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An Interactive Approach to Teaching Modern American Drama

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Degree in Didactics of Literature*

Candidate: Ms. Maroua ROGTI

Supervised by: Prof. Nouredine GUEEROU DJ

Board of examiners:

Chairperson:	Prof. Fewzia Bedjaoui	University of Sidi Bel Abbes
Supervisor:	Prof. Nouredine Guerroudj	University of Sidi Bel Abbes
Internal Examiner:	Dr. Belkacem Benseddik	University of Sidi Bel Abbes
External Examiner:	Prof. Abbes Bahous	University of Mostaganem
External Examiner:	Prof. Ghouti Hadjoui	University of Tlemcen
External Examiner:	Dr. Mohammed Khelladi	University of Tlemcen

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Dedication

To my mother and the soul of my father

*Without you, the accomplishment of this work and what I am now would have
been impossible.*

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Abstract

The current study tempts to investigate the effects of drama activities on developing the Algerian EFL learners' communicative competence through an Interactive Approach. It manages to bridge the gap between Modern American drama teaching methods and learners' communication skills. The aim is to determine whether EFL learners' communicative competence would be improved when implementing the suggested methodology of teaching. For, in order to achieve adequate understanding of a dramatic text, dramatic techniques and performance activities are used in intensive drama lessons, which might have the attempt to motivate the learner and make them more productive by learning through the experience they gain in their everyday life. For the sake of attaining the aim of the study and yet affirming this hypothesis, we have opted for an experiment to test and measure the learners understanding of a dramatic text and the development of their communicative skills in class. The treatment has been conducted with fourth year EFL learners at ENS of Laghouat who represent the whole population of the study and assigned them into two groups (CG and EG). With its empirical nature, this study implemented a mixed methods research which integrates both qualitative and quantitative approaches for gathering the required data. On the other hand, based on the analysis and interpretation of the findings of the study, it has been indicated that the EG which has been exposed to the suggested method of the study during the treatment had more efficient and satisfying results by having more adequate understanding which appeared in the results of the post-treatment questionnaire, observation, and post-treatment interview implemented after the lesson set. Further, the final result that has been drawn from the current study is that drama activities and learning through interaction helped the learners maintain reasonable and requisite understanding of the dramatic text, as it proved the fact that teaching drama through performance might raise their motivation and make them more interactive to learn through their life experiences.

Key Words: Algerian EFL Learners; Communicative Competence; Interaction; Interactive Approach; Modern American Dramatic Text

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Acronyms

CG: Control group

EG: Experimental group

ELT: English Language Teaching

EFL: English as a foreign language

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Résumé

ملخص

General Introduction

1. Background

In academic graduate and post-graduate education, literature is a many-sided subject and is generally considered one of the most difficult subjects to teach, yet there is no right or wrong way to teach it. Indeed, the idea in literature is not just get an answer; it is to get an in depth, controversial and creative answer. As effective teachers of literature may put a great deal of emphasis on presenting literature to their learners in ways this would satisfy their needs and interests and their familiarity with the literary text.

Because of such a high priority, teachers tried wherever possible to embed their teaching of the crucial technical features of literacy in a context where the learner could see why they were learning about such features. In effect, interactive teaching is central for learners to understand the value of literacy and meanings of literary concepts. Certain interactive approaches have been implemented to teaching certain literary texts. Indeed, teaching has placed a potential focus on notable approaches including group discussions, workshops, and personal feedback.

In order to construct a recognizable card of different processes accessible to teachers, it is convenient to apply certain methodological types including lectures, workshops, self-access learning, and informal dialogue. Indeed, the presence of these auto-didacts acts help teachers promote and direct the comprehension of learning potential. Generally, they vary in their degree of relevance and their variation affords diversity within an educational experience.

There may lay a crucial and imperative question that guides the quest of using the multiple approaches in teaching literature such as: who is supposed to enrich the schedule for learning? Certain demands that must be present in teaching a lecture can establish critical judgments and personal moral values. Indeed, in most teaching and learning situations, educational schedule is decisively enriched and set by external procedures including

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examination boards, and by the historical context. The educational schedule is also delineated by the interests and kind of approaches of individual teachers which echo their own educational experience.

The teaching and learning processes have relatively changed from the traditional approaches, functional and discourse stylistics approaches to a more interactive and experiential approaches across huge dimensions. Recently, it has been argued that there become a huge need for experiential learning in increasing the learner's meta-cognitive abilities, their ability to exercise newly acquired skills and notable knowledge to real life situations and the ability to become self-directed learners.

There are certain ways to incorporate these experiential interactive approaches into drama courses and in enhancing the teaching and learning processes of a dramatic text. Indeed, teaching literature typically belongs to art education because arts have traditionally applied more experiential approaches to teaching compared to other approaches. In effect, traditional art education is arguably an experiential learning process determination that incorporates the integration of theory and practice while other traditional educational trends can be interpreted as text-driven approaches that indicate both telling and theory.

In certain traditional educational classrooms; teachers spend most of the time sharing knowledge and conveying information whereas in educational arts classrooms including drama, dance, visual arts; time is spent on the learner's cognitive skills, expression of ideas and performance. Variably, drama is considered as a sort of art along with poetry, visual arts and music. It can be an imaginative facility to employ the learner in an active learning situation and interactive pedagogy which encourages them to engage in a dialogue.

In an interactive learning situation, the learner is effectively involved in the learning activity and has a considerate control over his learning experience. As a matter of fact, drama often belongs to interactive teaching. It is an active device that helps the learner gets

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through the learning experience as it moves from the lecture podium into the interactive, experiential and performance aspects. In drama teaching, interactive learning approach increases and the use of art-based learning raises including stage and screen performance theatre. Indeed, the use of spontaneous theatre facilities in the classroom and use of role-playing are the most notable innovative techniques employed by the dramatic arts in experiential teaching.

Interactive drama teaching is opposed to traditional drama teaching and can eloquently be determined as a creative and inventive art-based device or mechanism in which scenes are performed live by role-playing actors before a learner's audience which in return can interact with actors, as it has the role of enhancing the experiential teaching and learning processes. The learner indeed can interact by discussing the scenes, replaying the scenes by suggesting some changes, and finally joining the scenes as performers.

The interactive teaching process of a dramatic text in the classroom often has certain useful targets such as raising knowledge in the learner's mind by recognizing the role of theories attributed in class is conducted in real life, and how to exercise this knowledge to deal with real disputes, as well as to raise and expand the learner's perspectives and confidence in the self.

In fact, teachers often try various approaches to work with literary texts in the classroom by recognizing the most appropriate work for their learners and making the lecture more accessible and enjoyable. Literature is a difficult and sophisticated task which makes teaching literary texts demanding and disputed. Besides, reading dramatic literature is very influential in improving the learner's proficiency and helps them easily interact with the text.

Arguably, in every academic trend most notably drama and theatre studies; pedagogy has been a matter of expanding inquiry. Most teachers of drama are impressively judging

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classroom performances and practices that interest the learners and the learning situation. In fact, the core of this study has the intent to offer decisive practical prescriptions and advocates theoretical groundwork for pedagogy focusing on a certain approach in conducting the examination of the process of teaching modern American drama and its academic value in research.

Teaching drama and theatre in the classroom needs an enormous theoretical framework and practice; these dynamic assumptions demand an experiential approach to the teaching and learning processes in how to construct a drama course in the classroom and how to transpose a dramatic text on stage. Absolutely, in a course of drama; teachers should have a satisfying relationship with the class and should be able enough to intervene with the teaching and learning situations.

In a drama course, teachers should also create an atmosphere which must be created or enacted in which they and their learners can feel safe in the knowledge and expectations they will relish and benefit from the activities of the drama course. In fact, teaching drama requires more active exercises, performance and interactive activities. These dramatic activities could be the practical core of the lecture and could be used in all stages of the lecture giving the learner the maximum amount of talking time.

In any case, certain teachers who are devoted to teach drama in the classroom intentionally think of it as performing art. Indeed, this teaching approach has been immensely theorized remarkably with regard to English drama notably Greek, Medieval and Renaissance drama. It has been adopted in 1960's by Homer Swander who has been interested with teaching through acting workshops, role-playing, and theoretical productions and has continued to appear when performance studies came to dominate pedagogy in the 1980's.

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In effect, teaching drama through performance is an outstanding announcement to the field of pedagogy in teaching. This can be interpreted in the fact that the location and space of the classroom is practically theatrical and the varied ways the learners learn by performing a dramatic text by transposing it on stage. Teachers of drama should have a decisive way and a particular convenience to involve their learners straightforwardly in the material being learned and who become themselves involved in the complicated interaction of text, actors, and the audience that creates a play in performance and can benefit particular understanding into drama and theatrical culture.

As a matter of fact, performance teaching is determined to incorporate all the learner's theatrical productions, acting roles, reading scenes in classroom, using films, and examining the stage history of the plays. Overall, teaching a dramatic text through performance associates both the teacher and the learner in dramatic portrayal of character, action, setting and structure of the play.

2. Problem of the Research

One of the objectives of graduate and post-graduate education is appraising its advance and self-criticism of the teaching and learning processes. Teachers and learners may have a certain evaluation which includes various approaches. Among these approaches, teacher training and knowledge which can be revealed through written texts, teacher performance; and the learner's theatrical productions including acting, performing, and reading scenes in classroom workshops.

Arguably, teaching drama differs from teaching a novel or poetry. In drama, the playwrights have to insert their ideas for their plays into a considerate number of words on paper and music is written as a notation for the sounds in the composer's mind, but the entirety of the music is heard only in performance thing that we see in drama. Certain

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impressions like music, costuming and actions advocate that drama is the most complicated of art styles and also evokes that many of them work at the same time during a performance.

One of the general challenges EFL teachers may endure is to meet their students' needs and interests. This can be related to the choice of the method of teaching and activities used to accompany the lesson through which the students can prove their understanding. However, in Algerian EFL classes, teachers may not take those issues into consideration especially in teaching drama, the genre which can reveal the extent to which the students are communicatively competent and which may serve as a strong teaching tool for developing their communicative skills in class. Due to some teachers' lack of the use of such effective approaches that may help them get an efficient drama class, they may fail to manage drama class learning and face the difficulties encountered in our Algerian context, or they may not even recognize the most successful ways to develop the students communicative skills and competence, thing that some of our students lack in the Algerian EFL teaching and learning context and especially literature classrooms.

In fact, our preeminent problem is contextualized and limited with the examination of teaching drama through performance. In conducting this research, we must arrive to delve into the examination of the use of performance pedagogy to teaching drama to EFL Algerian learners, the use of dramatic reading and acting workshops in class, how to make a play first conceived as writing into performance in an acting class, and portray the effectiveness of an experiential teaching through an interactive approach to teaching drama in class.

3. Aims and Objectives of the Research

The aim of this study is to illustrate the impact of teaching a dramatic text through performance to Algerian EFL learners; yet to investigate the learners' attitudes towards dramatic text teaching through a collaborative approach. We tempt to expose a sample study curriculum of drama teaching and learning to fourth year students at ENS of Laghouat

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through introducing a model of incorporating an interactive approach to teaching drama revealing the various stages of teaching two different groups.

After discussing the stages of teaching, the model is formulated into a framework for planning activities in the teaching of a sample dramatic text through performance pedagogy with the aim of developing the learners' communicative competence. Hopefully, in this research the researcher aims to broadly accomplish the outcomes she desires. Each aim may have several objectives that are associated with. So, by doing this research it is intended to achieve the following aims:

- Explore the extent to which interactive teaching could enhance teaching a dramatic text.
- Portray the benefits that performance pedagogy could add to the teaching and learning process in an acting class.
- Illustrate the relevance of the interactive acting approach and workshop teaching in enhancing a drama course.

More accurately, there are certain suggested objectives that may lay out how the researcher has planned to accomplish the above aims in this research. Literally, the researcher tends to pinpoint the research's more immediate effects. She can include a list of practical steps and tasks that she is going to take to meet her aims. Objectives are typically varied and each objective has a concrete method set out. In fact, by emphasizing how the aims are accomplished and addressing possible immediate outcomes, the researcher tempts to insert forward the following objectives:

- To reveal the multiple transferable skills the learners may peruse during performance.
- Defining clear learning objectives for a drama course in class.
- To approach a set of cognitive skills and its significance in an acting class.

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- To portray the importance and relevance of performance teaching and its benefits in an acting class.

- To render the advantages and favors that performance adds to the value of art.

4. Innovation and Interest

Nonetheless, even though the field of teaching drama has been a little tackled pervasively in certain academic trends prior to this study, the researcher will choose to focus on the pedagogy of teaching drama and using performance through an interactive approach in Algerian EFL classrooms, since little material of them can be recognized. Indeed, the practical groundwork of this experimental treatment is based on implementing an experiment in a drama class focusing on the study of an experimental group and a control group given a treatment study and pre and post treatment questionnaires based on the study of a particular dramatic text.

There are certain convinced points that led the researcher to conduct this study. First, there has been little research on drama in English teaching classes, notably the Algerian research scene. Second, teaching drama through performance in contemporary books and related literature have not been much considerably tackled before. Third, acting classes and performance teaching occasionally exists in academic books on teaching literature but actually demands to find someone to conduct a study on. Finally, this research is such a crucial study to anticipate the benefits and assets of drama for EFL learners.

Obviously, some related previous studies and related literature of some critics in the 19th and 20th centuries seem to lack explaining how performance pedagogy may help the teacher to construct a drama course through interaction. Therefore, in this study, we will delve into the prosperities of this interactive approach and expound the construction of acting classrooms, workshops, performance, drama activities and the extent to which they are

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effective in improving a drama lesson. Finally, we tempt to find out if these interactive activities have the required means of a successful drama teaching pedagogy.

5. Research Questions

In the present research the researcher tempts to seek answers to the following question:

- To what extent can an interactive teaching approach contribute to developing Algerian EFL learner's communicative competence in understanding a Modern American dramatic text in class?

In addition to further secondary questions to be answered subsequently through the current research:

1. How can cooperative learning be effective in improving the Algerian EFL learners' cultural knowledge and communicative skills in class?
2. How could the multiple performance assets enhance the process of teaching and learning a dramatic text?
3. What attitudes and responses do Algerian EFL learners hold towards learning Modern American drama through learning by doing?

6. Suggested Hypotheses

Teaching drama usually demands certain teaching methods like making a test, explanation, or listening to a lecture. Besides, the role of the teacher is to keep the students motivated through the whole lecture by making them active. According to constructivist approaches to teaching drama, learning is a result of a personal construction process and the teacher's role is to afford groundwork further the learner's personal learning process.

- We can hypothesize that interaction is a parameter that might motivate EFL learners and make them more receptive to learn through the experience they gain through their life, as it can contribute to gradually enhance Algerian EFL learners' communicative competence. Further suggestions are as follow:

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1. Role play activity cannot contribute to increasing the learner's motivation in a drama lesson because sometimes this demands persistent interaction, materials and acting assets which might not be available in class.

2. Perhaps, teachers acting role can strongly motivate the learner because it might raise confidence in the learner by being more interested in the subject and makes them enjoy when the teacher is in role.

3. Yet, we can also contend that learning through interaction and performance is an enduring teaching method in which the learner can learn by doing, which seems one of the most effective ways to teach drama. As we can hold the claim that a considerable number of Algerian EFL learners can hold negative attitudes and have passive responses towards learning a dramatic text through performance in class.

7. Research Methodology

In order to validate and support the afore-stated hypotheses, we tempt to conduct an empirical research with fourth year students at ENS of Laghouat. The sample is composed of 47 students who are aged between 22 and 24 who have a literature class one session per week, were divided into experimental and control groups. The EG students were taught a dramatic text through an interactive teaching approach using role-play and performing in the class whereas the CG was taught through a traditional method. After the lecture is done by the teacher (the researcher herself), a post treatment questionnaire was addressed to them to elicit information in order to validate the research questions and hypotheses of our study.

We have opted for varied research tools for the sake of gaining enough and appropriate data in our investigation for both teaching a dramatic text through performance and the attitudes and responses of learners towards the teaching methods used by teachers. In fact, since data can be collected through more than one research instrument, the researcher managed to use a questionnaire for the students, an interview, and a classroom observation.

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By conducting this study, she can be conducive to the rigidity of the research design which can lead her to adequate discussion and interpretation of the findings.

For, in order to collect the necessary data for the study, a variety of research approaches are used for the aim of validating and verifying the problem, questions, and hypotheses of the research. First, due to its empirical nature which is often conducted in classroom contexts, this study uses the qualitative approach because it focuses on a specific local context and the case chosen as a considerate research method to collect data.

Generally, this research method helps researchers understand such a complicated phenomenon in their real life contexts, as it helps them to transcend the ideal quantitative findings to achieve adequate understanding of the conditions that control the human behavior. The case study method also helps researchers to control contextual situations they may find efficient to the studied phenomenon. On the other hand, the current study also requires very much the implementation of the quantitative approach through which a researcher can determine the extent to which a causal relationship between two variables is true.

Indeed, quantitative methods of data collection and analysis are used in this study in order to gather measurable data for the sake of explaining what has been observed during the treatment study as well as to make generalize what has been collected through the research tools. Because this study uses numeric statistics, an experiment is designed based on the hypotheses of the research to test and measure their validity. Therefore, the researcher tempts to analyze the results of the study through qualitative inquiry by describing the learning environment and the students and teachers attitudes in the class through the chosen research tools, and then transits to analyze the results quantitatively using statistical measures and then refer back to the qualitative approach in order to interpret the findings.

General Introduction

8. Scope of the Research

In advance of the results of this research, the researcher will resolve its main question. If performance and drama activities in an acting class produce unwanted outcomes, it can be adjusted. Equally, class activities that demonstrate what to say can be adjusted to what could be said. It is conceivable to recognize the idea of what needs to be reviewed and have the learners produce the actual speech themselves. Absolutely, this may bring about a more beneficial outcome for learners communication skills and abilities; actually, teaching drama through performance remains a drama activity which depends on teaching certain forms including reading a text, using workshops, acting roles, idioms and emotional skills.

9. Structure of the Research

Significantly, in this study the researcher surely tempts to outline a suggested review of what we will complete our work within the time scheduled. This study is divided into seven related chapters that structure it. Ideally, the first and second chapters in this research are typically a theoretical groundwork of the research which includes a review of related literature. The theoretical background of this study is centered on studies and researches tackled in the terrain of drama teaching in multiple educational authorities curriculum.

In these two chapters we are ought to identify and incorporate the position of literature and drama in academic teaching and discuss the significance of teaching drama throughout the history of education. We will also explain what is drama used for and what benefits it encompasses and bring to the world of education.

The third chapter will be a bit practical. It focuses on the pedagogical tools that teachers can follow in teaching a dramatic text in class. It yet identifies the methodology designed for the control group and the experimental group in an acting class, as it examines the phases of teaching a dramatic text within the pedagogical framework of teaching drama and portrays the role of the teacher in planning performance-based lessons.

General Introduction

The fourth chapter will introduce the procedures the researcher followed to conduct her research. It identifies the research tools adopted and the corresponding research methods and materials have been used to collect data along with a description of the interview and the research true experiment and its procedures. Chapters five and six will examine the data analysis methods and explore the results of the experimental test according to specific criteria.

The achievements of the learners' understanding of studying a dramatic text in the pre, during and post-test treatment are deeply analyzed and discussed through statistical results. The last chapter, as its title signifies, will summarize the findings gained from the experiment with the learners and interview with the teachers. It sets the significance and limits the research study. Finally, the chapter discloses with some recommendations and suggestions for further researches about the main topic

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Introduction

Literature is a flexible subject that has recently been given much interest in the EFL classroom despite its incontestable worthiness. Not long ago, the function of literature as a source of veritable texts of the language subjects, rather than a definitive aim of English teaching, has been rewarding more emphasis as likewise. Investigating the role of literature tempts to detect the increasing inclination of introducing literature to simplify language teaching.

Many researchers have agreed on the fact that literature can be a source of cultural improvement and linguistic development. This agreement may lie in the vital way teachers use literature in the language classroom which has been an issue of a clever teaching pedagogy that requires the use of reasonable methods. To get insight into the procedures of literature teaching in the EFL classroom, the current chapter depicts a considerate literature review relevant to the teaching and learning of literature in the language classroom.

It yet tempts to depict literature teaching approaches by revealing their influence in setting up lectures in the classroom. Within the same course of thought, this chapter manages to propose certain alternative approaches that can be applied to teach a dramatic text to EFL learners and how they react to these teaching methods.

1.1. Integrating Literature to Language Teaching

The process of language teaching varies from population to population, from culture to culture and yet from individual to individual. Indeed, teachers of language may find some obstacles in choosing and developing an alternative method or approach of teaching. Indeed, teaching materials are vital for a language class as they help the teacher with how

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to act as a source for the learners to learn the language and what to select for using in the class.

Some of the approaches which are so popular nowadays tempt to emphasize the use of true language as it is used in real life context. For instance, the audio-lingual method uses structured drills which make the language learning process tedious and boring thing that pushes the learners to look for new teaching materials and tools to make learning more interesting and efficient.

By attempting to solve this problem, educationalists managed to put an end to this restlessness by introducing simplified literary passages since 1950s. Most of the teachers and researches have noticed that the use of literary texts in language teaching is a new invention, but teaching a foreign language only by using literary passages cannot be so practical.

Before the introduction of modern language teaching approaches, literary texts were used largely as teaching materials, but when the new language teaching approaches such as the Communicative Language Teaching method starting to control the teaching scene literature as a teaching tool was taken off from the language class. But, by the 1980s, Carter (1993) put a huge emphasis on the use of literary texts in the language class as teachers and scholars have exposed considerate benefits of using literature which started to acquire fame.

1.1.1 History of Literature in Language Teaching

Historically, language learning has witnessed the fact that the past generations managed to learn a language in touch with the speakers of the target language the same as learning the mother tongue language. Indeed, in Ancient Rome it was learned by keeping a tutor of the target language. At the start, literature had no value in the language learning framework. Later in the middle Ages, Latin was no more the language of communication

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and became a school subject and the language of Latin classics became original and pure. And later, the spoken Latin was replaced by the original Latin language.

At that time, teaching classical literary texts became a part of learning Latin syllabus with reading and translating classical literary texts when learning the language. Indeed, language learning was seen as the memorization of grammatical rules and applying them through translation from mother tongue into the target language. Actually, teaching a foreign language aim was to allow learners read the literature written in that language. So, the learners are given the task of reading the works of the authors of the target language by understanding the grammatical rules in the texts.

After being introduced in the language teaching framework, the language framework was also characterized by teaching grammar along with the literary texts which was taught carefully only to allow learners to read literature. Throughout the half of the last century, learners became so skillful and experts in the language, notably English when they are introduced to the best of literature. However, literary texts appeared hard for learners because there was a lack of methodology for teaching at that time which caused the learner unable to response to the text.

Between 1960s and 1980s, using literature in language teaching was not supported and language teachers started to discover varied weaknesses and insufficiencies with literature as a tool for raising language skills. Along with the structural approaches to teaching language, literature was brought into disrepute as a tool because of its traditional basis. So, these approaches neglected literature because they rely more on communication and present authentic language samples because literature does not have a communicative role:

The Structuralism Approach was concerned with correctness of grammatical form and not with content, interpretation of the written word or style. During this period the grammar exercise books proliferated and teachers were mainly concerned with

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correctness of grammar use. Later on and with the appearance of the Communicative Approach in the late 70's and very early 80's, literature as a teaching tool seemed completely unreachable. (in. Das, p. 11)

Regarding its place in language teaching classrooms, teaching literature may not be an easy task. Indeed, teaching language through literature has become a fashionable phenomenon. Learners are given literary terms and the meanings of words and asked to analyze the subject of the literary text. This procedure takes the form of repeating the material by memorizing for better understanding.

According to Widdowson (1982), the significance of literature vanished and linguistics became center for language programs. It has been asserted that literature should be eliminated from the EFL curriculum because of its structural complication and lack of support of grammatical rules. Indeed, linguists view that literature does not donate to EFL learners' practical aim of obtaining linguistic proficiency.

Occasionally, Povey (1967) argues: "The linguistic difficulty of literature has been overstated; readers do not need to experience total comprehension to gain something from a text" (in. Tucker, p. 301). On the other hand, literature can improve all language skills with its complex syntax and substantial vocabulary. Accordingly, through the process of analysis; learners may become depressed by being somehow able to understand but unable to respond thing that makes them passive participants and non- involved in classroom interaction.

Indeed, some teachers have suggested method to teaching language through literature which may improve the learners' oral skill. One of the deficiencies of that technique is that learners positively repeat the story or the text. Additionally, repeating stories to some extent has no contextual relevance to the learners' personal interests which allows them to

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only learn their own words and memorize patterns. Further, the implementation of repetitive pattern drills causes boredom and decreases learners' language efficiency.

Language teachers asserted that English should be taught using authentic texts which should come from the target language. For instance, using drama may come as a restraint to this case. Learners should use the language effectively, respond invariably to the subject and learn more literature. Actually, teachers and language specialists have considered contemporary literature as the most appropriate to teach language through regarding middle Ages and Renaissance literature which are difficult to approach by learners.

Through time, literature has been removed from teaching language curriculum and linguists and specialists came with evidence and arguments they put forward to support the fact of fading literature from the language class. As it is known, one of the crucial focuses of teaching is language grammar and literature with its substantial vocabulary and complex morpho-syntax cannot achieve this aim. Indeed, literature contemplates a certain cultural perspective but doesn't help to achieve the learners' academic goals and the teachers' main target which is promoting the learners' awareness of the structure of the language. (McKay, 1982, p.529)

A literary text can contribute to two significant standards of linguistic knowledge which are use and usage. As Widdowson (1978) defines them: "usage involves knowledge of linguistic rules, whereas use entails knowing how to use these rules for effective communication" (in. McKay, p. 529). Indeed, it has been noticed that literary texts today provoke that literature can offer a ground for prolonging language usage which focus on the grammatical rules and vocabulary including word structure and expressions.

Accordingly, Povey (1972) asserts that literature: "will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax." Ideally, literature is used for

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presenting language in a particular discourse in which language clarifies a certain dialect established within a social context.

It has been denoted that literature as a teaching tool may, to some extent contribute to increase the learners' academic goals such increasing reading proficiency. Reading is not a reaction to text but an interaction between writer and reader mediated through a text. So, reading requires the ability to interact with a text by understanding the concepts utilized and decoding the language through this interaction which occurs on linguistic and conceptual levels. (McKay, pp.529-30)

Ideally, among the benefits of using literature in language classes is that literature can develop linguistic knowledge on a use and usage level. Based on experience, literary texts may reflect a certain cultural perspective. This can be seen in promoting the cultural differences for both the teacher and the learner. In addition, literature may promote the learners' own creativity. As Frye detects, "It is clear that the end of literary teaching is not simply the admiration of literature; it's something more like the transfer of imaginative energy from literature to the students" (cited in MacKay, p. 531)

Literature is regarded as a means for learners to improve their estimation of varied language systems. For, through literature they can reinforce their language and communication skills. Adlert & Doren (1972) assert that using a literary text in EFL classroom adds an authentic input for language learning: "Literature is valuable authentic material which offers "authentic" samples of language" (Shazu, 2014, p. 31)

They also claim that literature offers cultural and linguistic productivity as it provides personal engagement by being close contact with the events of the story, the characters and the exchange of emotions and feelings between them, the characters and the author and among themselves. Overall, learners may have the opportunity to learn through literary

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texts in the classroom which are so motivating with their meaningful context and authenticity, as they can develop intellectual abilities and communicative competence.

1.1.2 Literature as Subject

In early teaching classes, speech and writing of literate people were and still are prolonged with direct quotations from ancient writers and imitation of their styles. Recently, teaching literature in language classes was an essential part of English as a subject in the classroom which grants high culture and thought. This indeed made literature remain existing in the language teaching paradigm.

Up to the foundation of the Grammar Translation Method, literature was viewed as the most outstanding form of expressing the target language and did not seem hard to the learner when learning a language. As literary text became useful in language teaching classes, learners were exposed to such texts they already know how to deal with and this indeed often made them de-motivated and incompetent. This occurs when learners grasp ideas and opinions of others which they were expected to memorize without having enough chance to develop their own.

1.1.3 A Stand For and Against Literature

Carter & Long (1991) insisted on the uncertainty of memorizing without understanding and the peril of using tools and language drills that de-motivate the learner. In effect, using literature as teaching tool in EFL classes have had persistent arguments for and against by language teachers and educationalists. (p.34)

Language teaching is usually devoted to the language used in the process of reporting. Being able to narrate events, describe situations and identify characters. Practically, language is much used to inform. For instance, being able to learn a book by heart in order to carry out the functional aspects of a language; or being not able to use the language appropriately. According to McRae (1991), the materials used in language teaching are

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traditionally referential: “where referential language informs, representational language involves” (p.435) Referential language is mostly limited to everyday social use and works in terms of informing.

So, the learner here is considered as the receiver of information but can bring nothing to the text. As Long (1986) denotes that textbooks for language learning function in a monologic mode, whereas literary texts are more dialogic. He argues that texts for language learning can assess learner’s understanding. Yet, he asserts:

Literature is by definition authentic text, and both verbal response and activity response are genuine language activities, not ones contrived around a fabricated text. Moreover, current methodology for communicative language teaching favours group activities and language learner interaction. Prediction, creating a scenario, debating topics on or around a text... all seem to develop naturally out of a literature text, while they are either difficult or impossible with the type of text favoured by ‘English for Specific Purposes’ (cited in Alam, n.d, p.126)

Widdowson (1979) has much claimed about using literature in ELT and he thinks that the text offers a potential interaction between the reader and the writer. He asserts that the reader’s comprehension of the text will be determined by his previous knowledge and its authenticity during the reading process. Further, literature can supply a significant way of helping the learner interact with the text: “Literature is not factual as an encyclopedia article is factual...Literature is concerned with why things happen, on the motivations of man” (Hook et al., 1970, p. 39)

According to McRae (1991), literature that is used in language teaching through a proposed methodology will increase the learners’ self-awareness and fluency of the target language. Indeed, teaching language through literature often helps the learner’s repetitive and substantial literature which has no relation to his prompt. The ideal task is to explain

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the literary terms and diction to the learners, and then they are asked to analyze the theme of the literary text. They, as non-Native speakers, will memorize the text, rephrasing it and make repetitions. (p.433)

1.1.4 EFL Learners Attitudes toward Learning Literature

An attitude is viewed by Venes (2001) as “Behavior based on conscious or unconscious mental views developed through cumulative experience” (p. 189). There is no doubt that the use of literature in modern language classes is flourished longstanding. Even so, separating language from literature doesn’t encompass a firm division because most of language teachers care about linguistic problems. Thus, scholars and educationalists have detected that literature is worthy authentic and motivating tool which can elevate the learners’ linguistic development, communicative and cultural competence, and personal involvement.

This made literature teaching in L1 and L2 classrooms grasp considerable attention over the last decade. Among the criteria of using literature in the class is the selection of the text which involves the learner and the text itself. The text should satisfy the learner’s tastes, needs, interests and befit their linguistic proficiency, cultural and literary backgrounds. However, learners’ attitudes toward are often not given much care. Indeed, the good selection of a literary text determines the learners’ attitudes toward literature and their inclination over literary genres:

The literary texts selected are usually determined by curriculum authorities, materials, writers, or classroom practitioners. But these professionals’ preferences of literature might not be similar to students and their assumptions of which literary text will be motivating and appropriate for students might not always be correct. Since students are the main beneficiary of literature teaching, and investigations or surveys

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of students' attitudes toward literature are also less conducted in research. (Tseng, 2010, p. 53)

Indeed, learners may favor certain attitudes toward a particular genre used in their language classes such as poetry, short stories and dramatic texts. Therefore, learners' attitudes or stands toward the literary text might be interpreted as their recognition of literary texts as relevant instructional materials. Implementing literature curriculum in an EFL classroom makes learners get obscure in their favored literature which is taught for literature itself without the inclusion of other purposes including the personal, cultural and linguistic purposes.

1.1.4.1 Language Competency

One of the conflicts that revolve around teaching literature in the language classroom is whether language of literature is somehow distinctive from other kinds of discourse in terms of syntax and cohesion. Literature as a teaching material exposes learners to unexpected uses of language and complex themes. For instance, a play, a poem or a short story can afford particular emotional responses and take them to fantastic worlds.

On the other hand, learners may not be able to cope with an authentic short story or play in English on their own. But, they may be so taken on in the characters and the plot of the authentic literary text and they acquire a great purchase of language which may contribute to the encouragement of their language acquisition. Arguably, literature is helpful to language teachers. It supplies chances for learners to work with motifs of usage within the setting of classroom debates and presentations. Maley (2001) argues that language of literature directs why a certain language form is implemented in a certain way because that language is entrenched in social contexts. (pp. 183-184)

Indeed, the diversity of language in literary texts can be exceedingly used to make the learners aware of the linguistic divergence and their values. Literature yet furnishes a

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prosperous context in which syntactical and lexical elements are made more memorable and also makes learners able to make presumptions from linguistic evidence and deduce meanings from the context: “Literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax.” (Mckay, 1986, p. 191)

On the other hand, literature contemplates models of language in use though it is not written for the purpose of teaching a language. Indeed, learners are exposed to literary texts that are intended for native speakers, so they become familiar with various linguistic uses and forms (written and spoken). Overall, literature insures an exceedingly different body of written material that portrays essential human issues surpassing culture and time.

1.1.4.2 Cultural Competency

Literature can supply learners with access to the culture of the language they are studying. Among the educational roles of literature is helping learners by encouraging their immigration, develop their critical abilities and raise their emotional awareness. Indeed, the learners’ cultural background will help them understand the text well. For example it would be hard to understand Charles Dickens novels without recognizing the cultural values of English society in the 19th century England.

Teaching literature through a cultural paradigm helps learners comprehend and appreciate varied cultures and ideologies and raise their cultural competence as well:

Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows. (Carter & Long, 1991, p. 02)

English language can supply literary texts by writers who have varied cultural backgrounds. It has been argued that culture should be integrated with language and

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shouldn't be separated. Literature that embraces culture evidently would supply culturally authentic texts. It is viewed as a source of cultural fertility. Therefore, literary texts allow learners to examine the ability to differentiate between questions of divergence and anxiety increasing personal growth and sovereignty.

1.1.4.3 Learners Motivation and Interest

Literary texts are highly motivating because of its authenticity and the meaningful context it supplies. Indeed, the fundamental aim of teaching is to help learners be self-motivated and autonomous. It has been argued that literary texts have a motivating potential for their significance and universality. According to Lazar (1993), literature raises individual development and education of the learner supplying efficient materials for building critical abilities. Thus, texts that are selected appropriately can supply a motivating source of content in the language classroom which can arouse new responses in learners.

1.2 Approaches of Teaching Literature

Language teachers and educationalists have implemented several potentials of examining literary texts for the benefit of the language learner. Along with the traditional use of literature, varied approaches to teaching literature have been applied in classroom including literature as a source for language learning, language-based approach, and literature as content and other useful approaches, some of them can be:

1.2.1 Language-based Approach

Integrating the language with literature curriculum can be done through studying the language of the literary text. To make an aesthetic judgment of the literary text, learners should be supported to rely on their knowledge of lexical, syntactic and discourse categories. So, the language-based approach to literature teaching is not concerned with the

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literary text as a product but rather with the process of reading. A language model of literature reading is generally related to language-based approaches.

This proves to be an activity-based and learner-centered and progresses with definite attention to the way in which language is used. Carter & Long (1991) identify the language-based approaches as: “essentially integrative approaches and they seek to integrate language and literature study. They also offer approaches to literary texts which are accessible not just to more advanced students but to a wider range of students, from lower to upper intermediate levels” (p.02)

Language-based pedagogy requires a classroom handling of literature which views the text as undeniable. The fundamental principle of this approach is to provide varied creative uses of language: “the importance of interpreting relations between linguistic forms and literary meanings and of learning to read between rather than in the lines of the text is paramount.” (Carter & Long, p. 10) therefore, the language-based approach allows learners to increase their language competency and make the language as the literary standard that literature is made from and help learners understand the text well.

1.2.2 The Personal Growth Model

Literature involves learners in a personal way offering them a chance to develop their critical thinking, express themselves, and increase their emotional awareness. It tempts to motivate and inspect themes to which learners can bring a personal response from their own experience. According to Carter & Long (1991), the personal growth model makes the learners fulfill an engagement with the text and be able to understand, appreciate the relationships between people and institutions around them. Like the language model, the personal growth model is learner-centered and tempts to motivate the learner to read by relating the themes in the literary text to his own personal experience. It emphasizes the personal enjoyment and emotional awareness through interacting with the text. (p.12)

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1.2.3 Task-based Approach

Teaching learners who have another language besides English can be hard even when teaching tangible subjects as physics and math. Since the appearance of the communicative language teaching and the fact that language is best used when it is taught for communicative usage, the communicative task has gone up to a situation of eminence as a unit in syllabus design. The advent of the task-based language learning has led to various explanations of what exactly makes a task and to varied plans for task-based syllabuses.

