been formed in an effort to provide explanations as to how language learning takes place, to identify the variables responsible for foreign languages acquisition and to offer guidance to second language teachers. Studies in linguistics have focused on second language acquisition investigating how a second language is acquired, describing different stages of development and assessing whether second language acquisition follows a similar route to that of first language acquisition.

A number of theories of second language acquisition were formulated, either deductively or inductively, and research in the second language classroom flourished, such as Stephen Krashen who in the late 1970s developed the Monitor Model, an 'overall' theory of second language acquisition. The interlanguage theory was first introduced by Selinker (1969) to describe the linguistic stage of second language

learners go through during the process of mastering the target language. Universal Grammar (UG) theories are based on Chomsky's claim that there are certain principles that form the basis on which knowledge of language develops. These principles are biologically determined and specialized for language learning (Chomsky, 1969, 1980, 1986). Hymes (1972) pointed out that Chomsky's theory about language competence is not convincing enough to interpret language phenomenon. He put forward the theory of communicative competence. He argues that language competence is part of communicative competence which includes four parts: (1) Probability, i.e., whether or not communicative competence can be in accordance with grammar rules, whether or not communicative competence can be realized in the level of language form. (2) Practicability, i.e., whether or not a language can be used for communication and to what degree it can be involved in communication. (3) Accuracy, i.e., whether or not a speech is appropriate in a certain context and to what degree it is appropriate. (4) Effectiveness, i.e., whether or not a speech has been made and to what degree it has been made. (Wen, 1999)

With such great enrichment of language theories during this period of time, people couldn't help seeing the coming of new language teaching theory. And surely it did. These new theories have made it clear that communication is the most basic function and characteristic of language. Meanwhile, they have brought the birth of communicative approach to language teaching.

## **1.2 Enhancing Students' Speaking and Listening Skills**

One of the most familiar encounters that the EFL learners meet is expressing themselves obviously and smoothly (Mak & White, 1997; Mulligan & Kirkpatrick, 2000; Hellstén, 2002; Hellstén & Prescott, 2004; Wong, 2004; Huang, 2005; Liu & Jackson, 2008; Sawir, 2005; Zhang & Mi, 2009). It is argued that "many EFL classes offer little or no explicit, focused

instruction on the development of oral fluency skills” (p. 585), leading to limited development in speaking skills. Sometimes it has to do with learners’ negative experiences and perceptions in relation to their teachers, the content, and learning and teaching materials (Li, 2003). (qtd. in Gill )

Recent research in the field of teaching and learning English has stressed the increased demands on universities to promote the quality of teaching and learning foreign languages at all levels to meet learners’ needs, particularly students’ capacity of interacting with others using English. Actually, EFL student’s main obstacle to improving their oral skills is that their opportunities to speak actively are perhaps restricted to classroom activities like answering questions, participating in discussions. Even if these activities are more communicative and student-centered, they could be described as dissimilar to the interactional English outside the classroom (Springer and Collins 2008).

Furthermore, classroom work and procedures can become predictable and mundane leading to a low inclination to speak in English, thereby limiting opportunities to engage in spoken English. In order to improve, learners must use as many occasions as possible to speak (Liu & Jackson, 2008). “Students to a large extent learn to speak by speaking”, according to Kagan (1995, p. 3). Thus, it can be surmised that greater exposure to speaking and listening is necessary if learners’ oral-language skills are to improve. Speaking is widely recognized as the most important tool for communication that influences how students succeed in foreign language learning.

While fluency and complexity underlying speaking activities or tasks focus on learners’ effective communication, accuracy may prevent them from speaking well in a wide range of learning contexts where the target language is used (Do, 2017). As for language speaking competence, core speaking skills, knowledge of language and discourse, and

communication strategies are highly addressed (Goh, 2017; Goh and Burns, 2012). Regarding core skills, fluency is related to interaction, negotiation of language use, and conversation generation. For the second aspect, great emphasis is on pronunciation and grammar knowledge, contributing to appropriate language use. The third aspects, communicative strategies, mainly focus on providing learners with the opportunity to produce language use and interact with other peers.

### **1.3 The Communicative Approach**

It's universally acknowledged that any new language teaching theory cannot come into being without the break-in linguistic theory first. And any generation of linguistic theory has brought about new language teaching theories as well. These new theories have made it clear that communication is the most basic function and characteristic of language. Meanwhile, they have brought the birth of communicative approach to language teaching. This approach was first mentioned by Wilkins and Widdowson.

The previous approaches as translation and audio-lingual methods concentrate on the structure of language and the grammatical rightness it means "the form rather the meaning has dominated the teaching" (Brumfit and Jhonson). Yet, this was not enough for the students to use the language for interactive purposes and. So the interaction is not just putting words together in a correct way but it is about using them. Thus came the need for a new approach which is the communicative approach. In another word, it came as "reaction against the view of language as a set of structures". (Brumfit and Johnson 1997)

For Hendrickson (1991) communicative approach entails the interaction between "speaker" and "listener" and it could be between the "author" and "reader" as well. The

meaning is so important in the interaction contacts. Actually, there is no communication unless if there is meaning. (qtd. in Kibbe 2017 )

The example of CLT approach can be seen in the famous Chinese proverb “giving a man fish and you feed him for a day teaching him how to fish and you feed him for a lifetime”. The 1970s witnessed the prosperity of the communication teaching style, in addition to the involvement of the students in interaction with each other was known at that time. Allan and Widdowson (1991) declare:

*There is a need for new approach to language teaching which will shift the focus of attention from the grammatical to the communicative properties of language, in order to show the student how the language system is used to express scientific fact and concepts. (123)*

Hence, communicative approach application makes the learners eager for and the same as the result of the activities which will be different in relation to their feedback and reply.

The theory and the practice of communicative approach have developed by much linguistics as Brumfit and Jhonson, 1997; Nunan, 1989; Savigon, 1983. Besides the linguistic structures and syntax rules, the learners study the fitting way of using the language as Littlewood states (1981) that CLT approach focuses on the functional and structural elements of the language.

The interactive exercise that includes real-life situations is highly supported by the communicative approach “Real life communication in the classroom is intrinsically interesting and useful for the students”. Englander(2002, p.9). To speak with each other means to interact “we learn to communicate by communicating.” Larsen Freeman (1986, p. 131). Sam (1990) states that communicative approach activities

deliver “self –training” and communicating with the class in reliable circumstances as well. The student is fully integrated into the learning process. Where the student is: active, responsible and self-directed in creating the target language in situations alike to the external one.

## **1.4 Oral Communication Skills**

People express themselves and their needs through communicating to each other by using both verbal and non-verbal communication, where the communication is based on oral communication skills.

### **1.4.1 Definition of Oral Communication Skills**

Oral Communication Skills are defined as the interaction between the speaker and the listener which deals mainly with “productive skills of speaking” and understanding Byrne (1986). Staab (1992) emphasizes the significance of oral communication skills in all aspects of life as he wrote, “I believe that oral language is important not only as a vital communication tool that empowers us in our daily lives but also as a valuable way to learn”. Moreover, Rahman (2010) linked it to symbols because spoken language includes verbal and non- verbal communication. Byrne adds that oral communication skills consist of both speaking and listening. These two skills (speaking and listening) are interconnected to each other. Thus, the development of one of them depends on the other one.

### **1.4.2 Definition of Speaking Skill**

Speaking is the most psychologically required of the four language skills as Guiora (1972) theorizes. Brown and Yule (1983: 25) as cited in Utami (2017) stated

that learning to speak in the foreign language is the most challenging phase of language learning to speak for the teacher to assist students learning. Speaking is widely known as the most essential device for communication that effects how students succeed in foreign language learning. The term of speaking skill identified by many researchers, Chaney (1998) defined speaking as process in which the verbal and non- verbal utterances are used to give structured meaning, according to Brown (1994), and Burns and Joyce (1997) speaking is communicative process that involves producing and receiving the message (qtd.in Shrouf). Speaking help to translate what comes in your mind into speech.

Another comprehensive definition is that “Speaking is the productive, oral skill” (Bailey, 2005). This skill according to Syakur (1987) composes of four basic components “fluency, grammar, pronunciation, and vocabulary”. In order to achieve better learning of speaking, the learners of a foreign language should be familiar with those components. Speaking is the process of producing sound and voice, whereas the main purpose of speaking is communication and for most people who had the art of speaking they are the ones who are successful in their workplace and in their society. Speaking is such a fundamental human behaviour that we don’t stop to analyze it unless there is something noticeable about it.

### **1.4.3 Definition of Listening Comprehension**

Listening comprehension was defined by many researchers from different views. First, Rost (2002) and Hamouda (2013) defines listening comprehension as the communicative process of building meaning in which the listener is included .while, according to Nadig (2013) listening comprehension involves series of operations of both understandings and analyzing of oral language as well.

Furthermore, Brown and Yule (1983) and Hamouda (2013) explains that the concept of listening comprehension refers to the ability of understanding of what the listener had received and recap the idea; in some cases the listener just repeat without grasping the real meaning of the information(qtd.in Gilakjani and Sabouri 2016). The point is that listening is not just hearing the sounds but also it is a matter of understanding and seeking meaning as well.

Listening has a strong connection with the learning of foreign language as Rost, (2001) and Vandergrift, (2007) and Kurita, (2012) point out “Listening is a significant skill to develop in second language learning”. Rost (2001) and Kurita (2012), adds that what makes some learners more successful than the others is their capacity to use listening as a mechanism of learning. (Ibid)

The effective listening comprehension does not just result in linguistic but another factor as Littlewood (2000), states “The active contribution of the listener's comprehension process comes not only through using his linguistic knowledge but also his non- linguistic sources, and of course the communicative value of his involvement depends on the situation and the social relationship.” According to Littlewood (2000), the listener should get the whole meaning to compensate his misinterpretation by being engaged in the interaction, rather than trying to comprehend the message word by word which is not important.

With the same view, Rebecca states “More positive listening self- concepts can be created by helping students realize that word-for-word comprehension is not necessary and that guessing and hypothesis testing are valuable”. (Rebecca 1993)

### 1.4.5 The Importance of Oral Communication Skills

According to Clagett (1997), oral communication skills took an essential part in communication in the English language; therefore, the graduates students should take into consideration in order to be successful in their work later on. Stevens (2005) conveyed that managers assumed that for employment, a low proficiency language skill was an uneasy element. He sustained that many learners with low proficiency English language skills are not easy for them to find a work because of client's expectations. In the framework, oral communication skills are required for workers to be effective in their jobs.