Learner in the classroom can highly process the language being learned if it is meaningful through the task-based approach. The primary focus of the activity is the task and the tool the learners use to complete it is the language. The task in fact is the activity in which learners use language to achieve a certain goal. The activity reflects real life and learners emphasize on meaning and the task-based learning gives an option for the teacher and the lesson is based around the achievement of a focal task and the language being learned is defined by what happens as the learners complete it.

1.2.4 Literature as Content

Teaching literature is a complementary and basic element for language teaching in the syllabus of many teachers. It is considered as an important merit of a holistic education. As Lazar contends, literature should be used with the language learners for many reasons. It is a motivating material, exposing learners to difficult themes and unexpected use of language. It yet increases language acquisition exposing learners to authentic language thus raises critical abilities and increases emotional awareness.

This approach itself is the content of the lecture which focuses on different fields such as history, literary movements, and historical and social background of the text and genes of literature. Lazar (1993) asserts that this approach focuses on areas such as the contextualization of the text and literary movements and that the didactic methods used

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with this approach are traditionally teacher-centered. Conventionally, Carter & Long (1991) yet add that these methods have no ideal relation to increasing the learners' language skills. (p.03)

1.3 Drama in the ELT Context

As drama originated in England during the Medieval Age and it originated first in ancient Greece during festivals of Gods in which they started dancing and singing, when two sub-genre of drama appeared which were tragedy and comedy. English drama, on the other hand, can be traced back to religious performances in which priests in the church take roles and make performances.

In the late 19th century teachers have put emphasis on drama and managed to incorporate it in the English language curriculum. Drama was seen in the class as something to be written, read, or acted on stage. Occasionally, drama has been categorized within experiential education and it consists of certain elements which bring out the meaning of performance such as setting, costumes, gestures, lighting, music, and language. As illustrated below in figure 01 which is adapted from Fleming (2011) book *Starting Drama Teaching* and which illustrated the beginning of English drama and theatre as a product.

Therefore, a dramatic text gains perfection through performance in which the script progresses throughout the flow of it. Learners at university, school, or college are learning drama as a subject or genre of literature and are allowed to experience this form of art as part of their culture and their life experience. As drama has generally been taught in the class through reading theatre texts, watching movies, or stage performances; in the 20th century this way of teaching drama has been changed by the scholar Caldwell Cook by asking his students to bring one of the plays of Shakespeare to life by being actors. (Bresler, 2007, p. 205)

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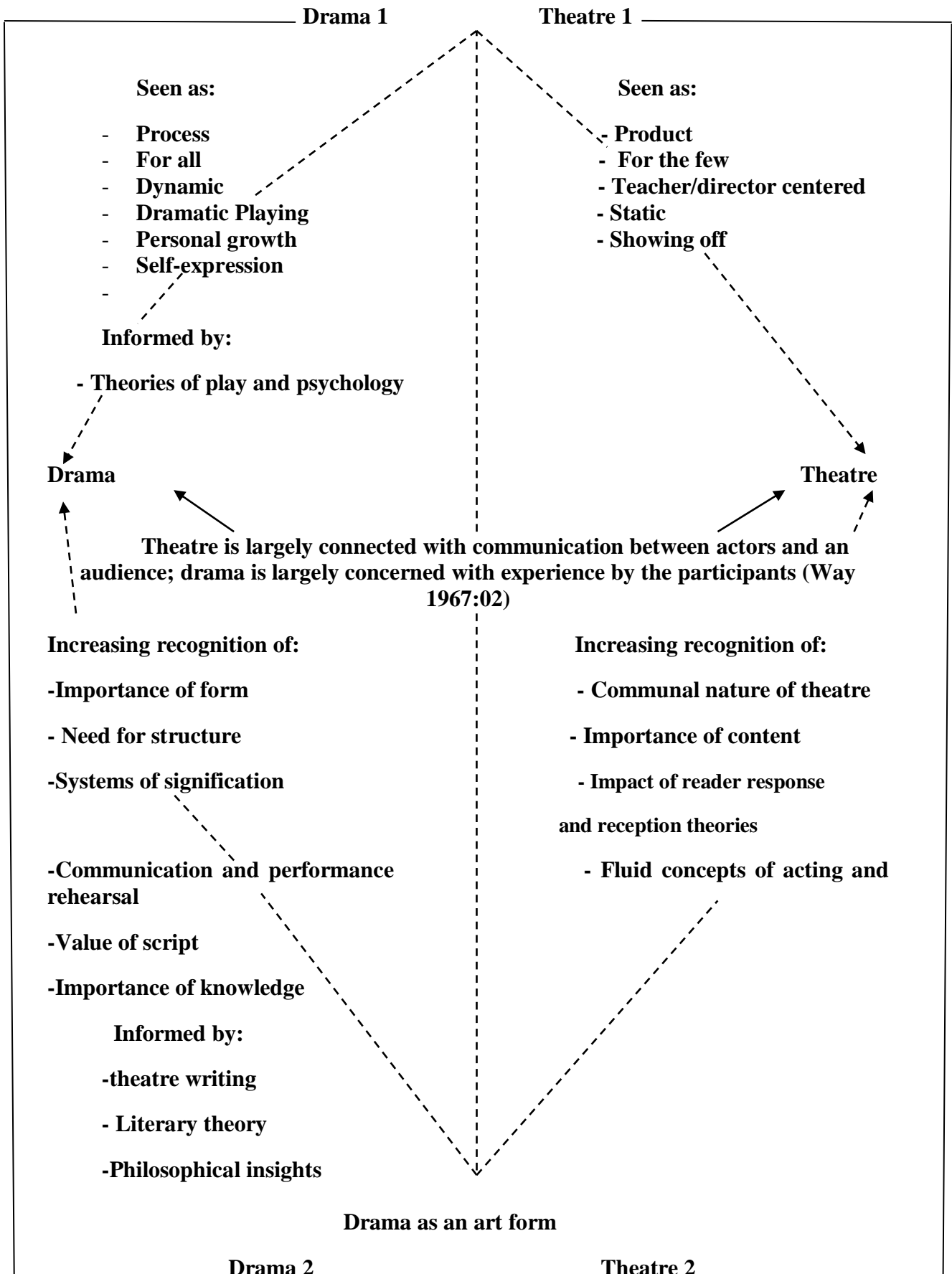


Figure 01 History of Drama Teaching (Adapted from Fleming, 2011, p.11)

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Later on, educationists and teachers managed to train their students to experience drama as performance. Therefore, the early professional acting schools appeared in England and dramatic art has become more famous to the extent that some performing arts schools have been created educational authorities and educationists declared that drama and dramatic playing is a significant part of human development by contributing to the growth of the child and his self-development in educational settings.

1.3.1 Modern American Drama Teaching

Teaching drama may differ and this depends on the type of the text and the era in which it was written. For instance, teaching Elizabethan drama differs from teaching modern drama because each has its own vocabulary, different plot structure, and characters. For instance, teaching modern American drama is easier than that of Shakespeare because the language of the latter is more difficult.

Arguably, being able to understand and appreciate the 16th century drama will help students be able to understand and appreciate the works of other playwrights. When the students of drama read widely about drama they can be aware of having feeling for humanity by developing an outlook of life and become sensitive receivers of drama by being involved in the text (Erickson, 1965, p.17). Before starting any drama class, the teacher may face two required tasks, selecting the play and the way to teach it.

Therefore, the teacher chooses the play based on the students' needs and interests, taking into consideration the level of the students and their ability to respond to the dramatic text. Besides, it comes to choosing the appropriate method of teaching that best fits the flow of teaching and learning. In fact, reading a modern play might be a much more beneficial experience for the student especially short plays or one-act plays that was published in modern America.

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The suitability of a play for classroom study may depend on the level of maturity it requires, the levels of understanding and reading ability needed for understanding it, and the appropriateness of the play's theme. The play also can play the role of enlarging the imagination of the students and increasing their social sensitivity, and the teacher has to choose an appropriate play and a suitable method emphasizing the needs of all his students.

Therefore, based on the method chosen, the teacher has to make sure that the students' would achieve their learning goals, be able to make decisions, and assure adequate insight and understanding. As Irvin (1955) claims about drama teaching benefits:

Drama in the classroom ... has an advantage or two besides giving more people a chance to act. Casting against type in the classroom is easy, and plain girls get a chance to be heroines and timid boys a chance to be heroes. Many get the release—the vacation, if you will—of being someone else for a little while. (p.151)

Arguably, modern American drama seem teachable because it seems near to the students real life especially because most of the modern American dramatists were influenced by the European realistic theatre of the 19th century and borrowed some of the techniques of drama. Therefore, selecting plays that give a real portrayal of life is more beneficial for students, and better than selecting plays which portray moral lessons, stereotyped characters, or superficial plots that have happy ending. (Tressin, 1962, p.12)

The main target of teaching a modern play is not to know who is the playwright or what is the play about, it can be more about the student and his relation with the text. The main aim of studying a play is to raise the students' appreciation of the play. Thus, the teacher aims to achieve the following aims as Veidemanis suggests:

1. Develop pleasure and skill in reading and interpreting drama, and acquaint students with some significant dramatic works and lists of plays for future reading.

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2. Acquaint students with the dramatic tradition, the role of drama in the history of man.
3. Develop critical standards and taste in drama, film, and TV.
4. Encourage interest in play-going and supporting community ventures in drama.
5. Increase students' understanding of the importance of drama as a source of insight into personal and social problems. (Cited in Tressin, p. 14)

The teacher chooses on the point of view from which he will teach the play or the approach he tempts to use to teach the play. Drama is usually taught with emphasizing on historical survey, or themes which can contribute to the increase of appreciation in students to discover the play. The thematic approach makes drama more personal and allows the student to see points of view other than his own. For example, one theme can hold more than one aspect such as the theme loneliness which can signify isolation as in *The American Dream* play of Albee, as it can represent personal failure in *The Death of Salesman*.

Students may enjoy reading plays and this makes drama different from other genres because it deals with human conflict, attracts their attention by being curious for the fact that the human being is a creature of imagination and has always participated in forms of play acting especially in ancient times. (Tressin, p.22)

Although plays contain conflict, character, and plot as do short stories, little description is given to help the readers interpret the events and characters. They are not told how a character speaks or be placed on the stage. It is usually up to the students to use their imagination through stimulating it and also through developing critical abilities by managing to discover the reasons for the events and characters' actions in the play.

1.4 Development of Pedagogical Methods

Education is a mechanism for the progress of any society. It contributes to the building of human principal which lays social, economic and technological growth. Nowadays,

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knowledge emerges as a substantial critical input for growth. Vitality, education has to be converted into a sport and learning process has to give rise to interest in the learners and motivate them, it is associated to their growth and development.

In Ancient education pedagogy, the teacher is the one who transmits the information, the learner is the receiver of the information, and the educational material is the information. The teacher transmits the information through “*chalk and talk*” method. This popular strategy has been founded with the behavioral learning perspective of Skinner (1938) and has been used as an educational strategy in all establishments of education.

1.4.1 Ancient Pedagogy

Teaching literature has recently witnessed a large acclaim and written subjects in language classes. Comparing it to the past when there has been little acclaim about it in language classes. Indeed, traditional teaching in literature classes dates back to the ancient pedagogy of classical language teaching. Classic classrooms were based on Greek and Latin philosophy and literature.

Ideally, in starting Greek and Latin classes, learners cannot have independent opinions about syntax, tenses, or semantics, yet they can imitate and recite their teachers’ knowledge and instructions. This pedagogy has been relevant for centuries in making Latin and Greek classes. The pedagogy of literature has been alleviated markedly when literature and classics became separate punitive and teaching literature was arising on the terrace of the learner’s own language rather than foreign languages.

Learners could be encouraged to develop their own interpretive opinions. In effect, by the late 19th and early 20th centuries, the learners’ interpretations came from the teacher not from the learners’ thoughts, questioning or opinion. Actually, learners of literature prefer to make an association to the literature they study which can be considered as existential.

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This linkage can allow them to make a link between literature and the condition of human existence at the same time:

In their work with literature, students need to be able to relate initially to texts on their own terms, drawing on their personal schemata as a point of departure for more objective interpretation. For language learners, an initial personal reaction is particularly important precisely because they do not necessarily have ready access to the cultural underpinnings of the text. (Scott & Tucker, 2001, p. 20)

Indeed, pedagogical mounting has a significant impact on learners. When learners read literary or non-literary texts, they are not interested by what they make out of them on their own, but by the pedagogical directory of their teacher which encourages cooperation from the part of other students in seminars and through cooperative assignments.

1.4.2 Traditional Art Education

Pedagogy of teaching can be represented in a set of principles of learning and teaching which can constitute a substructure for reporting effective pedagogy in teaching. In effect, these principles have a vital role in directing the evolution of objectives and aims in course action plan. They presume a vital image of effective learning and teaching, a set of strategies and action instructions and directions for teachers and a basis for examining the teacher's actions.

When the learning environment is supportive and productive, learners can be best receivers especially when the teacher creates positive relationships through recognizing and valuing each individual learner. Additionally, when the teacher advocates a culture of value and respect for learners and their communities and also implements strategies that promote learners' self-confidence and willingness to take risks with their learning. This way, learners feel supported and confident to contribute ideas without fear of being "Put

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down” It includes the motif of learners moving on with their thinking and learning trying out new ideas and practices. This may encompass teacher’s guidance and debate.

Language and literacy teachers’ job is to support learners to achieve success as they move through the learning process. It is about recognizing that all learners have various abilities valuing the effort each learner makes to improve their work. This is signified by teachers through knowing the learners’ distinctive abilities and giving support when it is needed and acknowledging learners’ progress to achieve success and finally to assess learner’s work against prior achievements rather than against other learners’ works.

1.5 The Role of the Teacher and Learner

Actually, it is clear that learners do not learn only from their teachers who transmit their knowledge seamlessly, yet it is the teacher who supplies the mounting of pedagogy which provides various kinds of content understanding. The dominant achievement and aims for teachers is always developmental regarding their diverse fields of teaching and cognitive goals. Through the field of education, learners can grow intellectually, mature personally, become more advanced and develop socially.

What is more, teachers like to help their learners and make them discover the sense of literary magnification. This will is not based on the literary value for them. In fact, many teachers do not prefer only to entertain because they think that entertainment in class is seamy yet they are not selfless because to some extent the ego plays a vital role in the strife for being a good teacher.

Teachers of literacy cannot tolerate the fact that their learners miss out on the cooperation that literary study makes to their growth of mind, liberal education and complexity of feelings and judgment that makes the learners’ personal maturation and intellectual growth. Teachers in fact do value their literary experience as an important part of human learning for its own sake.

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Actually, teachers should implement an effective strategy which can make the learners engage with the literary study. Indeed, they can supply a set of topics at the beginning of the lecture which can be considered as existential issues which can be developed throughout the whole semester. Their role is to give learners the opportunity to find their own path. These topics' relevance lies in the fact that they refer to the universal conditions of the human experience encountered in all cultures regardless of their gender, class, and race.

Teachers do not only teach learners facts, dates, etc., but that a teacher can make a life-changing difference in learners' lives. If a teacher takes time to think about each thought he places in his lessons, learners will automatically take more than statistical information home with them. A teacher does not even have to dwell over an all-important idea he wants his learners to know by devoting his heart to his profession, each learner will gain knowledge from the teacher that appeals uniquely to them.

Vehemently, if teachers follow the educational ideals, students and teacher relationship will improve. As Quintilian (1974) who is a Latin Pedagogue, claims that "one of the most inspiring communication strategies is the notion that a teacher should every day say something ... which when the pupils hear, they may carry away with them" students tempt to gain knowledge from the teacher as the source of all knowledge as he can teach students facts and teachers not only teach students facts but also can make "a life-changing difference in students' lives" (in Sarff, 2007, p. 09)

1.6 Modern Pedagogy of Teaching

While modern technology inhabits a system of production and evolution that differs profoundly from its ancient analogues, the web of discourse that links technologies to their host culture was as varied in the ancient Mediterranean as it is in our own. In order to present technology in text, ancient authors make use of a very broad range of literary

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techniques, and these are subject to change from one culture even independent of changes in the technology itself. Indeed, all texts are shaped by the technological, political and economic cultures in which they were produced in addition to the vague culture they inhabited. (Savela, 2009, p.14)

1.6.1 Text Driven Approaches

Language teaching since the 1960's has changed in response to the need to redesign teaching to achieve communication as a general goal of instruction. With communication as the goal language teaching, the structural approach made no sense. Text-based teaching conceptualizes language as a human resource for making meanings. Teaching is characterized by natural language use. Teachers choose texts relevant to learners' purposes. They select texts of interest to learners and of significance for fulfillment of the purposes of a program. (Tingting, cited in; Johns & Davies, 1983, p.01)

This approach implies that learning target words through reading texts, such as acquiring words' meaning and their typical language environment from texts. Texts as linguistic objects are used for language work, specifically grammar or vocabulary. There are three kinds of texts used in teaching: texts that are written especially with a pedagogical purpose in mind by teachers; authentic texts the teacher has chosen because they contain many examples of a particular feature of language; the authentic texts adapted by teachers to contain or highlight certain features of language. (Johns & Davies, p.10)

1.6.2 Performance Pedagogy

Performance is a useful, if complicated, concept. The most literal use of performance is in theater, where performance refers to the conscious and purposeful taking on of a role. In the public sphere, performance is often linked to assessment and evaluation (of students or of, say, a car). A performance study, which is found in communication studies and in

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theater, broadens the concept of performance and emphasizes people's everyday practices as performance.

Indeed, the use of this term is closely allied with Judith Butler's concept of performativity, which according to Butler "not a singular act, but a repetition and ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration" (in Çınar, p.55) performativity might be viewed as a habit repetition, it must be obtained through diverse performances without limiting the selves with gender roles, performance is changeable, but it might be described as a habit for being repeated.

Teachers are always performing and pedagogical performances are free-flowing and repeated, not fixed, they are temporal and context-limited. Indeed, pedagogical performances are increasingly made up of all the textual interactions between learners and teachers from class meeting to class meeting and moment to moment. Thus, a teacher's pedagogical performance on Monday affects her performance on Sunday and Monday's performance also affects how her performance on Sunday is read by learners. Bartlett (2015)

1.6.3 Educational Art Classrooms

Communicating in a foreign language demands high efforts because learning is somehow a complex and long process. Indeed, learners have to be aware of the significance of learning English language as a human tool of communication. Thus, language teachers should help their learners increase their communicative competence in English to recreate authentic language and be motivated.

Experiential learning as a philosophy is based on the parameters of active and reflective learning, building on previous learning experiences and requiring the personal involvement of the learner. Actually, in the field of second-language acquisition, the experiential

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approach encourages learners to develop the target language skills through the experience of working together on a specific task, rather than only examining discrete elements of the target language.

The reflection phase requires learners to engage actively with their own past acquisition experiences and focuses them on the future. Experiential methodology holds many potential benefits for Second Language Acquisition in terms of motivation, investment, and cultural understanding. Actually, the processes of teaching and learning have comparatively changed from traditional approaches, functional and discourse stylistics approaches to a more interactive and experiential approaches across massive areas.

1.6.4 Art-Based Learning

Recently, EFL teachers argued that experiential learning has a major role in developing the learners' critical abilities and communicative skills by being able to be competent learners. Therefore, English language and literature teachers tempted to incorporate more useful ways to implement those experiential approaches into drama courses to strengthen teaching and learning a dramatic text.

Obviously, teaching literature can be categorized with art education because arts have traditionally incorporated more experiential approaches to teaching compared to other traditional approaches. Indeed, traditional art education is plausibly an experiential learning process which manages to integrate theory and practice while other educational trends can be viewed as text-driven approaches that reveal both theory and telling.

In traditional educational classrooms, the role of the teacher was usually transmitting knowledge and conveying information while in educational art classrooms such as drama, dance, and visual arts; the emphasis is put on the learner's expression of ideas, cognitive and communicative skills and performance. Indeed, drama is a sort of art that is viewed as a strategy to involve the learner in an active learning situation and interactive educational

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setting. Drama also should be taught as both literature and theatre. Therefore, the teacher will tempt to discuss with the class ways in which an actor might interpret and introduce the play's action. In the early and middle times, drama as genre of literature was usually taught sitting down and reading pieces of theatre, through time, students have been encouraged to perform publicly and became trained actors. (Bresler, p.205)

As educational authorities became highly interested in the arts, drama has been a significant tool in the language teaching curriculum which was known as creative dramatic or playmaking in the USA and aims to encourage the students' creative imagination, can be self-expressive, and get social understanding and grow in co-operative world. When watching a piece of theatre on stage, we may have an intuitive appreciation of it when the performance of the actors is amazing or when the story of the play is exciting.

This appreciation can be related to good reception when the production is perfect. Since performance on stage is related to the reaction of the audience and which may increase or decrease the level of appreciation of the audience which can be intuitive as Bresler identified the features of an audience reception, reaction, or criticism and explained that through his words:

The origin of the word intuition is from the Latin *intuitio*, the act of contemplating. Consequently, observation is inherent in intuition. An intuitive understanding implies that as I view a good play I am able to distinguish it immediately as a good rather than a poor play, although I may not know how to talk about the distinction made, or verbally express my intuitive knowledge. (Bresler, p.588)

This intuitive appreciation of performance can lead to gaining theatrical knowledge by considering theatre as a work of art. In fact, the theatrical experience can go back to ancient philosophy with Aristotle's poetics who considered the concept of theatre as mimesis which means imitating life on stage and which refers to performance not for real

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life. An actor tempts to study someone or something in real life and prepare for acting a role on stage. In theatre, the performer experiences the representation of the event not the event itself. Therefore, appreciating performance is related to understanding the theatrical experience the audience tempt to discover and performance on stage which actors tempt to achieve.

1.7 Approaches to Drama Content

Drama teaching has a socializing effect on learners because it enables them to increase their performance by performing multiple roles and also acquiring new skills and knowledge. Indeed, drama can be useful in teaching different subjects using activities in which learners work in groups and create an imaginary world and play different roles. In this imaginative world, the learners face the same problems they encounter in their real world while they acquire authentic knowledge and new experience.

Role playing and acting of the learners in the class are highly influenced by their previous experience and knowledge. Heathcote (1995) considers this technique as: “a complex pedagogic method through which the real problems of life can be dealt with in a protective environment, facilitating learning through experience.” (in. Kovacs, 2014, p.402)

English language teaching requires a certain set of activities such as interactive techniques and awakening activities. These activities contribute to encouraging learners to show their language ability and develop their personality by interacting with other learners in the class. Thus, they need to communicate using language in a social context to communicate correspondingly with real life situations.

Drama is arguably related to acquiring language and communication skills. It has been viewed that drama is the language itself, and language in drama activities is considered as the tool that allows learners to understand the meaning of things. Indeed, the main task of

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drama in language teaching is helping learners get in touch with real life situations through experience. Thus, drama activities can supply the learners with a secure environment where they can reflect on their needs, interests and skills as they can create their own ideas and develop their critical abilities. (Kovacs, p.393)

1.7.1 Reading a Play in the Class

Since drama as a genre of literature may differ from other genres by having a script that is primarily written for production and not to be read silently by a reader, a dramatic text is incomplete until it is acted out on a stage before an audience and contains a dialogue spoken between characters. Indeed, the best way to read a play is to imagine it in production or being staged, with actors in costume, sound and lighting, and musical effects.

Reading a play requires the use of varied skills. A typical way to read and understand a play is to create a mental view of events by making the scenes visualized using prior knowledge and focusing on the sequence of events in the play to follow what is happening. Beers views visualizing a play as a way:

To form images in your mind based on details in a story. When you watch a drama, the setting, the characters, and the action are presented for you. When you read a drama, though, you have to use dialogue and the notes provided by the playwright or screenwriter (the author of a movie or television script) to visualize the places, people, and events. Details about the setting are often included in stage directions. (p.746)

In fact, drama can be read through implementing multiple approaches to teaching which can either be the reader-response, language-based, and task-based approaches. Reading drama in the class can go through stages in which the teacher and learners should focus on the dramatic script's elements such as the plot by reading the scenes, setting, dialogue,

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characters, and themes by reading carefully the ideas or issues raised in a drama and how those ideas are dramatized as real events in the character's lives.

1.7.2 Role-Playing Activity

Dramatic techniques such as role-play activity have been used along with the history of English language teaching through the implementation of multiple teaching methods and assets such as the Grammar Translation Method, Communicative Language Teaching, and Audio-Lingual Method. Recently, the new teaching methods emphasized the significance of speaking activities which may develop EFL learners' communicative skills and increase interaction compared with grammar and translation activities.

In fact, the direct method is a method which manages to neglect the mother tongue language and emphasizes the use of the target language. Thus, using mimics and gestures was significant. On the other hand, drama and role plays are more useful in the audio-lingual method where the learners experience the use of the language in context when they are in role. Indeed, drama techniques, group works, and role-plays became significantly useful in the learner-centered communicative language teaching classes, thus, these techniques led to learning based on personal experience and interactive communication.

Drama techniques may also raise social interaction through group works. They relate real life situations to the moments that the learners are experiencing so they can be familiar with the foreign language culture. They can envelop linguistic elements which are fundamental in the foreign language class. These techniques do not just help teachers plan, but can make learning more efficient. They can develop social relationships within the groups and involve musical and artistic elements incorporated with the notion of communicative competence. (Shmidt, 2011, p.10)

Role-playing is based on real acting in which learners play roles and do not take part themselves and they can create either real or imaginary characters. Learner or performers

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are usually told what they are supposed to act and sometimes through the use of pictures related to their performances. Indeed, learners are given the chance to express themselves freely so they find the language studied recently more significant and efficient.

Adam Malay (1992) has suggested different types of role-playing. First, learners can make a performance based on a text that is not a dialogue. Learners can also create dialogues they have to memorize and perform using the required language and gestures of the performed role. Indeed, this strategy refers to a speaking activity which involves learners in an imaginary situation playing imaginary people. Role expressions describe a situation and allow the actors to act. According to Byrne (1986) “open-ended dialogues provide a frame for starting the role-play, with students free to decide how to develop the dialogues further; mapped dialogues give students a sort of chart telling them which functions they must use when they are interacting” (in. Davies, p.92)

On the other hand, Livingstone (1986) asserts that role-play is “a classroom activity which gives the student the opportunity to practice the language, the aspects of role behavior, and the actual roles he may need outside the classroom” (p.06). Learners are offered freedom through mapped dialogues which allow them to recognize the roles they must use during interaction.

According to Kodotchigova (2016) asserts “role play prepares L2 learners for L2 communication in a different social and cultural context” (p.25). This strategy is beneficial for the learner and the teacher. Learners must be offered guidelines about the role play which should be emotionally required while performing the task in front of an audience. Sometimes the task will not be performed in front of the others. For instance, when participants greet each other, they are not performing for the audience.

Teachers in an acting class select the role plays that will give the participants the opportunity to practice what they have learned in class. On the other hand, when teachers

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select appropriate role plays, they will predict the language being used for that. Indeed, learners are being familiarized with new vocabulary before starting with role play. So, the learners' level of language proficiency while using role play strategy in the class. Through these dimensions of role playing, learners are able to comprehend and acquire the necessary skills and cope with reality. They help learners or participants acquire language by providing a multi-dimensional basis for developing language.

1.7.3 Dialogues and Drama Projects.

Dialogues are used in teaching to reveal linguistic structure and function or to practice vocabulary. They can be done by the teacher, the student, and can be found in textbooks. Dialogues can be investigated through individual repetitions, reading them aloud, and performing them. Indeed, they can comprise the main part of a unit as complementary activities.

Learners may raise their communicative skills through performance by knowing how to act with some communicative and cultural tasks and vocabulary. In effect, the role of drama is indeed to make learners concentrate on gestures, pauses and facial expressions. Additionally, learners learn language in a meaningful context and it makes the learners appreciate the literary and cultural world of the foreign language.

In fact, roles should be allocated according to the learners' language ability. Learners may have some plays appropriate when they are repetitive and they know them before acting:

The benefits of using drama in the foreign language classroom is that they are meaningful and promote a fluent oral interaction, the grammar and vocabulary appear contextualized, and students have an opportunity to increase their confidence in their abilities to learn the foreign language. (Wessels, 1987, cited in Fernandez, p.08)

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On the other hand, drama projects need to be accomplished freely because they demand much time and planning from the part of teachers and learners. Indeed, teachers may use drama in language classes as awakening and expressive strategy. For instance, rhymes and songs can be used by learners because they move and do what is said in their lyrics by matching words to the actions. Indeed, these activities make language carried out easily when it is encoded through verbal language and body movement. (Fernandez, p. 09)

1.7.4 Group Work

Working in groups is considered as an awakening activity which makes learners feel they are in charge of their own work. Throughout this group working, learners have more language practice time and they can be carried out at various stages of language expertise. Working in groups focuses on a sense of performance and acting for an effective learning. Working in collaboration allows learners to highlight individual group members' contributions for their learning. (Fernandez, p.09)

It has been argued that collaborative learning is a situation in which two and more people learn something together. This activity depends on a sense of acting for allocating creativity for learning. According to (Delucchi, 2004, in Fernandez, p.10), co-operative learning is a way of learning that a learner submits through highlighting individual groups. In fact, Piaget incorporated ideas for social and individual aspects in collaborative learning.

He made a theory which focuses majorly on individual cognitive aspects. According to Altinay, et.al. (2012), learning is based on cognitive understanding and social interaction: “social constructivist approach refers development through collaborative learning process in respect to social interaction and active cognizing process through exchanging ideas, thoughts and lived experiences” (p.109) In fact, collaborative learning has various elements which are, for to Demirel (1999), positive connection, group reward, individual assessment and face-to face interaction.

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Using these categories of learning in collaboration makes teachers of language be aware of the pedagogical knowledge in teaching practice for their education curriculum. Kapp (2009) states:

Understanding collaborative learning processes has intensified need to analyze the group interaction in the context of learning goals. In collaborative learning, joint intellectual efforts are come together for a goal by searching for understanding, meaning, solutions and a creating product. In this respect, it is essential to address importance of group work in order to analyze the practical implications of collaborative learning as it is credible element for co-construction of knowledge in higher education practices. (in. Altinay, et al. p. 110)

Through working collaboratively, learners exchange their ideas and then share their comprehension. Additionally, learners can gain benefits as being able to carry out language proficiency at different levels, as well as having more language practice. On the other hand, the teacher has a vital role in collaborative learning: “it is advisable to have a leader in each group to contact with teacher when some instructions must be transmitted to the group, in order to avoid the interruption of what they are doing, and to save time” (in. Fernandez, p.11)

Brett & et al. (2005) have stated that: “collaboration and interaction between pre-service teachers promote deep learning through gaining different perspectives and providing opportunities for negotiation to their better performance”. On the other hand, Wood (1998) claim that teaching practice within the classroom context is pivotal for pre-service teachers in order to enhance their professional knowledge to underlay pedagogical knowledge in line with collaboration and practice. Indeed, continuous assessment is essential for learners to follow a particular harmony of work. (Cited in Fernandez, p. 12)

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This can be done through the role of the teacher in controlling the learners' motivation, their interest and their preparation of the task. For, the use of these expressive strategies breaks down the barriers between the teacher and his learners and offer learners be more active and have dominant role. For instance, the teacher must be a model for his learners and source of correct models at the foreign language.

The teacher should also plan the lesson according to the learners' level of language proficiency and construct their level of personal development. He should determine the language patterns that should be practiced and outline suitable activities to fulfill the particular needs. He or she later may decide if the learners can participate in the planning of the stages of the lesson and can allow them a higher and lower energy of decision. Finally, the teacher's main role can be interpreted in smoothing the process of communication in the classroom, so that learners can achieve their learning goals.

Evidently, collaborative learning upholds the teacher's skills development in their teaching practice. For, teachers can acquire self-efficacy through group work and can enhance peer thinking based on drama and role-playing in their teaching. Drama and role-playing provides practice future professional experience. It provides creativity in teaching approaches for pre-service teachers to internalize pedagogical and practical knowledge.

Consequently, group work is essential within making drama for teaching practices. Drama and role-play provides enthusiasm to gain knowledge and practice and work in collaboration. It supports group work and can improve interpersonal skills of learners. Ideally, group work activities involve cooperation, collaboration and exchange of ideas between learners. It yet improves self-confidence, improves problem-solving emotional and language skills.

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1.7.5 Improvisation

Improvisation is a strategy considerably used in drama activities in which participants can create imaginary situations and explore behavior and events in role by acting and moving spontaneously (Holden, 1981, p.45). Improvisation allows learners to act with whatever language they like to use. Via (1985) argues that creating a successful dialogue through improvisation, we have to face an obstacle to solve or a struggle to deal with. McCaslin (1990) asserts that the aim of improvisation is to allow learners explore their own assets from which they gain their imaginative ideas and feelings as to be self-confident and be able to work with others. (in Genec, p. 02-03)

Zyoud (2010) views improvisation as “an unrehearsed, spontaneous set of actions in response to minimal directions from a teacher, usually including statements of which one is, where one is and what one is doing there. In improvisation, students must create a scene, speak, act react, and move without preparing” (p.15) in Additionally, Maples (2002) claims that improvisation gives learners the chance to raise their confidence and improve their communication skills. Through improvisational activities, learners can properly improve grammatical structure and vocabulary. (In Dundar, p. 26)

Improvisation provides authentic contexts for speaking and listening and its impulse can be from a text, a theme, a historical event or a social issue. Most unplanned improvisation does not involve presentation or repetition; however, presentations of particular events may be isolated and replayed through improvisation. During this activity of improvisation, the situation has to be well covered and easy for participants to act out. When participants are fluent in English, they should be able to create a reasonable conversation around the offered situation and complete with suitable facial expressions (Barbu, 2007, cited in. Dundar, p. 26)

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According to Athiemoolam et al. (2004) participants will be hesitant and embarrassed at the very beginning to participate in the activity, but with practice they will be more enthusiastic and self-confident. Generally, practicing an improvisation activity demands learners use of set of skills at once. They must listen to their peers and have eye contact to respond quickly. (Dundar, p. 26)

Improvisation strategy can be without script. Indeed, due to this lack of script; teachers do not much depend on reading, memorization skills and language used by learners. Their ideas, language and their feelings are emphasized in improvisation and participants create relationships through their acting situations using speech and actions but spontaneously. Among the types of improvisation are the spontaneous one which is an open-ended process made by the teacher to help his learners explore meaning behind the used language and behavior.

Learners are introduced to a particular situation and challenged to respond to it. The situation is introduced by the teacher who creates a drama in which learners will be involved in. Spontaneous improvisation allows learners to have more practice in communication and language skills as well as develop their emotional awareness through their roles which may be unfamiliar to them. (Davies, 1990, p. 95)

Improvisation gives learners practice in working in small groups in which they can develop their language abilities and take roles which are new for them and differ from their own real life situations. As Wessels (1987) argues “as even native speakers can find improvisation quite daunting without adequate warm-up activities” (p.15) Learners should be ready for the improvisation activity; they must be involved in the context of the activity which could involve small groups or the whole class. So, learners should be active participants in improvisation which provides them further motivation when the activity is successful.

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1.7.6 Simulation

Simulation is an activity in which learners come to discuss a situation in a certain setting, as Jones (1982) states that “reality of function is the key concept in simulation” (in Genc, p.02) Simulation activities are interactive activities with different forms of dialogues such as introductions, compliments, greetings and complaints. This activity is often a problem-solving activity to which the learner shares his own personality, opinion and experiences and it may need a certain experience or knowledge that is related to a particular role.

According to Jones (1980), simulation is a case where learners participate in an event and have role, functions, responsibilities and duties to solve a particular problem. Simulation as a teaching strategy usually refers to certain situation that resembles real life in which learners or actors act as directed. It provides a certain situation within which learners can practice communication skills, problem solving, expressing opinions and convincing others. (p.13)

Participants must live that action physically and mentally in order to satisfy their duties in the situation. In fact, the role of participants in this activity to step into the event and shape it, carrying out their duties and taking their roles in an appropriate way. However, in simulation there is a need for simulating environment.