Blair and Jeanson (1995) agree that solving problems in workplace position for the ones who had "high proficiency in the English language", particularly in oral communication skills could be very effective. Thus the students as future workers should take into consideration the significance of oral communication skills and develop them.

Speaking as productive skill in the field of language teaching and learning, has been widely recognized in various elements of oral proficiency (Bygate, 1987, 2010; Ellis, 2009; Johnson, 1996; Kanda, 2015; Larsen-Freeman, 2006; Nzanana, 2016; Saito, 2015; Shantha and Mekala, 2017; Swanson and Nolde, 2011; You, 2014). In the previous years, speaking has been studied from different perceptions of communication in relations to "fluency, comprehensibility, and accentedness" (e.g., Derwing and Munro, 2013; Galante and Thomson, 2017; Nzanana, 2016). Although there are diverse visions and explanation of the term of fluency, yet the majority seen it as "speaker's automatic skill to use language in real time without hesitations focusing on meaning". This suggests performance and proficiency in using the target language. As comprehensibility and accentedness are closely related to pronunciation, comprehensibility refers to how a listener finds easy or hard to recognize accented speech of the language, accentedness is described as a listener's

ability of the difference of articulation from the target language's utterances (Derwing et al., 2007; O' Brien, 2014).(qtd. in Huan Buu and Thi Do)

In order to be the good communicator requires being skillful in the four language skills such as listening, speaking, reading and writing. Yet the ability to speak competently, promote the speaker with many benefits. The ability to express expressively one's thoughts, opinions and feelings, in the form of words put together in a meaningful way. The pleasure of sharing one's ideas with others has great influence such as: speaking to each other's lead to a grasping ourselves in a better way, as Robert Frost stressed: "I am a writer of books in retrospect, I talk in order to understand, I teach in order to learn." (qtd. in Qureshi)

Secondly, a skillful speaker can attract the care of the listeners and keep it till the accomplishment of his meaning. Thirdly, Speaking skills are essential for professional success, yet surely not restricted to special professional objectives. Additionally, speaking skills can improve one's private life. Consequently, to achieve a successful result in any system, special and determined preparations in speaking skill are necessary for the learner of the language. (Ibid)

From the point of view of Rost (1994) and Ziane (2011), listening comprehension is very essential and the learning could not be achieved without it, so it is a process that through which we get feedback. Doff (1995) and Ziane (2011) explain that listening has a play an important role in improving speaking. Thus, enhancing our speaking ability depend on the improving our listening skill first. The ones who can listen to the radio, to learn, watch films, interact with others easily, and are the ones who have a perfect listening skill in the English language. In the sake of improving this skill, students should rehearse and contact to English. There is a strong connection between listening to a language and learning it for example: If we had two learners; the first one is living in a city where English is the target language and

first one as well and the second learner is living in a country where English is only spoken in educational places. So we find that the first learner learns English more successfully and quickly than the second learner. As a result, learners need as much exposure to the English language as possible.

According to Hedge (2000), listening has an important role in daily life and when people are involved in interaction 9% is consumed to writing, 16 % to reading, 30 % to speak, and 45% to listening which proves that listening is very essential in the communication process. Moreover, Lundsteen (1979) stated that listening is the first skill to appear, adding that children listen before they starting to speak. Hedge (2000) point out that contemporary society likes the change from written media to sound and its members. For that reason, we cannot deny the importance of listening. He stressed the significance of listening in English language classrooms. (qtd. in Syed Ahmed 2017)

In second language learning, the capacity to understand the spoken language plays an important role. It is an essential ability for classroom real-life interaction activities. This skill is “for oral communication between native and non-native speakers as well”.

### **1.5 Drama and Oral Communication Skills**

Oral skill is an interactive process that consists of seven basic components which set out by Allan and Brown 1976 and cited in Chaney and Tamara 1998 such as “sender, message, channel, receiver, interference, situation, and feedback”(qtd.in Ishak 2009 ).

First, the “sender” the ones who transmit the message The sender in drama performance, perform the actors either monologue which means internal dialogue or conversation between at least two people which known as dialogue. The “message” includes verbal and non- verbal communication. In the drama, the message conveyed for communicative purposes. The third element is the “channel” which is

the process through which the message is transmitted. The fourth element is the receiver which means the ones who receives the message from the sender. The receiver, in drama presentation seen as the other “audience” or “performer”. (Ishak 12)

The fifth one is “interference”, according to Allan and Brown, 1976 as mentioned in Chaney and Tamara, 1998. Interference means “physical, psychological or environmental barriers”. This element plays an important role in the oral communication skills, moving to drama these barriers scar, or tired. The sixth situation which includes setting, time as well as the background. The final point is the “feedback” which defined by Allan and Brown, 1976 as cited in Chaney and Tamara 1998, as the responding of the receiver towards the message by using both verbal and non- verbal communication. (Ishak 12)

According to Tamara and Chaney (1998), these seven elements are known as the model of communication (sender-message-channel-receiver). Drama presentation is connected to the model of communication, for instance, the performer (sender) transmits the message to another performer through verbal and non -verbal symbols who respond on the message by using his prerequisite. In the drama, the interference is needless because sometimes it just blocks the communication between the speaker and the listener. However, feedback could duck these obstacles by interrogating, demanding, using gestures...etc. This model of communication will be repeated again and again in drama performance. (Ishak 13)

**Conclusion**

Summing up, the communicative approach is the focus on meaningful communication rather than structure. In this approach, the teacher gives the students task to accomplish using language instead of studying the language. So this approach is connected to oral communication skills which mainly consist of speaking skill and listening comprehension which are a crucial part of the learning process. Therefore, in order to master the language, the learner should be able to speak and listen to understand. However, implementing those techniques in the classroom, this will be tackled in the next chapter which will show how these techniques could be applied by the teacher in the classroom.

## **Chapter two: Implementing Drama in The Classroom**

---

### **Introduction**

Using creative drama in the process of foreign language teaching ensures that many activities towards improving the four language skills; especially speaking and listening are included in the resources. On the basis of the activities, goals targeted to basic skills such as expressing oneself by gaining critical thinking ability, improving imagination, emotions and thought, gaining experience on different events, cases and situations, embodying abstract concepts or experiences and finally gaining language and communication skills through the development of vocabulary are pursued (Fleming, 1995; McCaslin, 1990). This chapter will explore the effectiveness of using the techniques of creative drama in the classroom such as role play, simulation, improvisation, and script. Besides, it will provide a model of a study done on the implementation of creative drama in the university on Ankara and other Universities.

### **2.1 Drama in Education**

Drama fosters and sustains learners' motivation as it is fun and entertaining and because it engages feelings it can provide a rich experience of language for the participants. Drama as a process is inevitably learner-centered because it can only operate through active cooperation. Being a collaborative and participatory teaching approach, it contributes positively to the development of the learners' self-esteem and self-efficacy (one's beliefs about their capabilities in certain areas) especially to those they have rather low levels (Williams & Burden, 1997).

Integrating of drama in language teaching and learning and its effects on students' oral communication skills for both the native and non-native speakers has been the concern of many researchers as Koe and O'Neill, 1998, Taskin 2013, Heathcote 1967, Fleming, Gaudet 1990. In foreign language teaching, in class practices can be planned and practiced in parallel

## **Chapter two: Implementing Drama in The Classroom**

---

to these goals. Teaching the subjects to be taught in a certain order, teaching these subjects from simple to complex, from concrete concepts to abstract ones and thus being a sequence between subjects is one of the principles forming the language teaching program (Demirel, 1990, s. 24; 1997, s. 123). The content of the foreign language courses can be rearranged by planning some of the creative drama studies again as the course has the successive feature and topics should be taught over and over and creative drama is seen as a powerful tool to improve individuals' communication abilities.

Drama in education originates from children's play and its justification comes from the principles of Child-centered Progressive Education which had been introduced during the 1920s and 1930s by Winifred Ward of Northern University in the United States (Koe and O'Neill, 1998). Similarly, during the 1940s 1950s, creative dramatics aimed to: "spontaneity, creativity, self-expression, and personal growth" in place of "formal presentation and acquisition of theater skills and knowledge" in Britain. By the 1960s till the beginning of 1970s, it comes to the idea of comprehending drama as a process which is artistic, mental and social and cooperation to the meaning, and this thanks to the purpose of "social skill" and individual growth (Koe and O'Neill, 1998). Lui Jun (2002) states that in drama process teacher and the students' interaction (teamwork) constructs dramatic space (p.5).

Koe (1998) states that the approach of drama in education or educational drama introduced by Heathcote and Bolton (qtd. in Koe and O'Neill 1998). They point out that drama in education concentrate on immediacy and familiarity instead of presentation (p.2). At the same point, Bolton (1986) explains that drama deals mainly with concrete level instead of abstraction. Lindy (1982:5) comments that drama in education needs reasonable and instinctive thinking and incomes artistic entertainment (qtd. in L.Athiemooram 2004). This approach according to Wessels (1987) is the application of drama as a method of teaching and learning. From Dodson (2000) point of view, drama concern with form instead of "fluency

## **Chapter two: Implementing Drama in The Classroom**

---

and meaning”, and during the lesson various skills are integrated such as: “Grammar, reading, writing, speaking, listening and pronunciation” (qtd.in B. Ed el.al). Demircioglu (2010) adds that drama as a method of teaching, the student is a character as well as communicating with the other participants and point is that the learners are fully involved in “creating drama” (qtd.in B. Ed, el. Al). Additionally, Flemings (1995) claims that integrating drama in education promotes better understanding through involving the students in the learning process.

### **2.2 Types of Drama Activities**

Drama is the umbrella term covering a different type of activities. Aslan (2007) explains, “The meaning and the use of these techniques in an educational context are different from theatrical context” (qtd. in Özbek 2014). These activities create opportunities for the English foreign language learners to use the language with an imitative learning environment which will affect the learners’ performance in a progressive way.