As Jones (1982) declares “in order to fulfill the essential condition of being a simulated environment, there must be no contact between the participants and the world outside of the classroom. It is important that the essential “facts” of the simulation environment are provided, not invented by the participants, to preserve reality of function” (Genc, p. 27)

In fact, in simulation activities, participants are either playing themselves or someone else through interaction with different kinds of dialogues. The activities of this strategy can teach shows learners how to act in a social situation accuracies.

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1.7.7 Mime

Mime is a strategy used by teachers to help learner work kinesthetically and focus on facial expression and gestures. It can create an imaginary context and character as it can change the expeditious pressure to act. Mime is identified by Dougill (1987) as “non-verbal representation of an idea or story through gesture, bodily movement and expression” and viewed by Hayes (1984) as a strategy that “helps develop students’ powers of imagination and observation, and can also be quite simply “a source of great enjoyment” with students tending “to be very enthusiastic about this aspect of drama” (cited in. Genc, p. 02) this activity is usually accompanied by exercises in which mimed expressions are told.

Sound collage can be used effectively to accompany mime to build atmosphere and institute environments. Learners can experiment with voice and body in a creative way. Most teachers use mime when the expressions cannot convey the meaning, its aim is to improve features of communication as it emphasizes the paralinguistic features of communication. Mime activities can raise self-confidence in learners by encouraging them to act in front of an audience. It helps increase their power of observation and imagination by being a gate for enjoyment. Dougill adds that mime can help learners get language and vocabulary. Indeed, mime activity can be an aid to language teaching when it does not frequently use language.

As Ur (1981) claims “It may seem strange to advocate mime as an aid to language teaching when it does not actually use language. Yet mime can generate language use where explanation is required-teacher's instructions and the discussion of the students-if the mime involves pair-work or group work” (cited in Davies, p. 91)

An example of mime activity in class can be done when learners are divided in pairs or groups and are given subjects to work on which are to construct the base of a five-minutes

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mime for preparing and rehearsing, then they perform their mimes in turn and after each performance; the teacher asks the class to clarify what has been viewed. In fact, learners use their bodies to act the situation through gestures and movement without using any expressions “mime uses the creative instrument everyone has: no body, we all can use our bodies to express our ideas and feelings, including those for us who don’t speak English well, or who have trouble reading” (in. Burlinska, 2016, p.34)

Actually, drama activities have multiple functions in EFL teaching. They indeed do not cause any warning to English learning except challenges which can be easily dealt with interest, level, language and age of learners. Ideally, EFL teachers should be aware of drama activities and should have prudence to use them in their practices, so that learners can use the target language communicatively using skills and grammar patterns efficiently.

Despite the fact that there is a distinction between language and literature, some educationalists assume that this distinction is synthetic. For instance, there may be literary elements in non-literary texts. When talking about our everyday ordinary language, we can find metaphors and sound patterns and rhyme in songs. It has also been certified that is simply one we call literary. Until 1980’s, it has been claimed that literature had no more place in teaching English as a foreign language. Nowadays, in textbooks and language curriculums; literary texts are starting to manifest besides other texts and those distinctions between language and literature are starting to collapse. On the other hand, language teachers may be hesitant to include literary texts because they feel that vocabulary and grammatical patterns will be too complicated. They also view that the cultural distance which refers to the cultural features such as names, language, setting, and values can be an obstacle with literary texts.

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Conclusion

In the English language teaching curriculum, teachers of language need to depend on literature to help their learners improve their language skills. This chapter has examined the nature of literature, the history of its integration to language teaching, the debate between language and literature and its varied uses, and how it helps the acquiring development of all tools to improve the learners' language and communicative skills. The chapter also explored the didactic activities of teaching language through literature along with lectures, workshops, and self-learning; and the didactic strategies and approaches to teaching literature including language-based approach, and literature as content. It yet investigated the role of experiential learning and art-based learning in educational art classroom and their impact on language teaching as well as in enhancing the pedagogical practice and skills development.

The next chapter of the current research will examine drama as toolbox and conventional style of teaching in language learning classes, and show how drama and spoken communication activities contribute to the success of group activities through the use of drama games. It also incorporates the integration of drama as a teaching activity to the national educational curriculum of EFL Drama of education in the Algerian context and sets up definite conventional uses of drama and strategies that teachers may use such as dramatized reading, improvisation, simulation, mime and role-play.

Chapter Two

Drama between a Subject and a Teaching Tool

Introduction

A few years ago, drama has been welcomed in the teaching curriculum and educational system in many spots around the world; particularly in the Western countries. Indeed, drama education is highly associated with progressive educational streams. Higher education streams and art teachers have been vehemently absorbed in drama education. Despite the fact that drama teaching has been significantly welcomed in educational schools over the past years, drama is still not acceding to the education system with pleasing mastery and progress, regardless of the curriculum instructions. Drama education, like arts, is used as a teaching approach and a curricular activity for passionate learners. It is a part of a culture that belongs to everyone's world and can be used in teaching all sorts of learners.

The use of drama in teaching is an approach that affords psychological and pedagogic principles and it is personality-centered approach which can improve learners' communicative competence, develop their creativity, and prepare them to face real-life situations and obstacles. On the other hand, drama can also be a toolbox of creative and performative activities under the intervention of teachers and learners to refresh learning and the syllabus.

This chapter will identify the concept of drama in the educational setting and its conventional uses, and portray the importance of using the approach of drama in teaching and learning and how to appreciate drama and theatre in class. The chapter will also shed light on how learning drama occurs through performance in a literature class and identify the various teaching methods of teaching a dramatic text in class. The last part of the chapter evokes the different activities and drama techniques that teachers of drama may use through

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drama contents including characters, plot and setting and how to make discussion and analysis. As it reveals the drama strategies and conventions implemented in EFL teaching classes.

2.1. Drama Defined

Drama is a Greek word which means action. It is mimetic action which refers to imitation or representation of human behavior. So, drama emphasizes on action and it is not simply a form of literature. As Esslin (1976) asserted: “What makes drama is precisely the element which lies outside and beyond the words and which has to be seen as action—or acted—to give the author’s concept its full value” (p.14).

According to the Oxford dictionary, drama can be: “A composition in prose or verse adapted to be acted on the stage, in which a story is related by means of dialogue and action, and is represented, with accompanying gesture, costume and scenery, as in real life; a play” In Esslin words “this definition cannot apply to an improvised dramatic performance in which a story is related by means of dialogue” (p.09)

In his book *An Anatomy of Drama* (1976), Esslin sets multiple definitions of drama from varied dictionaries and other sources, and he claimed that some dictionary definitions he has viewed have been confusing and irrelevant as he demonstrates “the art, activity, human craving or instinct which embodies itself in drama is so deeply enmeshed in human nature itself, and in a multitude of human pursuits, that it is well-nigh impossible to draw the exact dividing line between where one kind of more general activity stops and drama proper starts” (p.10)

Arguably, drama can be approached from different angles. It can be a manifestation of the play such as improvisation of drama. It can also be as something to be seen as it is called in Greek theatre spectacle which means a place where one goes to see something. Esslin

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argues, through his findings that there is no drama without actors as he adds that Enacted fiction might be a concise definition of drama which is enacted reality.

It has been argued that the art of drama has been a source of inspiration of other activities like music hall and circus. According to Esslin, theatre or stage drama is a sub-form of dramatic expression and the drama of the mass media including cinema, radio and television may also be techniques of drama. Eloquently, drama can be a tool of communication and it is seen by critics as “the technical reproductivity of works of art” (Esslin, p. 12) arguably, the mass media drama has become one of the most substantial means of communication. People should be aware of the nature of drama and understand its underlying principles.

Teaching drama has been conceived distinctively across the curriculum. Drama is a concept that can be defined in varied ways. This indeed would depend on several factors such as its role and how it is implemented in a teaching class. As a subject of study, it is an activity that uses language as an instrument that learners use to complete the task. According to Davies (1990):

Drama strengthens the bond between thought and expression in language, provides practice of supra-segmentals and para-language, and offers good listening practice. If drama is considered as a teaching method in the sense of being part of the eclectic approach to language teaching, the nit can become a main aid in the acquisition of communicative competence (cited in. Turkey, p. 01)

Boulton (1968) asserts that a dramatic text is different from any other piece of literature and it is not used for reading. As he admits that the text of the play can be interpreted into sounds, sights and actions which can be viewed physically and literally on stage. (in Gorjian, et al., 2010, p. 03) In his work *Teaching Drama: A Manifesto*, Walter Eggers (2006) stated

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that drama as a genre of literature has been enormously remarkable in history and art, as he admits:

Drama is fundamental in every culture that we know, now and in the past. In contemporary culture, its scope has expanded immensely through film and television, and there is now no more popular form of literature worldwide. By these measures, drama deserves a much larger place in the literature curriculum. (p.271)

Indeed, drama textbooks and courses are historical reviews such as the Elizabethan plays which they relate plays by historical periods. Additionally, drama as a genre includes «closet» drama, plays, television scripts, films, public rituals, and musicals, but in ancient times it included only stage plays and directions.

Stage plays are different from other forms of drama, as Eggers (2006) contends: “The camera makes filmed drama like narrative by continually shifting the point of view; the scope of filmed drama tends to be much broader in time and place; filmed drama is a single, same performance for every audience. But the subject of literature is texts, not productions” (p.272) Dramatic texts are scripts when they are performed. On the contrary, films and television scripts are literary texts when they are read. Ideally, dramatic activities can differ from rhymes, songs and miming improvisation and role-play depending on the level and age of the target group.

2.2. Integrating Drama in Language Class

Learning through experience is one of the most dynamic ways of gaining knowledge. Indeed, there are many varied ways of advantageous teaching among which implementing the technique of drama in the class to help learners learn a second language. The concept of drama derives from the Greek word « drao » which means « to act ». The use of drama in

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teaching second language makes teaching more interesting and makes learners learn best when they are doing, to quote Susilawati (2013) words:

Drama in education becomes functional role-play. Functional role-play is frequently assumed to be of a lot of artistic order than ‘drama as an art form’. It may indeed often be so, if the purposes of the functional role-play go no further than simple interactions for short-term pedagogic ends. However, study of these particular functional dramas is revealing: several use quite complex and elegant artistic structures. (p.16)

Wessels (1987) tempts to give her definition of drama “drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations” (p.07) Also, (Burlinska, 2016, p.21) states “every person has his or her role to play, everyone is an actor”. Accordingly, in his opinion about role-playing and dramatization in the classroom; Bahaman states:

Activities like role-play, scripted drama, presentations and puppet shows is an excellent way to build children’s emotional intelligence as they allow children to express their feelings and promote empathy. It is often easier for children to express themselves freely under the guise of another character, a puppet or a pretending to be someone else than to express themselves. This is particularly true of older children who may feel it is easier to say certain things through drama than face-to-face. (qtd in Burlinska, p. 21)

In fact, drama can be used for theatre performance as in teaching “drama is based on internal empathy and identification, and leads to external impersonation” (Burlinska, p. 22) this kind of activity increases social growth and the ability to work cooperatively with others as it improves communication skills. Drama as a technique can offer the opportunity for

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learners to communicate freely in the classroom because it supplies meaningful context for speaking and listening.

In the language teaching situation, does not need a long play or theatre performance but it uses the components of performance which are represented by simple activities which mark the learning process. Burlinska states “it is used to bring the various aspects of drama into teaching, mainly involving and stimulating the feelings and imagination of the students, providing them with various stimuli and enriching their learning with an experience on the deeper level” (p.22)

Drama is used in English Language Teaching classes in many ways and for different aims. It can be used as a manner of reinforcing the learners’ language and vocabulary through communication games and role-play. It yet reduces the problem of mixed ability through dramatic activities such as mime in which fluent learners can take the roles that demands more oral skills and communication.

Sam (1990) claims that the uses of drama in language classes are frequently related to the Communicative Approach and have the purpose of improving the learners’ communicative competence through gestures, body language and communication games. Whereas, Mordecai (1985) contends that learners of a second language can find learning enjoyable through drama activities. Additionally, teachers who use drama activities in language class makes language more practiced in meaningful situations. (Cited in. Turkey, pp. 01-02)

The activities of drama in a language class are based on the actor’s training, their performance on stage and creation of imaginative worlds in which they can take the role of someone else and feel his emotions. In an acting class, the teacher should be self-assured about the utility of using drama. Among the utilities of using drama in teaching second language is that it brings humor to courses which makes learning more memorable.

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Additionally, learning through dramatization makes learners is represented through activities which help them to be energetic during the lecture. This will motivate them and make them acquire language naturally and improve their skills. Maley & Duff share their view about the advantages of using drama:

For drama activities to work well, teacher needs to be convinced that they will work.

A class rapidly senses any hesitancy or nervousness, or lack of conviction on the part of the teacher. You are the key to the success of these activities. If you do them reluctantly, or half-heartedly, it is better not to do the mat all. (qtd in Burlinska, 2005, p. 30)

The use of drama can create a rigid ground for the learners in order to be more competent in using a second language. As Burlinska (2016) describes the impact of the use of drama on language development “drama helps to develop the awareness of the use of language in different environment and situations, building self-confidence, creativity, spontaneity, and improvisation and involving emotions of the participants” (p.24) Actually, using language in the classroom and basing in on the learners’ experience mirrors his real-life experience. Thus, they can learn of their lives through those real activities.

The relationship between drama and language lies in the fact that language is a deeply related to play which is a fundamental part of drama. “play is founded on language, which is the first and most important device humans create in order to express their thoughts” Heikkinen & Kauppinen (2004, p.22). Additionally, using dramatic techniques in language teaching tempts to bring real life into the class as it serves as a significant teaching and learning tool with positive impact on the students’ cognitive and emotional development. (Susilawa, pp. 13-14)

Drama improves learner’s verbal and non-verbal communication skills and puts language in context. Almond (2005) states that the partition arranged language inside the classroom

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and the impetuous language in real life will straighten. In drama, the learner's imagination is stimulated and they can produce new things. (in Savela, 2009, p.11) Drama also gives learners the opportunity to work cooperatively to find solutions. Learners in fact may create scenes and engage in role-playing using their imagination to learn with each other.

Wilhelm (1998) contends "through drama, students became a part of the learning process rather than mere observers or inactive receptacles of the rich experience of learning; in this way their learning was deeper, more sustained, and infinitely more complex" (in Burlinska, p. 20) Thus, the approach of drama may make learners love learning by creating an imaginative and spontaneous way of learning as it can embrace the learners imagination and emotions in class.

On the other hand, some teachers may not incorporate drama-oriented activities in English language classes due to certain factors that can fend them off from including drama in their teaching process. Wessels (1987) claims:

If drama can really enrich the language class in all these ways, why are so many teachers reluctant to use it? Many still think of drama as 'theatricals', because this is their only experience of it. Often the fault lies not with the individual teacher, but with the training that he or she has received; a training that presents education as the one-way transmission of knowledge from the teacher to the student, rather than the creation of a learning situation in which the student is also the teacher. (p.12)

There are other reasons that prevent teachers from using drama such as having limited sources for preparing drama-based lessons because sometimes college library wouldn't be enough and relevant for literature studies. Further, books may not also provide directions on using drama in English language teaching; however most of teachers nowadays have access to internet which can help them to have wide researches about drama resources.

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Consequently, teachers may find these factors that prevent them from using process drama in their language classes which may be due to lack of materials and resources and due to learners' unwillingness to respond to drama-oriented activities. This may occur as a result of being hesitant and shy to act in front of an audience. This can also happen because some learners contemplate that these drama-oriented activities are mere plays that are not obligatory in their language learning and that it may waste their time.

On the other hand, teachers of language can simple drama activities to get the learners response, but if some do not want to be taught through drama; teachers shouldn't impose that on them. Indeed, teachers must convince them and inform them about the value of learning their second language through drama. However, language learning class through drama needs a full agreement between the teacher and the learner. As illustrated in Wessels' words:

Drama demands enthusiasm—not only for the lesson, but also for the students. And this in turn depends on the formation of a relationship of mutual trust in which neither teacher nor student feels 'at risk', but they willingly chance roles and status to achieve the aims of the lesson. (Wessels, p. 15)

Classroom environment is also necessary to make learners responsive to drama activities and teacher must create a moderate atmosphere in addition to the role of the teacher who is not necessarily to be the source of all knowledge. The teacher's role is help students create their own ideas in order to be able to communicate them in the class and be able to respond to real- life situations. These attitudes will be used for particular learning objectives by stepping into the dramatic text through using dramatic techniques. (Susilawati, p. 16)

Indeed, through cooperative learning, learners may be responsive and work in small independently. This will affect their learning process. According to Wessels, the teacher can help the small groups interact and know each other through using getting to know activities

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by encouraging social relationships outside the class. In addition to other factors that contribute to the success of drama activities such as the place in which drama activities should be performed which must be wide world lectured to enable learners to move and circulate.

2.2.1. Drama and Self-Motivation

The essential aim of teaching is to help learners to become self-motivated, so that they are able to operate autonomously, i.e. without teachers, although, unfortunately, many teachers, who associate autonomy with lack of control, object to learner's autonomy. Language teachers have to often rely on new ways to make their learners interacting and involved in class. Indeed, it has been argued that teaching a foreign language like English, through drama, is to make learners professionals in acting and help them to learn the language in its given context. (Banerjee, 2014, p. 79)

Drama in language teaching makes learners empathize with each other and encourage leadership, group work, listening skills and practice with real life situations and also stimulating imagination and creativity:

Drama subjects learners to handle real-life situations are quite challenging. When they are able to solve them and give a concrete shape to drama they feel happy and excited.

The confidence that they develop while writing, enacting and directing the scripts helps them to face the greater challenges that lie ahead in life (Banerjee, p. 82)

White (1984) assumes that drama offers learners to express themselves and explore the world of expectations they have. In a drama class, the teacher can be a motivator and help learners show their innate aptitudes. Drama also tempts to motivate learners by making language produced by inspecting the experiences that preceded it such as sensing and analyzing. (Phillips, 2003 & Hillyard, 2010) assert that drama can output creation and

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motivation and can provide many opportunities for the use of the language in context. (in Banerjee, p. 80)

Drama is a learner-centered approach that makes learners active participants in the learning process. It indeed contributes to building one's personality "Literature helps promote individual development and education of the whole person, providing materials beneficial for creating analytical and critical abilities" Maley and Duff (1989) pay attention to the motivating power of literary texts in terms of their universality and non-triviality. According to Carter & McCarthy (1995), appropriately selected texts are able to provide a motivating and stimulating source of content in the language classroom, which can evoke new responses in learners. (In Banerjee p. 80)

2.2.2. Drama and Cultural Improvement

Drama is considered as a collaboration of various players to achieve performance. Combining the creativity and the abilities of all participants is required for the best outcomes. This involves all those taking part to engage in discussions, rehearsing, and the performance. Drama strategies including role-play and improvisation help learners understand how to assess situations and be more confident dealing with unfamiliar situations. Indeed, learners learn to trust their ideas and abilities.

Confidence gained from learning performance skills affects school, career, and life. Consequently, drama helps learners understand people from cultures other than their own. On the other hand, drama helps learners develop their creativity. As our education system increasingly puts an emphasis on science, technology, and mathematics, learners cannot forget the importance of art Brown (1992) asserts that:

Theatre teaches us about ourselves. It helps us understand how our minds and the minds of others work. It helps us to see how the environments in which we live affect who we are and who we will become. Theatre is a great way to learn about history.

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Rather than learning history from reading it in a dusty textbook, theatre makes history come alive right before our eyes. Theatre makes learning about history fun. (In Turkey, p. 03)

Drama can teach learners of language a lot about people from cultures all around the world by studying their performance traditions. This can be done through establishing a sphere of intertextuality by making them be familiar with the other culture by reading about it, feeling it, and appreciating it.

2.2.3. Drama and Communicative Competence

Drama is a platform to enhance the language learners skills which are defined by Muir (2004) as “attitudes and behaviors displayed in interactions among individuals that affect the outcomes of various interpersonal encounters” (in Banerjee, p. 85) Teachers should usually long for ways to improve their teaching skills to make their learners express their passion for language and communication.

Drama activities such as theatre and artistic activities can enhance communicative competence of the learner by making language learning easier “the most effective language program is that involves the whole learners in the experience of language as a network of relations between people, thing and event” (Dundar, 2012, p. 25) These approaches can help learners create an imaginary world and provide a chance for real language use and explore different situations they may encounter in language class.

Drama helps the learner, and encourages them to speak English in a more natural way. When learners are preoccupied with their roles, they become unaware of themselves and language is no more a fence in expressing themselves and the learners are able to identify themselves with the role they are playing. In fact, drama can develop literary competence of learners in a natural path if it is used as part of the eclectic approach to language teaching.

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Using a communicative approach in an English classroom can be an authentic experience where all participants, teacher and learners, interact in a natural way which makes inter-communication happen naturally. Communicative competence can be interpreted through certain performance skills through interaction in class such as giving learners a positive attitude towards the language, thus making learning more memorable and efficient. Additionally, teachers can make learning more meaningful through the use of improvisation, spontaneity and conveying enthusiasm.

In fact, one of the aspects of the teacher's duties is to motivate and engage learners to make their learning more efficient and accurate. In his article entitled "Language Teaching as a Performing Art" Almond (2005) asserts:

There is a wide consensus that the communicative language classroom is a social situation of event in which the usual social rules should be followed: the rules that nurture and develop relationships and facilitate natural communication; show respect; offer acceptance of ideas; allow space and time to process and respond to questions and chunks of information and recognize that students are individuals with their own sets of values, beliefs and learning styles and strategies. (p.06)

In effect, performance skills of an actor's roles can provide a suitable environment to learning and practice the language communicatively. Indeed, the use of acting in the English language class demands trained teachers who should search for ways to improve their teaching interpersonal skills to help their learners share their passion for language and communication.

2.3 Conventional Uses of Drama

Drama as a form of art may coincide with what drama in theatre appears to be. In theatre as a product, actors play roles on stage and their performance is viewed by an audience who will act as receivers. However, drama does not mean just theatre; it can hold other

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significant roles, so that it is more than merely theatre. For instance, drama can be viewed as a form of playing games and activities, a technique or a tool for teaching drama content or other subjects. That is, drama in education refers to what can be taught through drama in different subjects in English language teaching and even drama itself. Indeed, EFL students need to read widely in drama field to gain self-awareness and have a feeling for humanity.

According to Erickson (1965) The teachers' aims in teaching language arts should be to help learners "develop a mature outlook on life, to establish basic ideals, and to become sensitive and understanding drama, because of its direct involvement of students in the experiences of men and because of its concern with values and ideals, can help students realize the goals they consider necessary for becoming responsible adults" (in Tressin, 1962, pp.02-03) Besides, integrating drama to the language teaching class can help students achieve the goals they desire such as improving reading skills, stimulating imagination, and enlarging social sensitivity.

Indeed, drama can encourage learning through experience which helps learners acquire knowledge efficiently. Indeed, among the different ways of effective teaching is applying drama as a teaching method to help learners acquire language and improve their communicative skills. This chapter has dealt with various definitions of drama and how is drama integrated in the language teaching classroom and it can contribute to the improvement of the learners self-motivation in the class, their culture and their language and communicative skills.

2.3.1 Drama as a Subject

Teaching drama in the EFL contexts has traditionally been taught through reviewing the drama contents such as the characters, plot and language of the play through an experiential approach to learning. Learners are given the chance to perform drama in a theatrical manner in the classroom. Robbins (1988) contends "Dramatic activities help students investigate a

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subject while finding its relationship to themselves and society; moreover, they make students counter with performance of social roles they had never experienced before, with the corresponding language and communicative styles” (in Gorjian, et al. p.02)

Drama can be the object of instruction when it is used in the classroom. As learners can engage in a lecture through drama easily even if they are passive and have mute role, they may attentively respond and silently play the part of a tree. So, drama use can be seen as a motivation to make learners more involved in the learning process. Clover states in her book review (“Teaching Drama in the Classroom”, 2013)

The benefits outlined of participating in or using drama activities range from integrating concepts from often disparate subjects such as math and social studies to developing a greater appreciation for drama and theatre (and the arts as a whole one one could argue) and from developing compassion, self-confidence, technical and management skills to critically exploring issues such as bigotry, equity and social justice. (pp. 01-02)

Occasionally, Harter (1981) claims that authentic motivation which engages an activity for its own sake, decreases as fundamental learners grow older. Generally, dramatic or performative activities and genres involve plays, storytelling, poetry, and autobiographies while Berlinger (2000) asserts that the use of performance and story-making in teaching culture can motivate learners and make them think sequentially to reveal the inner life of the characters, compare their culture with the other one, and interact with their colleagues using their second language. (in Gorjian, et al. p. 03)

In the experiential learning approach to teaching literature, learners may be offered a chance to performance drama in the classroom. This theatrical form can affect the learners understanding of the dramatic text by improving their cultural and literary competence as

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well as enhancing their language perception and skills development. It has been suggested that drama can be taught through an analytical approach which focuses on the lexical and phonological analysis of language. This teaching approach focuses on language structures that the teacher must be aware of and is used when drama is the object of teaching.

Another approach to teaching drama in the class is the experiential approach to dramatic texts in which language is a tool rather an object. In this approach, learning is based on the learners experiences which occurs through their responses and expressions based on the text and the themes. In language and literature teaching, drama as a concept refers to what can be taught through drama in language, literature and history. Savela (2009) points out “drama is constantly around us. It is not located merely within the four walls of a theatre or amidst people in abundance” (p.05) Drama consists of small segments as life has, and teachers and educationalists used drama in class without being aware of it.

Drama is yet a teaching method and toolbox for teaching language “Most teachers are averse to use drama in education due to their perception that it requires a copious amount of people wreaking havoc in a large space. (Savela, p. 05) On the other hand, drama as a teaching method does not require huge emotions or space to be drama. So that, drama can also require the smallest emotional response and actions and it can be used in a short time opening which empowers divergence within the course.

Drama can be essential in setting up and making better communication because it can offer certain aspects of life. People can use their communication skills and make relationship with their environment and with people around them, although media is not enough for improving their knowledge and use of language. Technological innovations such as radio and television are yet do not help people to develop their language because they need to communicate with other people in their life. (Encabo, et al. p.01)

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In preparatory education, drama can be used although until recent times it has not had got much estimation. And perhaps teaching drama was only viewed from the side of the content that it gives drama learners no matter how it is used in the classroom. This is because teachers show little pedagogical concern over what to teach in language classrooms. (Gorjian, et al. p.02) Drama can be used as a resource to teach the oral skills. It can develop the learners' oral skills by inviting them to participate and use their cultural and aesthetic competence. Indeed, learners can feel the experience of drama and communicate easily improving their oral skills.

Actually, drama and theatre have the role of giving texts their own lives, permitting the audience to notice an active discourse with the use of the body and voice. Since the word drama means action, it can be an inducement for learners for developing their oral expression. Hornbrook (1989) argues "theatre restores the pedagogical value of language and its meaningful sense, because it gives language a performing character and allows all the elements implied in oral communication to be shown, with the use of drama, words are given life" (in. Encabo, et al. p. 06)

Throughout performances, people can view and reflect on the different aspects of life such as the social, political, historical and cultural ones. This indeed makes language and literature classes more dynamic and learners can promote varied types language and build new ways of teaching.

2.3.2 Teaching Drama through Performance

Teaching drama may not usually take place through traditional methods of teaching such as reading a text, making a test or listening to a lecture. The teacher has to create a secure atmosphere and create certain drawbacks for learners and make them involved by asking questions. The most important duty for the teacher is to motivate his learners by making them active in class. Heikkinen (2004) claims that based on the constructivism theory,

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learning is a result of personal construction process and the teacher has to increase the learner's personal process of learning. (p.15)

Drama in fact, plays a vital role in helping the teacher to do that. Learning in drama happens through the experiences that learners gain in their real life. Ideally, *Bowell & Heap (2006)* claim that the use of drama in teaching can help learners engage in such inspiring and challenging experiences, (in. *Savela*, p. 07) As a result, when learners become motivated by the experience; they could be more receptive and eager to learn through his experiences. So, drama can be a motivating and stimulating element for learning in general.

One of the factors that can elevate learners' motivation in class is being in role. Learning by doing is commanded for teachers who work with drama. So, when the teacher is in role, this might highly motivate learners and show that the teacher is truly involved and yet being the central part of the course. Learners mostly will enjoy when the teacher is in role "when the teacher leads the way of being in role, students might be more willing to do it themselves, which is a tremendous motivator for a student when it works properly" (*Savela*, p. 08)

So, teachers should show their interest in the task in order to encourage their learners to make role and act based on their experiences in life. Learners learn by doing through these experiences and they grasp relevant information when they learn this way. *Heikkinen (2005)* claims that drama teaching creates learning experiences which refer to the dramatic moments that lead learners discuss together what has been done after a task.

Drama theatre educators have arguably viewed theatre as a direct experience that requires imaginative behavior and creation. As *Neelands (1991)* identifies it as "the direct experience that is shared when people imagine and behave as if they were other than themselves in some other place at another time" (in *Bresler*, 2007, p.590) An imaginative play that is

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performed spontaneously by the students is affected by the formal creative experience and the actor's use of fiction and presence of human in time and setting.

Theatre can also be a form of knowledge, its essence can lie in the interrelationship between performance as production and the audience and the way it receives and appreciates the theatrical performance. As drama can be taught as both literature and theatre, the teacher can discuss with the class ways in which an actor might use to present the action of the play. As the students recognize the setting of the action, they are also introduced to see the play performed on stage. Creating classroom enactment can be so beneficial in understanding the content of a play; this can be through acting instead of reading loud. Students may become bored as they listen to a colleague of them reading as they try to create an imaginative world with difficulty.

Nevertheless, reading from the part of the teacher may increase enthusiasm for the students to like the dramatic text, but this cannot be as effective as when the teacher is in role, "as an actor the teacher must awaken students to the delight of the spoken word; as an educator, he must help students to delight others with the spoken word. This is a challenge, but not as great a challenge as it may first appear to be. (Tressin, 1962, p.36) Reading loud may offer the teacher a typical means for encouraging students to read a play such as letting them introducing the play orally and then manage to interpret one of the play's significant dialogues.

Arguably, for most students, modern drama whether British or American is much easier to read aloud in the class than Elizabethan plays. First, because modern drama does not include in long monologues which allows students be fast in their dramatic reading. As Bernstein claim:

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Fortunately, modern drama does not indulge in lengthy monologues but in rapid-fire interchange. Use this crackle of dialogue to give your students the fluidity and self-assurance they want: have them speed up their pace in dramatic reading, generally far too slow; if a word is missed, let it lie and keep them plugging ahead; as their partners in dialogue finish, and their lines begin, let them come in at once, rapidly... (in Tressin, p. 37)

Generally, the teacher may allow the students to interpret selected scenes from the play for themselves and to compare their interpretations with their colleagues' ideas and make discussions. Focusing on a certain element in the play such as characters, the students will try to convince their colleagues about their interpretation and analysis and later they start discussing the other dramatic elements.

Since drama can be taught as both a piece of literature and theatre, the teacher has to implement oral and written tasks for having more adequate understanding of the play. Some of the oral activities can be reading loud, discussions, group work discussion, and rehearsal. Using tape-recorders during the study of a play is also recommended by drama educationists, in addition to reading activities which can be used to make the text more meaningful such as repetition, reading scenes, open exercises, grammar exercises etc. Therefore, most educators share the view that plays should be seen which can be investigated through having the students perform the play in the classroom and take on roles.

As experiences are explored and discussed, learners can acquire knowledge of their culture, society and of themselves as well. As Heikkinen claims, learners learn self-knowledge in drama when dealing with real life activities. Additionally, learners can acquire cultural knowledge through drama which can be related to culture and offer learners the opportunity to understand and get in touch with other people.

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On the other hand, drama in English teaching encourages the use of group work. It is generally cooperative learning. It is a social, a form of art, and a powerful means for cooperation and communication as it can change the way learners think, feel and act. Therefore, effective teaching methods are employed in order to improve speaking skills, and creative drama is a teaching tool for self-expression like art.

Certain scholars and professors of dramatic literature of multiple critical backgrounds have agreed on stressing performance. Oliver Arnold, a new historian who trained with Stephen Greenblatt at Berkeley and who challenges the trend amongst early modern literary scholars to amalgamate theatre and power. Indeed, Greenblatt managed to restrict the interest he makes for theatrical power. He intentionally asserts that theatrical power is a primary expression and a crucial agent.

On the other hand, some unnamed critics argue that there is nothing outside of theatrical power. In fact, Greenblatt's review has the endeavor to make this amalgamation of theatrical representation a puzzle. For instance, through the examination of Shakespearean drama, this affords a significant disciplinary to the new historicist outline of early modern culture by assessing the interchanges between theatrical performance.

In fact, in the classroom; Arnold raises the problem of whether a drama text is a transcript or a record of performance and the problem of how to make plays first created as writing into performance. He indeed insisted that the learner should have experience of theatre so they can understand its power. Arnold once contends:

As scholars, we have an affinity for a certain form. I felt powerfully that although I loved novels I wasn't good at writing about them, and I felt an affinity for thinking and writing about drama, that is partly connected to the challenges of teaching a form.

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At this stage, I think literary pleasure can be taught and conveyed. (in. Chowalter, 2003, p.84)

Arnold believes that it is interesting to have the learner act things out and they should know what particular acting effort is. Indeed, theatre is determined as an art form which depends on the human being and its needs. He in fact is a spontaneous performer in class when he often team- teaches drama with other instructors: “We have mutual levels of anxiety.” (Chowalter, p. 85) and “With a kinetic colleague I can feel quite staid.”

Additionally, another scholar of dramatic literature named Larry Danson, a Shakespearian scholar, who is interested in the form and language of the play, usually declares that a play is not just a book or a piece of reading but a text for a possible performance. In fact, Danson is an honored performer. He yet emphasizes on the learner’s performance. He asserts that the major problem with inexperienced learners who are not coming from their own experience as audience involved on stage is to get them over the unease and confusion.

In part, in her PhD thesis; Mary Putos (2008) is well interested in constructing opportunities for interaction in drama class. Putos’ study is conducted through examining two varied drama activities in different classes. She finds out that the learner can have discussion environment with the teacher which benefits the learning process. (in Savela, 2009, p.14) On the other hand, Professor Timothy J Viator, a lecturer of modern American drama at university of Rowan, usually tends to outline his drama courses using constructivist approaches.

In fact, Viator (2009) explains that through a constructivist approach, the teacher affords structure and guidance by administering a context by asking questions, but allows the learner to choose and then support their enactments from the benefits the class progresses.

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Indeed, constructivist teachers often provide academic obstacles that threaten the learner to deal with the varied ideas and beliefs. (Viator, 2009, p.57) Variably, he often relies on a book entitled *The American Dream* by Jim Cullen which examines the different types of the American dream that most of the modern American plays he uses to teach revolve around.

Cullen's book has a great role to help the learners to study modern plays which are centered on the American dream theme. Literally, the works that predominantly dramatize the clashing ideologies of the American dream of the time are Arthur Miller's and Lorraine Hansberry's. In his essay entitled: "Which American Dreams?" A Constructive Approach to Teaching American Drama," Professor Viator adheres that he uses to handle the ideas and concepts explored by Cullen in his history to delve into American drama. He believes that using a constructivist approach is profitable and advantageous.

Starting a drama course on Miller and Hansberry, Viator begins with discussing the ideas the learners extract from Cullen's history, then structures the opinions to the characters from Miller's *Death of a Salesman* and Hansberry's *A Raisin in the Sun* and recapitalizes some of the other plays of the time. Indeed, reading *Death of a Salesman* exemplifies the versions of the American dream and how it leads to conflicts. The protagonist Biff is right about his father Willy when he disputes at the funeral, "He had the wrong dreams." (p.207)

Apparently, Willy persists with relentless faith to what he calls the California dream. On the other hand, *A Raisin in the Sun* is yet an example of the American dream of equality as black characters have the intent to buy a home in a good neighborhood in the 1950's. In addition to Tennessee Williams' *A Streetcar Named Desire* (1947), Eugene O'Neill's *A Long Day's Journey into Night* (1956), and Neil Simon's *Lost in Yonkers* (1990) which share this version of the American dream.

Indeed, reading these plays with the matters that emerge from a study of American ideologies, certain learners manage to be active to blame any character who appears to hold

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on to the past. Blanche Du Bois is a clear example; she is trapped and disillusioned by the past, and reliant on the kindness of strangers and alcohol. Mary Tyrone is another example; the learner may react for her abuse of to swoop away into a fog where the past when she was happy is real. With a constructivist approach the learner is greedy for happy endings in a study that allows few to praise characters that tend to take control.