#### **2.2.1 Roleplay**

Role play is the most familiar drama technique. Livingstone (1985) states that role play is an activity that offers the chance to the students to use the language inside the classroom and even in the outside, and to figure out the different role’ attitudes. Blatner (2002:1) sees role play as a method of discovering different situation. McCaslin (1990:7) agrees with this idea by stating that it is not a concern with the prosperity of an art, but it has to do with the role of the performer. Hyland (1993) add that role- plays are “often set up to practice particular language functions in a highly controlled context and are relatively simple and short”.

Blatner (2009) believes that role play presents to the student's many advantages by involving them in the courses. With similar ideas Cowley (2007) set out some benefits of role play as he states "Using and enhancing students' imaginative skills, experiencing what it's like to be someone else, understanding why some people behave differently to others. Seeing things from another viewpoint or perspective". So the role play allows the characters to dig deeper into a created personality. Kodotchigova (2001) claims that interaction in the second language for the students of the second language could be built up by the use of role play (qtd.in L. Athiemoolam 2004). Furthermore, Livingstone (1985) highlight another benefit is role plays could be finished by different learner style. So, on this basis, the teacher manages to divide the roles.

### **2.2.2 Simulation**

Livingstone (1985) comments that unlike role plays, simulation related more to real life. Sturtridge (1984) states that both roles play and simulation create an excuse for the students to speak in an understandable way with the other students decrease "the artificiality of the classroom". Buckner (1999) defines simulation as "an intensive, interactive, experience" where the content and the roles of the characters are what persons meet in particular situation. Dougill (1985) sees simulation suitable for the young learners cause it a real life where this could be difficult for the children. In addition, Sam (1990) believes that "authenticity and credibility" are vital portions in the simulation.

Sturtridge (1984) point out that both the prior knowledge and the environment of the dilemma, which is addressed to the participants to solve it, is simulated, emphasizing the same idea Hyland (1993) wrote "students are given tasks to perform or problem to solve together with the necessary background information and environment in which to do it". So, all the needed things are given to the participants instead of creating them. Benabadji (2006) adds

that simulation offers to the students many different communicative skills as debating, discussing, expressing their point of view, analyzing...etc. (P.40)

### **2.2.3 Improvisation**

According to Dougill (1985), improvisation is important in language use (qtd in Bobkina 2009). Brown and play deal (1999) argue that improvisation is a potential technique in drama. Aslan (2007) defines improvisation as spontaneous discovering of the unexpected situation (qtd. in Özbek 2014). This technique according to McGregor et.al (1977) allows the students to create an imaginative space moving from real situation to new one. Landy (1982:6) states that improvisation as “an unscripted unharnessed spontaneous set of actions” created by small guidance from the instructor. (qtd. in L. Athiemoolam 2004)

McCaslin (1990) believes that through the use of improvisation the students will be more familiar with their imaginative thoughts and powerful emotions. Dougill (1985) adds that language used in improvisation could discourse later on. Furthermore, Trivedi (2003) states that improvisation besides enhancing students “linguistic communication skills” it develop their “self- confidence”. unlike the scripts, improvisation is not pre-prepared or memorized so the students are not restricted by limitations, thus Trevedi (2003) wrote “they can develop their own characters as they prefer and speak as much as feel like”.(qtd.in Bobkina)

### **2.2.4 Script**

Another dramatic technique is a script which according to Dougill (1985) before it performed, it includes set of steps such as Reading whether within teamwork or individually. After analyzing and discussing, they move from working on a specific part to the general work. Then, with the help of the director, the participants learn by heart and translate the scripts. Finally, the script could be presented as dramatic work. (qtd. in Bobkina 2014)

Highlighting the importance of the script, Dougill (1985) (as cited in Bobkina 2014) states that the script provides the students with “psychological security” Moreover, the content in the script is not innovated yet it is delivered. Dougill (1985) point out that script activity not only builds up the students “self -confidence” but also develops their “self-discipline and collaborative work”. He also set out a list of ways that the script can utilize in the .for example: “Reading comprehension, fluency practice, pronunciation, style and language analysis and vocabulary work”. In such kind of activity, the participants should be prepared before performed it. Thus, Dougill (1998) sees that the guidance of the teacher is needed to develop the students “self-confidence and language ability”.

### **2.3 Implementation of Drama in the Classroom**

In general, drama process could be implemented in various ways or activities yet, it is necessary to take in mind the students’ needs “Drama can take several forms in the language learning, but above all, it should be a communicative activity allowing the learners make their choices” (Davis, 1990). The dramatic activities in language classrooms tend to remain "exercise based, short-term and teacher-oriented" (Kao and O'Neill, 1998, p. 3).

#### **2.3.1 Role play**

Kototchigova (2002) sets out six steps help to achieve prosperous role play during the course. Primarily, the teacher has to set up a situation keeping in mind the students’ needs, interest, age and previous experience” (Livingstone, 1985). For example, the selection of the role plays differ from the young people to the adult, so the teacher should select what suit the learners according to their interests, and planned the role play rely on the students’ proficiency in the foreign language. The following step, according to Kodotchigova (2002) entails the “linguistic preparation” by choosing the appropriate language for the presentation. Then, the teacher gives the students small roles explanation to familiarize them with their

## **Chapter two: Implementing Drama in The Classroom**

---

roles. In the following step, these roles and role play are performed .the last stage the students discuss and analyze their point of view about the whole presentation.

### **2.3.2 Script**

First and foremost, the appropriate choice of the script is very important. According to Dougill (1985), the language used during the script should be available for the learners and suitable for their desires. Afterward, the teacher has to be familiar with the roles and its attitudes.in the script activity it is preferable to have not a lot of characters, and small in another word it does not take much time. Thus it is advisable to divide the class into group or pairs in some cases it is better when focusing on passage rather than the whole play, for example, a scene from the novel. The last the learners are not professional actors, so we do not expect from them a high level of dramatizing. (qtd. in Bobkina 2014)

### **2.3.3 Improvisation**

Davis (1990) defines Improvisation as a real play without a script. He divided improvisation into two types. The first type is “spontaneous improvisation” where the teacher presents suitable and construct a dramatic environment to make the learners fully engaged. The teacher launches speaking and then gives the floor to a volunteer to talk about the topic that was already chosen and could be discussed later on with the other members.

The second type is “prepared improvisation” and from its name it is obvious that is based on preparation in which the learners begin with a background of the play and during the presentation the students should develop their thoughts, building, forming them into interactive construction. After that they prepare and discuss. By the way, all these works done by the small groups while the presentation will be done in front of the whole class. This kind of improvisation creates a sense of cooperation by working together and exchanging ideas.

### **2.4 The Use of Drama to Promote Oral Skills**

Clipson-Boyles (1998: 8-9) (as cited in Jarmo, 2009) points out, drama activities produce processes that are related to listening, speaking, writing and reading. Although teaching English with drama mostly assists listening and speaking, drama activities can amend the situation of reading and writing as well.

In an attempt to examine the efficacy of drama for enhancing the oral skills in Brazilian University classroom, Micolli (2003) starts with integrating drama in her course, moving to introducing the necessary process. Lastly, Micolli (2003) presents the utilization of portfolios<sup>1</sup> in order to save the different students' attitudes as their emotions, experiment...etc. Thus, she. (qtd. in Nurfarizah)

Micolli (2003) explains that the "English through Drama" session which handles in Brazilian University this session is optional. Thus, the students are supposed to have prior knowledge which is composed of 120 hours of precedent English guidance. Practicing exercises as "getting to know, rehearsing and laughing while doing voice, breathing, body language exercise, and role plays". All these are taken in the early five weeks additionally, through the use of such kind of activities the students are familiarized to take the challenge and speak without caring if they wrong or how did they look.

#### **2.4.1 Developing Speaking through Drama**

Ronke (2005) states that in drama performance the learners adopt different roles, their main purpose is not acting as an expert, but reinforce their speaking abilities in a foreign language. So, "they memorize, improvise, watch, listen, move and rehearse like actors".

---

<sup>1</sup> Collections of one best effort- are very similar to journals, and they are used to record learners' experiences, promoting reflection and change. The difference from journals is that portfolios should include the presentation of evidences of learning.

## **Chapter two: Implementing Drama in The Classroom**

---

.Ronke (2005) point out that drama offers both special odds for rehearsing and the development of language skills in general and speaking in particular. He adds that the stimulus to speak is a very important point that leads to acquiring skills as getting information, explain ideas...etc. (qtd.in Nurfarizah)

In her article “acting out: Using Drama with English Learners” Bernal (2007) shows the fruitful results of utilizing drama in her course of English language. Moreover, she collects a number of tips helping for presenting a play as the device of supporting language learning and literateness as “toning activities” where the learners rehearsed to practice conversation in various tones. Thus, the using of such kind of activities the learners not just learn how to use the different “language intonations” but also, develop their speaking abilities.

### **2.4.2 Developing Listening through Drama**

Undoubtedly, that listening is very essential in the communication process. Chaney and Tamara (1998) that for the purpose of exchanging and constructing the meaning with speaker the listener should be fully involved. Furthermore, Barnes (1992) as cited in Chaney and Tamara (1998) it is used to happen that the performers may be forgetting a passage from a dialogue. Thus, it is very important that the listeners should be listening very carefully because the process of communication happens only when there is a real interaction between the speakers and listeners. Besides that Chaney and Tamara (1998) states that communication is a matter of grasping what does the other means not just your thoughts. (qtd. in Nurfarizah).So drama presentation promotes effective interaction in which the listener is a key element of it.

### **2.5 Advantages of Using Drama in Education:**

There are numerous studies in support of the advantages of drama in foreign language learning as Maley and Duff (2001), Brumfit (1991) and Phillips (2003), and the use of drama

techniques to teach languages by introducing different ways Di Pietro (1987), Holden (1981), Kao and O'Neill (1984) and Phillips (2003).