Overall, Viator (2009) wishes his examination of the plays, he reads and analyzes with his students to offer the possibilities of using constructivist approaches in any literature class and wants them to recognize and articulate multiple interpretations of the plays that they had previously done. Prosperity of theatrical material on teaching American drama in the classroom prevails.

2.3.3 Drama as a Teaching Tool

In the curriculum of education, drama as pedagogical tool has been established in addition to being a subject. It can be used through role-play training or simulation pioneered by the father of psycho drama Moreno and through theatre for development movement. (Bresler, p. 212) Drama as a tool is identified by Watkins (1981) as “a means of organizing experience gained casually in the traffic of everyday life, or selectively through subject study. And to conduct such inquiry requires a teacher conversant with the process of drama and the application of its resources to the classroom situation” (pp. 96-97)

Drama is an effective teaching strategy in many educational contexts. The use of drama promotes meaningful and reflective thinking as well as enhancing communication skills development. Indeed, one of the reasons drama is able to enhance learners’ learning experience is because of its special ability to absorb distinctive learning styles and consequently be able to motivate the learners. However, some teachers may use drama for many reasons. Some teachers are concerned about losing control in their classroom such loud noise level.

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Others are concerned about achieving their learning objectives and learning outcomes, and sometimes fail to realize that with obviously structured drama activities. According to Heathcote: ““drama” is any action or situation in which we get involved taking an active role and where the main concern is the attitude rather than the character we create” (in Kalidas, 2013, p. 445) Indeed, drama can be an effective alternative to be used across the curriculum by educationalists because drama can be as a basis for building individual skills that learners will find useful in everyday life situation.

Drama can be adapted across the curriculum to outfit any subject Basom (2001). It can make a lesson more active, engaging and meaningful for learners and can enhance critical thinking and creative skills, therefore can help learners express their ideas and opinions. In fact, drama helps learners comprehend reasoned motifs by interpreting concepts and contexts and also learn through the use of reading workshops, grammatical patterns and vocabulary. (Kalidas, p. 446)

In the language teaching context, drama is a creative process and a challenge for originative thought. In education it has been defined in various ways, it has referred to the work destined to stage presentation. In the context of drama teaching, drama has been largely concerned with experience by the participants, performance and audience.

Along the recent years, teachers used different methods to teaching drama including theatre approach which focuses on rehearsal, performance and acting and the drama approach which focuses on experience and living through improvisations. The approach of drama teaching appeared since 1950's and encompassed various forms of dramatic play which can be viewed as a reaction to the other approaches of the era which embraced learners acting in a formal way the others' words rather than developing their own ideas.

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It has been agreed that when actors in the class are engaged in improvisation which is traditionally referred to as drama, their level of engagement will be more severe than when they are performing on stage which is the theatre approach. Indeed, the Humanistic School of Psychology pioneered by Erikson (1963) developed the theoretical outlook on drama education. Their focus was on the personal growth of the human through self-expression and personal meaning. Indeed, the separation of drama and theatre as approaches to teaching was occurring what was being rejected was the negative side of theatre practice. (Zafeiriadou, 2009, p.04)

The traditional arguments of theatre reveal that certain approach to drama cannot be dynamic and active that when learners are in role whereas in drama approach, the techniques of drama should be learned by the actors and it doesn't need great intervention from the teacher. Actually, the approaches of drama can incorporate aspects traditionally linked to theatre and drama and aspects of performance.

Ideally, drama offers pedagogic challenges. It made a notable shift from routines into uncertain approaches and it motivates actors and raises enthusiasm in them as it provides a high experience of language for the actors in the class. Drama approach is typically learner-centered because it focuses on learners' interaction and cooperation: "as a social activity embodies much of the educational theory that has emphasized the social and communal such as Vygotsky's Social Interactionism in the 1960's as opposed to the purely individual, aspects of learning" (Zafeiriadou, p. 06)

Actually, drama be seen by (Hubbard et al., 1986) as: "a wide range of oral activities that have an element of creativity present" and by (Holden, 1982) as kind of activity in which learners portray themselves in an imaginary situation "in other words, drama is concerned with the world of let's pretend; it asks the learner to project himself imaginatively into

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another situation, outside the classroom, or into the skin and persona of another person” (qtd in. Davies, p. 87)

Additionally, Maley & Duff (1979) claim that learners act in the class for language and imaginative activity and add that dramatic activities refer to performing plays before active audiences. They are activities 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. (Zyoud, p. 02)

When teachers integrate drama activities to the language class, they have to decide why they use such dramatic activities by justify the reason such as increasing awareness of language, practicability in terms of time management, and the possibility of using dramatic activities. Teachers should also set definite goals and ask what learners will need to do in the language to successfully complete the activity and ask if the learner know any of the expressions and words they need to express these functions. To come up with Drama is an aspect of experiential learning; it may embrace improvisations, role play, theatre games, simulation, mimes, music, dance... etc.

2.4. Teaching Drama to Algerian EFL Learners

In certain countries, educationists and teachers are conscious of drama in the educational curriculum. It is in fact strongly mentioned in the national curriculum and is yet obligatory. It is because drama has many benefits and can be used to teaching other subjects. However, the case in Algeria may apparently be different. Teaching drama and literature in general is usually seen from the angle of the content. Teachers might not be aware of how literature is presented in the class and this may be because literature courses have content orientation and teachers show little pedagogical interest over how it would be presented in class.

However, this pedagogical frame might not much grasp the attention of educationalists and researchers because of the lack of eagerness of EFL teachers in processing drama

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courses in a practical way rather than theoretically. This can go back to the lack of enthusiasm and timely organized courses plans which are not dealt with in traditional approaches to teaching drama in the Algerian EFL context.

Most teachers of literature in Algeria may not even be much interested in drama teaching and are not aware of the pedagogy and approaches to teaching it such as performance-based approach and even traditional approaches. The Algerian national curriculum of higher education rarely suggests or imposes on teachers to teach drama except if teachers volunteer and admit a drama course in the syllabus only because he may be familiar with drama and most of time follow the traditional approach to teaching drama.

The study of drama through performance-based approach in Algeria may be inadequate. Teachers of drama might not be unwilling to transpose a dramatic text on stage and yet using drama activities. Additionally, teachers of literature in Algeria may find some obstacles outside their sphere of research such as having lack of sufficient linguistic and historical backgrounds. And as they may have problems in satisfying their learners' needs and understanding due to the lack of an applied approach that can promote their understanding of drama in the class such as performance pedagogy.

The implementation of dramatic performance through dramatic techniques such as role playing may develop the learners' communicative skills and raises their enthusiasm to read the text. Actually, drama is taught only through surveying the text elements in the Algerian contexts. Learners are asked to rely on the plot, characters and themes of the play, in addition to respond to questions of comprehension through discussion.

Generally, the main task of learning drama in the class is a close reading of the text or only a scene suggested by the teacher, sometimes through a dialogue and explains its content. The teacher listens to some summaries of the play, some critical views and then

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analyzing the play together through an interactive approach. What is important is that using this way of teaching drama seems likely to be more teacher-centered since learners are not fully integrated and do not have satisfying job things that will certainly affect their understanding of drama.

2.5. Approaches to Teaching Drama

Methods of teaching and tasks are perhaps the major part of teaching drama. For this reason teachers have to be aware of choosing the appropriate method of teaching taking into consideration the level and needs and interests of his students. In studying drama, students will find the reading of plays distinctive from the other types of reading they are more familiar with. The use of appropriate methods and tasks would increase the students' understanding of the characteristics of a dramatic text. On the other hand, reading drama needs to be approached with the teacher's guidance, so that the obstacles faced in interpretation and visualization of a play would be overcome. (Tressin, pp. 51-52)

Teaching drama in an EFL classroom allows learners to master their target language very well. It is because drama teaching does not only include understanding its content but also the language associated with that content. In fact, drama offers learners opportunities for ameliorating their communication skills in original and real situations and raises confidence in them. Lazar claims "students gain greater insights into conversational language" (in Ganpule 2014, p.59)

Lazar claims that drama helps learners earn better insights into conversational language. Indeed, drama offers learners the opportunity to improve their communication skills and explore their practical and theoretical aspects of the English language. Indeed, through teaching drama, students learn to express themselves, add new words to their vocabulary and develop their self-confidence.

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Drama has both the written text and the performance text. As Lazar asserts that it exists in performance and also exists as words on texts. Styan clarifies: “the play has many meanings in performance and gestures, movement costumes, sets etc... are also to be taken into consideration. Drama is not made of only words, but of sights and sounds, stillness and motion, noise and silence, relationships and responses” (Granpule, p. 59)

2.5.1. Task-Based Approach

For an efficient teaching of drama, teachers intend to use various methods and approaches: “the teacher should always take into consideration the performance aspect of the play” (Lazar, p.03, cited in Ganpule, p.59) in teaching a dramatic text, the teacher can use distinctive activities to make the teaching and learning process successful. Teaching learners who have another language besides English as their first language can be difficult even when teaching concrete subjects as physics.

Since the advent of communicative language teaching and the belief that language is best learned when it is being used to communicative usage. The communicative task has moved to a situation of celebrity as an element of organization in syllabus design. The appearance of the Task-based language learning has led to a variety of different interpretations of what exactly constitutes a task and to different proposals for task-based syllabuses. This approach focuses on communication rather than structure of language. In this vein, it promotes learners with functional tasks that reproduce those used in the target learning settings; therefore, it values the communicative competence and interaction among learners rather than linguistic competence.

Learners can process language which is being learned and recycled more naturally through the Task-based learning approach. In fact, the primary focus of the classroom activity is the task and language is the tool which the learners use to complete it. The task is an activity in which learners use language to achieve a particular outcome. This activity

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reflects real life and learners focus on meaning and they are free to use the language they want.

2.5.2. Language-Based Approach

It has been asserted that teaching literature involves integrating language and literature in classroom teaching (Carter & Long, 1991; McRae, 1991). This approach is based on the principle that the Language-based Approach can provide teaching literature with both literature and language working collaboratively. This approach helps combine the language and literature syllabus by studying the language. It helps learners improve their use of English and be familiarized with a text in a methodological way for the sake of examining certain linguistic characteristics. (Lazar, 1993, p. 37) In this approach, learners study texts focusing on certain linguistic features such as grammatical structure. On the other hand, teachers focus on particular features of language by generating tasks like grammar practice activities and writing summaries.

Lazar (1993) supported the claim that as this approach makes integration between language and literature by claiming:

The language-based approach is used to incorporate literature and language skills. LBA framework is used to create these activities to provide meaningful interpretation and evaluation of the text. In the classroom, teachers guide students on the specific literature piece based on their proficiency level, lexical and discourse knowledge. (Dhillon & Mogan, p. 67)

Arguably, it has been asserted that this approach creates a disconnection with the learner, the text and literary aim of the text. Yet, the appreciation of the text becomes subordinate to the analysis of the text as a study device or basis for multiple language activities. Thus, it will no longer be a vital part of the communicative strategies in EFL classrooms.

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On the other hand, Carter and Long (1991) claimed that this approach is not a traditional method used in teaching literature in the classroom. By incorporating it into literature teaching, the text becomes an interesting piece of literature to be read and analyzed through manipulation, experimentation, and transformation.

In teaching drama, the language-based approach focuses on learner-centeredness and activity-based learning. It tempts to use particular procedures for developing language and competency, thus leading to using the language productively. Occasionally, Lazar (1993) claims that the language-based approach is used to incorporate literature and language skills. The aim of its framework is to create particular activities to provide meaningful interpretation of the dramatic text. In the classroom, learners are familiarized with particular piece of literature based on their level of proficiency, lexical knowledge, and intellectuality. These activities will promote teachers with using the activities based on the dramatic text used in the classroom and also the students' competences.

2.5.3. Drama and the Integrated Approach

It has been asserted that in language teaching classes, teachers follow an integrated and communicative teaching approach assimilating a set of text-based and learner-centered activities to get considerate attention and response from the learners. Ideally, teachers may use self-evaluation which can provide learners with more authentic audience, wider knowledge and improve their performance in front of the others.

Rust et.al (2003) asserts that “evaluation and feedback were necessary for student development. Evaluation in English studies may include a range of assessment methods, for instance written texts and extended writing, projects presentations and other performance-type tasks, and self-assessment” (in Healy, p.181) Additionally, assessment can be undertaken progressively through tasks given in class, and assessment is essential to the learners improvement.

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In fact, teachers of English have to create a strong desire and positive attitudes in the learner to peer evaluation to increase motivation in them, raise their self-confidence and improve their skills through learning autonomy and self-correction. Indeed, in studying drama, it is important to organize learners into groups to present their ideas in groups making presentations in pairs or in small groups. Sometimes, teachers ask their learners to prepare a performance or take a character's role from the text.

Actually, when learners are given the opportunity of theatrical presentation in class, evaluation and reflection contribute to their way of expression through reflecting on their performances. Like this, learners can interact with the text relating it to their life experiences as they can be able to be highly involved in the learning process. Duffy & Maley (1990) claim that studying the linguistic structure and language of the text, methodological and reading strategies appreciation of the text are vital elements which should be incorporated in teaching a dramatic text. (Healy, p. 180)

The integrated approach combines both experiential learning and language analysis which helps learners to increase their linguistic skills and improve their personal development. With a good selection of dramatic texts and tasks, drama teaching can be efficient and learners can be motivated through their interactions with the text, members of the group, their teacher and the performances of the others.

In this approach, many activities create mediator between language and literature and create challenging classroom situation in which learners can use all their available resources into action. Activities like gap-filling, creative writing and role playing can give an aspiration for learners and help teachers to satisfy their learners' needs. An integrated approach allows the teacher to select items that motivate learners and reveal the discussion aspects and self-criticism of a text. In this approach, the teacher does not play an assessor

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but rather, a participant where he tries to avoid unnecessary obstacles leading to an erroneous approach.

2.5.4. Drama and the Communicative Approach

It has been argued that the principles of communicative language teaching methodology in can be realized through drama strategies in the classroom. Certain activities which are appropriate for a certain group of learners may not be helpful to others. Therefore, while applying drama strategies in the classroom teaching and learning process; the teacher can choose the activities that best outfit his personality as well as learners.

The use of drama in a foreign language classroom may not propose that learners should memorize their roles through given scripts with their lines written out. Additionally, drama is neither seen as the study of literature nor a performance of a play for an audience on stage like in a theatre. Eloquently, Rivers (1987) claims that language teachers should not review the implementation of drama as an approach or an academic issue but as a strategy to be used in any language program. Indeed, using drama in the foreign language classroom by teacher should be an issue of concern to them to arrange the situations to use drama strategies such as role-playing, dialogue, improvisation, and simulation. (in. Turker, 1991, p. 01)

Recently in the 1960s, teachers came to focus on an approach designed to meet learners' needs when using the language in daily life interaction in favor of learning grammar rules or practicing grammatical patterns. This referred to an approach that tempts to make communication the aim of language and drama teaching. The Communicative Approach challenges the teachers' creativity to create situations in which their learners can develop their competency in their language skills where group work is essential in the learning process. Newman (1989) claims "It should be obvious that the current interest in tasks stems

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largely from what has been termed “the communicative approach” to language teaching” (p.12)

In the classroom, performance is attributed to believing about nature of language and about language learning, language is a system of rules and is generally seen as a dynamic force for the creation of the meaning. Littlewood (1981) suggests some underlying skills that can be in line with the communicative approach which are as follows:

- The learner must hold as high a degree as possible of linguistic competence. Thus, he must develop his skill in manipulating the linguistic system.
- The learner must distinguish between the forms he has mastered as part of his linguistic competence and the communicative functions they perform.
- The learner must develop skills and strategies for using language to communicate meanings as efficiently as possible in concrete situations, and must be aware of social meaning of language forms. (Cited in Numan, p. 13)

According to Littlewood, there must be differentiation between multiple grammatical rules and being able to use the rules appropriately when communicating. This can develop the learner’s communicative competence by using his skills in operating the linguistic framework in order to achieve his intended message. Additionally, in this approach to teaching drama, the learners must differentiate between the forms they have mastered as part of their linguistic competence, and the communicative functions that they perform.

Conclusion

Throughout the current chapter, we could realize that drama in the language context can be a creative process and a challenge for creative thought. It can be a toolbox that can supply learners with a reacting multi-sensory learning environment through a set of teacher-fashioned ways and representations. As it provides learners with various forms through

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which they have opportunities to express and create imaginative framework which can stimulate curiosity and experimentation by encouraging the generation of ideas. The chapter has also examined the integration of drama as a genre of literature in the Algerian national curriculum and the extent to which the Algerian learners can benefit from drama as toolbox for teaching English as a second language, in addition to the conventional uses of drama by Algerian teachers. Additionally, it has demonstrated the multiple approaches of teaching dramatic texts along with the Communicative teaching Approach and the Task-based Approach.

The chapter has implemented the various strategies and conventions of experienced drama use in the language class, how they can be adapted in an acting class and also their impact in improving learners' skills and engaging their interest. The next chapter of our research will be a bit practical in which we will deal with how learners can be familiarized with a dramatic text in class and explain the reading process of that text. We will also examine the stages of reading a dramatic text in class in addition to the identification of the pedagogical tools that teachers can implement and follow. Finally, the chapter will also define two different methodology groups in which we will explain how teachers can teach a dramatic text in two opposing groups the control group and the experimental group through presenting the given activities for each group through a particular pedagogical practice. Finally, the chapter will shed light on identifying the teaching and learning process of an acting class through dramatic performance identified in both groups.

Chapter Three: Pedagogical Framework and Practice: Teaching a Modern Dramatic Text in the Algerian EFL Context

Chapter Three

Pedagogical Framework and Practice: Teaching a Modern Dramatic Text in the Algerian EFL Context

Introduction

The pedagogy of teaching drama has witnessed a significant change since the beginning of European theatre because drama in modern times has become very rich and has multiple and distinctive styles including a noticeable level of musical lighting, acting aptitudes, impressive and writing. Literally, teaching drama may require the use of certain approaches that must be in line with the teaching process. Notably, teaching drama needs a certain collaborative approach that can render all the teaching and learning obligations because it differs from teaching other literary genres. It is determined as a piece of literature for reading that can be transposed on stage using performance which focuses more on the learner's material interpretations.

Furthermore, American dramatists of the Modern era usually offer directions for detailed scenery and visual imagination needed by early European Realistic theatre of the 19th century is nowadays appealed predominantly by the radio drama in which sound effects, words, and musical accompaniments are very well interpreted. Unlike a novel or any narrative poem, a play raises our visual imagination through actions and dialogue which take place before our eyes; all actions can be described by characters on stage.

This chapter will shed light on the teaching of drama in our Algerian EFL classrooms and examines the process of teaching a dramatic text throughout multiple approaches of literary texts teaching. The chapter will expose a sample study curriculum of drama learning to 4th year students at ENS of Laghouat through introducing a model of incorporating an interactive approach to teaching drama revealing the various stages of teaching for two suggested groups. After discussing the stages of teaching, the model is formulated into a

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framework for planning activities in the teaching of a sample dramatic text through performance pedagogy with the aim of developing the learners' communicative skills.

3.1 Introducing a Dramatic Text to Learners

Teachers of drama may be in need to ask the question of why using acting or dramatic reading workshops in literature oriented classes in drama? They in fact may come to contradictions on how to teach an acting class. Arguably, most teachers of literature have little experience in acting and are not intellectual and knowledgeable enough about the practical aspects of theatre production. But the problem is that teachers should spend a considerate time in class acting by analyzing and mastering all the possible theoretical approaches.

Generally, drama teaching might afford meaningful learning experiences which are those dramatic moments that lead the learner into discussions in class. For, when experiences are discussed, the learner might assure knowledge of himself as well as of society and culture. The learner could learn cultural knowledge through drama and can engage himself in real life activities with drama and this occurs through means of trying, exploring and wondering.

Indeed, most teachers argue that a teaching method which would suit all learners does not exist. They are on a perpetual quest for variation to their repertory to preserve the learners' needs in the class. Variably, drama activities have certain values that most teachers are not aware of. They increase the learner's social skills and cultural knowledge in a compelling way through a dramatic context.

It is highly disputed that the contradictions and interrelations of text and stage are nearly the dominant thinking in the field of performance pedagogy. Drama, in fact associates the other arts with an exceptional contempt including painting, music, dance, novel and poetry. Indeed, the art of drama can gather certain features; visual and aural, mimetic and

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verbal. Occasionally, certain educationists have been interested in the fact that a play is not only a book of words but performance.

When reading a play, the reader may enjoy decipher a story, a character or a theme from the dialogue, but a play in fact is not made of threads, it works by the concurrent affect of all these elements. In his book *The Dramatic Experience* (1965), Styan thinks of the story of the play as: “Deceptive because the text is written in words, superficially the same sort as are used for novels and insurance policies. But words in a play have merely the convenience of a code to be deciphered by the actors, and by an audience in a creative act of perception” (Styan, 1965, p. X) Furthermore, a play is not only a piece of literature for reading as Boulton determines it in his book *The Anatomy of Drama* (1960). Ideally, he eloquently asserts:

A true play is three-dimensional; it is literature that walks and talks before our eyes. It is not intended that the eye shall perceive marks on paper and the imagination turn them into sights, sounds and actions; the text of the play is meant to be translated into sights, sounds and actions which occur literally and physically on a stage. (Marjorie, p.03)

However, teaching drama has not much been attributed in the Algerian academic curriculum relating to language and literature teaching and learning. Literature in general may not be considered as a reasonable field of the syllabus in connection with improving and enhancing language in either native or foreign language teaching. Indeed, most of teachers of English in Algerian language classrooms meet learners of varying levels of English language proficiency and skills.

Algerian learners as non-native English speakers may find a difficulty in learning English language which demands considerate efforts as they may face challenges of spelling,

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vocabulary, and pronunciation. Indeed, teachers of literature in Algerian are trying both traditional and advanced techniques to make literature teaching and learning compelling. As teachers of literature, we are using literary texts of prose, poetry, and drama and analyze them to flame up the learners' language skills, imagination and performance.

Using an interactive approach to teaching drama in the classroom allows learners a chance to develop their linguistic and communicative skills. In the Algerian literature classes, teachers use literature as a tool to expose learners to relevant contexts with universal themes. As literature expose learners to various styles and promote efficient learning, teaching drama also exposes learners to effective use of language, stimulates their imagination, and develop their critical abilities.

Carter & Long (1991) claim that: "literature and language teaching involves the development of a feeling for language of responses to texts in the broadest sense of the word—in both written and spoken discourses" (Choudhary, 2016, p.02). On the other hand, reading drama in the class offers a considerate range of dialogue, vocabulary and prose. Yet, the teaching of drama can enhance the learners' language proficiency and the integration of drama had gained a positive response from teachers and learners on many levels.

In fact, in literature classes drama added a significant proportion of enjoyment to their learning and develops their language and performance skills. Teaching drama in our literature classes wasn't highly welcomed by learners whether those of high or low language proficiency because they may lack the skills of reading a dramatic text.

Even without the integration of drama teaching into the curriculum, our learners are already facing obstacles in language learning. Drama as a literary genre became a challenge for many of our learners because the language level of the texts selected by the ministry may

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be hard for them and this may be due to the limited vocabulary and lack of their language and performance skills.

Among the outcomes of teaching and learning asserted by the Ministry of Higher education is aesthetic. Learners should be aware of analyzing and interpreting a dramatic text and make discussion about the characters, plot and setting. This incorporation of dramatic texts in the class may help improve the learners' reading skill and make them enjoy and experience pleasure when reading.

In fact, teachers tend to use certain approaches to teaching drama in the class to enrich the learners' vocabulary and thinking skills and encourage their cultural understanding in the Algerian context. In our literary classes, teachers tempt to encourage learners to read by reinforcing the importance of reading. They indeed find difficulties in approaching dramatic texts because they may not find the suitable skills and techniques of doing so.

3.2 The Process of Reading a Dramatic Text

When learners read a dramatic text, they use their previously acquired knowledge to interpret meaning by linking it to what is being read. Indeed, reading drama demands the reader's involvement and his ability to understand elements in the text. What make students like reading a dramatic text are the appropriate selection of the text and the accessibility of cultural references which may raise appreciation of the text.

The ministry of Higher Education incorporated literary dramatic texts that can help learners get easier language reception and promote their cultural understanding such as Shakespearian drama "by reading a specific text, students are exposed to the formation and function of sentences, the diversity of possible structures and the different ways of linking ideas" (Lazar, p.89) this will expand and improve the learners reading skill.

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In fact, drama can help learners respond personally to the text by acting, feeling and reacting to the same as the characters. Ideally, teaching drama can be viewed through the models of Carter & Long (1991) including the language model which helps learners read the text in a methodical way and use activities such as prediction exercises and role play. Indeed, the personal growth model which demands response to the themes from the learners by linking them to their personal life experiences, in addition to the cultural model in which learners focus on the use of language of a text in a particular cultural context.

As teachers of literature, we are facing significant obstacles in teaching literature in general and drama in particular to Algerian learners. However, we have to alter all the approaches and strategies to fit the needs of our learners and to successfully accomplish our dramatic text reading. Teaching literature requires an appropriate use of teaching approaches and strategies used by teachers: “developing methodologies for teaching literature comes to be a very urgent recommendation on the part of both researchers and teachers to make the process more effective and consistent” (Rashid, p.89; in Lazar, 2003 p. 44)

Teaching drama in the classroom is highly linked to reading. Learners of literature demand efficient literary reading because the task in literature is usually reading-centered. Consequently, developing strategies and methods to facilitate the task and integrate effective reading skills in the dramatic task are highly required.

The integration of literature in the Algerian EFL context and the learners’ response of the varied literary genres depend on the nature of the curriculum and on the targets of the lesson plan. Teachers of literature in Algerian universities usually yearn about the implementation of literature as a tool of teaching in EFL contexts which has been existent since the advent of the Grammar Translation Method when literary texts were the major source for English language teaching.

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Occasionally, Long (1986) claims that “the teaching of literature is an arid business unless there is a response and even negative responses can create an interesting classroom situation” (cited in “Approaches for Teaching Literature and Literary Text” p.33) The reader response approach emphasizes the role of the learner and his own response to the text. In this approach the reader and text are influenced by each other and the reader makes a kind of business deal which can be an aesthetic reading through which the reader becomes magnetized with the text based on his personal life experiences.

Our Learners then would be able to express themselves freely about a dramatic text and approach the social, cultural and artistic components of the text based on his own experience. Indeed, one of the current strategies of reading instruction our teachers are following is selecting texts that could make learners emotionally and linguistically respond and appreciate it.

Carter & Long (1991) and Lazar (1997) suggest a set of methodological and epistemological to teaching a dramatic text and literature in general. (Cited in Andrea et al., 2014) The linguistic model, or Language-Based Approach, which makes a closer integration between language and literature, the literature as content approach which focuses analytically on context, themes, setting, characters, and symbols., and the intercultural approach which allows learners to analyze both their culture and the other one and makes them aware of the culture and social identity of the others. (p.15)

3.2.1 Reader-Response Approach

The Reader-Response Approach plays a vital role in learning literature by relating literature to individual experience. It also reveals that the learner’s emotional response from reading a story can be utilized for instruction. In effect, the use of this approach focuses on the pedagogical advantage of increasing the learners’ critical thinking and emotional awareness by being critical readers.

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According to Carter & Long (1991) who claim that there are certain methodological as well as epistemological approaches that must be followed to construct the sequences of the activities under the Reader Response Approach, to quote their view:

We looked to the Reader- Response Theory, which views the literary text as an artifact whose meaning are neither fixed nor immovable but rather subject to different processes of manufacture by the reader In this way, the reader is placed at an interpretive center contributing to the construction of meaning through what the text says (reading the lines), what the text means (reading between the lines) and what the text implies (reading beyond the lines). (Andrea et al., p. 14)

Teaching literary texts in our college are mainly subject-centered. Thus, learners become reliable on the instructor who transmits knowledge. It has been claimed that literature becomes simple transposition of the instructor's impressions towards a literary text. As teachers of literature, we first tempt to familiarize learners with the text to read in the classroom, and then we will ask them about the background knowledge about the work, the author, the themes, style, the era and the historical context.

In this case, the role of the learner is not persistent; they have less opportunity to participate in the task because this approach is highly teacher-centered because nearly most of the task is done by the teacher who lets learners create their own responses about the text they read. In this traditional approach, the learner's appreciation and analysis of the text is quite controversial.

For instance, when we familiarize learners with an extract from a dramatic text, we would expose them to the pre-reading phase after reading the extract. We would ask them for example to share their emotional response about the text. Thus, their pre-reading response

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would help them better understand its theme than ignoring the emotional response phase by connecting the text with their own life by the instructor:

I also recognize a positive change in my students' attitudes towards literature when I connect the material with their lives. I see joy sparkling in the student's eyes, thoughtful reflection in their answers, and interest and curiosity for literature when they come to class, feeling free and relaxed. (Thi My Van, 2009, p.06)

Giving them the chance to make their reflections about the text within the frame of their life experiences, learners become self-confident, not having fear of having opposing responses from the teacher, work cooperatively, and perform plays in the classroom. Learners now would be active recipients of knowledge and have positive reflections of what has been learned including reading, extracting meaning and understanding the themes of the text.

Eventually, since the teacher's role is an intervener between the learner, the literary text and the author, he must then create a pedagogical teaching atmosphere to establish learners' interaction to assume his role of guiding the learner and making him able to read and appreciate the text successfully.

Indeed, Lazar (2000) contends that "effective readers of literary text possess literary competence, in that they have an implicit understanding of, and familiarity with, certain conventions which allow them to take the words on page of a play or other literary work and convert them into literary meaning" (cited in. Bousbai, 2009, p.28) According to Lazar, literature should be used with the EFL learner because it motivates learners by exposing them to various themes and authentic use of language. It yet stimulates their imagination, develops their critical abilities and raises their emotional awareness.

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Brumfit & Carter (1986) argue that reading is a process of creating meaning through the integration of the students' needs, expectations with the literary text, and its understanding. (p.119). It is generally argued that literature as a subject tempts to promote the learners' grammatical competence and their cultural and strategic abilities. On the other hand, the literary text serves as stimuli and this may be due to approach applied to the reading process:

The practice of reader-response work integrates textual analysis with "affective" criticism and, as these examples show, its strength lies in its dynamic approach to the process of reading. A text is no longer a timeless aesthetic object but rather an unfolding temporal exercise grasped through a series of changing viewpoints. If meanings in literature are to be inferred from "procedural activity," then our teaching methods are crucial. (Cited in Bredella & Delanoy, 1996, p.42)

Throughout reading a dramatic text, learners may be familiarized with non-authentic language and texts with symbolic and metaphorical meaning. We often encourage them with an unexpected use of language, new vocabulary and new grammatical expression:

Readers should acquire a kind of competence to enable them recognize literary genres since each genre will require some specific knowledge on the part of the readers. Thus, reading a poem would activate the reader's schemata- knowledge- on rhyme, meter, rhythm, alliteration and images while reading a novel would imply readers to concentrate more on plot, characters, point of view, tone and so forth. ("Approaches for Teaching Literature and Literary Text" p. 40)

Drama as a literary genre requires determination of certain approaches and skills. We have also used performance pedagogy to teach a dramatic text in a language class. Performing some of Shakespeare's plays in class let our learners much appreciating the dramatic text by transposing it on stage. *Hamlet* is one of Shakespeare's plays that have been

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performed in our university when learners performed its scenes and memorized its long soliloquies in front of an audience.

By performing such scenes in the class, this raises the learners communicative as well as their literary competence. Throughout performance and communicative activities, learners get more motivated to learn English and literature, and thus encourage them to read about literature in the future as well. Indeed, being literary competent, learners must be apprehensive of the text's diction and devices used by the playwright.

The use of the literary language by the writers of all genres of literature which presents various types of reading that helps readers add evident meanings through the literary reading of the text. Indeed, the inclusion of various activities and tasks in the literature lesson makes the reader aware enough of the style of the writer and literary devices and yet be competent enough.

In effect, learners should read and comprehend a dramatic text aesthetically because it is the hardest type of literary texts. It makes readers use more personal ties according to his social, cultural and intellectual background. Teaching drama is a reading-centered task in which the learner uses extensive reading. Evidently, teachers of literacy often tempt to use intensive reading of a dramatic text which involves close reading of short dialogues and short scenes. Recently, critics of teaching literature assert that the strategy of extensive reading helps the learners get advanced comprehension of the text.

The use of extensive reading enhances learners' language and literary competence and raises their exposure to the literary material: "extensive reading is (a) reading large quantities of material or long texts, (b) for global or general understanding, (c) with the intension of obtaining pleasure from the text" (Susser & Robb, 1990, p.03). On the other

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hand, in his experimental research, Krashen & Beniko (1997) emphasizes the role of extensive reading in EFL classes by conducting an experiment in the classroom:

Extensive reading proved to be superior to traditional approaches on measures of reading comprehension, as well as on measures of writing and reading speed, and, according to teacher observations, was much more popular with students. Perhaps the most telling observation in support of the latter claim is the reaction of students in the third comparison group, the one that focused on cloze exercises. (p.14)

Indeed, in Krashen's quasi-experiment; extensive reading resulted in significantly gains in higher six out of seven comparisons for reading comprehension tests and extensive readers did better on measures of writing and reading speed. Occasionally, Krashen claims that:

The extensive reading will lead to language acquisition provided that some conditions are met. This involves interesting material and relaxed, tension-free reading environment. Thus, teachers should give opportunities to readers to choose their novels, poems, or plays to be read after guiding them towards the required books just through increasing their motivation taking into consideration the official programme. (p.16)

Learners will enrich their vocabulary, increase their grammar use and yet improve their reading and writing skills through extensive reading. Linguistically viewed, literary extensive reading motivates learners to read long masterpieces by ensuring their interest in reading whole texts and be self-confident learners. Indeed, the use of an appropriate tool or a strategy for teaching dramatic texts demands heavily a good role of the teacher to make the

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learner able to read and appreciate a literary text as well as to develop their critical abilities and enhances their communicative language skills.

3.2.2 Language-based Approach

Certain linguists emphasize the role of language-based approach in teaching literature to EFL learners because they consider it as most appropriate in making learners interact immensely with the literary text. It has been argued that “literature rarely seems as an opportunity for language use, hence the need for a language-based approach to the teaching of literary texts in order to develop knowledge OF literature not ABOUT literature” (cited in. “Approaches to Teaching Literature and Literary Text” p. 37)

Being a requisite phase for learners, the language-based approach increases the learners’ awareness of the language of the literary text and simplifies their responses and experience with it. It indeed demands the use of various language activities and tasks such as summarizing, brainstorming, making predictions and close reading. In effect, the role of the teacher in this approach is to illustrate and encourages learners’ interaction, group work and work cooperatively.

Throughout the language-based, learners can learn new skills and strategies from the given activities which simplifies access to dramatic texts and other literary genres, thus it encourages pleasurable reading by relating it their own life experiences. It yet it encourages literary competence and improves their language through communication.

Overall, learners of literacy become active recipients of language while guides them in the learning process:

The language-based approach entails the use of the detailed analysis of text to guide students towards meaningful as well as personal interpretation. The teacher thus has to encourage the learners to use their schematic and systemic –linguistic knowledge to

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form aesthetic judgments about the reading text. (“Approaches to Teaching Literature and Literary Text” p. 37)

Thus, the language-based approach is motivating because it helps learners learn about the language of literature and teaches them how to deal with a literary text as well as it increases their autonomy of learning of English.

3.3 Teaching a Dramatic Text through an Interactive Approach

In traditional teaching, teachers of English as a foreign language majorly emphasize on language skills such as reading and writing for the sake of improving their learners’ competency and communicative skills, thus they didn’t achieve the required results for that sake. Among the major aims of language teaching is to improve the learners’ ability to communicate and exchange information in class. Interaction is yet essential for educators and researchers. It is highly related to communication because communication usually derives from interaction.

According to Rivers (1987), the interactive approach focuses on group activities, games, and personalized activities. Learners in class usually speak, write, understand and express the meaning persistently to interact in real life communication. (p.65) Interactive approaches to teaching literary texts have received large theoretical and empirical support. However, the teaching of literary texts in traditional English as a foreign language context still remains subject-based with the focus on transmitting interpreting a text objectively. Nadeshda et al (2014) claim that interactive teaching requires the use of methods which emphasize on developing the learners’ language skills through cooperation, group work and training which they refer to as:

A teaching method that aims at developing skills and knowledge in any field by performing sequential tasks, activities or games, this method allows the teacher to give

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the participants missing in-formation and allows students to form skills of professional and appropriate behavior in the performance of professional tasks. (p.76)

According to them, the aim of training is providing active involvement of all students in the process of training in class which can happen through interaction. This interaction can make learners get ready for professional communication and collaborative work. However, teaching a dramatic text using an interactive approach will make learners highly excited to learn either through acting or working collaboratively in pairs or in groups in class.