Fleming (2006) believes that drama is “learner-centered approach” so the learner takes important role during the lesson, while he is active and fully engaged in the learning process. With the same idea, Wan Yee Sam (1990) states “drama activities can be used to provide opportunities for students to be involved actively. The activities involve the students’ whole personality and not only his mental processes”. Another studies conducted by Maley and Duff 2001, Phillips, 2003) indicates that drama techniques could stimulate both students and teachers. Aldavero (2008) adds that drama techniques create space to interact not just for the good learners, but also for the learners who had restricted vocabulary. (qtd. in Mogaddas and Ghafariniale 2012)

According to Maley and Duff (1982) drama offers to the students the opportunity to live the experience by themselves, besides to creating a sense of eagerness to the course which eventually led to enhancing their understanding. Weesls trusts that drama gives life to the lifeless as books and text and unleash to the learners for their “imagination, emotions and feelings” during the learning process and getting out from the ordinary situation of learning. (Ibid)

Drama has to do with all aspects of language. Vocabulary and grammar develop through the enacted situations (Erdman, 1991; O’Gara, 2008). Cunico (2005) “drama is an under-exploited resource in the foreign language classroom for promoting intercultural competence and developing an awareness of the interpersonal dimension embedded in the language we use. Drama also offers ample opportunities to explore nuances of the foreign culture as well as conflict situations and emotions which are seldom encountered in textbook dialogues and material, thus opening up to the students a world which is often denied to them in the foreign language classroom”. Similarly, Gasparro and Falletta (1994) declare that

## **Chapter two: Implementing Drama in The Classroom**

---

practicing drama in EFL course allows the learners to discover both “linguistic and conceptual aspects of the written text” neglecting the system of language. Additionally, dramatic translations of the poems help to improve learners’ self- consciousness in the target civilization. (qtd. in Albalwi 2014)

Koe and O’Neill (1998) in their book, *World into Word* highlighting the significance of drama by saying: “Drama does things with words. It introduces language as an essential and authentic method of communication. Drama sustains interactions between students with the target language, creating a world of social roles and relations in which the learner is an active participant. Drama focuses on the negotiation of meaning (Snyman and De Kock, 1991). The language that arises is fluent, purposeful and generative because it is embedded in context. By helping to build the drama context, they develop their social and linguistic competence as well as listening and speaking skills.” (p. 4)

### **2.6 Model Studies on the Effectiveness of Implementing Drama in Education**

Many studies investigated prospective EFL teachers’ attitudes towards creative drama via an adapted scale and semi-structured interview questions. The one that was adapted from Adıgüzel (2006) who designed the scale for the students taking creative drama course in a 2005-2006 academic year. In this research, the scale was adapted for the purpose of reaching attitudes towards creative drama used as a highlighting part of “Teaching English to Young Learners’ course in Ankara University. This 50-item scale appears into a 5 point Likert type scale ranging from "1= totally disagree", "2= Disagree", "3= Neutral", "4= Agree", and "5= totally agree". Depending upon the scale of attitudes towards creative drama, the following questions were applied to the collected data:

- What are the attitudes of prospective EFL teachers towards creative drama?

- Is there a significant difference of prospective EFL teachers' attitudes towards creative drama?
- How effective are creative drama activities in the process of teaching English as a foreign language?
- Is there a significant difference of creative drama activities in the process of teaching English as a foreign language course?

The results of the studies revealed that:

- ✓ Drama is very important in the classroom, especially, for young learners not to be left out and be the part of the activities being done in the classroom and creative drama offers this opportunity.
- ✓ Class participation and learner motivation are usually at its highest level in the creative drama classroom as it was witnessed in this research.
- ✓ The creative drama activities have expanded prospective EFL teachers' awareness of their own talk, enabled them to look at reality through fantasy.
- ✓ Being aware of the techniques of the creative drama can also facilitate and develop EFL teachers' competency levels of teaching.
- ✓ Creative drama is a reflective tool which gives not only deep information about the prospective EFL teachers but also the program and the courses they got during their teacher education in English Language Teaching Departments.
- ✓ Drama offers a unique experience in that it uses fictional situations and people, creating an opportunity to be and to do. Because drama is group art, everyone is invited to take part.
- ✓ Drama provides an opportunity for the students to adapt themselves to the meaningful context and produce unscripted and creative talk.

## **Chapter two: Implementing Drama in The Classroom**

---

As a result, this study reveals and supports the idea that creative drama creates a stress-free environment and motivated classroom where students feel more confident and willing to participate. This small-scale study of 18 prospective EFL teachers could be repeated with different participants of other universities or countries including a control group to generalize the findings and provide an opportunity to reveal the effectiveness of creative drama practices or similar different contemporary applications which may be handled in EFL teacher education process.

Another model conducted in the University of Chulalongkorn, Thailand, Janudom and Wasanasomithi (2009) research have been conducted with 15 undergraduate non- English students to examine the effects of drama on students speaking capacity. Actually, the results were encouraging towards such kind of activities.

In the same context, another study in Thailand language social program, lamsaardand Kerdpol (2015) investigated the students' behavior towards implementing and drama exercises in the speaking course by using. The data proved that the level of the students has been developed in comparison with their previous level.

In a new research by Galante and Thomson (2017) as cited in Thi Do (2017) this study addressed to Brazilian EFL learners, proclaimed positive effects of drama on oral competence which was proved also in previous research in Taiwan(S.M.Koe,1994) and Korea(Colenan,2005),in Singapore (Stinson and Freebody,2006).

### **Conclusion**

Drama in education gives to the students the space that they need to interact freely without feeling that they are restricted. In addition, real-life context is brought into the classroom through drama techniques. This method of learning is integrating by doing. The students can learn a lot from the use of drama activities in the classroom.

### **Introduction**

The current study tends to determine the EFL learners and the teachers' attitudes towards the use of drama techniques. This chapter presents the analysis of the data yielded from a questionnaire devoted to second and third-year students learning English as Foreign Language (EFL) and teachers of at Laghouat University. The results are obtained. Thus, presented, discussed, and analyzed.

### **3.1 Variables of the Research**

The current research takes into account both dependent and independent variables. The independent variable is the implementation of drama Activities which are evaluated by the researchers. Whereas, the dependent variable is the oral communication skills which were observed by the researcher in order to figure out the impact of the independent variable.

### **3.2. Plan of the Research**

The purpose of this research is to investigate the impact of drama techniques on developing learners' oral communication skills. This study followed a qualitative approach to prove the effectiveness of drama could enhance the oral communication skills of university students, in particular, the second and third-year students in the department of English are the participants. To achieve the aim of this study, a group of students and teachers take a survey to know their opinion and responses about the use of drama and its impact on the students' oral communication skills. The data of the survey were collected and analyzed.

### **3.3 A Sample of the Research**

The investigation has been carried out with 46 EFL students and 3 teachers at English Department- University of Laghouat. The students are registered in the academic year 2017-

2018. They are of both genders and the average age of these students is between 19 to 25 this population of students was randomly chosen from third-year students.

### **3.4 Tools of the Study**

Any research must obtain tools for data collection that achieve the aims of a given research. In order to collect the data that helps achieve the goals of this study, the following tools are used in this research: a questionnaire and survey given to both students and teachers

### **3.5 Steps of the Research**

The process of data collection was mainly based on a questionnaire consisted of eleven items most of them having the form of Yes/No questions the students were given space just after to further justify their choice (why? ....) the first and the second items were personal information about the participant' gender and his age. The first three questions were related to their previous experience with drama techniques where the rest questions seek to find the students' response and opinion about the use and usefulness of drama techniques in the EFL classroom. The final question aims to find the students' opinion about the obstacles that could face implementing drama techniques in the classroom.

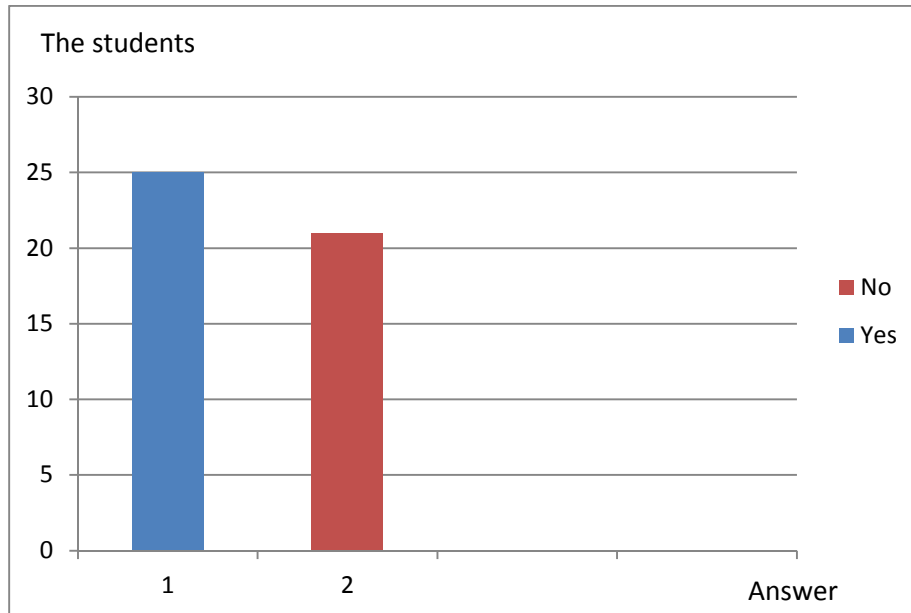
### **3.6 Analysis and Interpretation of the Data**

The study aims to enhance oral communication skills through drama techniques such as Roleplaying, simulation, improvisation, and script. The data collected through this study are represented in series of charts as follow:

#### **3.6.1 The students' Questionnaire**

The first two questions were about the gender of the students and their age. There are 46 participants, 31 female and 15 male from the University of Amar Thlidhi- Laghouat.

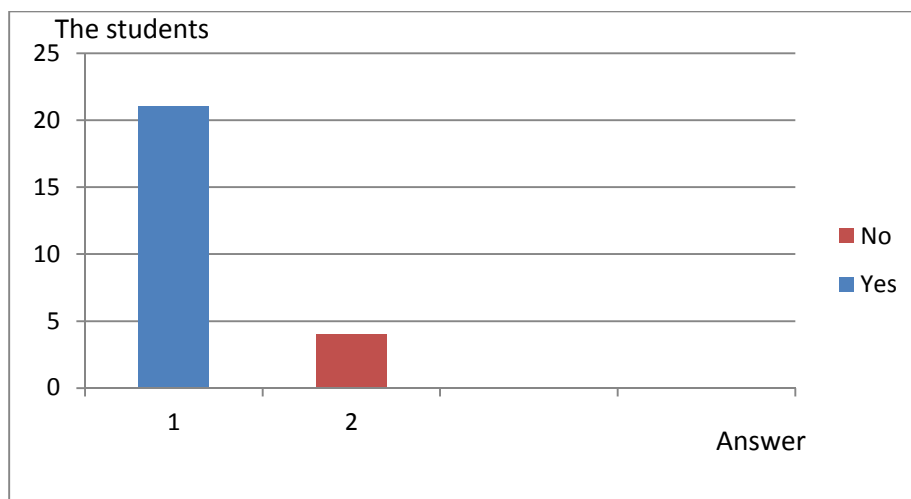
**Q3:** Have you ever practiced any kind of drama activities in the classroom? (Primary, intermediate, secondary, or university)



**Figure 1: The Students’ Experience with Drama Activities**

As it is shown in the chart above that 25 students out of 46 had the chance to practice drama activities during their education process. Where 21 students they did not get the chance to practice such kind of activities.

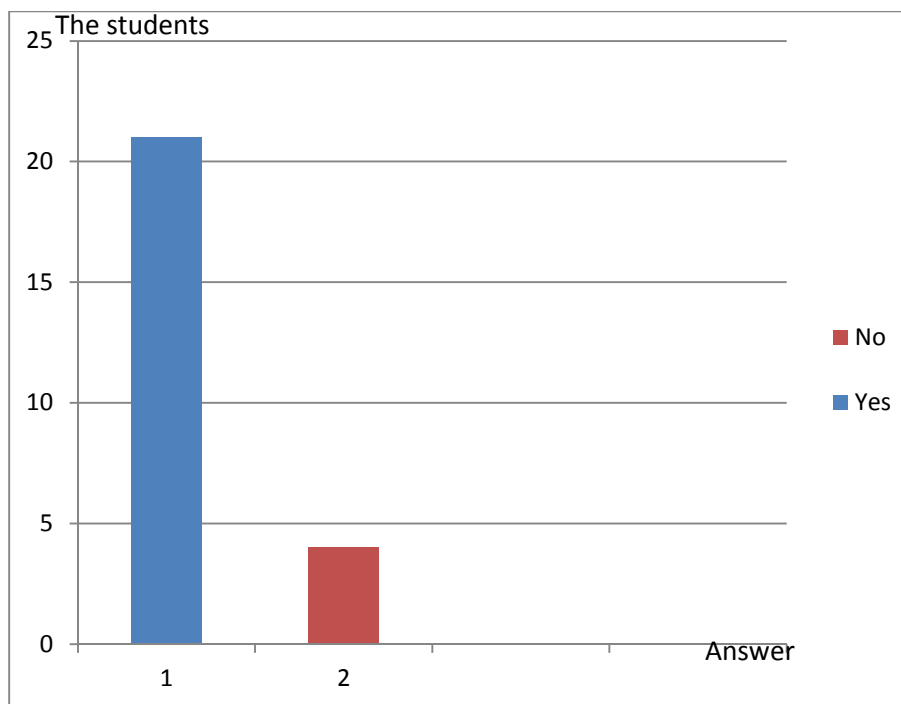
**Q4:** Have you enjoyed it?



**Figure 2: Student Response to Drama Techniques**

This question was addressed to the students who said “yes” in the previous question or in the other word, for the students who had the opportunity to practice drama activities. 21 students out of 25 had enjoyed these activities. They agreed that these activities were helpful and entertaining at the same time and it makes the lesson easy to understand and it is kind of break. However, the three students did not like it because for them they are not good in front of people and they feel shy which could hinder them to give their best.

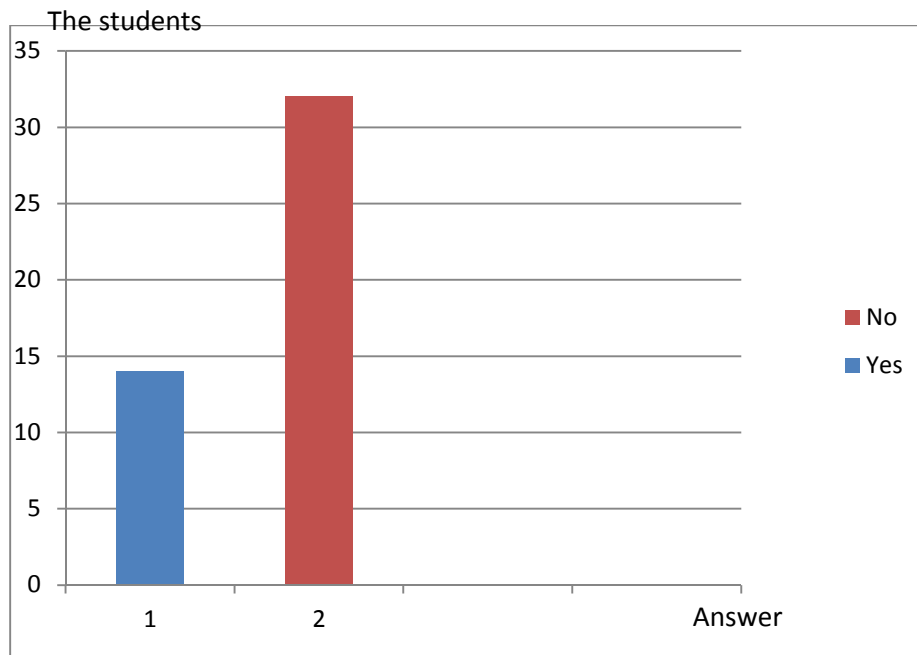
**Q5:** Has it helped you to reduce your shyness and stage fright?



**Figure 3: The Effectiveness of Drama in Reducing Fear Public**

As the figure above indicates there are 21 students out of 25 who believe that drama techniques helped them to decrease their shyness and public fear where just 4 students see that these activities were not very useful for them in part of reducing shyness and stage fright in front of their classmates.

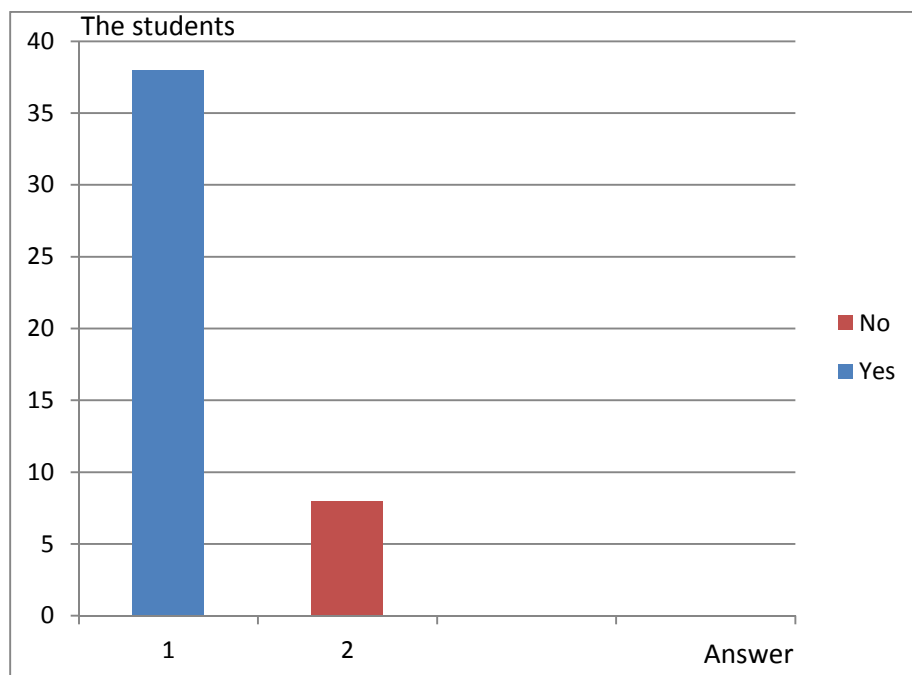
**Q6:** Are these activities used in your classes?



**Figure 4: The Use of Drama Activities in EFL Classes**

This question was addressed to the whole number of the participants 46. What is noticed in regard to this question is that the majority of the students said that these activities are not used in their classes due to different reasons.

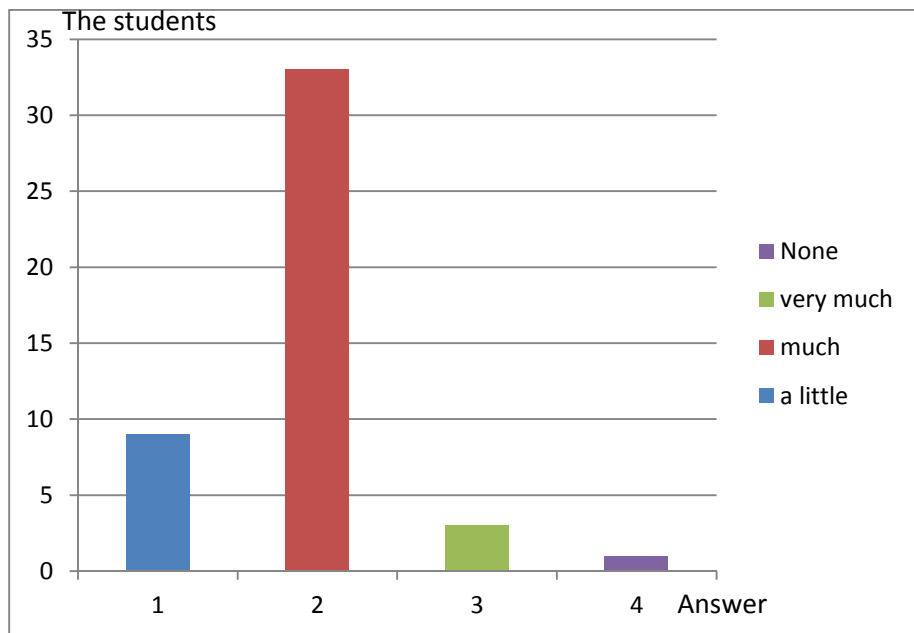
**Q7:** Do you support using drama activities in EFL classes?