Arguably, the interactive approach has become the most effective method of teaching literature when literature became valued in the ELT context after being totally neglected in the field of teaching. Through the interactive process of teaching, passive students become active recipient of knowledge and more creative learners. Lier (1988) claims that language learning occurs through participation in speech events and workshops through talking to others or making conversations (p. 74)

This approach can go back to the hypothesis of interaction of Long (1985) in which he believes that interaction facilitates acquisition because of the conversational and linguistic changes that occur in such speech and that afford learners with the input they need. Krashen (1985) also stresses on the importance of conversation in developing grammar and that comprehensible input is an essential condition in second language acquisition. (Cited in. Mackey, n.d, p.558)

Indeed, (Brown, 2007, p.304 & Ellis, 1987, p.191) argue that “the dynamic nature of the interplay between learners and their peers and their teachers and others with whom they interact” and “any learning that takes place in the classroom arises in the course of interaction of these players” Accordingly, the interactive approach is attractive because it is an active approach to learning and teaching. As Nicolai (2015) claims that this approach:

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Breathes life, freedom, and creativity into what is often a tedious, ineffective, and constrained formal approach to teaching (which includes grammar drilling, lectures and repetitions of correct forms) with the teacher assuming the role of leader, rule enforcer, and student evaluator. In the interactive approach the responsibility of learning and teaching is shared between the student and teacher. Language is developed through the cycle of interaction, which begins with input. (158)

Brown (2007) claims that the interactive approach relies on classroom elements such as context or learning subject, learners, teacher and the interaction between them, as he puts: “there is no set formula for teaching the interactive approach, but the classroom can be set up in a way that promotes interaction and learning” cited in Nicolai (2015, p. 160). Since interaction is equal to collaboration, Rivers (1987) contends that cooperative learning involves sharing; exchanging, encouraging, and accepting responsibility for one’s or others own learning. (p.10)

Lier (1988) argues that traditional activities are irrelevant in terms of the learners’ actual performance and progress in interaction with colleagues in target workplaces, as they only lead to a very poor indication of communicative competence in the learner. (p. 233) In fact, the interactive drama class is usually dynamic because all learners contribute to the direction of the activities through the investigation of their own thoughts and feelings. The teacher gives up control and the learners carry up responsibility.

3.4 Dramatic Text Teaching in the Algerian EFL Context

Certain approaches to teaching literature in Algerian EFL classes are basic stages for our learners and serve to be motivating and simplified to the learners’ responses and experience with literature. Actually, Algerian EFL learners' can develop their linguistic and literary competence as they become much aware of how meanings are derived from literary texts.

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They can also enjoy and appreciate a literary text by relating it to their own lives, and express it verbally.

In order to recognize how can teachers and learners be equipped with these approaches through an integrated framework. We will include some activities that can be applied with drama courses and that can envelop the suggested framework. Indeed, the Algerian Higher College curriculum of the English branch contains the modules of literature of three nationalities which are American, British and African. The syllabus of literature incorporates all genres such as drama, poetry and prose.

In the drama section, the ministry suggested in British literature Greek drama, Shakespearean drama, and Modern drama but didn't select the works; so it is up to the teacher to choose the work they find appropriate and much benefit the degree of the students. On the other hand, only in modern American drama; the ministry selected, Eugene O'Neill, Arthur Miller, and Tennessee Williams. In this suggested pedagogical frame, we will select Edward Albee's play *The Sandbox* (1961) which seems new for the learners who for the first time study American drama using an interactive approach that includes sub-approaches along with the reader-response, the language-based, task-based, and communicative language teaching approaches.

3.4.1 Scope of the Framework

In our work, we aim to examine whether it is possible, by using both a traditional approach and performance pedagogy to teaching a dramatic text, to increase the learners' interest in the text and stimulate their curiosity and imagination. Through the suggested learning process, learners are likely to make performance which is the most neglected component in the language-learning context in Algeria.

An empirical study will focus on the study of two groups of learners. While the control group teacher prepares traditional activities, the experimental group teacher will follow the

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proposed activities. The same dramatic text is selected for both suggested groups in order to observe the result of following different methodologies, especially whether the use of an interactive approach to teaching a dramatic text and the use of performance pedagogy helps in enhancing the learners' communicative skills.

Traditionally, the teachers of literacy aim at allowing learners to read and interpret for themselves before issuing the activities. They should become sparingly skilled and emotional readers, who should be able to feel, interpret and analyze themselves. For achieving certain goals, teachers must be over-prepared with a reasonable approach, and be aware of the methodology through which the approach can be applicable.

Indeed, the above discussed approaches to reading help readers in the ongoing processing transference of the language of the text and the strategies that they follow on in building meaning from text. In EFL classes, teachers of drama often emphasize on analyzing the linguistic elements of the literary text by examining the linguistic benefit that drama teaching manages to offer for students. The role of the teacher, thus, is to enclose a situation where learners read a dramatic text because they like it and are eventually interested enough to perform it in the class to increase their imagination, their interpretation and their language skills.

On the other hand, the stages of reading in the named approaches play a vital role in enhancing the learners' motivation, including the brainstorming stage, the pre-reading stage and post-reading stage. It may be practical to examine the aims of each stage with emphasizing the role of the teacher in transmitting the knowledge in order to meet desired goals: "students positive attitudes towards literary texts taught is related to their intellectuality about the dramatic text and their cultural and literary competences.

In order to facilitate learners' interaction with the drama course, and to encourage them to make performances in class, a model has been developed for the teaching of a dramatic text

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in Algerian EFL contexts. This model is an adaptation of the stages in teaching drama. After the discussion of the stages mentioned, the model is formulated into a framework for planning activities in the teaching of a dramatic text through performance pedagogy with the aim of developing the learner's communicative skills.

3.4.2 The Pedagogical Practice

Teachers of drama are wrestling with the instance of the process of transposing a dramatic text from script to stage. Indeed, the importance of theatrical text is straightening the teaching of drama regarding to English language which can be viewed in understanding well the text patterns. Using an interactive approach to teaching drama in the classroom is not an easy task. For, using an interactive approach to drama teaching will supply our Algerian EFL learners with a new access, starting to get rid of the silences, and overcome intimidation in any English course, when they are asked to comment on the text or give feedback.

Ideally, an interactive approach may develop Algerian EFL learners' communicative and linguistic competence as they become more and more aware of how meanings are obtained from literary texts. Learners will also be able to enjoy the motivating effects, appreciate a literary text by connecting it to their real life and expressing that through performance, as they can make a sphere of inter-textuality between their own culture and the other culture. Our learners could also develop the ability to appreciate and understand a piece of theatre through performance, especially in order to be able to use it verbally in demand.

In order to illustrate how we can implement the approach proposed by the study, some activities, which follow the suggested framework, will be considered in this section. These will be modeled on the dramatic text *The Sandbox* which is not suggested in the syllabus of literature for 4th year ENS students, but proposed by a teacher in the college who is quite familiar with it whereas the learners are not familiarized with.

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In fact, the teacher will divide his learners into two groups and teaches each group using a distinctive pedagogical approach using different activities such as reading activities, open exercises, plot and character exercises for the control group; and role play, oral activities, group work, learner talk, acting and performance for the experimental group. Indeed, the teacher will progress teaching the control group following the activities promoted to them, and for the experimental group she uses the proposed teaching approach.

The teacher will select the same text for both CG and EG for the purpose of balancing the score of using different methodologies and pedagogical approaches, and whether the substantial teaching approach allows learners develop their communicative skills and thus their communicative competence through acting role in the class.

In fact, text performance is an activity that requires more effort than text reading. For, teachers should allow learners create and exploit the necessary approaches to transpose an extract for performance and assure adequate understanding of these approaches and strategies for staging the extract. Learners should also learn about certain acting skills and be able to communicate a role functionally, and thus be able to ensure understanding of the crash of chemistry between actors on stage on the audience.

Transposing a script on stage requires a vital plan of action that may help learners comprehend certain dramatic elements that constitutes a text such as dialogue, characters, stage directions and language. It also demands the use of certain master plans for staging such as performance skills, production methods, actors, and audience. The art of moving from script to stage is also the act of bringing a set of theatrical elements together to create an atmosphere. One of the amazing experiences of drama teachers comes from watching the expressions of their students change as the story unfolds.

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Studying the play of Edward Albee *The Sandbox* (1961) The stage directions in *The Sandbox* are as important to the theme of the play as the dialogue itself. Without the stage directions such as portraying light, costumes, gestures, music, and the actors' actions, an entirely distinct message might be conveyed. Without the dim lighting and the music, the play might seem too real to be a memory.

Actually, without certain actions of Mommy and Daddy, an audience might believe that they have come out of their projectile for better or that they are simply overprotective who cannot face reality. Indeed, with these stage directions, Albee creates a special memory play with each character tragically failing to reach his or her dreams.

In fact, the teacher who will participate in this practical frame has already been familiar with the suggested play since three years. Thus, she usually tempts to teach her learners how to be equipped with stage directions and role-play in the classroom. Indeed, since the first time the teacher familiarizes his learners with a dramatic text, learners could be asked to share their opening responses to the text, characters analysis, their view about the actions, reactions, and their impressions towards the script.

Indeed, the teacher might first introduce learners to discussion of the great depression and the society during the 1930's which pushes the American population to strive for bettering their lives and escape from harsh reality. In part, learners might also be asked to build an image for the scenes of the play in which they could have a vital idea about each of the family members psychological, social, and cultural background, and about how they might stand in relation to one another.

The teacher of drama might first ask learners to describe each of the characters and their relationship, and then ask one of the actors to mention it in the portrayal by expressing it loud on stage. Learners then might be asked to work co-operatively to divide the scenes into

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component of action and design dividing lines where each act starts. Using such activities “Students ramp up their imaginations in order to move into their respective roles and collectively explore whatever topics, concepts, themes, or tensions surface as they navigate their way through the conditions and experiences that unfold in a scene, skit, improvisation, or in interrelated episodes.” (Dowdy & Kaplan, 2011, p.03)

3.4.3 Performance Pedagogy

Role-play or dramatization often encompasses reading loud with actions of short play scripts to practice for speaking a foreign language. The fact that drama can serve foreign language teaching has been around for some time. Indeed, drama cannot be found scripted or improvised directly because learners can enhance their language skills through exposure. Indeed, the language learned may be suited to the course book rather than to life because improvisation simply supply an image of a context, producing an image of language and not a real language exchange. (Byran & Fleming, 1998, p.159)

Vitally, drama is a vital subject and indispensable tool for language and literacy teachers. It is one of the most influential issues that can enhance all sides of literary development. Indeed, it starts with the notion of meaningful communication and offers the chance for social interaction and co-operation. In the English language classroom, drama activities can provide opportunities for learners to be familiar with reading and open activities.

Drama is identified as thinking out loud as increases oral language skills by allowing the learners expressing and verbalizing his knowledge, thoughts, and actions through improvisation activities. For instance, by taking different roles and using the language that best fits those, learners can improve their speaking skills: “Children engaged in dramatic play use literate language. This language use, which includes defining references to pronouns, clarifying ambiguous terms, choosing objects, and clearly introducing topics, will later transfer into their learning of written language” (cited in. McMaster, 1998, p. 75)

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On the other hand, learners can also improve their listening skill through listening to cues, reflecting on how the activities are advancing and what they would do unlikely if they were performing. They can also develop their writing skill by sustaining on their oral language development: “The students were then led to the realization that improvising was really just “writing on their feet” and that they were good at it; they were subsequently able to transfer their words to paper.” In fact, performance activities may encourage learners to be part of the learning community through dramatizing stories: “when dramatizing books is a regular activity in the classroom, children naturally desire to act out more stories, which encourage them to seek out more reading experiences.” (McMaster, p. 76)

Through the imagined space, learners tempt to use their own life and perceptions as a sock of ideas for taking on roles reflecting on their experiences and circumstances. Teachers of drama allow learners working together to engage in drama events which enhances the learners’ interpretations, creative skills, inspecting their social and personal concerns. Subsequently, learners who are on stage can be able to ensure their apprehensions through their language skills and through conceiving human life struggles and obstacles.

In fact, performance of dramatic texts in the theatre audiences can be affected by what they hear and watch and can recognize what they are watching and hearing as truthful at the moment and that the actors on stage are in no punitive action district. In a language classroom, learners may watch a piece of theatre, create a script themselves, and sometimes the teacher follows a particular approach to teaching and allow them to read, reflect, discuss, explore, think critically and above all work co-operatively.

Creating a dramatic approach to teaching a piece of theatre cannot typically allow teachers grasp its rules: “these form the palette for a drama approach— teachers cannot ‘learn’ its rules—they can only absorb them into their imaginations and apply them in

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practice significantly to that waiting space that is theatre, ‘waiting space’ for stage can never be empty: it is filled with waiting. (Byran & Fleming, p. 163)

Using performance activities such as: role play, dialogues, scripting, audience interference, improvisation, space, movement, and gestures may enhance the learners’ acting skills. Indeed, performing plays in the classroom is not only about staging but its purpose is to allow the learners to be able to memorize, communicate and interact confidently with other people in their real life situation:

Drama clearly is not about theatrics or stunning performance; it’s about enriching a learners’ life by making content accessible and memorable through an active, hands-on, collaborative exploration of ideas. Nor is the practice of using drama as a teaching method reserved only for teachers with special training or a flair for the dramatic. (Dowdy & Kiplan, 2011, p. 03)

Ideally, teachers of drama may support performing such a poem, or a scene with majestic techniques and strategies of drama. Sometimes learners can work in groups and practice or rehearse a particular situation or interpreting a literary character. Their rehearsal is usually guided by the script within stage directions, dialogue, and actor directions. In fact, when learners are interested in the script and performance experience, they may have a secure spirit of cooperation and supposed to learn efficiently from the performance process.

3.4.4 Teaching Modern American Dramatic Texts

One of the goals of teaching modern American dramatic texts is to help learners understand the characteristics of a dramatic text or play scripts through transforming narrative into detailed oral scripts. We are expecting that modern plays scripts will interest our learners and be pleasurable by using scripting and performance to ensure new understandings and forge new awareness.

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Additionally, the dialogues of the modern plays might help learners increase their emotions and the chosen methodology will help them express their reactions and have time to ask open questions in English. Indeed, if our research study results in the learners wishing to continue performing play scripts on stage and expressing their thoughts through staging, after working through these open activities, and then it will have been a success. In our study, we have chosen a short modern play written by Edward Albee entitled *The Sandbox* to be taught to the chosen sample for the study. (See Synopsis of the play: Appendix E)

3.5 The Methodological Frame

Teachers of literacy may find drama teaching as a sturdy motivator on many basics. According to our framework, our learners should first read to find the story they like to dramatize. In our case, the story may be chosen by the teacher or may be found in the curriculum. Learners are now obliged to read the play or stage it and read further in order to choose the act they wish to read and dramatize. In fact, reading helps learners understand the characters and actions clearly.

Indeed, learners may be motivated and see that the words on the script have meaning for them and for others when performing scenes to an audience and acting the story they have read. Bidwell (1990) claims: “Students know that eventually they will be performing, so they want to do it right as soon as possible. Repeated readings and modeling help them know they can do it right. The more they perform successfully, the greater their self-concept—and downward spiral starts moving up” (cited in McMaster, p.76) In fact, performance activity can be a functional tool in helping learners engaging in a scene that they are already creating a story rather than simply rendering parts of what has been read.

3.5.1 The Control Group Teaching Classroom

Effective drama teachers in Algeria usually tempt to use the same strategies and tools they use in everyday drama lessons to structure classroom content and to make learners

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familiar with the task using a set of appropriate activities such as reading loud, translating scenes into Arabic, rephrasing, gap filling, prediction activities, plot, multiple choice questions, character exercises... etc. These activities can be used in the CG classroom. In fact, the learners are taught through typical reading using both approaches, the reader-response and Language-based approaches.

In effect, a good way for learners to experience *The Sandbox* is to read it aloud in the class. Then, the teacher will prepare learners for the style and vocabulary of the play and help them practice reading loud and listening in the class. The whole play may be read loud over thirty minutes' class periods, choosing one or two scenes to read during one class period.

Ideally, the objective of the current methodology is asking learners to read or listen to scenes from *The Sandbox*, then will practice respectful behavior and positive theatre rules of conduct. Learners will analyze the opening monologue in play. And then will use their own experience to write three scenes describing an event in their past. They will indeed write short opening monologues as part of their own memory play.

The question may be about thinking of a major event in their life, a time when they made a change or decision that changed the course of their life. Was it a happy and/or peaceful time? Was it traumatic or hard? What was the decision? Who was involved? If they had to list a cast of characters, who would they be? Take a moment to write down the memory of the major event and the people that were involved.

Additionally, asking the learners about the benefits of being both the present narrator and a character in the past retelling the story? How have their feelings changed from the time of their personal story? If they could go back and do it over again, what would they change about their situation or decision? Sometimes the teacher can assess learners through turning

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in their scenes and written monologues through analysis of grammar, spelling, fluency, and explanation of the story, as well as notifying the narrator's style and personal voice.

Following activities that can be used in the control group classroom methodology and which can be represented with a test divided into sessions. (See Appendix A)

3.5.2 The Experimental Group Teaching Classroom

In effect, the materials needed in our pedagogical practice are pieces or scripts from *The Sandbox*. After reading the play by the learners, they can, in pairs or groups, make a rehearsal and read the play loud while seated together at a table. The teacher may specify characters or choose volunteers. Each scene should include the appropriate number of characters and a stage manager or narrator. It means if the teacher chooses to read a scene, he will need four participants, three to depict the characters and one to act as the narrator who introduces the stage directions.

All other learners should read along at their tables and the learners who are reading the parts in the front of the classroom at their tables side by side. Learners should remain in their seats during the reading stage. Now the teacher asks the first learner acting as a narrator to read the character descriptions which should be stated before scene one starts for the aim of helping actors be responsive in their acting roles and to better understand the meaning of the story, the researcher has provided scene I from the play as a sample. (See Appendix D)

Conclusion

In this chapter, we have incorporated a pedagogical frame about teaching drama in to EFL Algerian learners based on their study curriculum in English literature. This frame will be analyzed in the coming practical chapters of our research work in order to recognize our learners' responses to the suggested approach and tasks in the Algerian EFL context. Indeed, the sample tasks for teaching *The Sandbox* for the experimental group will provide an idea

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about the relevance of the use of Language-based and reader-response approaches to drama teaching in a truly EFL context.

These activities' goal is to help learners be motivated, achieve self-confidence, be autonomous learners and improve their language and communicative skills. Ideally, the current chapter has mainly been devoted to advocate the suggested approach to be implemented in the EFL class. Indeed, the general approaches and the objectives of the activities to be used in order to improve the learners' communicative skills and enhance their drama learning have also been attributed.

Finally, the suggested pedagogical frame has been initiated in order to know whether the collected data based on it would contemplate the predictions and observations implemented during the building of the hypotheses for this research. The coming chapter will tempt to portray how the research is designed and describe the data collection methodology by explaining the reason of selecting the sample for the study and depict data collection procedures and instruments.

Chapter Four

Research Methodology and Data Collection

Introduction

The main aim of our study is to examine the effects of using performance pedagogy to teach a dramatic text to Algerian EFL learners and its role in enhancing their communicative competence. The previous chapter has introduced a pedagogical frame for teaching a dramatic text in Algerian EFL contexts focusing on its impact on developing the learners' communicative skills. The current chapter tempts to expose the data collection and the approach adopted when conducting the research. The chapter will also introduce all the techniques and methods implemented to gather data. It yet will present a description of the suggested sample, instruments and procedures of data collection.

4.1. Research Methodology

In conducting any research study, we usually tempt to examine or solve particular issues, such as research questions and testing the hypotheses of the study, before we actually indulge into the study. We should first recognize the audience, how to make observations, how to collect our data, how to test our hypotheses at the beginning of the research. Indeed, it was equally adequate for our work to explore these problems before actually proceeding in our study.

Research methodology involves the initial identification of a problem by systematic procedures. According to Singh (2007) "the methodology consists of procedures and techniques for conducting a study.... It involves such general activities as identifying problems, review of the literature, formulating hypotheses, procedure for testing hypotheses, measurement, data collection analysis, interpreting results and drawing conclusions" (pp. 156-57) in any research, researchers may go through varied stages to realize the eventual targets set for the study, thing that we have implemented in our study. Actually, before

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setting out the stages for our research, we need first to determine what is meant by “research”.

According to Kumar (2011), the word research is composed of two syllables, “re” and “search”, it is defined in the dictionary as: “a prefix meaning again, a new or over again and the latter as a verb meaning to examine closely and carefully, to test and try, or to probe. Together they form a noun describing a careful, systematic, patient study and investigation in some field of knowledge, undertaken to establish facts or principles” (cited in Kumar, p.27-28)

Accordingly, Rajasthan Kothari identifies research: “Research is a systematic process of collecting and analyzing information to increase the understanding of the phenomenon under study.” It means that the aim of research is to follow scientific procedures and methods to acquire knowledge that may not have been tackled in earlier researches. Researcher can contribute to the understanding of the phenomenon and to share that understanding with others.

According to Busha & Harter (1980), “A more efficient and effective approach to expand knowledge, however, is to conduct special, planned and structured investigations; a process known as research. In its largest context research is a systematic quest for knowledge” (cited in. Kothari, p. 45) Clifford Woody states that research can comprise certain steps which are: “defining and redefining problems, formulating hypothesis or suggested solutions; collecting, organizing and evaluating data; making deductions and reaching conclusions; and at last carefully testing the conclusions to determine whether they fit the formulating hypothesis” (cited in Kothari, p. 65)

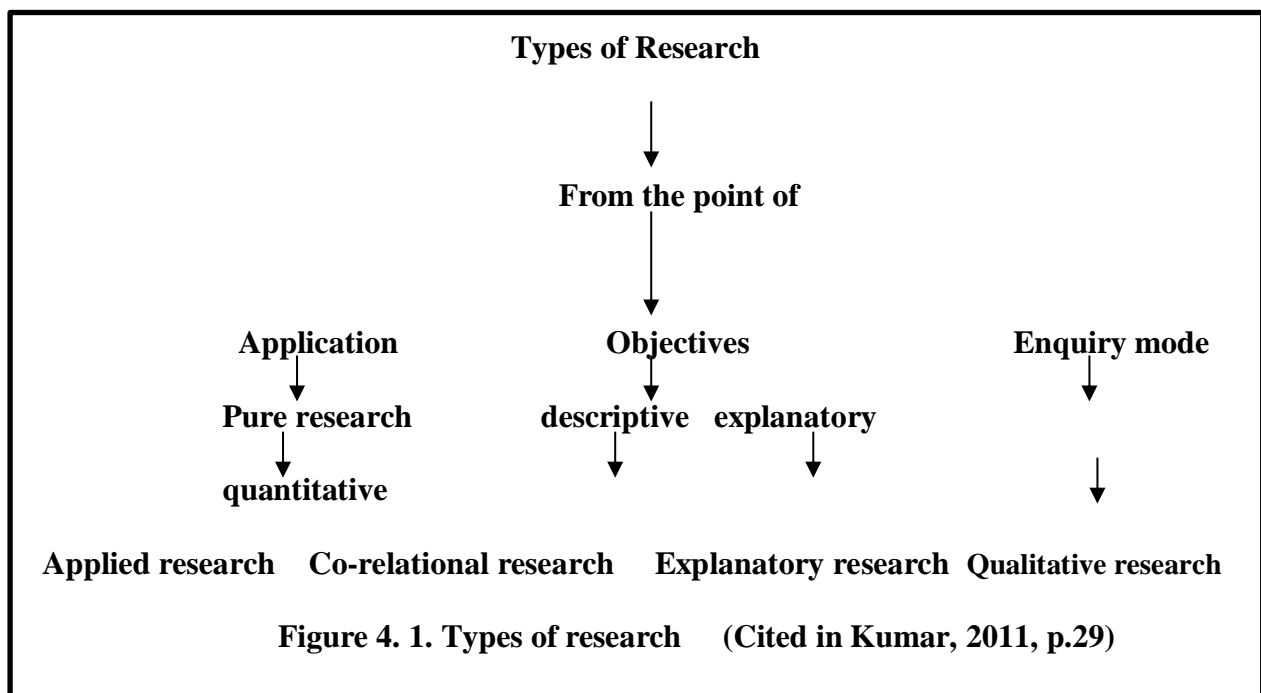
Scientific methods envelop systematic observation, classification and interpretation of data. Indeed, this process is one in which most generations tempt to be equipped with the course of their daily lives. The main difference between our day-to-day generalizations and

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their findings usually referred to as scientific method incorporates within the level of formality, rigidity, and general validity of research. (Kumar, 2011, p.28)

Gerald Milburn claims “scientific research is a chaotic business, stumbling along amidst red herrings, errors and truly, creative insights. Great scientific breakthroughs are rarely the work of a single researchers plodding slowly by inexorably towards some final goal. The crucial idea behind the breakthrough may surface a number of times, in different places, only to sink again beneath the babble of an endless scientific discourse” (qtd in Rajasekar et al., p. 02)

Frequently, Kumar contends: “research is a process for collecting, analyzing and interpreting information to answer questions, but to qualify as research, the process must have certain characteristics: it must, as far as possible, be controlled, rigorous, systematic, valid and verifiable, empirical and critical” (p.28). Another important definition was brought by Bhattacharyya (2006) who defined research as a systematic and scientific approach towards a purposeful investigation of a specified question or problem. Thus, research is an objective and systematic search for new and useful information about a scientific or social issue. It has been asserted that the process of what we call research, has certain types which can be represented through Kumar’s diagram



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Furthermore, Walliman views research as: “a very general term for an activity that involves finding out, in a more or less systematic way, things you did not know. A more academic interpretation is that research involves finding out about things that no-one else knew either. It is about advancing the frontiers of knowledge” (p.07) Indeed, research methods are the techniques the researcher implements to do research.

They provide researchers with ways to collect and analyze information so that they can come to certain results. If a researcher uses the right sort of methods for certain types of research, then they should be able to convince other people that their findings can have some validity, and that the new knowledge they have created is perfectly based:

Being a researcher is as much about doing a practical job as being academically competent. Identifying a subject to research, finding and collecting information and analyzing it, presents you with a range of practical problems that need to be solved.

Over hundreds of years, techniques, or methods, have been evolved to provide solutions to these problems. (Williman, p.07)

According to Williman, the implementation of research is almost related to the theoretical developments which were elevated by philosophers, thinkers and scientific practitioners, right back to the ancient Greek philosophers as the dispute about knowledge and how we acquire it is rooted in philosophical thought. Indeed, most of the definition given for the notion of research agrees on the fact that research is systematic, notably, because research follows certain logical stages, ranging from the identification of a research problem through collecting data to analysis and interpretation of the findings. (p.08)

The succession of the series of stages is required for an efficient conduction of the research. A researcher should first identify a research problem to which he would like to solve or give an answer. The researcher has to define some kind of research problem in order to provide a reason for doing the research. The problem will bring about the subject of the research, its aims and objectives, and will stipulate what type of data needs to be

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collected in order to discuss the issues put forward and what kind of analysis is most appropriate to enable the researcher to come to conclusions that provide answers to the questions designed in the problem.

According to Williman (2011), this process is described as:

Common to virtually all research projects, whatever their size and complexity. And they can be very different. These differences are due to their subject matters; for example compare an investigation into sub-nuclear particles with a study of different teaching methods, differences in scales of time and resources, and extent of pioneering qualities and rigour. Some projects are aimed at testing and refining existing knowledge, others at creating new knowledge. (p.45)

After that, a review of the literature is raised in order to be acquainted with the available material and knowledge about the topic tempted to investigate. Although Kothari (1990) assumes that the review of the literature is time squandering, it broadens and enriches the research knowledge, improve the methodology and contextualize the findings. (p.46)

Accordingly, data collection is the crucial step in any empirical research, it is a strategy the researcher uses to collect appropriate data that help in answering the research questions and achieve the research objectives. There are two types of data, qualitative or quantitative. The data type is determined by the method or methods of collection selected by the researcher. Indeed, within the process the researcher adopts to find answers to his research questions, there can be required two approaches to investigation, the structured approach and the unstructured approach.

In the first approach, everything that shapes the research process objectives, design, sample, and the questions planned to ask for respondents. The unstructured approach, on the other hand, provides flexibility in all these elements of the research process. The structured approach is more appropriate to determine the extent of a problem, while the unstructured approach is chiefly used to explore its nature. (Williman, p.31)

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Nonetheless, in our research study with its empirical inwardness, we tempt to use a pivotal research design and follow it as closely as possible. Moreover, it was also important to be aware of the main stages of the research process which is the overall scheme of activities in which we engage in order to produce knowledge which is, according to Frankfort & Nachmias (1996) “*the paradigm of scientific inquiry.*” (p. 53)

The research process of the current study consists of six main stages: the problem of research, research questions and hypotheses, research design, data collection, analysis of data, and summary of findings. It is of a recurrent merit starting with a problem and ending with a tentative empirical research investigation. This periodical process continues indecisively, contemplating the advance of a scientific field stipulating that the solutions are only provisional solutions.

4.2 Research design

In our information based life, we may face varied obstacles and try to resolve plenty of minor and major obstacles through the methods that we adopt. Indeed, based on our own experience that each method is idealistic and combine its own worthiness and demerits, along with restraints. So, in order to have a well-planned research work that is to be done, methodology becomes of prime importance, as it illustrates exactly the detailed activities of research, including the structure of all concepts and procedures regarding the study in a comprehensive plan, this is what we refer to as the “*research design.*”

Additionally, we can also be aware of how to proceed further in our study, how we ascertain its progress, and how we ensure that we achieved the right path. Therefore, the research design can be defined by Selltiz et al. (1959) as “the systematic organization of the methods used to collect and analyze data in a way that assures pertinence as well as economy in research” (cited in Kothari, p.31) Research design is described by Singh (2007) as the investigator’s choice about the parts of his study and development of particular parts of the research design. “A design of research does not consist of an ordered sequential step

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by step procedure. It is a planning stage of research which is usually made logically visualizing its practicability. The selection of research components is done keeping in view of the objectives of the research” (p.154) the researcher has to test the relationships in the hypotheses so that he can either accept or reject the hypotheses.

Kerlinger (1986) views the research design as “a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problems. It includes an outline of what the investigator will do from writing the hypotheses and their operational implications to the final analysis of data” (p.279) Research design is described by Adebisi & Abayomi (2016) as “the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with frugality” (p.113) as they stated its parts which are sampling design, operational, and observational design through which researchers have to consider certain ethical issues and how to address them in that design.

Having stated the problem and its attendant sub-problems, the researcher usually forms one or more hypotheses about what he or she may discover. A hypothesis is a logical supposition, a reasonable guess, an educated conjecture. It provides a tentative explanation for a phenomenon under investigation. It may direct your thinking to possible sources of information that will aid in resolving one or more sub problems and, in the process, the principal research problem. (p. 04)

Yet, Adebisi & Abayomi (2016) claim that in order to start any formal research, we need to identify a problem and formulate research questions to be answered through the research design by suggesting a set of hypotheses in order to elicit information that may resolve the problem of the research and recognize which hypothesis is correct. The figure below adopted from Maxwell & Loomis (2003) illustrates the components of the research design model. On the other hand, research is viewed by Leedy & Ormrod (2010) as a cyclical process that is guided by a research problem and hypotheses.

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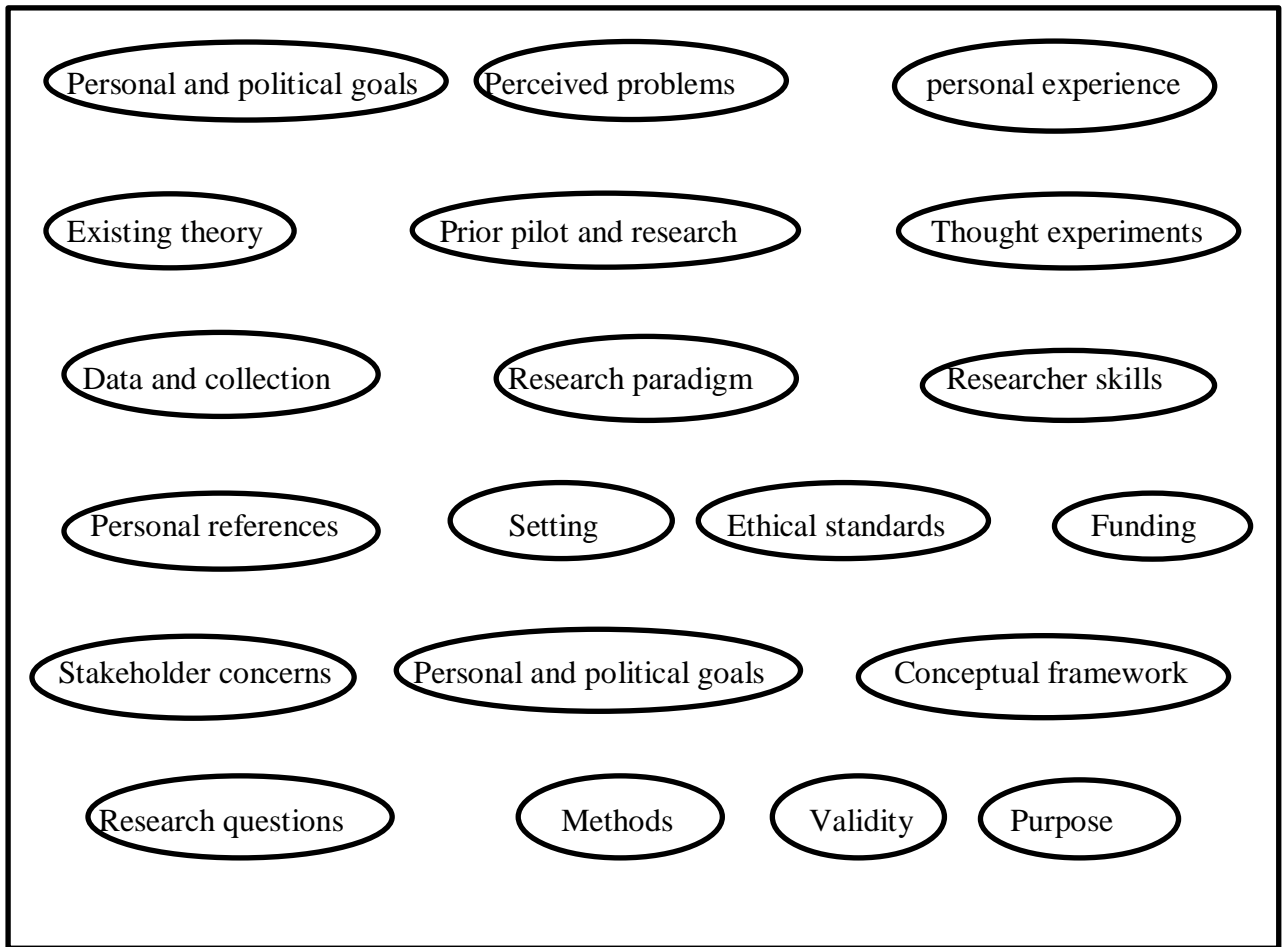


Figure 4.2 The Context of Research Design (Maxwell & Loomis, 2003, p. 07)

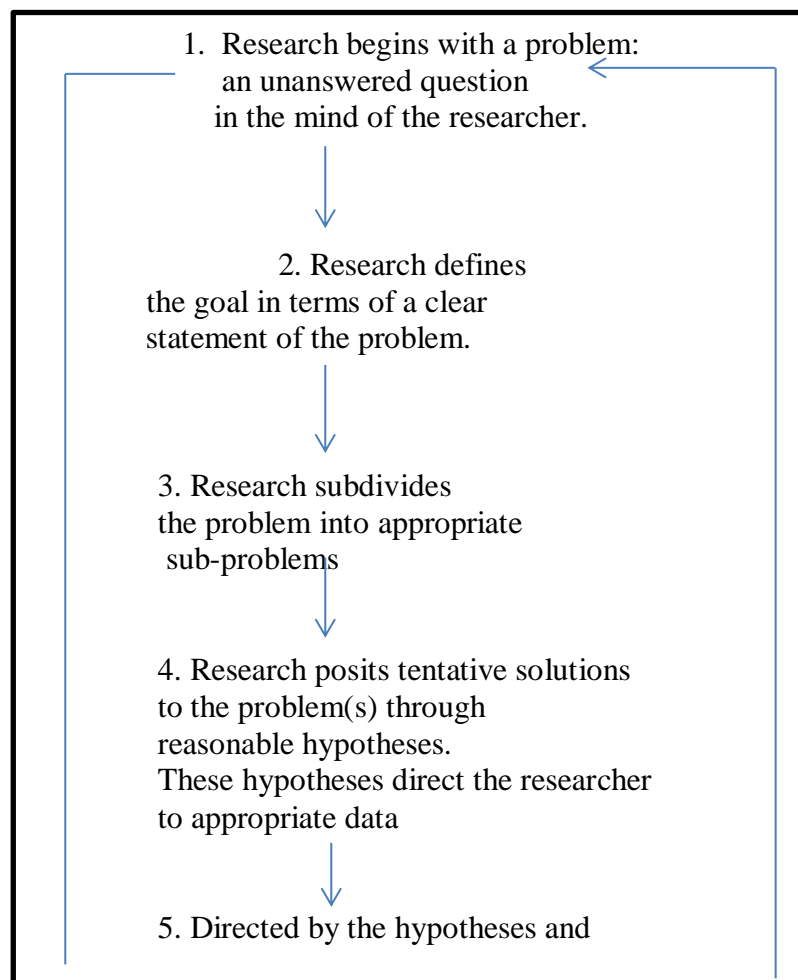
In other words, we tempt to collect data that will support one of our hypotheses and enable us to refuse others. As Polit et.al (1997) claims that a research design is: “the researcher’s overall for answering the research question or testing the research hypotheses” (cited in. “Research Design and Methodology” p. 51) As research requires collecting and interpreting data to resolve the problem that initiated the research and posing reasonable questions or hypotheses, the next step is to collect appropriate data and organize them in meaningful ways so that they can be interpreted.

Actually, Leedy & Ormrod (2010) assert that research is a cyclical process that follows logical and developmental steps which may involve the philosophical assumption of the researcher, the research strategies and approaches, and data collection techniques. According to them:

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The resolution of the problem or the tentative answer to the question completes the cycle; such is the format of all research. Different academic disciplines merely use different routes to arrive at the same destination. Research is rarely conclusive. In a truer sense, the research cycle might be more accurately conceived of as a helix, or spiral, of research. In exploring an area, one comes across additional problems that need resolving, and so the process must begin anew. Research begets more research. (Leedy & Ormrod, p. 07)

The following figure illustrates the research process for Leedy & Ormrod in which research is viewed as dynamic quality that is its true nature: “a far cry from the conventional view, which sees research as a one-time act that is static, self-contained, an end in itself. Every researcher soon learns that genuine research yields as many problems as it resolves. Such is the nature of the acquisition of knowledge” (p.08)



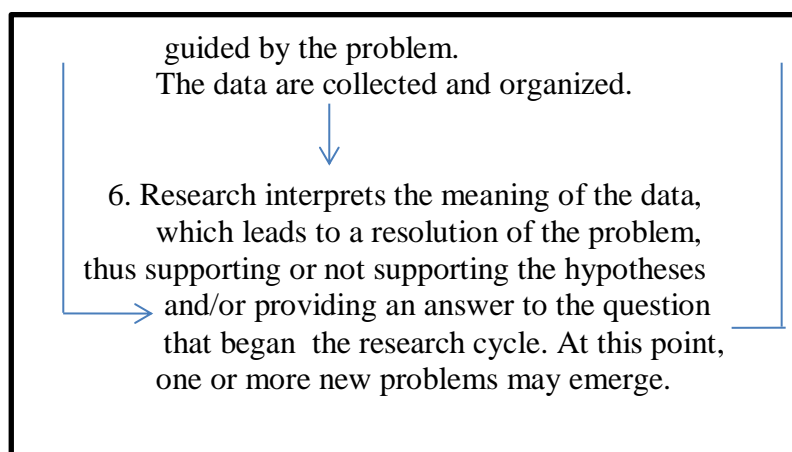


Figure 4.3. The Research Process (Leedy & Ormrod 2010, p. 07)

4.2.1 Mixed Methods Research

Our study adopts mixed methods which includes both qualitative and quantitative data collection and analysis. The researcher tempts to combine both approaches research methods, techniques and concepts in one study. Data are combined at a certain level of the research process. The mixed methods research design is defined by Byrne & Humble (2007, p.01) as a methodology that includes the techniques of multiple approaches to answer the research questions. Tashakkori & Teddlie (2003) claim that: “mixed method research studies use qualitative and quantitative data collection and analysis techniques in either parallel or sequential phases. This mixing occurs in the method section of a study” (p.11)

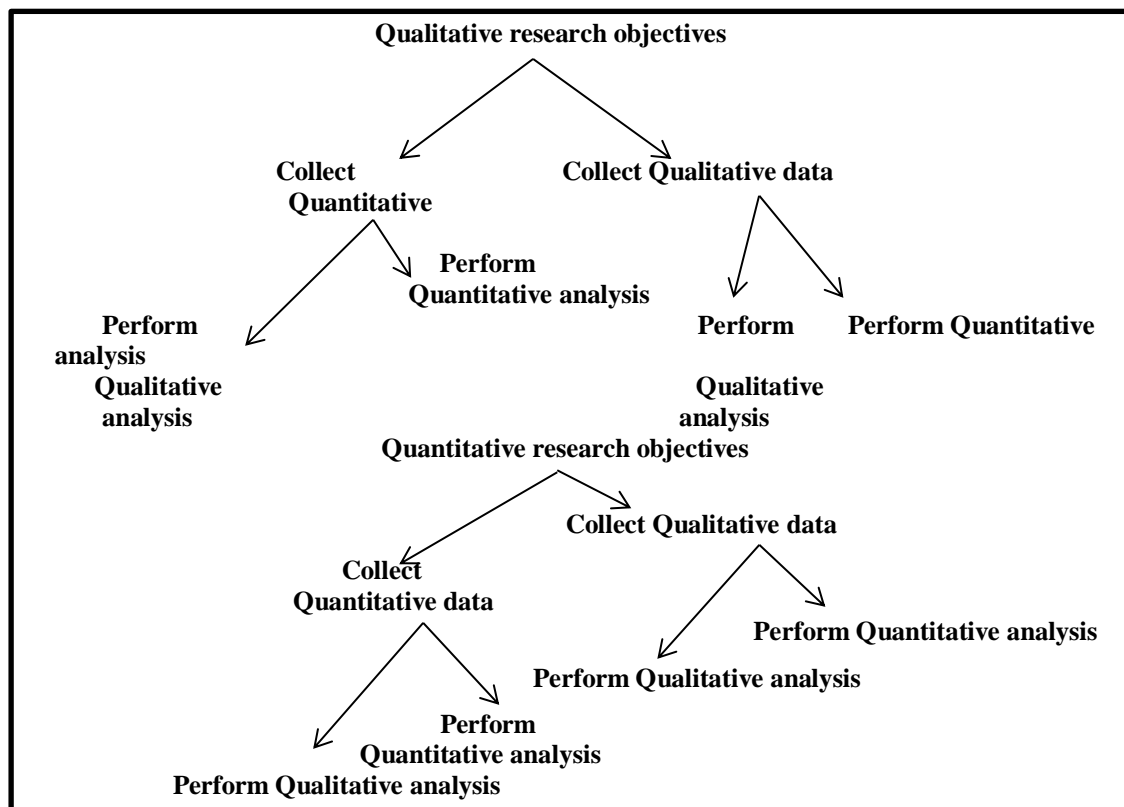
For instance, case study method is arguably seen as a form of qualitative analysis and emphasizes more on analyzing a limited number of events and conditions. As H. Odum contends that: “The case study method is a technique by which individual factor whether it can be an institution or just an episode in the life of an individual or a group is analyzed in its relationship to any other in the group” (cited in Creswell, 2007, p.113) Thus, under case study method of research, the researcher can focus on one social unit or more for his aim of study as he can take a situation to study all in a comprehensive manner.

According to Tashakkori & Teddlie, the most beneficial thing in mixed methods research is that it allows the researcher to answer exploratory and confirmatory questions and be able to generate a theory in the same study. Punch (1998) asserts that mixed methods research is

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more efficient than other types of research by identifying quantitative and qualitative researches: “quantitative research has typically been more directed at theory verification, while qualitative research has typically concerned with theory generation. While that correlation is historically valid, it is by no means perfect, and there is no necessary connection between purpose and approach” (cited in Tashakkori & Teddlie, p. 15)

Johnson & Onwuegbuzie (2004) define mixed methods research as: “the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study” (p.05) According to them, through this approach, the researcher tempts to use of multiple approaches in answering research questions, and it is a creative form of research, and it advocates that the researcher takes an eclectic approach to method selection when conducting a research.



**Figure 4.4. Mono-method and Mixed-Model Designs
(Adapted from Johnson & Onwuegbuzie, 2004, p.21)**

Their suggested research design process model is revealed in figure 4, which incorporates identifying the research questions; stating whether a mixed design is appropriate, select the

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mixed method or mixed-model research design, collecting the data, analyzing and interpreting data and drawing conclusions. In addition, mixed research starts with a purpose and one or more research questions, the following steps can vary in order and the questions can be revised so even.

Indeed, quantitative research is viewed by many researchers as an approach that usually tempts to determine facts and exploring relationships between variables. In our study, we tempt to determine the validity of the hypotheses and explore the extent to which performance activities are effective in learning a dramatic text for gaining adequate understanding. For that, we adopted an experimental research as a method to achieve the desired goals among which is proving the extent to which the relationship between the research variables is efficient and true.

A research experiment is identified by (Kothari, 2004, p.35) as a process that helps the researcher examine the accuracy and truthfulness of the research hypotheses. For better achieving the aim of study which is investigating the effect of one research variable over the other, we have opted for the quasi-experimental type which is conducted mainly for investigating this relation between the research variables and for determining the effect of authentic materials on learners, as we are examining the effect of using performance activities on the learners understanding of a dramatic text in an interactive classroom. Therefore, we are expecting to notice quantifiable differences between a group receiving experimental methods and the other group receiving standard methods of teaching.

According to Tashakkori & Teddlie (2003), qualitative researches rely more on single method and rarely use additional data strategies: “in the single study, the less dominant strategies do not have to a complete study in themselves. That is, the strategy may be used to develop indicators or to “test the waters” to follow a lead or hunch” (p.195)

Qualitative research, on the other hand, is viewed by Denzin & Lincoln (2005) as an activity in which the researcher studies a phenomenon in a natural setting focusing on the

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qualities of individuals, group, or organization that are not experimentally measured or examined. “qualitative research involves the studies use and collection of a variety of empirical materials—case study, personal experience, introspection, life story, interview, artifacts, and cultural texts and productions, along with observational, historical, interactional and visual texts that describe routine and problematic moments and meanings in individuals’ lives” (pp.03-04) In essence, Tashakkori & Teddlie (2003) identify the relation between mixed methods and qualitative approaches:

Mixed methods design is a standard part of the method in each of the major qualitative research designs. Ethnography, for example, consists of field work (informal interviews and participant observation), formal interviews (unstructured, open-ended, or semi-structured interviews, surveys, and techniques of componential analysis. (p. 192)

Denzin & Lincoln claim that: “the word qualitative implies an emphasis on the quantities and entities and on processes and meanings that are not experimentally examined or measured (if measured at all) in terms of quantity, amount, intensity, or frequency” (p.08)

Patton (2001) views qualitative research as:

An approach that uses a naturalistic approach which seeks to understand phenomena in context-specific settings, such as real world settings, where the researcher does not attempt to manipulate the phenomena of interest...it is any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification, but instead the kind of research that produces findings derived at from real-world settings where the phenomena of interest unfold naturally. (Cited in. Golafshani, 2003, p. 600)

Qualitative research allows the researcher to construct reality socially, as it aims to interpret the perspectives of the participants. Social facts hold an objective reality as the

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researcher does not identify with the phenomenon being studied. The qualitative inquiry usually ends with hypotheses and utilizes minor numerical evidence.

According to Worthen & Sanders (1987) qualitative inquiry is described as: “a research approach that is generally conducted in natural settings, utilizing the researcher as the chief “instrument” in both data gathering and analysis. The benefits of qualitative inquiry are embedded in its emphasis on thick description.” (“Research Design and Methodology”, p. 74) Multiple data collection methods included in qualitative research such as direct observation, inductive data analysis, and interview help the researcher get adequate understanding of the phenomenon under study.

Qualitative research is flexible and inductive; it is not derived from an initial decision or follows a strict sequence. Yin (1994) claims that “every type of empirical research has an implicit, if not explicit research design. (p.19) On the other hand, Maxwell (2013) shares his view about designing a qualitative research “to design a qualitative study, you can’t just develop (or borrow) a logical strategy in advance and then implement it faithfully. You need, to a substantial extent, to construct and reconstruct your research design, and this is a major rationale for my design model” (p.03)

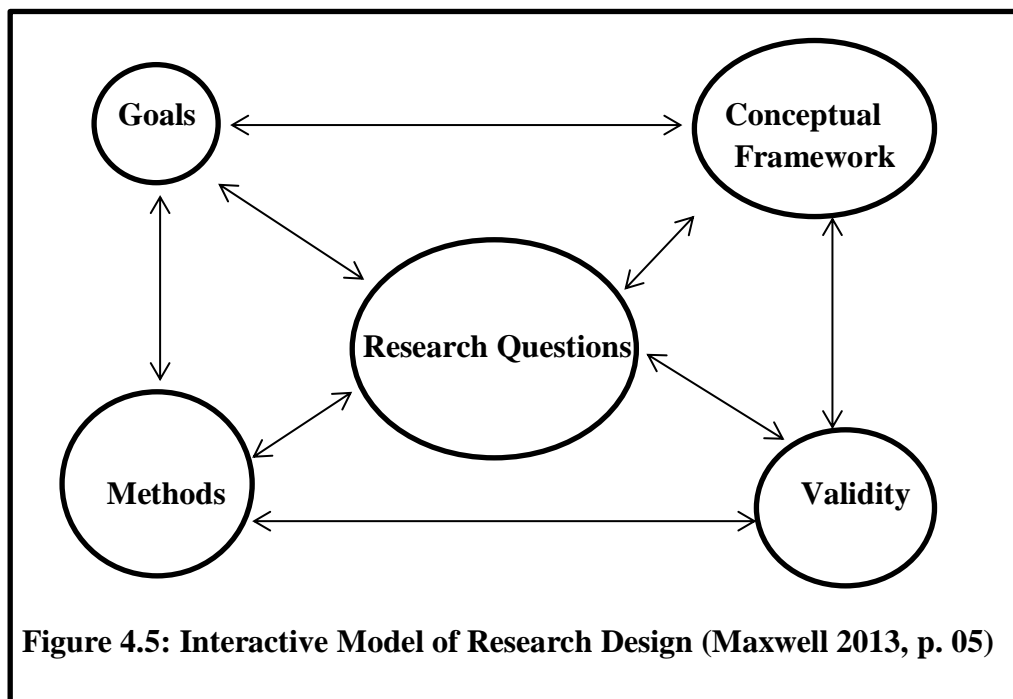


Figure 4.5: Interactive Model of Research Design (Maxwell 2013, p. 05)

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Figure 05 illustrates Maxwell's interactive model for research design in which he portrays the relationship between the elements by asserting that the research questions are not the first step to start a design, but they are in the center of the design and they are the element the most directly affected by others which should be sensitive to them "your research questions are not fixed at the start of the study; they may need to be significantly modified or expanded as a result of changes in your goals or conceptual framework, or because of what you learn while doing the research" (p.04)

4.2.2 Research Variables and Measurement Scales

The aim of the present study is to investigate the use of role-play activities to teaching a dramatic text to EFL learners; and view its impact on developing their communicative competence. Correspondingly, the independent variable in this study is role-play and interactive activities identified and selected by the researcher. On the other hand, the dependent variable is the learners' performance in class observed and described to determine the extent to which performance and role-play activities are effective.

Occasionally, when identifying data, we need to define the term variable which refers to certain features of a subject that represents one or more values. Indeed, the research variable of this study is qualitative and is known as classification or response variable "a response variable is an outcome variable or criterion variable, whose values you want to predict from one or more predictor variables. The response variable is often the main focus of a study because it is mentioned in the statement of the research problem" ("Basic Concepts in Research and Data Analysis", p.12) The response variable is known as the dependent variable in experimental research and it is opposed to predictor variable within the context of other types of research.

In addition, for classifying the research variables, the researcher needs to inquire certain scales of measurement in order to measure them. Generally, researchers identified types of

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measurement scales among which nominal, ordinal, and interval scales. Measurement is identified by Kothari (2004) as:

A process of mapping aspects of a domain onto other aspects of a range according to some rule of correspondence; In measuring, we devise some form of scale in the range (in terms of set theory, range may refer to some set) and then transform or map the properties of objects from the domain (in terms of set theory, domain may refer to some other set) onto this scale. (p. 69)

The measurement scales identified by Kothari can be useful in terms of their mathematical attributes, as they are listed as follows:

Nominal Scale: a system of assigning symbols to events into categories in order to label them. It is the least powerful level of measurement, as nominal data are counted data. This scale wastes any information that we may have about varying degrees of attitude, skills, understandings, etc. They are widely used in survey when data are classified by sub-groups of the population.

Ordinal Scale: through the ordinal scale, we can place the rank order of the subject with respect to the assessed variable. By placing events in order, there is no attempt to make the intervals of the scale equal concerning rules. This scale indicates a statement of “greater than” or “less than.” The numbers have just a rank meaning, thus the suitable measure of the major tendency is the median.

Interval Scale: provides more quantitative information and meaning. Equal difference between scale values share the same quantitative meaning. (pp. 71-72)

In this study treatment, the researcher tempts to measure values and variable using ordinal scale. The students class rank is measured on an ordinal scale, the researcher ranks ordered data through this scale in order to convey the order in which individuals are ranked on a certain attribute.

4.3 Data Collection Tools

After identifying the research problem and choosing the appropriate design method to approach the problem, the researcher has to choose the appropriate tool for collecting data. Data is viewed as a collection of scores secured when the characteristics of an issue are

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assessed. Changing the type of data leads to different use of instruments. (“Chap1: Basic Concepts in Research and Data Analysis”, pp. 05-06) It is identified by Webster’s New Collegiate Dictionary as: “factual information (as measurements or statistics) used as a basis for reasoning, discussion, or calculation” (1973)

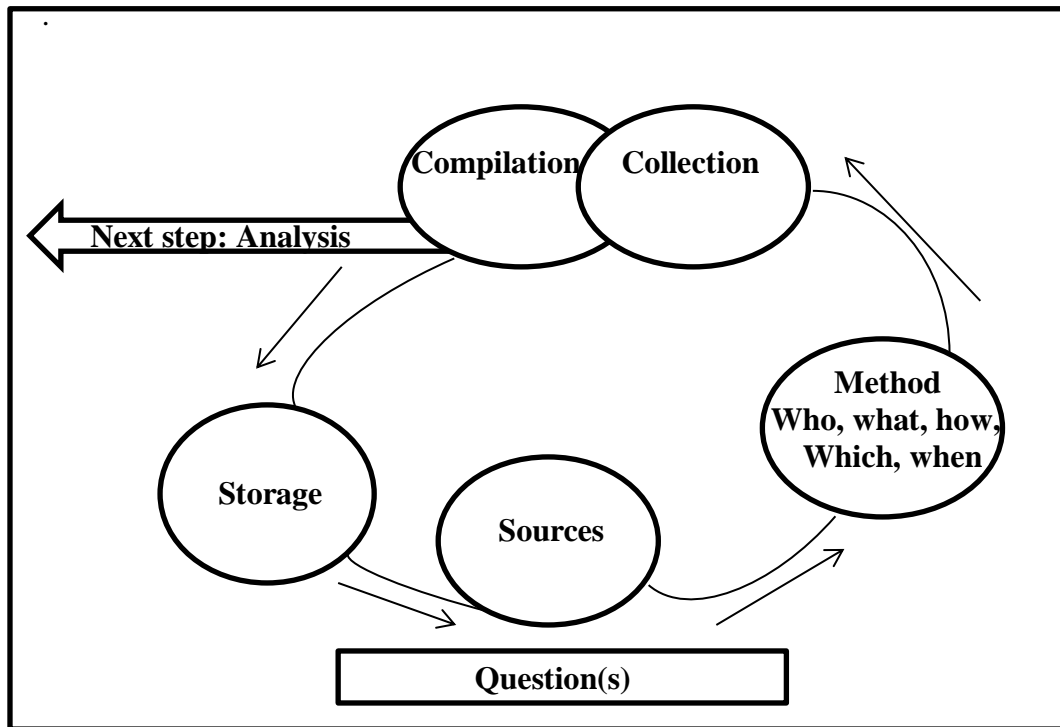


Figure 4.6 Managing the Data Collection Process (Adapted from “Introduction to Data Analysis Handbook”, 2006, p. 18)

Data collection is a process that comes in different types and can be collected from multiple sources such as observation, interviews, questionnaires, and documents. Indeed, the planning of data collection is related to the way the research questions are formulated. There must be enough and appropriate data to answer the questions. Thus, the next steps of the data collection process will proceed as the researcher creates an appropriate planning. As illustrated above in figure 06.

Rose et, al (2015, p. 07) claim: “data collection for individual case studies follows those rules and guidelines for collecting data relevant to each of the types of data to be used.” Data collection procedure includes laying the limits for the study, eliciting information through structured or semi-structured observations and interviews, and setting up the protocol for saving information. Creswell (2007, p. 178) On the other hand, Kumar (2008) views data

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collection as: “very often associated with gathering primary data; going out into the field and asking question observing behavior etc.” (p.57)

It is well known that the primary data collection is the first stage in the process of initiation of any research study. “The primary data are those which are collected afresh and for the first time, and thus happen to be original in character” the second type of data collection is secondary data: “those which have already been collected by someone else and which have already been passed through the statistical process.” (Kothari, 2004, p. 95)

Additionally, to quote Borg’s words about primary data: “primary source is direct describing occurrences by an individual who actually observed on witnesses for occurrences. Secondary data are those compiled from original and of which the promulgating authority is different from the controlled data collection at first hand” (cited in Kothari, p. 57)

It refers to data that are already available. Creswell (2007) views it as: “Data which have already been collected and analyzed by someone else. When the researcher utilizes secondary data, then he has to look into various sources from where he can obtain them.” (p. 111) the researcher thus has to choose one sort of data to collect information. Indeed, for collecting primary data, there are certain methods whether in surveys or case study researches such as observation, interview, questionnaire, and schedules.

The researcher will use several methods and tools with the intention of gaining in-depth knowledge and concise portrait about the study. Ideally, these research instruments refer to the set of practical tools chosen by the researcher to collect data which are relevant to the situation being investigated. This choice is based on scientific considerations predominated by the availability of the research population and the level of difficulty of the research problem.

Therefore, the most useful data collection instruments are observations, interviews and questionnaires. For achieving the aim of this study, data were collected through the use of three main research instruments: questionnaires, structured interviews with respondents, and

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an observation sheet. The primary and secondary data required for completing the present investigation have been obtained through the following methods.

4.3.1 Questionnaire

Questionnaires are arguably viewed as popular data collection instruments. In his definition Dorny & Taguchi (2010) introduced the main features of well-structured questionnaire by contending: “although the term questionnaire is one that most of us are familiar with, it is not a straightforward task to provide a precise definition for it. To start with, the term is partly a misnomer because many questionnaires do not contain any or many real questions that end with a question mark” (p. 03)

Questionnaires are referred to as inventories, opinionnaires, tests, checklists, surveys and other names. Brown (2001) views questionnaires as: “any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting from among existing answers” (cited. in Dorny & Taguchi, p. 04)

This data collection method is usually used in large enquiries, it is composed of a set of questions given to individuals who are able to read, understand the issue and answer the questions on their own. The questionnaire can be structured or unstructured and the questions are introduced to all the respondents with the same wording and the same order. (Kothari, 2004, p.100) the questions’ form may be open ended or closed ended: “a distinction is generally made between open-ended questions or questions in which response categories are not specified, and fixed alternative or closed- ended questions, in which the respondent selects one or more of the specific categories provided by the researcher” (Bailey, 1994, p. 118)

This study uses open-ended questionnaires for teachers and students which is prepared in advance with the aim of getting free responses. Geer (1991) states that in everyday life, people are often asked open-ended rather than closed-ended questions. He yet argues that

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“open-ended questions measure the important concerns of respondents, and urges pollsters to use more open-ended questions in public opinion surveys” (Bailey, p. 121)

The questionnaire is structured which includes concrete and pre-determined questions: “a highly structured questionnaire is one in which all questions and answers are specified and comments in the respondent’s own words are held to the minimum. When these characteristics are not present in a questionnaire, it can be termed as unstructured questionnaire” (Kothari, p. 101) In addition, the questionnaire method is described by Krosnick & Presser (2009) as:

The heart of a survey is its questionnaire. Drawing a sample, hiring and training interviewers and supervisors, programming computers, and other preparatory work is all in service of the conversation that takes place between researchers and respondents. Survey results depend crucially on the questionnaire that scripts this conversation “irrespective of how the conversation is mediated, e.g., by an interviewer or a computer.” To minimize response errors, questionnaires should be crafted in accordance with best practices. (p. 02)

Indeed, the questionnaire method constructed our study’s first data collection method. The aim of the questionnaire is to investigate the interrelationship between the variables of the research. The questionnaires of our study are divided into sections, each one tempts to look for answers to the research questions and proves each of the research hypotheses; most of them are open-ended and few are closed-ended.

4.3.2 Interview

The interview method is very useful for the aim of collecting data and solving the research problems; it helps the researcher enormously as compared to other methods. For the efficient implementation of the plan of the interview, a tentative schedule should be prepared and interviews be held with well chosen sample participants to complete and verify the data collected.

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For gathering further information about the research problem, the questionnaire can be followed by a second research instrument which is the interview. The two instruments affect the researcher's belief that the strengths of one instrument might repay the weaknesses of the other, leading to the collection of evident data which portray the real picture of the problem under investigation.

Jonker and Pennink (2010, p.92) claim that: "Careful and alternating use of both research approaches can indeed offer valuable insight, more opportunity for the development of hypotheses, an improved comprehension of existing theoretical insights and, what is more, a direct practical benefit. The structured interview method is also referred to as standardized interview by Babbie (2007), according to him structured interviews schedule consist of explicit questions that are asked in the same worded form and the same order to all the respondents. (Cited in Coughlan, 2009, p.310)

The structured interview structure demands a comparison between the respondents' answers. As Berg (2009) claims that

Standardized interviews are formally structured and are similar in nature to a questionnaire survey whereby there are no deviations from the sequence of questions or the language used. They may also be used in the case of literary difficulties, for example, if the respondent does not have the ability to read a questionnaire. Standardized interviews generate predominantly quantitative data but may also incorporate some qualitative questions. (Cited in Coughlan, p. 310)

Gillham (2000) states that interviewing is time consuming "the time cost is a major factor in deciding what place interviewing should have in your study. If large numbers of people are involved, then for the lone researcher in particular, interviewing all of them is out of the question" he also claims in some interviews, the researcher can select a small number as a main representative and can use interviewing as a research method in conducting individual case studies. (p.61)

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Interviews are more concerned with ideas collection than with data collection, the researcher focuses more on how to be aware of how to construct suitable questions and categorize them in a logical manner and this is more typical. Oppenheim (1992) states: “Unlike most other techniques requires inter-personal skills of a high order, putting the respondent at ease asking questions in an interested manner, noting down the responses without upsetting the conversational flow, giving support without introducing bias” (p. 45)

Indeed, operating the psyche of the interviewee and make him feel at ease during the interview process will assure a normal flow of the conversation with more concentration from the part of the interviewee. Maxwell (1965) tempts to illustrate the evidence of qualitative research interview: interviewing someone can only tell you what that person thinks or feels or values about what they think is real, it can never tell you what is actually real now or was actually real in the past” (cited in. Wengraf, p. 57)

Maxwell, in fact explains the argument the interview evidence exponents whom he refers to as “realists” and “instrumentalists”. He makes a comparison between the two opponents by claiming the following:

Instrumentalists ... prefer to stick to what they can directly verify. Realists in contrast do not assume that research questions and conclusions about feelings, beliefs, intentions prior behavior, effects and so on need to be reduced to, or reframed as, questions, and conclusions about the actual data that one uses. (Cited in Wengraf, p. 58)

Most significantly, collecting data through the interview method requires an interviewer who asks questions face-to-face contact to the other individuals for the sake of collecting ideas about the issue or the subject. This method can be used either through personal interviews as well as telephone interviews “the method of collecting information through personal interviews is usually carried out in a structured way. As such we call the interviews

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as structured interviews. Such interviews involve the use of a set of predetermined questions and of highly standardized techniques of recording.” (Kothari, p. 97)

Our study implements a structured interview with both the EG teacher and EG Students. The interviews are conducted with one teacher who is the EG teacher, and with six randomly chosen EG students recording their responses under their permission. The questions were constructed based on their experiences, challenges, participation, attitudes, and responses to the classroom methodology; as they are mostly open-ended. The interview questions are stated and outlined in the appendices section.

In this study, the researcher tempts to collect data using the structured interview through her interaction with the interviewees by recording their responses and taking notes at the same time. After having interviewed the participants, EG teacher and students, notes and records are reviewed and re-written as direct quotes to be used for the analysis section as they are saved to be stated in the interview schedule. (Appendices F & G)

The structured interview was conducted in a secure environment and the respondents felt comfortable welcoming all the questions of the interview after having their permission to record their voices as they respond to the questions, as the researcher assured them that the information they provide would be treated in supreme confidence.

4.3.3 Observation

Observation method is further used to confirm the data collected by interview and questionnaire in a case study research. Relevant and important data is collected by the researcher through this type of method which is useful for analysis of the research problem under investigation. In this study, an observation sheet on task behavior to observe students motivation in class adapted from Peacock (1997)

Observation, according to Kothari (2004) is a method mostly used in studies on behavioral sciences and it is considered as a scientific method: “observation becomes a

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scientific tool and the method of data collection for the researcher, when it serves a formulated research purpose, is systematically planned and recorded and is subjected to checks and controls on validity and reliability” (p.96)

In fact, there are two types of observation in research, participant observation “if the observer observes by making himself, more or less, a member of the group experience, the observation is called, participant observation” and structured when the observation is characterized by significant definition of the things to be observed, the conditions and selection data is called structured observation, and it is viewed by Gillham (2000) as a method in which the researcher watches from outside in a carefully timed and specified way counting and classifying what to see quantitatively. (p.46)

In this research, these types of observation represent one part of the data collecting tools. The researcher manages to collect data through participant observation which is for Jorgensen (1989) more useful in exploratory studies and studies that require theoretical interpretations and its research findings are appropriate for examining theories. It is identified by Jorgensen based on certain features which are as follows:

- A special interest in human meaning and interaction as viewed from the perspective of people who are insiders or members of particular situations and settings.
- Location in the here and now of everyday life situations and settings as the foundation of inquiry and method.
- A form of theory and theorizing stressing interpretation and understanding of human existence.
- A logic and process of inquiry that is open-ended, flexible, opportunistic, and requires constant redefinition of what is problematic, based on facts gathered in concrete settings of human existence.
- The performance of a participant role or roles that involves establishing and maintaining relationships with natives in the field. (p. 13-14)

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Observational data collection is as a research method used in human sciences is viewed by Teddlie & Tashakkori (2009) as “the recording of units of interaction occurring in a defined social situation based on visual examination or inspection of what situation” (p. 218) On the other hand, Newman & Ridenour (2008) identified certain strategies that may enhance observation and allow the observer to conduct the method in a successful manner. First, the researcher has to focus on particular rather than general issues. Second, structured observation increases validity as the observer concentrates on certain characteristics and conditions of events. (p. 70)

According to Murray (2003), the observer watches and listens to an event then records what happened. The researcher tempts to answer the questions that can typically direct the observation, and those questions can investigate qualitative or quantitative perspective. This attempt is revealed in the table below suggested by Murry which illustrates the aim of observation from qualitative and quantitative perspectives.

Qualitative Questions	Quantitative Questions
Which “filler words” (ones that convey no meaning, such as uh, you know, like, man) did the youth use in the interview?	What was the extent of agreement between the two observers (inter-rater reliability) regarding the kinds and frequency of filler words in the youth’s conversation?
At which bits of dialogue and actors’ gestures did the audience laugh?	How long did the audience’s laughter last and how loud was the laughter at different times in the drama?
In the debate, what kind of critical comments did each candidate make about each of his opponents?	What percent of each candidate’s speech was dedicated to criticisms of his opponents and what percent dedicated to descriptions of his own record and proposals?
During free-play period in the nursery school, with which children did Jeanie play? Did Jeanie seek the other children’s company, or did they seek her out?	How much time did Jeanie spend with each of the children she played with during the nursery school’s free-play period?

Table 4.1: Qualitative and Quantitative Aims of Observations (Murray, 2003, p. 61)

The above table reveals that observation can vary in certain degree. Thus, the observer’s attention is directed by a question that can range from the general (what goes on in a college seminar? To the specific (what percentage of the time in this seminar does the professor

speak?) Therefore, the more the questions that manage observation, the more attentive the observer will be, and the more rigorous the report of the observation will be.

4.4. The Research Population and Sampling

In the literature, the technical terms population, target population and universe are interchangeably implemented. A population is a collection or totality of persons, objects or anything else that is the center of attention for the researcher. In order to minimize the research efforts, it would be impractical to consider the entire population. Sahu (2013) claims “in most of the research studies, the usual approach is to generalize the findings, that is, to draw inference about the population characteristics based on sample characteristics” (p. 45)

Sampling is based on three elements: selection of an appropriate sample, collecting information from the sample, and analyzing information in order to draw inferences about the population. Sample is yet identified as a typical part of a population and is done for theoretical and conceptual reasons. Sampling for Grove (2015) is a process of selecting a group of people or event with which to conduct a study, and a sample selected in a study should represent an identified population of people. (p. 249-50)

Therefore, selecting a representative sample is an essential stage in conducting any research. The sample can represent adequately the population. The sample attribute permits the researcher to get a right deduction and generalize his findings to the whole population. Esbensen et al. (2012) explained that:

If a sample does not represent what it is supposed to, erroneous decisions and conclusions will invariably follow, no matter how precise the subsequent analysis.

There is a need for balance between the integrity of the physical materialization of a sample, its representativity, and the precision of the analytical technique used. (p. 155)

Sampling may be classified into two types which are probability and non-probability sampling. Probability samples elements are chosen randomly and it is useful if the aim of

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the study is to test the hypotheses empirically. In qualitative research, researchers use non-probability samples “in a non-probability sample, units are deliberately selected to reflect particular features of or groups within the sampled population. The sample is not intended to be statistically representative: the chances of selection for each element are unknown, but instead, the characteristic of the population are used as the basis of selection” (Richie & Lewis, 2003, p.78)

The selection of participants is purposive and members of a sample are chosen with a purpose to represent a location in relation to key criteria. Richie & Lewis explained why non-probability method is used in qualitative research because qualitative research does not set out to rate the incidence of phenomena in the larger population as they claim that qualitative sampling therefore requires a different logic to quantitative inquiry and statistical representation and scale are not key considerations to it. Arguably, qualitative sampling is often small in size but the kind of information is detailed and rich. (Richie & Lewis, p. 83)

Kothari (2004) suggests certain types of sampling such as sequential sampling and cluster sampling, some are listed as follows:

- **Sequential Sampling:** the size of the sample is fixed according to mathematical decision rules based on information capitulated as survey progress.
- **Cluster Sampling:** the total population is divided into small subdivisions which are themselves clusters of smaller units, and then some of these clusters are selected randomly to be included in the overall sample. (pp. 65-67)

Indeed, if the researcher uses appropriate theoretical sampling, then small scale samples seem workable. Therefore, in qualitative research, it is highly possible to employ a sample by adding members to it, as it is an integral merit of theoretical sampling to add to the sample as the research progresses. (Richie & Lewis, p. 85)

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Nonetheless, the research population of this study consists of 47 fourth year English Language students of ENS of Laghouat. The population is identical in view of the fact that all the EFL learners master Literature and Civilization well during their study stream.

Students	Number	Percentage
Male	1	1 %
Female	46	99 %
Total	47	100 %

Table 4.2: The Proportion of Male and Female Students (Source: English Language Department, ENS Laghouat)

As far as Literature field is concerned, students study American literature as a core course with one teaching unit per week. The course lasts for one hour and a half. Subsequently, students' dealing with literary texts will be one session per week.

4.4.1 Location of the study

One of the most significant decisions to be taken in terms of the objectives and availability of resources was locating an establishment in which to conduct the study. Those included level, timing, students, teachers, classroom environment. All the classes chosen and observed had to be between successive and regular periods, for which particular permission had to be secured. The researcher also had to persuade teachers to work with these chosen classes using the traditional and the proposed methodology.