**Figure 5: Students' Opinion about Integrating Drama Activities in their Classes**

Most students (37 out of 46) agreed on implementing such kinds of activities in the EFL classes. Where the rest (8 out of 46) disagree on the using of those activities we can interpret from the answer of the previous questions that the students who refuse to implement those activities are the ones who are afraid of speaking in front of people or they did not like to participate.

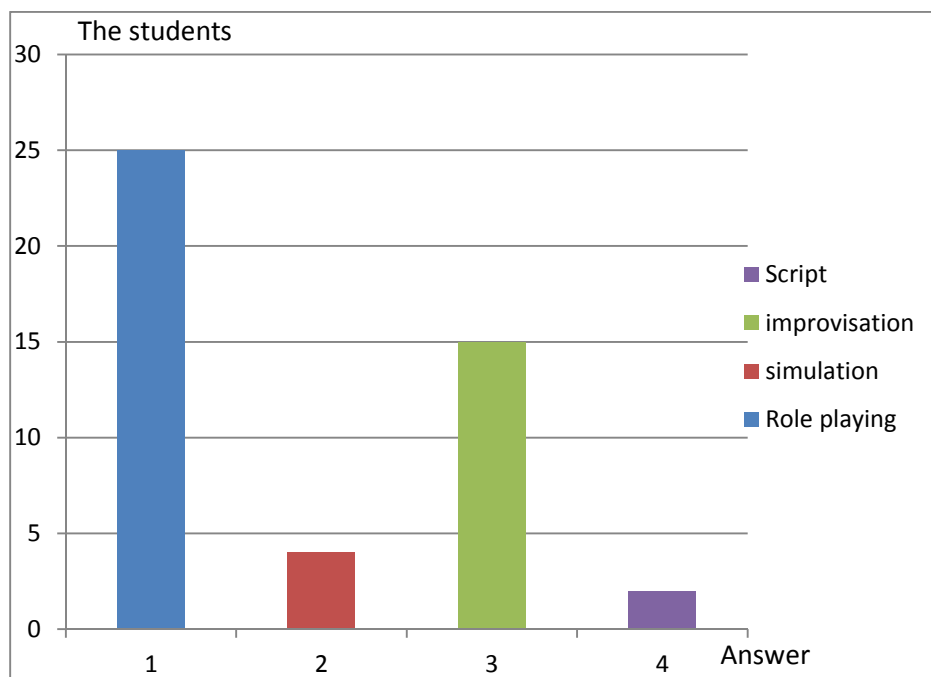
**Q8:** To what extent do you think that drama activities would help students in learning foreign languages?



**Figure 6: The Importance of Drama Activities in Learning Foreign Language**

As it is shown above the majority of the participants do believe that the using drama activities would be beneficial for the learners of foreign languages.

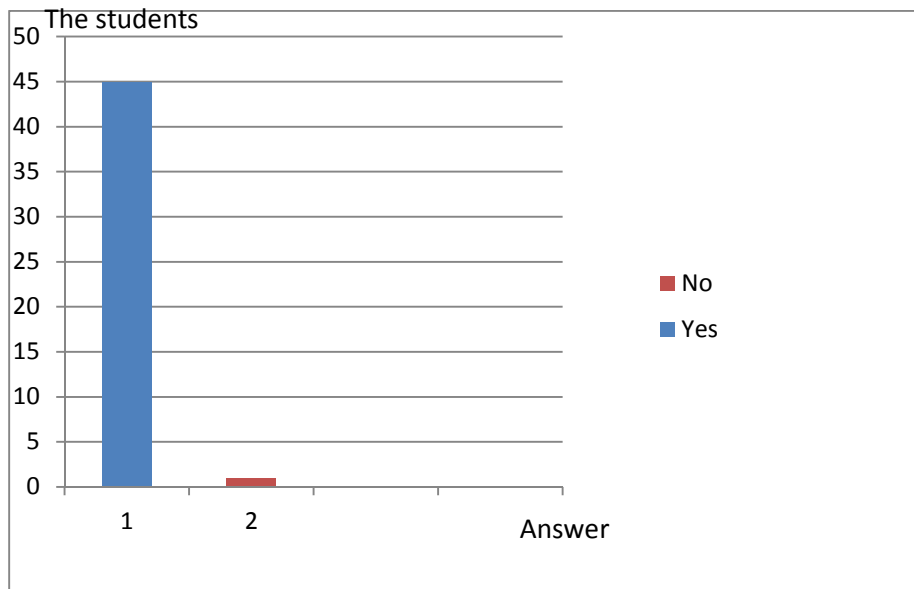
**Q9:** Among the aforementioned drama activities, which one do you think is the best (more effective) for EFL classes?



**Figure 7: The Most Effective Drama Activity from the Learners' Point of View**

For this question, the answer took different forms in which role-playing took the highest average. For the ones who agree that it is the most effective activity, they believe that role-playing attracts the audience attention through eye contact and gestures adding that it allows them to improve themselves and describe their feeling freely and it is good activities that could help them to improve their language skills and understanding the lesson in better way as well. Moving to improvisation which took 15 votes for them improvisation is the suitable one because it based on creativity and does not need memorization one of the students add that “being your self is the most important thing”. For the students who choose simulation, their justification was that it makes you express yourself without shyness and it gives the opportunity to the whole class to participate. The last activity is the script which took 2 votes. The evidence for those who selected it that script doesn't take much time.

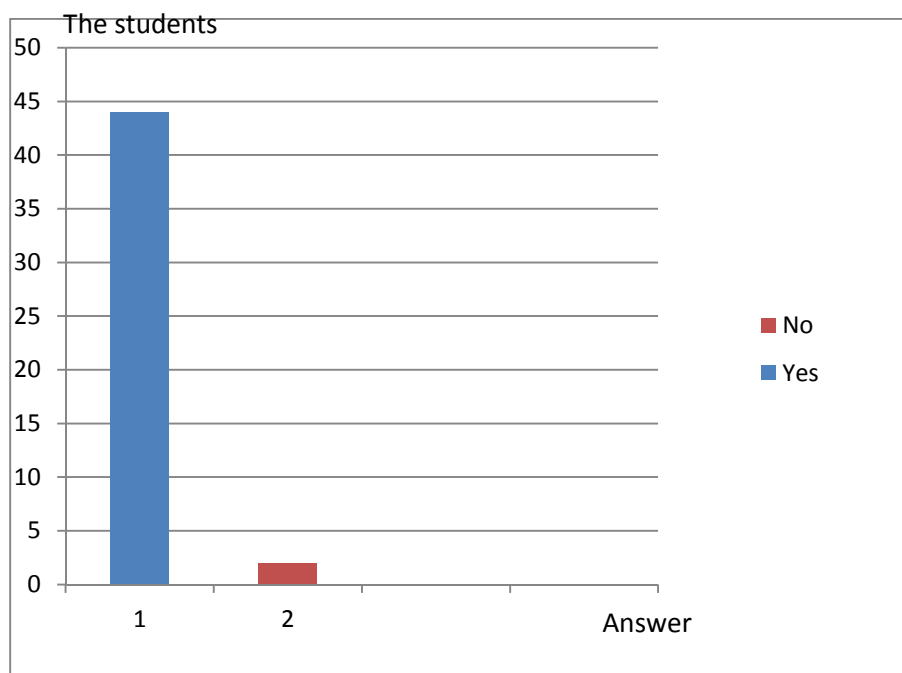
**Q10:** Do you think that these activities would enhance the students’ speaking skills and pronunciation?



**Figure 8: The Importance of Drama Activities in Developing Speaking Skill**

This question was intently used to make the students aware of the benefits of the drama activities as improve students’ speaking skill and pronunciation. Most of the students answered by saying “yes” (99%), and just one said “no” .The evidence for those who said yes is from their point of view these techniques train their tongues on pronouncing the words in the right way and improving their speaking capacity through listening and practicing at the same time.

**Q11:** Do you think that these activities would enrich the students’ vocabulary?



**Figure 9: The Importance of Drama on Enriching Vocabulary**

The difference of the numbers of the answers is clear as the chart above indicates. 41 students believed that drama activities would enrich their vocabulary through reading and listen to new words in the conversation.

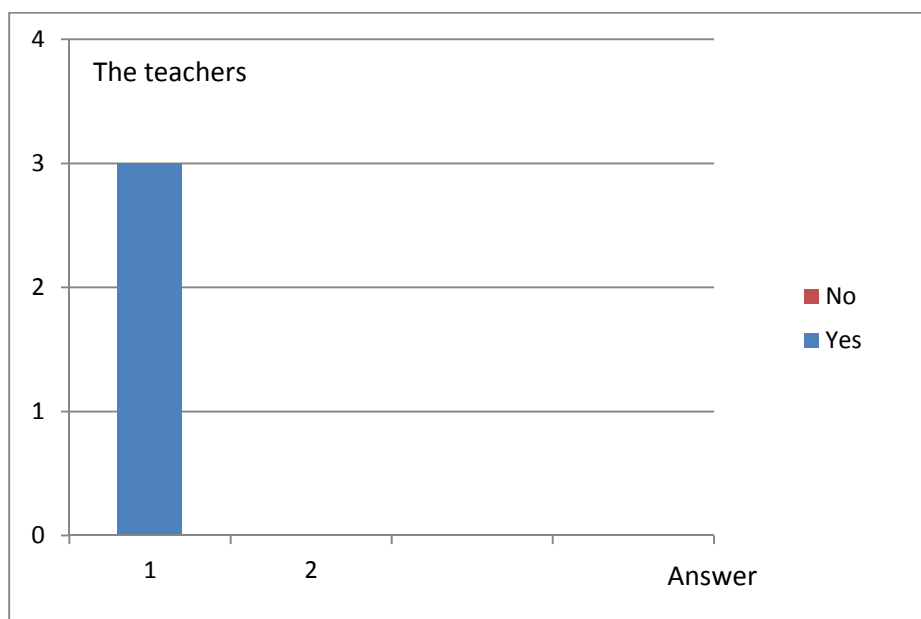
**Q12:** What are the restrictions that can face the application of such activities in the class?

The answer to this question were varied, some of the students refer it to the teacher-centered method and other related it to the lack of the necessary materials that are used in such kinds of activities, wherein some performances the teacher could not bring where psychological part of the student as shyness is the most obstacle that could meet where some of them may not accept it because they don't like to participate and they just prefer to listen. Moreover, another obstacle mentioned by the students is time limitation where these activities could take time in presenting them. The number of the students could not allow them to use drama activities in the class.

### 3.6.2 The Teachers' Questionnaire

This questionnaire composed of five questions the first two questions were personal questions, in which it addressed to three females all of them have magister degree. Where the rest three questions were about drama activities as part of teaching and learning English

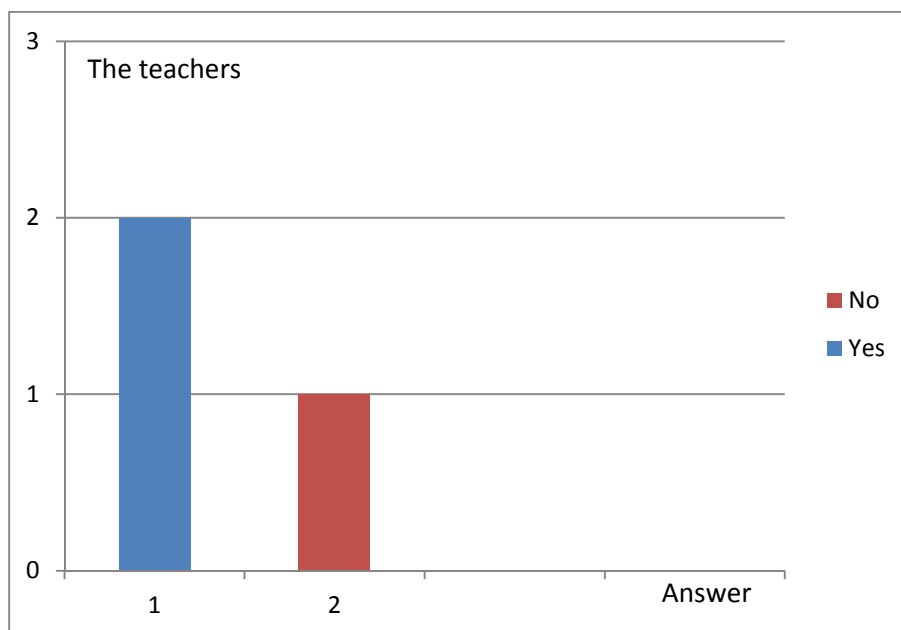
**Q1:** As a teacher, do you think that drama activities could improve learners’ oral communication skills?



**Figure 10: Teachers’ Evaluation of the impact of Drama Activities on Oral Communication Skills**

All the teachers argued that using drama activities could help the students to improve their oral communication skills because it allows them more space to practice their oral skills and interact freely, and if the teachers implement the activities of drama during the delivery of their lectures, they will enhance and develop their learner’s interpretive skills and their critical thinking as well.

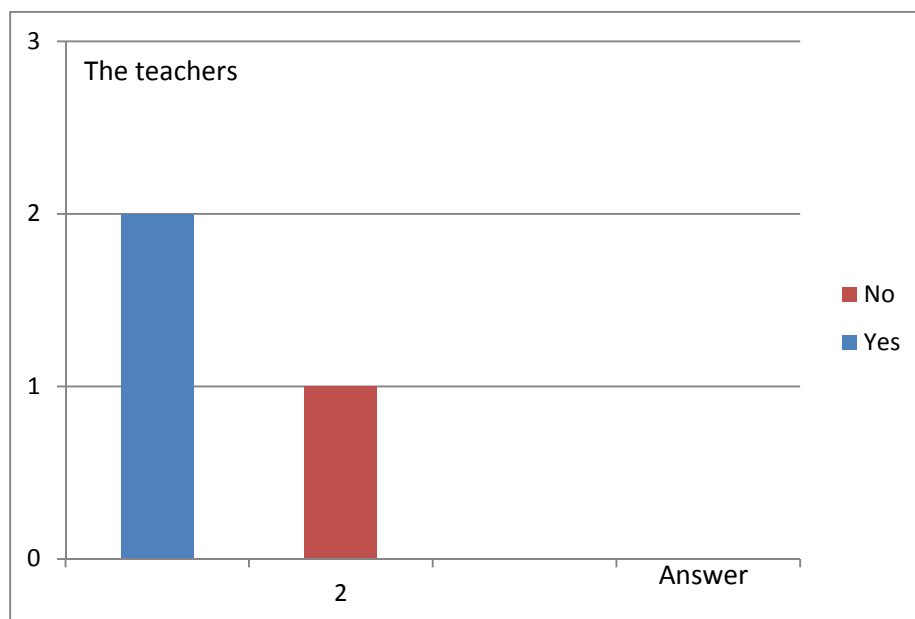
**Q2:** Do you use any kind of drama activities in your course?



**Figure 11: The Use of Drama Activities in the Classroom**

As the chart above shows there are two teachers said that they use drama activities in their classroom and one teacher doesn't use such kind of activities. The evidence for those who said "yes" is that drama activities are part of the curriculum and one of them add that she is using role-playing, language games, brainstorming and recounting stories to get her learner' attention and teach them how to react positively, share ideas with their colleagues and used the acquired knowledge in a very authentic and practical way. Where according to the teacher who said "no" from her point of view drama activities are not needed in her course in another word, they are not part of the curriculum.

**Q3:** Are you planning to use these kinds of activities?



**Figure 12: The Future Plan of Implementing Drama Activities**

The reason behind this question is to know if the teachers have any intention to use drama activities or to continue if they had already used them. In fact, two teachers said that is planning to use them due to their efficacy for the learners and in the learning process and their necessity in presenting the lecture. In the otherwise, the teacher who disagrees said that she is not planning to integrate such kind of activities in her classroom because they are not required in her course and she is concerned with developing their critical mind more than their oral communication skills.

## Conclusion

The present study demonstrates that drama activities are not widely used in the EFL classes. In this study, the findings revealed that the students have a positive attitude towards using drama activities and its positive impacts especially on oral communication skills in the classroom this idea was also stressed by the teachers who believed that the students' oral communication skills could be improved by drama activities.

## General Conclusion

---

This study has been intended to demonstrate how beneficial drama techniques can be for University students' of English and their attitudes towards the use of them. Meanwhile, it explores the extent to which EFL learners and teachers are interested in making use of drama activities. This study was carried out at the Department of English at Laghouat University. A questionnaire was used devoted to second year and third-year students to obtain the data collected.

In fact, the communicative approach in teaching is concerned with expressive communication instead of construction of language. In this approach, the students are asked to solve the problem by using language rather than studying the language. Moreover, communicative approach is related to oral communication skills which include speaking skill and listening comprehension which is a crucial part of the learning process. Thus, in order to master the language, the learner should be able to speak and listen to understand.

Drama in education may remove away the traditional way of teaching "teacher-centered method" and call for the learner-centered method because it gives the students the space they need to interact freely without any restrictions. Furthermore, drama activities bring real-life experience into the classroom. Thus, this method of teaching and learning is integrating by doing where the students can learn a lot from the use of drama activities in the classroom.

The results revealed that drama activities have positive effects and that the majority of the students and teachers have a positive attitude towards using such kind of activities to develop their oral communication skills. Therefore, the oral communication skills are undoubtedly needed in educational settings, and one of the ways that helped to improve them is through drama activities.

## General Conclusion

---

The present research has clearly demonstrated that drama activities can be appropriate teaching tools in EFL learning. We hope that it may be employed to guide and facilitate teachers' active use of dramatic activities in the language classroom. The obtained results are expected to constitute a point of departure for further application and investigation, for example, the limitations of different nature that could face implementing drama activities and effects its efficacy in the classroom could be tackled by another student.

# Bibliography

---

- ❖ Adıgüzel, H. Ö., Yaratıcı drama derslerine (Okulöncesinde drama ve ilkö retimde drama) ili kin tutum ölçe inin geli tirilmesi, *Yaratıcı Drama Dergisi*, 1 (2), 2006, 7-15.
- ❖ Ahmed. S. M. The Use of Drama in Modern Language Learning: Does it Have an Effect on Students' Learning?. Proceedings of 52nd IASTEM International Conference, Jakarta, Indonesia, 12th-13th April 2017.
- ❖ Alam. Q, & Ayecha, B. U. "Improving Oral Communication Skills of Pukistani Public Schools' Students". *International Journal of English Language Teaching* Vol.1, No 2, December 2013. pp. 17-36.
- ❖ Albalawi. B. R. "Effectiveness of Teaching English Subject using Drama on the Development of Students' Creative Thinking". *IOSR Journal of Research and Method in Education*, vol.4 (2014):54-63.
- ❖ Athiemoolam. L. 2004. Drama-in-Education and its Effectiveness in English Second /Foreign Language Classes. University Sains Malaysia. Retrieved from:  
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.497.7137&rep=rep1&type=pdf>
- ❖ Bailey, K. M. Issues in teaching speaking skills to adult ESOL learners. *Review of Adult Learning and Literacy, Connecting Research, Policy, and Practice: A Project of the National Center for the Study of Adult Learning and Literacy*, 6, (2005). 113.
- ❖ B. Ed, M.A, M.Phil. Dramatization as a Method of Developing Spoken English Skill. *International Journal of Language and Linguistics*, Vol. 1, No. 1; June 2014.
- ❖ Benabadji, S.2006. Improving Students' Fluency through Role playing. University of Oran Es-Senia. Retrieved from: <https://theses.univ-oran1.dz/document/TH2362.pdf>

# Bibliography

---

- ❖ Blair, D., Jeanson, S. *Workplace Oral Communication Curriculum*. Winnipeg, MB: Workplace Education Manitoba Steering Committee, Manitoba Department of Education and Training, Continuing Education Division; 1995.
- ❖ Blatner, A. *Role Playing in Education*. (2009). Retrieved on April 12th, 2015 from <http://www.blatner.com/adam/pdntbk/rlplayedu.htm>
- ❖ Bobkina, Jelena. Drama Techniques to Enhance Speaking Skills and Motivation in the EFL Secondary Classroom. Retrieved from: <http://eprints.ucm.es/32553/1/TFM%20%281%29.pdf>
- ❖ Bolton, G. *Gavin Bolton selected writings on drama in education*. London: Longman. (1986).
- ❖ Brown, V. and Pleydell, S. *The dramatic difference: drama in the preschool and kindergarten classroom*. United States: Heinemann. (1999).
- ❖ Buckner, M. (1999). *Simulation and role play: presentation skills and games*. Alexandria, VA: ASTD.
- ❖ Byrne, D. (1986). *Teaching Oral English*: England: Longman.
- ❖ Chergui, Karima. The Effect of Using Simulation Activities on Developing Algerian EFL Students' Speaking and Listening Proficiency. December 2016, Vol B, pp 207-222.
- ❖ Clagett, C. A. *Workforce Skills needed by Today's Employers. Market Analysis*. Largo, MD: Prince of Institutional Research and Analysis. Clark; 1997
- ❖ Cowley, S. *Getting the buggers into drama*. London: Continuum. (2007).
- ❖ Davies, Paul. The Use of Drama in English Language Teaching. *TESL Canada Journal/Revue TESL du Canada* Vol. 8, NO.1, November 1990.