The first and foremost difficulty was to choose between university and college. This problem was tempting to lay off our planned work which would occupy a considerable period of time. It should be noted here that we have chosen the college of ENS Laghouat, department of English and was more difficult to find time at college, because of shortage of staff, extravagant class sizes, and immoderate lesson periods taken by a single teacher. More importantly, another problem was that the students were going on strike before we indulge into applying our questionnaires and interviews, which caused time interim for us after

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agreeing with teachers and students to undertake our research with them in a particular period.

Moreover, most teachers of drama were engaged in certain private issues during the time which negatively affected the stream of our work. Therefore, In order to solve the problem of finding the proper research environment, we asked the teachers who are meant with our research to explain for us the nature of the study and the level of possible necessity for teaching staff and students. Most teachers politely showed interest in the research, however, due to practical reasons, for example strike and examinations were not able to help.

The academic standing of the classes was suitable for the aim of our study. Our research focuses on learners from moderate backgrounds who have minimum resources available to them. The intention is to explore how under such a situation they can strive for developing their communicative skills and performance, by better using the available materials and resources. Therefore, the academic standing of the department being moderate was ideal since, neither a very good nor a very poor paradigm can be considered as a good sample.

4.4.2 Research Participants

During the initial appointments with the teachers, it was observed that they themselves had also complained about having few literary especially dramatic texts in the syllabus provided by the Algerian National Curriculum. They assumed that literature and particularly drama should be initiated in the class in order to prompt better involvement and receive better response from the part of the students.

The teachers expressed their strife for taking part in the study, and to be introduced to teaching methodologies other than those currently used in their classrooms. Therefore, it was also felt that this chosen department would have good access and appropriate research opportunities, although the environment was not so helpful and familiar. In fact being familiar with the research environment is of high importance.

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We have met the teachers, who are the researcher's colleagues, and the main coordinators of her study. One teacher, who is specialized in literature, introduced the researcher to the students who are already her students' of literature too, to whom she designed the activities to be undertaken during the next few days. They were all very passionate, and young girls aged between 22 and 24. They were students of 4th year class at ENS of Laghouat

4.4.3 Drama Classroom Lessons

Some of the teachers of drama did not follow the national curriculum issued by the ministry; because, according to some, the syllabus does not fit the intellectual and cultural background of the students. Learners of the college, on the other hand, did not show interest in literature because they assume that literature is not among their interesting modules and what they are interesting in was pedagogy and didactics. However, the students' views were not for their benefit because literature had gained its place in the English language curriculum since the end of the communicative language teaching approach, and it became one mandatory subject which students must study and pass.

Each promotion usually had around 50 to 80 students with multi-module teachers instructing them. Most teachers hold Magister degree in the field of literature and are PhD students. They had considerate experience in teaching literature and drama in particular. Therefore, it came as no surprise when students demonstrated their ignorance regarding literary pieces included in the syllabus, or given by the teacher. Class time was, thus, mainly dominant by the language content and activities done in the class.

4.4.4 Constructing the Population Groups

The study groups consisted of two comparable groups: an experimental (EG) and a control group (CG), matched for age. The groups were selected on the basis of giving more special treatment than the other, and the differences between the two groups at the end of the experimental period may be attributed to the difference in treatment. Although the study is empirical in nature, we can adopt the view of Fraenkel & Wallen (1993) about the

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construction of groups which can be equal in the treatment of the study by influencing the groups equally.

It is possible to conduct experimental research only when providing all treatment to one subject. All members of the experimental group then, are treated the same as each other, while the control group receives no treatment. The control groups play a critical role in this research strategy since they are used as a basis for comparison- researchers can identify whether the treatment has had any influence on variables and can also understand if one treatment has had more impact on variables than the others. (Cited in. Asgari & Nunes, p. 35)

In any research, researchers manipulate the independent variable. In other words, researchers determine what treatment the independent variable will get and which group will receive a particular treatment. As highlighted before, the fact that not all variables can be manipulated should be considered when establishing the research design for the study. According to Fraenkel & Wallen (1993), the independent variables can be configured in differing ways; for instance, one kind of variable against the other and the presence of a particular item against its absence, or varied levels of the same kind of variable. (p.37)

Indeed, Frankfort & Nachmias (1996) stress on the importance of constructing groups, which are similar in nature because, if the experimental and control groups were comparatively equivalent, then the researcher can feel equitably reliant that everything except the treatment was the same. (p.54)

The present study is conducted with a total number of forty seven students, twenty three in the EG and twenty four in the CG. The CG teacher offered the researcher the class for conducting the study and wished she could have better control over the students whereas the EG teacher is the researcher herself. In the school, the level of the class and students were chosen randomly and it was decided to make all categories and level concerned including good, average, and comparatively poor students in each group.

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It was hoped that assignment of subjects in this way would help establish a causal relationship. However, care needs to be taken to ensure that all possible causes were considered. Therefore, both groups were nearly similar with regard both to their socio-economic, cultural, and intellectual backgrounds, language skills and competence. Thus, the empirical manner allowed findings to be drawn regarding cause and effect if the ethnographic design was efficient.

4.4.5 Teachers' and Students' Obstacles

In carrying out our research, it was of vital necessity to preserve rigorous social criterion which was to tell the teachers and students about of the procedure they must correspond to. Rimando et.al (2015) claims that “The data collection challenges are reported below under the following themes: location, health literacy and language of data collection instrument, duration of data collection, researcher fatigue, and sensitive information” (p.06) Therefore, the teachers of both groups have been exposed to the collection of data before having their agreement on, showing them the activities prepared for the test and the objectives of the study.

Discussion also was done with the teachers of the groups about the methods to be followed in addition to offering a summary of the work to the subject teachers, and certain conditions under which the research would be conducted. Indeed, the conditions and guarantees we have agreed upon included that all participants of the population sample would be free if in case they chose to be anonymous and information secured would be treated privately.

Choosing a small number in both groups was not done on purpose, because the number of the sample chosen is already limited. However, we tempted to keep equilibrium between the opposed groups for the pre-treatment questionnaire and interview. Indeed, members of the (EG) have been offered part in a post-treatment interview in order to provide us with feedback on the treatment lessons, which was planned to be undertaken for practical reasons.

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After discussing with teachers of both groups, it appeared to us that the teacher of the (CG) tended to teach drama using a more traditional approach, whereas the EG teacher tempted to use a modern approach in her classes. Analysis of the data will be introduced in the coming chapter.

4.4.6 The Classroom Setting

The setting in which the research experiment have been adopted and where the EG and CG groups have been observed were not that large. The selected dramatic text was *The Sandbox* (1961). In fact, the (CG) teacher designed her own activities about the suggested works, whereas, the (EG) teacher was to teach the class following the proposed method which is performance pedagogy and using the activities suggested by the researcher.

The aim of the study was to recognize the response of the learners towards the story focusing on the methodologies that have been exposed to during the lesson. If any result was observed, how did this affect the students' communicative competence?

Teachers assumed that they were ready to help with the main study. The (CG) teacher conducted her lessons through the suggested work outline in the way she used to follow. The students in CG were given the copy of the text whereas it was decided to expose those of the EG with the same text as they were to be exposed to performance and acting. The researcher, during the lessons, marked the observation sheet and took field notes based on her observation.

4.5 The Researcher as Participant

With its qualitative nature, our study demands from the researcher to make many observations during the research process. Frankfort & Nachmias (1996) assert that:

Observers become participating members of the group of interest without revealing their identities or research goals to the group. However, this type of research poses several methodological problems. First, since researchers may become so self-conscious about revealing their true selves, they may easily lose the research

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perspective. Second, it is difficult for the researcher to decide what to observe because s/he cannot evoke responses or behavior and must be careful not to ask questions that might raise the doubts of the students observed. (p. 82)

Predominantly, becoming an observer may allow the researcher to be a participant during the treatment of the group by showing their identities and the aim of their research. Cohen et al (2007) state that: “researchers are able to discern ongoing behavior as it occurs and are able to make appropriate notes about its salient features. In view of the limitations of the complete participant type of field research, contemporary field workers most often assume the participant-as-observer role” (p. 92)

Therefore, being a qualitative research, our study tempts to offer us the opportunity of becoming participant as observer during the conduction of our research.

4.5.1 Pre-treatment Questionnaire for the Teachers

A pre-treatment questionnaire was administered among colleagues in order to gather data about their background and teaching experience, their view on the current drama syllabus, the extent to which they are familiar with nowadays and their teaching methods of drama, their suggestions and opinion about the need for developing communicative skills, and their objectives for drama teaching in particular. Teachers were also asked to give their view about the relationship between language, drama and communicative skills, performance and reader-response and language-based approaches and to suggest ways for improving the teaching of drama in Algerian higher education.

4.5.2 Pre- and Post-treatment Questionnaires for the Students

All forty seven participants in both CG and EG were given a pre-treatment questionnaire consisting of certain types of questions including close and open-ended, multiple choice questions, in order to gather enough information about their educational background and their attitudes towards drama teaching and learning methods employed in their classes. The questionnaire took about thirty minutes to complete. A post-treatment questionnaire, taking

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between five and ten minutes to complete, was designed to both groups after they had experienced the lessons and activities, in order to get their responses to that particular teaching.

The data gathered in (EG) revealing the students' responses and attitudes towards the lesson and the teaching approach were compared with that of the (CG) and also with the data gathered from the pre-treatment questionnaire. The participants, however, were reminded that the aim of the post-treatment questionnaire was to estimate the value of the teaching methods and materials, which were used in the class, not to assess their performance or their teachers.

4.5.3 Post- treatment Interview for the EG Teacher

The EG teacher was interviewed individually at the beginning of the research. During the interview, she was asked to describe her objectives and approaches in teaching drama. She was also asked about the obstacles she may face during teaching which were numerous and her opinion about the integration of language and drama and the impact of the latter on developing the learners' communicative skills and thus communicative competence.

The EG teacher decided to conduct the interview at her own time and convenience. Interview questions were therefore issued. The (EG) teacher, whose class was exposed to the treatment, was interviewed at the end, in order to obtain her responses regarding the performance and attitudes of the students towards the teaching approach suggested by the researcher. The teacher was asked to give her view about the proposed teaching approach and the extent to which it was efficient and systematic for students, as well as merits to be adopted for her students. Samples of interviews will be introduced in the Appendices section.

4.5.4 Post-treatment Interview for the EG Students

The students in CG and EG were interviewed by being asked semi-structured questions before and after the treatment classes which were structured by the researcher. Interviews

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were conducted in the female teachers' office after being allowed by teachers to use it, which was located in the college next to the room of study. Students came in groups of two or three to take part in the interview. Each recording session took forty minutes and was conducted only in English.

Students were selected randomly for the sake of having enough differences between them in terms of their answers. Pre-treatment interviews were conducted in order to discover learners' understanding, motivation, and their contributions in class. Questions were asked about their attitudes towards drama, their view about their teachers, and teaching methods employed in their classes.

The post-treatment interviews were conducted among the (EG) students, in order to find out their overall impression of, and reaction to, the suggested approach and teaching environment in their class. The students were asked about their response and contribution to the class. Further, they were asked to give their positive and negative views about the proposed approach, and to describe how they would teach the same course if they were the teacher. Samples of both pre- and post-treatment interviews would be presented in Appendices section.

4.5.5 Observation Sheet

It is worth necessary to adopt an observation sheet in our study adopted from Nunan, (1989) was utilized in each class to measure the hypotheses of the study, and to make effective comparison of the performances of CG and EG. Indeed, Flick (2014) admits that:

Participant observation should be understood as a process in two respects. First, the researcher should increasingly become a participant and gain access to the field and to people. Second, the observation should also move through a process of becoming increasingly concrete and concentrated on the aspects that are essential for the research questions" (p.313)

On the other hand, observation for Baker (2006) is seen as:

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Observation is a complex research method because it often requires the researcher to play a number of roles and to use a number of techniques; including her/his five senses, to collect data. In addition, despite the level of involvement with the study group, the researcher must always remember her/his primary role as a researcher and remain detached enough to collect and analyze data relevant to the problem under investigation. (p.172)

Whereas Gorman and Clayton (2005) state that observation studies “involve the systematic recording of observable phenomena or behavior in a natural setting.” Spradley (1980) claims that “participation observation leads to an ethnographic description” while Chatman, (1984) assert that “what is important is that the researcher assumes an appropriate, fluid role—one that allows her/him to observe intimately the everyday life of the insiders.” (Cited in. Baker, p.174)

The observation sheet was used to assess the students’ on their motivation and responses. It also aimed at finding the recurrence of performance use when acting on stage. This will allow the study to measure concrete findings about improved performance in class, if that was recognized. It was also implemented to estimate motivation generated by the approaches employed by the teacher, focusing on the degree of students’ involvement, eagerness, interest in the learning task, in addition to the level of concentration, and enjoyment during class. Each item was scored on a scale of one (low) to five (high); the observation was made when the lesson ended.

Conclusion of the chapter

The chapter has been developed on the purpose of exposing the varied components of our fieldwork. Throughout the chapter, we have tempted to explain the structured plan we have followed to achieve our pre-determined goals. In this respect, we have described the methodology and the collected data for the study. We have introduced the sample of the

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treatment study, methods, instruments, and research procedure which are crucial to our study.

Indeed, the sum of the stages followed in collecting required data has been introduced in this chapter; the coming two chapters will involve the data gained from the control and experimental groups and provides a deep quantitative analysis of the qualitative data. Whereas the last chapter, chapter seven, will deal with generalization and summary of the findings in relation to the research questions and hypotheses suggested for the study.

Chapter Five

Data Analysis Process of the Study

Introduction

The current chapter seeks to examine a situational input and eventually state quantitatively and qualitatively the data which have been collected and compiled through the questionnaire, interview, and observation. These research instruments have been carefully selected as they can serve the purpose of this work and provide thorough answers for the research questions and suggested hypotheses of the research. Hence, an extreme scrutiny of the results reached is inevitable at this level. It sheds light on data analysis methodology which will majorly be qualitative in nature and provides a justification for the choice of such methods.

5.1 Data Analysis Methods

Research in the field of humanities can be a diverse issue because this field may require a huge number of sub-fields along with education, psychology, anthropology, and others. In effect, researchers in these sub-fields may use varied methods to conduct research which can be represented through observations, interviews, surveys, and field experiments. Additionally, these research fields may collaborate in a set of characteristics such as the way of gathering, evaluating and analyzing data.

In any research, the researcher tempts to follow a methodical way that starts with the construction of a research question and ends with a conclusion about a particular hypothesis. Certainly, after stating the hypothesis, the researcher can now test it by conducting his research gathering and analyzing pertinent data which can be identified as a collection of facts from which a researcher can draw conclusions. Data has also been defined by Webster's New Collegiate Dictionary (1973) as: "factual information (as measurements or

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statistics) used as a basis for reasoning, discussion, or calculation” (in Richmond, 2006, p. 05)

According to Howe, data is: “numbers, characters, images, or other method of recording, in a form which can be assessed to make a determination or decision about a specific action” (cited in Kothari, p.17) Ideally, it has been argued that data can’t stand by its own, otherwise it would be meaningless unless it is well interpreted and can help readers grasp knowledge and information about the topic. Indeed, there are various ways of collecting data; it can be through experiment, or survey. For, when conducting an experiment, we can observe quantitative measurements, whereas data can be collected by observation, personal review, schedules, and questionnaires. (Kothari, p. 17)

Data is usually collected on a certain test or an instrument, and the choice of the research method can be based on the type of information to be collected in advance or during the conduction of the research from the population sample through portraying the participants’ answers, views, and reactions. Sometimes, in all types of data collection, tools may be enhanced through open-ended observations, or investigational interviews.

Further, there are several factors that can affect the choice of the method for a research design. For instance, the quantitative approach may be applied when the aim of the study is to recognize particular intervention or achieve a specific outcome or to test a theory. The qualitative approach can be used when exploring a phenomenon without recognizing major variables needed to examine. Additionally, a mixed method or an integrated method research can be useful when the researcher tempts to generalize the findings to a sample and determine the meaning of a phenomenon for individuals. (Creswell, pp. 17-22)

As data can take the form of numbers, pictures, and maps, we may come out with comparing and the notion of what is best which can have the prospect of making a quantitative vs. qualitative discourse. In fact, it has been quite difficult to differentiate

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between these two methodologies, because certain people think that the difference between the two is affirmed by the notion that one is better than the other. (p.06)

Certain figures assume that it is important to collect both types of data for the sake of having a high quality research. As Maxwell (1996) contends, “qualitative and quantitative methods are not simply different ways of doing the same thing. Indeed, they have different strengths and logics and are often best used to address different questions and purposes” (cited in. Richmond, p. 07) so, the need for integration of the two may lead to making credible and successful decisions.

In fact, making any research may require more than philosophical presumptions. According to Creswell (2003), “philosophical ideas must be combined with broad approaches to research (strategies) and implemented with specific procedures (methods). Thus a framework is needed that combines the elements of philosophical ideas, strategies, and methods into the three approaches to research” (p.04) Creswell emphasizes the importance of the inclusion and integration of quantitative and qualitative methods as being the most useful methods in nowadays’ social and human sciences.

5.1.1 Qualitative Data Analysis

Qualitative research is an approach to inquiry that usually begins with assumptions, paradigms, and theoretical perspective or framework. It requires studying a problem exploring the meaning individuals or groups attribute to a social problem. As Creswell (2007) claims “a qualitative approach is appropriate to use to study a research problem when the problem needs to be explored; when a complex detailed understanding is needed; when the researcher wants to write in a literary flexible style; and when the researcher seeks to understand the context or settings of participants” (p.51)

A qualitative researcher manages to collect data in natural settings being sensitive to the individuals under study, and they analyze their data inductively to set up subjects or

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samples, “qualitative researchers tend to collect data in the field at the site where participants’ experience the issue or problem under study. Interaction they do not bring individuals into a lab... in the natural setting, the researchers have face-to-face interaction over time” (Creswell 2007, p.37)

In qualitative research, researchers collect data themselves using multiple sources of data such as observing behavior and interviewing. The researcher can be a key instrument, “they are the ones who actually gather the information. They do not tend to use or rely on questionnaires or instruments developed by other researchers. According to Denzin & Lincoln (2005):

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. (p.03)

Qualitative research design is an interpretive inquiry in which the researcher interprets what he sees, hears, and understands from the knowledge claims adapted. Those interpretations are closely linked to the researcher’s background and after setting the research; readers and participants also give their interpretations of the study.

In conducting our work, we have collected our data using different tools along with questionnaires, interview and observation which usually tempt to characterize a qualitative research which can be in the form of words rather than numbers. As Miles & Huberman (1994) assert: “words, especially organized into incidents or stories, have a concrete, vivid and meaningful flavor that often proves far more convincing to a reader, another researcher, a policymaker, or a practitioner—than pages of summarized numbers” (in Kwulish, p.01)

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Glesne & Peshkin (1992) refer to data analysis as: “the process and organizing and sorting data in light of increasingly sophisticated judgments and interpretations” (cited in Swanson & Holton 2005, p. 236) it is the process of creating sense out of the data. While Marshall and Rossman (2014) claim that:

Data analysis is the process of bringing order, structure and meaning to the mass of collected data. It is a messy, ambiguous, time-consuming, creative, and fascinating process. It does not proceed in a linear fashion; it is not neat. Qualitative data analysis is a search for general statements about relationships among categories of data. (p. 111)

Data can be in the form of words and numbers as it can be represented in a narrative or verbal way. It can be collected through interviews, focus groups, open-ended questionnaires and other structured ways. Ideally, it has been emphasized that presenting qualitative data in the form of words can be the simplest way in qualitative research. (Richmond, p.07) Although numbers are extremely associated with quantitative means of collecting data, they can be used in qualitative data analysis to give recurrence counts to output meaning and reveal the intricacy of a subject to identify patterns in data.

According to Beck (2003), numbers in analyzing qualitative data can be used to test interpretations and conclusions. (Cited in Kwulish, p.103) Occasionally, Miles & Huberman (1994) claim that the researcher can verify or test conclusions in a variety of ways and suggest certain strategies for outputting meaning:

Noting patterns and themes; seeing plausibility; clustering; making metaphors; counting; making contrasts/comparisons; partitioning variables; subsuming particulars into the general; factoring; noting relations between variables; building a logical chain of evidence; and making conceptual/theoretical coherence; checking

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for representativeness; checking for researcher effects; triangulating. (Kwulich, pp. 102-103)

An example of analyzing data is represented by Doucet & Mauthner (1998) for analyzing interview data, which requires first reading of the text of the interview, understanding the plot and identifying themes, patterns and words in the text. Then, the researcher relates the participant's story to his own experience, including the relationship between the two. According to Kwulich, this process makes data analysis different from "traditional coding, which implies fitting a person into a pre-existing set of categories, whether those of the researcher or those of established theoretical frameworks" (p.104)

In this research, the aim of the study is to focus of the participants' views of the situation of the study. The questions are broad so that the participants can shape the meaning of a situation that is ideally rigged in interactions with other people. Open-ended questions are more likely used "the more-open-ended the questioning, the better, as the researcher listens carefully to what people say or do in their life setting" and "qualitative researchers seek to understand the context of setting of the participants through visiting this context and gathering information personally" (Creswell, pp.08-09) Usually, the researcher links his background with his interpretations in order to reveal how their interpretations mirror their personal life experiences.

According to Creswell (2003), qualitative research usually tempts to look for rising theory through a conceptual framework. Plakhotnik & Rocco (2009) claim that:

A conceptual framework grounds the study in the relevant knowledge bases that lay the foundation for the importance of the problem statement and research questions. Therefore, theory may not be guiding the study but concepts are. As part of the introduction section, the purpose of the literature review is to determine if a topic is researchable, to report the results of closely related studies. (p.107)

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In addition, the study may have a link with collecting and analyzing data, data managements and measures of integrity. In qualitative research, the framework of the method is made with theory, literature and concepts. The researcher has to illustrate the extent to which is the method appropriate and relevant to the study. Indeed, in our study the population is composed of people, and behaviors, and processes. Patton (2002) claims “qualitative data comes from participants/people, observations/fieldwork, and documents and are source of well-grounded, rich descriptions and explanations of processes in identifiable local contexts.” (Plakhotnik & Rocco, p.108)

In fact, the process of data analysis is associated with varied strategies for interpreting data, addressing the research question, and reviewing theories. Wolcott (1994) views analysis as the process that relies on “agreed-upon knowledge, the recognition of mutually recognized properties or standards” (cited in. Kawulich, p. 96). There are certain steps suggested by Miles & Huberman (1994) to analyze data which include identifying codes and applying them to textual data as in observations, interviews, and field notes, then they present the researcher’s attitudes and response on interviews and observations. Indeed, the researcher identifies themes, and then conducts an inquiry of certain

Qualitative research focuses on describing and exploring a phenomenon using subject measurement and building hypotheses. According to Creswell (2003):

A qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e., the multiple meanings of individual experiences, meanings socially and historically constructed, with an intent of developing a theory or pattern) or advocacy/participatory perspectives (i.e., political, issue-oriented, collaborative, or change oriented) or both. (p. 18)

In effect, Creswell assumes that there are certain strategies and claims about knowledge that can constitute the research method which can be quantitative, qualitative, or an

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integrated method. These strategies can refer to ethnographies, theory and case studies which we find in the qualitative approach of a study, experiments and surveys which can contribute to the quantitative approach, and strategies that require collecting data sequentially or simultaneously to better comprehend a research problem. (Creswell, p. 18)

In addition, we are focusing on data that is based on interviews which are collected to raise issues around multiple areas of investigation. According to Kumar (2011), “it is important to develop an interview guide to ensure desired coverage of the areas of enquiry and comparability of information across respondents. Note that in-depth interviewing is both a method of data collection and a study design in qualitative research and the interview guide is a research tool that is used to collect data in this design” (p.153).

In our research, we are collecting and analyzing words based on interviews as well as observations and facts which are taken to a local setting for a particular period of time. What characterizes a good qualitative data collection is that the events occur in a natural and real life setting, the emphasis is on a particular case and phenomenon established in a given context. The focus of qualitative data on real life experiences makes them evitable for bringing meanings and processes of peoples’ lives and for relating the social world they live in.

Using epistemology as a philosophical assumption in conducting a qualitative research makes a researcher get closer to the participants when conducting their research in the field where they live and work to know more about what they are saying and doing. A good ethnography demands long stay at the research site. Wolcott (1999) Indeed, the process of qualitative research is based on the researcher’s experience in collecting and analyzing data and being inductive in nature “the logic that the qualitative researcher follows is inductive, from the ground up, rather than handed down entirely from a theory or from the perspectives of the inquirer. (Creswell, 2007, p.19)

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As Miles, Huberman & Saldana (2014) claim: “qualitative data are not so much about behavior as they are about actions (which carry with them intentions and meanings and lead to consequences). Some actions are relatively straightforward; others involve “impression management”— how people want others, including the researcher to see them” (p.11). In addition, it has been often emphasized that the researcher should insure an important position in the research, in addition to portraying themes, making observations and interviews are not enough for analysis.

Jones (2002) claims that “deriving meaning from engaging in an inductive analytic process that includes an understanding of the extract words and behaviors of the participants, using a number of analytic strategies” and adds “the appropriate strategies for analysis are those that produce findings that assist the researcher in developing a deep understanding of the phenomenon under study, with the story emerging from the words and behaviors of the participants and from the contexts in which they occur. (Cited in. Kawulich, p. 103).

On the other hand, Woods (1999) claims that: “qualitative research is concerned with life as it is lived, things as they happen, situations as they are constructed in the day-day, moment course of events. Qualitative researchers seek lived experiences in real situations....This is an attempt to ensure that data analysis will closely reflect what is happening” (cited in Miles, Huberman & Saldana p. 12). In addition, Woods refers to qualitative research or ethnography as “an individual pursuit” as he contends that: “the researcher is the main research instrument, investing a great deal of self into research design and data collection, and analyzing and writing up in his or her own style and through personal frameworks. The entire research is circumstanced by the person of the researcher” (p. 100)

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Qualitative research can share different features. According to (Gough *et. al.*, 2003), among the main features of a qualitative research are. First, being aware of the differences between qualitative and quantitative paradigms and grounding the chosen approach epistemologically, developing research questions that are most relevant to the social context, qualitative analysis has more emphasis on conceptual analysis rather than description and summary. (Cited in Braun & Clarke, 2013, p. 302)

In effect, in our research the collected data are not totally significant and not always reachable for analysis. These data collection activities demand some treatment time because any type of research might encompass certain restraints which must be addressed and recognized. A variety of tactics became used by novice qualitative researchers to analyze data, as those suggested by LeCompte & Schensul (1999) among which are the following:

- Reviewing the research questions the researcher strives to answer in the study. A good data are typically related to the questions asked in order to guide the research.
- Describing the social situation by watching the way participants interact which can highly help the researcher understand data that are collected through observation.
- Generating summaries of interviews which can help the researcher make sense of the collected data through summarizing what has been detected.
- Organizing and structuring groups which can make understanding of data higher, and also displaying data in a variety of ways visually through graphs, charts, tables, plays interactive or figures. (Kawulish, pp. 100-101)

In the process of analysis, the researcher can also interpret data through other strategies for analysis. Wolcott (1994) introduces some ideas for the aim of making analysis:

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- Underlying the findings of a specific data and summarizing what is more relevant to the study.
- Displaying the findings in graphic representations, including visual displays like videotapes, photographs, and concept maps.
- Extending the analysis by asking questions derived from one's inquiry of the data.
- Using inductive reasoning. (pp. 42-43)

5.1.2 Approaches to Qualitative Inquiry

Qualitative data analysis has usually been in motion as new existing developing tool. Recently, qualitative data analysis has confronted new challenges which may include new types of data and the ways they are analyzed. In fact, these developments led to new existing problematic over the impact of these challenges on the traditions and practices of qualitative data analysis. Nowadays, a great deal of qualitative research is still focusing on interviews or focus groups. (Flick, p. 13)

Generally, researchers tempt to from the groundwork of their study and designate the philosophical attitude and knowledge claims or paradigms. These are significantly referred to as research methodologies. (Neuman, p. 2000) Researchers can identify the approach to investigation for their type of research through identifying knowledge claims. "Researchers make claims about what is knowledge (ontology), how we know it (epistemology, what values go into it (axiology), how we write about it (rhetoric), and the processes for studying it (methodology)" (cited in Creswell, 2013, p. 06)

Actually, data analysis offers the researcher of qualitative research a big responsibility. Thus, the researcher has to admit that the words he/she studies in his analyses are influenced by him/ her, as he/she should stay close to the participants, and must be aware of the cultural background, gender, social class, and beliefs which can have a great impact on the research process. (Richard & Holton, in Wolcott, 1994 p. 40)

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Thus, qualitative data is typically about interpreting meanings of the participants which are shaped through the researcher's objective and interpretive view. Creswell (2007) admits "in the entire qualitative research process, the researchers keep a focus on learning the meaning that the participants hold about the problem or issue, not the meaning that the researchers bring to the research or writers from the literature" (p.39) Merriam (1998) views the process of data analysis as "a complex action of moving back and forth between data and concepts, between description and interpretation, using both inductive and deductive reasoning" (cited in. Kawulich, p. 98)

In effect, there is a particular overwork that must be fulfilled before analysis starts. The researcher can start with coding data "a method used to label important pieces of information that are contained in the narrative" (Introduction to Data Analysis Handbook 29) that is achieved from interviews and field notes. The process of coding promotes categories that are used to collect data and it contains a name, identification of the theme, description of the aspects that inform the researcher how to code a unit for that subject, listing of examples. These elements of coding must be concise, meaningful and appropriate for the data. (Kawulich, pp. 98-99)

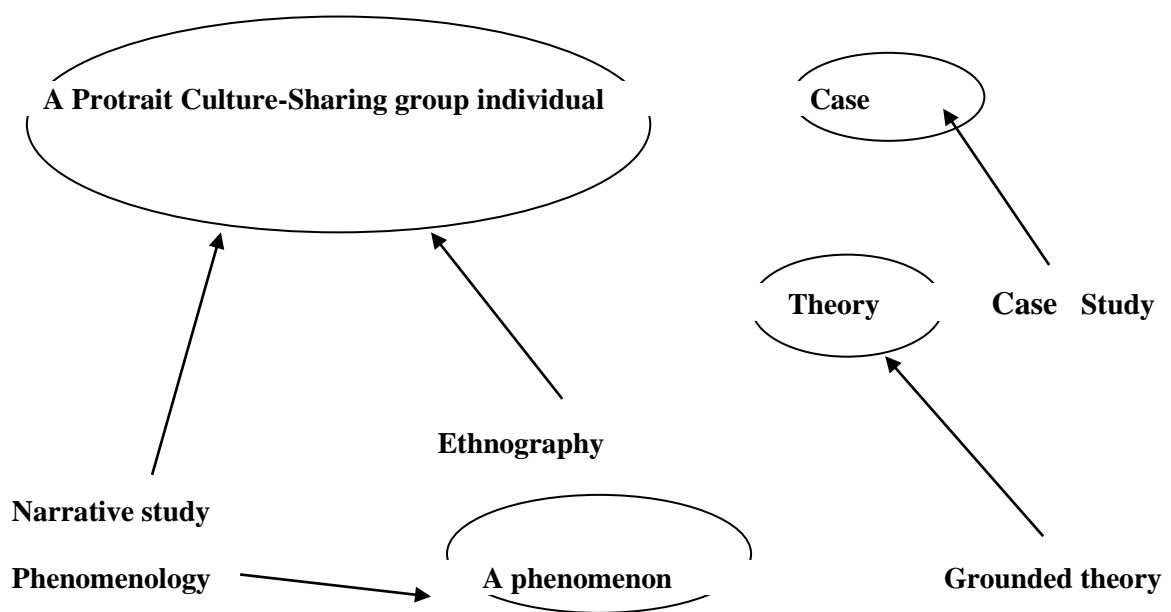


Figure 5.1 Approaches of Qualitative Inquiry (Creswell, 2007, p. 94)

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After choosing the philosophical assumptions about knowledge claims, the researcher needs to carry out the process of the research design through knowledge claims with other strategies of investigation which may contribute to the analysis of data. Vitrally, there are varied approaches to the role of data analysis in the qualitative research process which appeared in the 1990's.

Types of analysis such as narrative analysis, ethnographic analysis, content analysis, cultural analysis, and grounded theory analysis are identified and discussed by many researchers for certain qualitative approaches of inquiry. As shown in figure 5.1 adopted from Foci which summarizes the approaches of qualitative design inquiry.

Merriam (1998) identified some of these approaches to data analysis along with ethnographic, narrative, phenomenological, and constant comparative analysis. Flick (2013) states that a significant approach to data analysis is grounded theory in which analysis and data collections are done in a parallel manner. And usually data analysis drives the choice of methods and theoretical sampling. Bernard (2000) has also identified approaches to data analysis such as grounded theory in which according to Merriam (1998) "categories, properties, and hypotheses are used to provide conceptual links between and among categories and properties" (p.19) in grounded theory, decisions about the methods and sampling in the research are monitored by the case of the data analysis.

Flick (2013, p.10) argues that "most prominent is the concept of 'theoretical sampling' which means that sampling decisions are taken with the focus on further elaborating or substantiating the categories developed in the analysis so far" while Creswell (2003) asserts that in grounded theory, the researcher manages to deduce an ordinary, abstract theory of an action grounded in the lenses of the participants in a research. (p.14)

According to Strauss & Corbin (1998), in this process, the researcher implements different data collection stages and makes an appropriate link between information and

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categories. This design is featured with comparison between data and theoretical sampling of varied groups to emphasize the similarities and differences of data.

According to Creswell (1998, p.14), the researcher conducts a study about a particular group in a usual research setting by collecting primarily observational data, thing researchers call ethnography. Flick (2013, p.10) believes that data collection is a way for the progress of the analysis of a phenomenon as empirical substance referring to it. The analysis of a phenomenon can be centered on ethnography. In ethnography, the research process typically evolves in response to the lived realities encountered in the field setting. Lecompte & Schensul (2010)

Ethnographic analysis is about identifying categories that are related to demography, education, human life, culture etc. Ethnography makes a variation between analyzing usual data that concerns observation of everyday ordinary life instead of asking participants to talk about ordinary life in other research situations as interviews despite of the fact that data in ethnography originates in talking with members in the field. (Kawulich, 2015, p.97)

Phenomenology, on the other hand is another approach to qualitative inquiry which focuses on a concept or phenomenon and longs to explore the meaning of experiences of individuals about this phenomenon. In this study, the researcher asks the individuals to provide data often though interviews and gathers this data by describing the experiences about the phenomenon that all individuals may share. “Understanding the “lived experiences” marks phenomenology as a philosophy as well as a method, and the procedure involves studying a small number of subjects through extensive and prolonged engagement to develop patterns and relationships of meaning” (Moustakas, 1994, cited in. Creswell, 2003, p.15)

Another form of inquiry is the narrative approach in which the qualitative researcher tempts to study the life of the individual and ask them to provide stories about their lives.

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This approach may combine information and views about the participants' life and the researchers' life as well. Among the qualitative research inquiries is the case study research in which the researcher tempts to examine a process, an individual, or an event, it is called "bounded system" Smith (1978) The case is bounded by time and activity, and the information is collected by the researcher through varied data collection procedures over a particular period of time.

5.1.3 Case Study Method

Case study research method is an empirical inquiry which involves a phenomenon in a real life context. Case study refers to studying subject explored through certain case or cases within a bounded system, a setting or a context. Yin (1994) claims "it investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p.13) because we do not usually distinguish between phenomenon and context in real-life situations. According to Yin, case study research:

- Copes with the technically different situation in which there will be many more variables of interest than data points, and as one result.
- Relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result.
- Benefits from the prior development of theoretical propositions to guide data collection and analysis. (Yin, 1994, p.13)

Stake (2005) refers to case study as a choice of a case within a bounded system, whereas Creswell (2007) view it as "a methodology, a type of design in qualitative research, or an object of study, as well as a product of the inquiry" he also thinks that in ethnography, the culture-sharing group is referred to as a case and the case in ethnography is used for the sake of illustration. Merriam (1998) claims "case studies are ethnographic evaluations, program

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descriptions, historical interpretations, sociological studies, and so on” (p.40) Creswell (2007) yet defines case study as:

A qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. For example, several programs (a multi-site study) may be selected for study. (p.73)

Yin (1994) claims that certain qualitative researchers implement ethnographic methods and tempt to prove two provisions “the use of close-up, detailed observation of the natural world by the investigator and the attempt to avoid prior commitment to any theoretical model” (p.14) According to Yin, case studies are not limited to these provisions and are not always used in ethnographic research. Case studies can be based on any integration of quantitative and qualitative evidence and do not usually need the incorporation of detailed observations as a source of evidence.