# Bibliography

---

- ❖ ENGLANDER, K. *Real Life Problem Solving: A collaborative Learning Activity*, Forum, Vol. 40, N. 1.(2002) (8-11)
- ❖ Fleming, M. *Starting drama teaching*. London: David Fulton Publishers. (1995).
- ❖ Gilakjan. A. P, and Narjes. B. S. The Significance of Listening Comprehension in English Language Teaching. *Theory and Practice in Language Studies*, Vol. 6, No. 8, pp. 1670-1677, August 2016.
- ❖ Gill, Ch. Enhancing the English-Language Oral Skills of International Students through Drama. *English Language Teaching*; Vol. 6, No. 4; 2013.
- ❖ Hyland, K. Language Learning Simulations A Practical guide, Forum Vol. 31, N. 4 1993. (31).
- ❖ Hymes, D.1971. on communicative Competence, in the Communicative Approach to Language Teaching CJ Brumfit and K Jhonson (Eds.), Oxford: OUP.
- ❖ Ishak, N. B. The Use of Drama to promote Oral Skills. University Malaysia Sarawak. (2009). Retrieved from:  
<https://ir.unimas.my/4242/1/The%20use%20of%20drama%20to%20promote%20oral%20skills.pdf>
- ❖ Jarmo, S. Drama Education in Teaching English: A study of drama activities in English language schoolbooks. University of Jyväskylä. 2009. Retrieved from:  
[https://jyx.jyu.fi/dspace/bitstream/handle/123456789/20103/savela\\_jarmo.pdf?sequence=1](https://jyx.jyu.fi/dspace/bitstream/handle/123456789/20103/savela_jarmo.pdf?sequence=1)
- ❖ Jhonson, K. (1991) Communicative Approach and Communicative Processes: In the Communicative Approach to Language Teaching, C J. Brumfit and K. Jhonson (Eds.), Oxford: OUP.

# Bibliography

---

- ❖ Kagan, S. We can talk: Cooperative learning in the elementary ESL classroom. *ERIC Digest*. Washington, DC: ERIC Clearinghouse on Languages and Linguistics, May, 1995. ED 382 035. Retrieved from: [www.eric.ed.gov/PDFS/ED382035.pdf](http://www.eric.ed.gov/PDFS/ED382035.pdf)
- ❖ Kibbe, C. T, the History of Communicative Language Teaching (CLT) and its Use in the Classroom United State Military Academy, West point, Ny,2017.
- ❖ Kodotchigova, M. A. Role Play in Teaching Culture: Six Quick Steps for Classroom Implementation. *The Internet TESL Journal*, 7(2002) :8. Retrieved on April 12th, 2015 from: <http://iteslj.org/Techniques/Kodotchigova-RolePlay.html>
- ❖ Koe, S. M, and C. O'Neill. Words into World: Learning a Second Language through Process Drama. Stanford, CA: Albex Publishing. 1998.
- ❖ Larsen Freeman, D. Techniques and Principles in Language Teaching, Oxford: OUP. (1986).
- ❖ Littlewood, W. Communicative Language Teaching. London: Cambridge University Press (2000).
- ❖ Livingstone, C. *Role Play in Language Learning*. Harlow: Longman. (1985).
- ❖ Lui, J. Process Drama in Second- and Foreign-Language Classrooms. Gerd Bräuer (Ed.): *Body and Language. Intercultural Learning through Drama*. Westport, Connecticut & London (2002), pp 51-70.
- ❖ Liu, M., and Jackson, J. An exploration of Chinese EFL learners' unwillingness to communicate and foreign language anxiety. *The Modern Language Journal*, 92(2008):1, 71-86. Retrieved from: <http://dx.doi.org/doi:10.1111/j.1540-4781.2008.00687.x>
- ❖ McCaslin, N. 1990. Creative drama in the classroom. 5th ed. Studio City: Players Press Inc

# Bibliography

---

- ❖ McGregor, L., Robinson, K. and Tate, M. *Learning through drama*. London: Heinemann. (1977).
- ❖ Moghaddas, B. and R. Ghafarinia. Applying Drama Techniques in Teaching English in Iran. *International Journal of Social Science and Interdisciplinary Research* Vol.1. Issue 9, September 2012.
- ❖ Moslehifar, M. A, and Noor, A. I. English Language Oral Communication Needs at the Workplace: Feedback from Human Resource Development (HRD) Trainees. *Social and Behavioral Sciences* 66 (2012), pp. 529 – 536.
- ❖ Nguyen, H. B, and Thi Do, N. Students' Attitudes Towards Drama-Based Role Play in Oral Performance. *European Journal of Foreign Language Teaching*, Vol 2, 2017, pp.30-48.
- ❖ Özbek, G. Drama in Education: Key Conceptual Features. *Journal of Contemporary Educational Studies* 2014, pp.46-61.
- ❖ Qureshi, I. A. The Importance of Speaking Skill for EFL Learners. Department of English, Alama Iqbal Open University, Pakistan. Retrieved from:  
[https://upload.wikimedia.org/wikipedia/commons/e/e3/Speaking\\_Skills.pdf](https://upload.wikimedia.org/wikipedia/commons/e/e3/Speaking_Skills.pdf)
- ❖ Rahman, M. M. Teaching Oral Communication Skills: A Task-based Approach. *ESP World*, 9 (1). . (2010)
- ❖ Rebecca, L. *Research Update on Teaching L2 Listening*. Pergamon Press. 1993.
- ❖ Staab, C. *Oral language for today's classroom*. Markham, Ontario: Pipping Publishing. (1992).
- ❖ Sam, W. Y. Drama in Teaching English as Second Language-A Communicative Approach, *The English Teacher*, Vol.11. (1990).
- ❖ Shrouf, F. Teaching and Improving Speaking Skill. University of Philadelphia. Retrieved from:

# Bibliography

---

<http://www.philadelphia.edu.jo/academics/fshrouf/uploads/speaking.pdf>

- ❖ Springer, S., and Collins, L. Interacting inside and outside of the language classroom. *Language Teaching Research*, 12(1), (2008)39-60. Retrieved from: <http://dx.doi.org/doi:10.1177/1362168807084493>
- ❖ Stevens, B. What Communication Skills Do Employers Want? Silicon Valley Recruiters Respond. *Journal of Employment Counseling*; 2005, 42(1).
- ❖ Sturtridge, G. Procedures and techniques. Role-play and simulations. In Johnson, K. and Morrow, K. (Eds.), *Communication in the Classroom*. London: Longman. (1984) (126-130)
- ❖ Syakur. *Language Testing and evaluation*. Surakarta: Sebe Las Maret University press. 1987.
- ❖ Utami. Y. A. A study on Speaking Comprehension of Eight Grade Student. 2017. Retrieved from: <https://eprints.iain-surakarta.ac.id/753/1Yeni%20urani%20utami.pdf>
- ❖ Wessels, C. (1987). *Drama*. Oxford: Oxford University Press.
- ❖ Williams, M. and Burden, R- *Psychology for Language Teachers*, 1997, Cambridge University Press.

# Appendixes

## Appendix 01

### The students' Questionnaire

Dear students,

This questionnaire will serve as a data collection tool for a research project. Our study explores the effectiveness of using drama activities such as: role playing, simulation, script, and improvisation in EFL class. We would be thankful if you could answer the following questions:

**1- Gender:**

➤ Male

➤ Female

**2- Age:**

➤ 19-25

➤ 26-30

**3- Have you ever practiced any kind of drama activities in the classroom? (Primary, intermediate, secondary, or university)**

Yes

No

**4- Have you enjoyed it?**

Yes

No

Why? .....

**5- Has it helped you to reduce your shyness and stage fright?**

Yes

No

**6- Are these activities used in your classes?**

Yes

No

**7- Do you support using drama activities in EFL classes?**

## Appendixes

---

Yes

No

*8-To what extent do you think that drama activities would help students in learning foreign languages?*

A little

Much

Very much

None

*9-Among the aforementioned drama activities, which one do you think is the best (more effective) for EFL classes?*

Role playing

Script

Simulation

Improvisation

Why? .....

*10-Do you think that these activities would enhance the student's speaking skills and pronunciation?*

Yes

No

Why? .....

*11- Do you think that these activities would enrich the students' vocabulary?*

Yes

No

Why? .....

*12- What are the restrictions that can face the application of such activities in the class?*

.....

***Thanks for your participation***

# Appendixes

---

# Appendices

---

## Appendix 02

### The teachers' questionnaire

Dear teachers,

We are master two students; we would be thankful if you could answer the following questions and give your opinions about drama as a tool of teaching in EFL classes.

#### Personal information:

##### Gender:

➤ Male

➤ Female

##### Degree:

➤ Licence

➤ Master

➤ Magister

➤ PhD

1- As a teacher, do you think that drama techniques could improve learners' oral communication skills?

Yes

NO

Why? .....

.....

2- Do you use any kind of drama techniques in your course? (if yes what are these techniques)

Yes

## Appendices

---

No

Why? .....

.....

3- Are you planning to use these kinds of activities?

Yes

No

Why? .....

.....

***Thanks for your participation***

**Chapter One:**  
**Oral Communication Skills**

**Chapter three:**  
**Interpretation and Analysis**

**Chapter Two:**  
**Implementing Drama in the Classroom**