On the other hand, Merriam (1998) views qualitative case study as a holistic description and analysis of a single case, social issue, or phenomenon. Miles & Huberman (1994) identify the case as the focus of the study and it is” a phenomenon of some sort occurring in a bounded context” (p. 25) As Yin (1994) thinks that case study is design made for situations in which the variables of the phenomenon cannot be separated from their context.

As case is referred to as a bounded system, it is an instance of a hypothesis or an issue and does not appeal to any data collection methods or data analysis. The researcher can use methods of gathering data including interviewing and observation because the aim is to discover and interpret rather than testing a hypothesis. (Merriam, p.29) Case study, is arguably distinctive from other research methods “the less control an investigator has over

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“a contemporary set of events,” and /or if the variables are so embedded in the situation as to be impossible to identify ahead of time” (cited in. Merriam, p. 32)

Additionally, case study is a comprehensive research strategy which incorporates certain approaches to data collection and analysis. Case study strategy can be limited to quantitative evidence. For conducting a case study, the researcher should first get close to the subject of interest as possible as he can, making observations in natural settings and has to be interested in a process by describing the population and context of the study, providing relevant feedback and describing the treatment being implemented in the work.

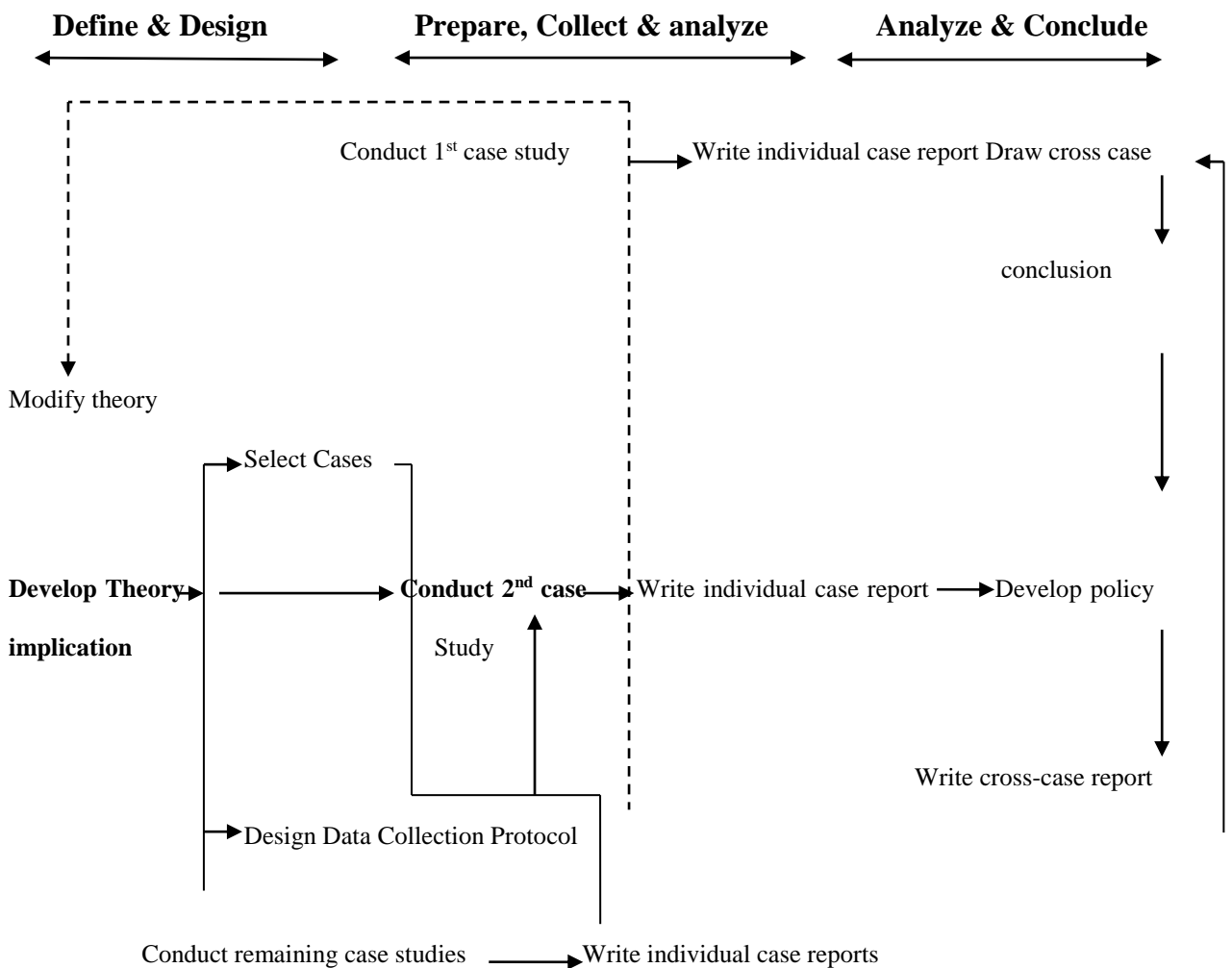


Figure 5.2 Case Study Method (Cited in. Yin, p. 49)

Bromley (1986) Qualitative case studies may be differentiated according to the size of the bounded case including one individual, individuals, an activity, or a huge program,

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according to the objectives and aims of the analysis. Creswell (2007) Merriam (1998) “case studies can be identified by their disciplinary orientation, by their intent, or by some combination of the two” (p.40)

Stake (1995) states three differences between case studies in terms of the objectives of the study: single instrumental case study in which the researcher studies an issue and then chooses a bounded case to examine this issue, a collective case study in which the researcher chooses multiple case studies to examine an issue, and intrinsic case study in which the focus is on the case itself which represents a particular situation. (Cited in Creswell, p. 74) Below is an explanation of the steps of case study research design adopted from research on the case study method (Yin, Bateman & Moore, 1983) in Figure 5.2.

In our study, we tempt to adapt Stake (2005) approach to conduct a qualitative case study. He identifies the following procedures:

- Researchers choose the appropriate case study to the research problem. A good qualitative study is when a researcher identifies the case bounds and supplies a deep comprehension of the case.
- The researcher needs to identify his case. This may involve an individual, group, an event, or a program; it can also be collective or focused on case or an issue (intrinsic or instrumental)
- Data collected in case study research is often extensive focusing on various sources of information such as interviews, observations, and documentations, and audiovisual materials. (Creswell 2007, pp.74-75)

To sum up, case study is an empirical inquiry and a research strategy that tempts to investigate an empirical subject following certain procedures. It has an implicit, if not an explicit research design which is the logical sequence that manages to relate the empirical data to the research questions and conclusions of the study.

5.2. Mixed Methods Approach

In conducting a study, the researcher may use more than one approach with different strategies in order to collect and analyze data to answer a specific research question. Indeed, using different methods to conduct a research can be traced back to the 1950's. According to Sieber (1973) multiple methods became used in one single study with two researchers Campbell and Fiske to conduct their study in psychology. For, other researchers started to use this mixed methods approach to collect and analyze data for their study.

Later on, another reason for mixing varied types of data appeared with the concept of triangulation which can be identified as a means for requiring interchange towards quantitative and qualitative methods. Indeed, the results from one method inform the other method, and sometimes one method can be inhabited within another method to supply intuition into multiple levels of analysis. (Cited in Creswell, 2003, pp. 15-16)

In mixed methods research, the researcher collects data which require gathering numeric information as on instruments and text information as on interviews leading to qualitative and quantitative information represented by the final database. Johnson et al. (2007) define it as: “the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (e.g., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the broad purposes of breadth and depth of understanding and corroboration” (cited in. Almalki 2016, p. 04)

Creswell & Clark (2011) argue that researchers collect and analyze both qualitative and quantitative data in a sequential, simultaneous, or rigorous manner which integrates both types of data; they claim that the way in which this data is combined will depend upon the nature of the inquiry and the philosophical view of the researcher.

According to Creswell (2007), a good research demands including assumptions, paradigms, and strategies in writing it. He assumes that qualitative research in particular

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starts with philosophical assumptions that can help the researcher decide to conduct the study. The researcher also brings their own claims about knowledge and beliefs about the research. (p.15) Writing a research requires much more philosophical ideas which must be linked to strategies and used with particular methods or procedures and all must be combined with a particular framework. (Creswell, 2003, p.04)

Crotty (1998) highlighted the basis of this framework claiming that the researcher needs to advocate the theory of knowledge evoking his position in the research being objective or subjective; setting the philosophical assumption to the research project such as post-positivism and critical theory; stating the plan of action that governs the choice of the research method such as experiment, survey, case study, or ethnography; and finally identifying the techniques and procedures used to collect and analyze data such as questionnaires, interviews, observation, or focus groups. (Cited in Creswell, 2003, pp.04-05)

These combined elements including knowledge claims, strategies of inquiry, and data collection methods are called “elements of inquiry” Indeed, the research design process requires assessing the knowledge claims carried out for the study, choosing the strategy of inquiry or investigation, and identifying the appropriate methods for the study in order for that to finally choose or identify the qualitative, quantitative, or mixed methods approach to investigation. Creswell (2003)

In our study, we are using both qualitative and quantitative approaches to generalize the findings to a population; then focusing on detailed qualitative, open-ended interviews to collect detailed views and meaning of the concept for participants. Ideally, to better address the research problem, we tempt to survey a number of participants, and then follow up with some of them to insure their own voices about the topic “the voice of the participants becomes a united voice for reform and change. This advocacy may mean providing a voice for these participants becomes a united voice for reform and change” (Creswell, 2003, p. 10)

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this may raise the participants' consciousness and change their lives. This is what results from collecting both open-ended qualitative data and closed-ended quantitative data.

In effect, the integration of both qualitative and quantitative approaches in our research using pragmatic knowledge claims can help in understanding the research problem. "Mixed methods approach is one in which the researcher tends to base knowledge claims on pragmatic grounds. It employs strategies of inquiry that involve collecting data either simultaneously or sequentially to best understand research problems" (Creswell, 2003, p. 18)

Holding this paradigm, the researcher focuses on the actions, and results of inquiry rather than on conditions of research. Since we are using case study research and employing mixed methods approach for data collection, we are managing to focus on the importance of problem "instead of methods being important, the problem is most important, and researchers use all approaches to understand the problem" and the questions of our research using both qualitative and quantities approaches to derive knowledge about the problem of the research. (Creswell, 2003, p. 11)

It has been argued that pragmatism allows the researcher to use different methods, paradigms, assumptions as well as different forms of data collection and analysis in conducting a mixed methods research. According to Creswell (2003), pragmatism may share certain features as a paradigm that may serve as a ground for knowledge claims:

- Pragmatist researchers usually focus on "What" and "How" to make a research based on its outcomes. Mixed method researchers tempt to highlight the aim behind mixing the approaches in their research.
- Pragmatists believe that research is related to social, historical, political, and other contexts. Mixed methods researchers usually look at many approaches

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to collect and analyze data. They are free to choose the methods, techniques, and procedures that best benefit the purpose of their research. (p.12)

Certain procedures for strategies of inquiry of mixed methods research, Creswell (2007) has illustrated these strategies as follow:

- **Sequential Mixed Methods:** in this procedure, the researcher may start with a qualitative interview for exploration and follows up with a quantitative survey method as it can start with a quantitative method testing a particular theory following up with a qualitative method for exploratory aims with individuals or cases.
- **Concurrent Mixed Methods:** the researcher tempts to combine, integrate, and converge qualitative and quantitative data and integrates the information in interpreting the results.
- **Transformative Mixed Methods:** the researchers uses a theoretical perspective in the qualitative and quantitative research design, this gives a framework for collecting and analyzing data, and interpreting results of the study. Within this framework, the data collection method may involve a sequential or concurrent approach. (pp.14-15)

These strategies of inquiry are illustrated below in **Table 5.1** which reveals the procedures implemented in mixed methods research and those of both integrated types of research, qualitative and quantitative methods suggested by Creswell (2007).

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Quantitative	Qualitative	Mixed Methods
<ul style="list-style-type: none"> -Experimental Designs -Non-experimental designs, such as surveys 	<ul style="list-style-type: none"> -Grounded theory -Ethnography -Phenomenology -Narrative research -Case study 	<ul style="list-style-type: none"> -Sequential -Concurrent - Transformative

Table 5.1 Alternative Knowledge Claims (Creswell, 2007, p.12)

In fact, qualitative and quantitative may differ, each approach has its own features and one approach may be more appropriate than the other depending on the research question and perspectives of the research. Sometime, the researcher uses activities and strategies of both approaches in the same study. Quantitative research often requires the use of instruments to measure particular variables like surveys tests which can provide useful data in a short period of time whereas qualitative research may involve interviews, focus groups, observations, documentations which may result in a significant time and in a prosperous information. (Hancock & Algozzine, 2006, p. 07)

Obviously, the use of both qualitative and quantitative approaches can result in reliable and reasonable findings. “Mixed methods are an excellent way towards obtaining exhaustive, useful, balanced and informative results ... they are used in research because they offer new perspectives and help towards a better understanding of the phenomena surveyed” (cited in. Popescul & Jitaru 2017, p.156) in our research we tempt to incorporate both approaches and examine our research from different perspectives such as post-positivism, constructivism, and pragmatism.

These approaches and perspectives may be related to each other through the process of “triangulation”, a term coined by Denzin (1970) and “convergence” which may make the research more reliable. Triangulation is defined by Denzin as “the combination of methodologies in the study of the same phenomenon” It is defined by Webster (1980) as” a

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process of using trigonometry in determining an unknown point or location by using the position of two fixed points a known distance apart” (cited in. Thurmond 2001, p.253) It is the combination of more than one data source, investigator, methodological approach, analytical method, and theoretical perspective in one study.

Cambell & Fiske (1959) think that the researcher should use more than one method to validate the process “to ensure that the variance reflected that of the trait and not of the method” (cited in. Jick 1979, p. 602) this type of triangulation is referred to by Denzin (1978) as the “*between method*” type which is a popular type. Miles & Huberman (1994) claim this type “uses different methods from different methodologies and an example might be a survey of an appropriate sample accompanied by semi-structured interviews” (p.20)

In addition to the “*between method*” type of triangulation, there is another type which is called the “*within method*” type Denzin (1978) which uses multiple techniques in a one method to collect and interpret data, “within method triangulation essentially involves cross checking for internal consistency or reliability while between method triangulation tests the degree of external validity” Jick (1979) it contains different techniques in one methodology such as focus group. Qualitative and quantitative data and methods can be integrated through the process of triangulation, as illustrated in figure 5.2, which may range from simple to complex designs.

Scaling.....Reliability.....Convergent validation.....Holistic or Contextual		
Description		
<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; text-align: center; padding: 5px;">Simple Design</td> <td style="width: 50%; text-align: center; padding: 5px;">Complex Design</td> </tr> </table>	Simple Design	Complex Design
Simple Design	Complex Design	

Figure 5.2 Continuum of Triangulation Design (Source. Jick, 1979, p.603)

According to the illustration above, scaling is quantifying qualitative measures being the simple end. “Scaling does not effectively force a mix of independent methods; neither does it reflect fundamentally diverse observations nor varieties of triangulated data” Lynch (1990,

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p.273) Reliability, on the other hand, is often tested by the “within method” technique in one particular method whereas convergent validation which is often designed by the “*between method*” which often lead to more reasonable results.

Triangulation, moreover, can hold a holistic and contextual representation of the elements under study. For, using different measures can expose variance which may be neglected by single methods. Accordingly, in our study we tempt to use a qualitative method and we are yet inspired to use sampling techniques, and develop quantifiable plans for coding complex data varieties. Vidich & Shapiro (1955) proves “without the survey data, the observer could only make reasonable guesses about his area of ignorance in the effort to reduce bias” (cited in. Jick, p. 605) this claims that quantitative research survey may have a considerable contribution to the generalization and interpretation of the results.

On the other hand, field research may contribute to survey research analysis “with respect to the validation of results, the interpretation of statistical relationships, and the clarification of puzzling findings” (Sieber, 1973, p.345) and holistic interpretation or context variables of data can be used in quantitative data. “triangulation in case study research can address both validity and reliability by triangulating the number of data sources that have been assembled as part of the case or cases” (Beverland & Lockshin, 2003; Yin, 2009; Miles& Huberman, 1994) For, combining fieldwork and survey research as two ends of continuum instead of being two distinctive methods may result in a more valid findings.

Ideally, there are many advantages of triangulation for a researcher in making research study. First, it allows the researcher to create new inventive methods, new ways of catch the problem of the research to make equation with conventional methods of collecting data. It can also lead to integration of theories so that it can mirror theoretical triangulation (Denzin, p. 295) by coming up with theories to solve a particular problem.

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According to Jick (1994, p.604) triangulation is “getting to fix on the phenomenon under investigation from two known points. It is a construct borrowed from trigonometry and adapted by social sciences and proposes that multiple and independent measures provide a more “certain portrayal of the phenomenon that is being studied” Thurmond (2001) argues the usefulness of both qualitative and quantitative methods in the same study is an effective way to achieve complementary findings and efficient results of the research. Streubert & Carpenter (1999) admit “if different philosophic and research traditions will help to answer a research question more completely, then researchers should use triangulation” (p.307)

Triangulation is a process that involves qualitative methods which are used as the “critical counterpoint to quantitative methods” qualitative methods can produce a holistic work, they are “apt to be superior to quantitative data in density of information, vividness, and clarity of meaning—characteristics more important in holistic work, than precision and reproductively” (Weiss, 1968, cited in Jick, p. 609) Indeed, the integration of these advantages of data triangulation is the most substantial part achieved by qualitative methods in triangulation.

Triangulation provides chances for convergence of findings of different research methods. Indeed, it is important to put emphasis on understanding a subject or concept and find solutions to problems rather than emphasizing on methods and approaches. Creswell and Clark (2007) have classified four types for mixed methods research designs which are the triangulation design, the embedded design, the explanatory design, and the exploratory design.

- **The Triangulation Design:** the researcher tempts to gather distinctive data on the same issue or subject which can be integrated for analysis and interpretation. This design allows us collect information from different sources

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using different methods which may result in a successful design. This type of design is illustrated in figure A.

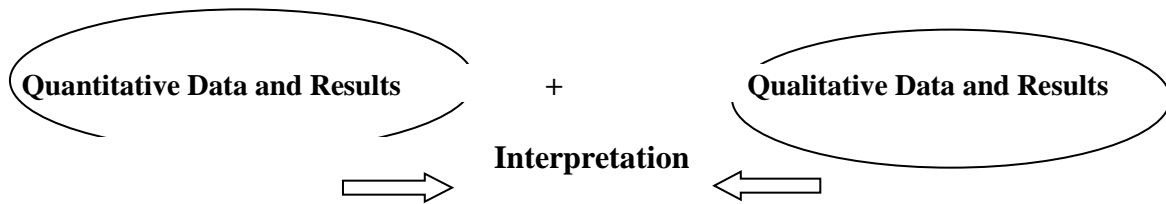


Figure A. The Triangulation Mixed Methods Design (Creswell & Clark, 2007)

- **The Embedded Design:** the researcher uses one method of inquiry in a supportive secondary role. This design produces less data and is used in quantitative experimental designs while a small amount of qualitative data is required and this method can often be difficult in qualitative research.

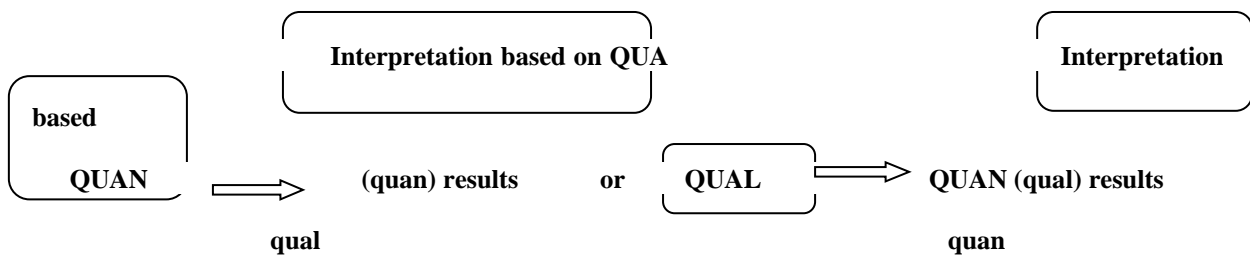
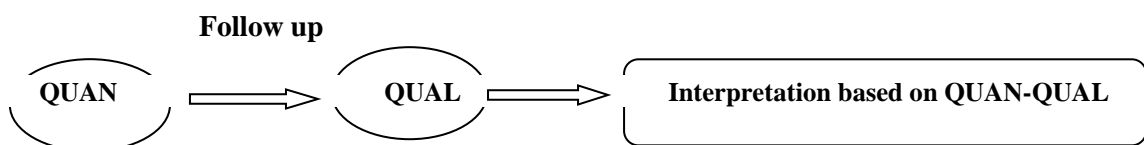


Figure B. The Embedded Mixed Methods Design (Creswell & Clark, 2007)

- **The Explanatory Design:** the researcher uses two stage designs in which quantitative data is the basis on which to build qualitative data. The quantitative data informs the qualitative data selection process. This design is much used in educational research and it makes the research well maintained as a result of one set of data building upon the other.

Figure C. The Explanatory Mixed Methods Design (Creswell & Clark, 2007)



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• **The Exploratory Design:** the researcher qualitative data to form quantitative information gathering process. This design process is time-consuming, thus the participants may not be able to participate in both phases. It is also flexible and practical and may require considerate efforts on the part of the researcher.

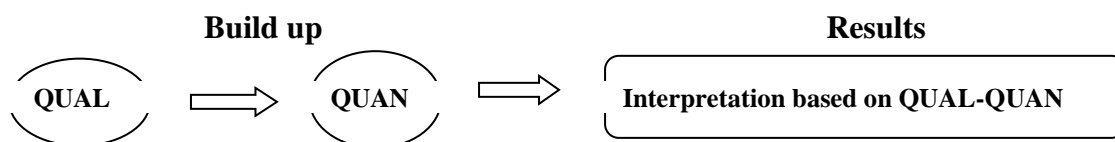


Figure D. The Exploratory Mixed Methods Design (Creswell & Clark, 2007)

In fact, designing mixed methods research is well illustrated through Creswell & Clark (2007) diagram in which they interpret the typologies of the triangulation design which is revealed in figure 5.4. Indeed, the major aim of data triangulation is using existing data to analyze an issue or concept rather than drawing findings from a single study.

Data triangulation relies on various sources to study a particular issue. According to Rugg, “a larger pool of relevant data practically guarantees that areas of convergence and divergence will be discovered; areas of convergence and divergence that may not have been identified or noticed in the data from a single study. A parallel strength is the nature of the data when they are drawn from multiple data sources and data sets” (p.21)

With the process of triangulation, data will be drawn from diverse and multiple sources and triangulation is much related to the quantity and quality of the data. Indeed, Denzin (1978) also identifies four types of triangulation such as data triangulation in which the researcher uses multiple sources of data including teachers, researchers and students who will contribute to the research inquiry.

Second, Methods triangulation in which the researcher uses more than one method to collect data such as questionnaires, interviews, observation...etc., there is also theory triangulation in which multiple theories are applied to the study. And finally, the researcher

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triangulation in which more than one researcher contributes to the research investigation.

(p.471)

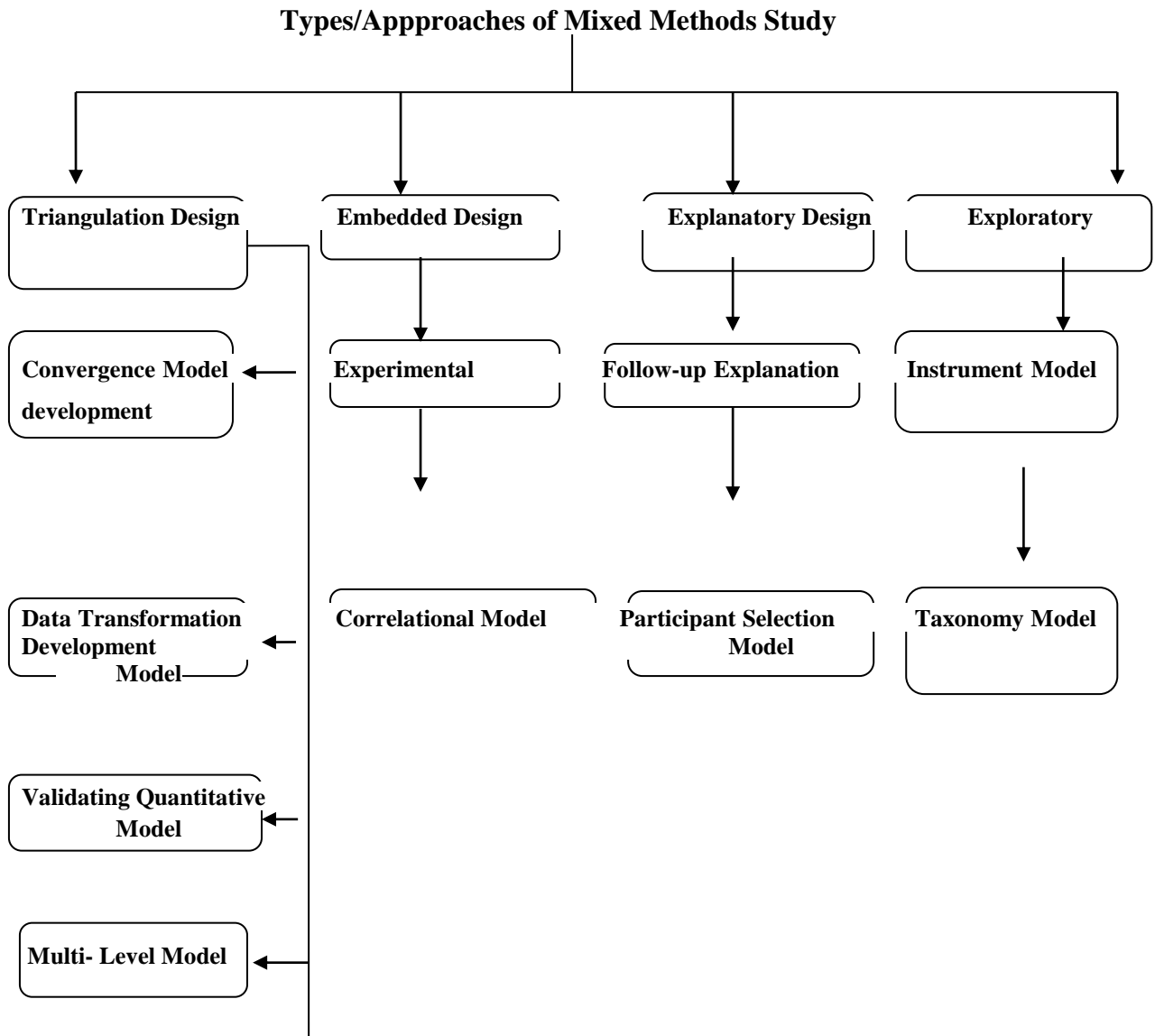


Figure 5.4 Mixed Methods Research Designs (Cited in. Cameron, p. 37)

In our research, we tempt to use two types of data triangulation in order to validate the results of our research, the data triangulation and methods triangulation using a great variety of methods along with structured interviews for teachers and students, pre- and post-treatment questionnaire for students, post-treatment questionnaire for teachers, observation sheets, and field notes.

5.3 Data Analysis Process of the Study

Actually, the process of data analysis of our study is illustrated as follow. First, we are tempting to gather some of the data in a descriptive rather than quantifiable manner, therefore representing the results in a textual manner. Accordingly, the process of analysis of our study requires three concurrent steps after collecting data which are chronologically data reduction, data display, and conclusion drawing and verification.

According to Miles & Huberman, data collection and these three types of analysis can form an interactive process. For, the researcher moves among these four activities during collecting data phase and continues to condense, display, and draw and verify conclusions during and after the analysis phase. Data reduction or condensation lead to new ideas on what should go into a matrix (data display). As the data display is accomplished, preparatory conclusions are drawn. In fact our analysis is a continuous and interactive process.

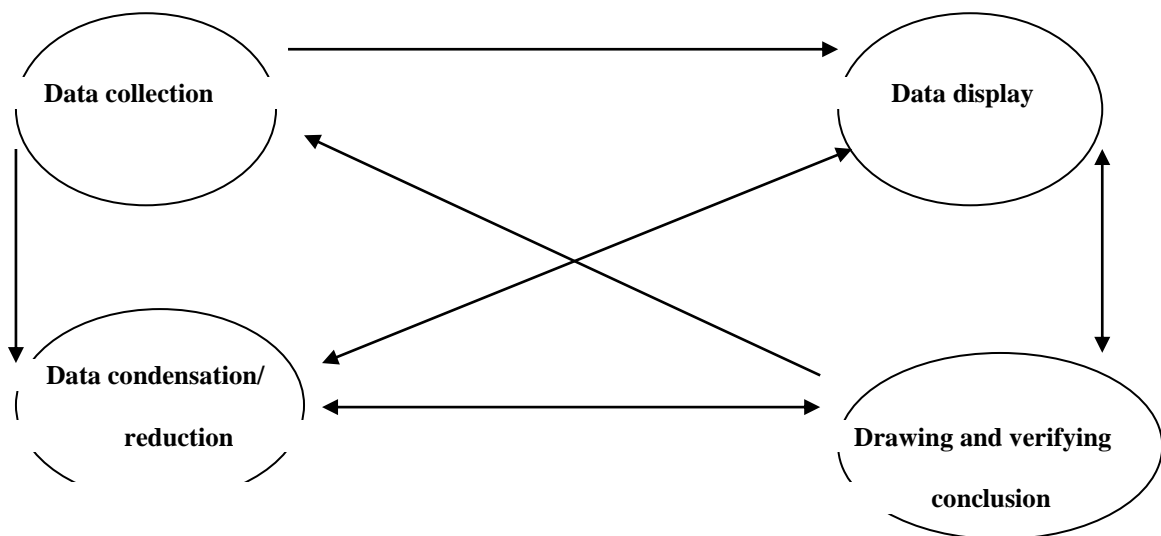


Figure 5.5 Components of Data Analysis: Interactive Model (Miles & Huberman, p. 14)

As analysis incidents progress, data reduction, display, and conclusion verification and drawing follow in a successful manner. Miles & Huberman (1994) claim that this analysis includes these steps:

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Must be pre-occupied with data condensation (calculation means, standard deviations), with display (correlation tables, regression printouts) and with conclusion drawing/verification (significance levels, experimental/control group differences). But, their activities are carried out through well-defined, familiar methods, are guided by canons, and are usually more sequential iterative or cyclical. Qualitative researchers are in a more fluid and more humanistic position. (p.14)

In data reduction, we seek to analyze data in a well-organized way so that final conclusions can be drawn and verified. Data display is another form of analysis in which conclusion verification and drawing are permitted by the organized information in reduction activity. The third activity of our data analysis is verification and drawing of conclusions. In this phase, we tempt to explore the meaning of issues, consider patterns, explanations and casual flows.

Conclusion

This chapter offered a space for justifying the use of research methodologies and data analysis process of the study. As it portrayed how the researcher tempted to gather data in a descriptive manner and interprets the findings in a measurable way. The researcher also portrayed the process of analyzing data, how it is displayed and how the results are drawn and verified. In the next chapter, the researcher is striving to come up with a vital analysis of the data gathered and interpretation of its findings quantitatively for the sake of validating the hypotheses of the study.

Chapter Six

Analysis of Data and Interpretation of the Findings

Introduction

This chapter is dedicated to discussing the teachers' interview results and questionnaire with both teachers and students results. In addition, the chapter discusses the hypotheses set prior to this study, tests their validity, and determines the extent to which these research hypotheses are significant and relevant to the aim of our research. The researcher has carried out this from a belief that a considerate interpretation of the research findings is likely to significantly help the researcher suggest adequate and practical tools for better dramatic text teaching and learning that in turn might build up positive and alter negative attitudes towards drama classes.

6.1 Analysis of Teachers' Pre-treatment Questionnaire Findings

A questionnaire was submitted to the teachers who participated in the research setting is notable to obtain both qualitative and quantitative data and come up with solutions to our research problem. The Aim of the questionnaire is to collect information about the participant teachers' backgrounds and their teaching experience, their motivation and their main targets in drama teaching, and finally to elicit information about their teaching methods and their evaluation of their students in class.

The first section of the questionnaire was intended for gaining general information about subject teachers among whom the participant ones. For having a more reliable study, the participants are referred to as (T1) the experimental group teacher, (T2) the control group teacher, and (T3) a participant teacher of literature. The findings of the questionnaire are introduced just below:

The first section of the questionnaire was about eliciting information about the teachers' personality profile and his qualifications. The questions were about how long the teachers

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have been teaching drama, the age of their students, and their favorite literature class. All three teachers hold MA degree and are all specialized in literature, the number of years they taught drama was between two and six years, the age of their students is between 22 and 24 while they all favor the fifth year class in the department. The table below interprets the results of these questions.

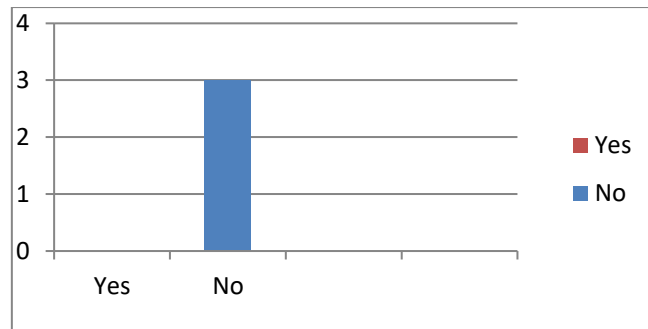
	T(1)	T(2)	T(3)
Years of teaching drama	Three years ago	Two years ago	Six years ago
Age of students	22-23 years old	23-24 years old	23-24 years old
Favorite class	Fifth year class	Fifth year class	Fifth class

Table 6.1 The Participant Teachers' Profile

The rationale of the questions Q1, Q2 & Q3 in section II is to gather information on the levels they teach, the sessions they teach literature per week, the syllabus and the dramatic texts suggested by the ministry of higher education. Two of the teachers (T2) and (T3) teach drama to fourth and fifth year classes while (T1) teaches drama to third and fourth year class.

All teachers have one session of literature per week, and concerning their opinion about the plays chosen in the syllabus; two of the teachers (2 out of 3) who are (T2) and (T3) claim that it is good, representative, and satisfying, (T1) teacher view that the syllabus lacks the inclusion of modern drama except for the plays of Elizabethan drama.

Question 04 is an open-ended question that attempts to elicit data about whether the teachers attended teaching methodology seminar or made training, the answers were all No. Teacher (1) justified her answer with the lack of opportunity to attend some, and that she missed a lot of seminars because of personal circumstances, the other teachers didn't justify their answer.



Graph 6.2 Q4.

Have you ever attended any drama teaching methodology study day or training?

Questions 5 and 6 were open form questions that asked about if there are any differences and similarities between drama and other literary genres teaching. For Q 5, (T1) stated that surely there are differences, and claimed that she has taught all genres of literature and has noticed that the teaching of drama requires more time and efforts from the part of the teacher if the class is teacher-centered and from the part of the learner if the class is learner-centered. (T2) too shared her view by claiming that drama is incomplete when it is not acted on stage and seen by students. (T3) asserted that there no differences because they all require reading and analyzing in class.

Q 6 was about whether there are similarities between drama and other genres, the answers were quite different. (T1) states that they can be similar in terms of reading and analyzing the multiple themes because they all require analysis and reading in class. As usual (T2) held the view that they can be similar when it comes to relating them to literary schools and movements. (T3) claimed that they can be similar in discussing and analyzing themes and characters and because they all constitute the elements of fiction.

Q7 was to elicit information about stating the reason why teaching drama differs from other literary genres in case there are differences between them. The answers were typically the same. T1 stated that drama can differ from the other genres because it demands the use of an interactive approach and many other approaches such as performance in class. (T2)

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claimed that drama is better sensed and understood when it is seen on stage or at least as a movie.

Q 8 asked teachers to depict at least three reasons for incorporating drama in the Algerian EFL syllabus. The answers of the three teachers varied, as (T1) acknowledged that drama is a genre that is very important and was typically neglected, may be teaching a dramatic text is more difficult than teaching prose or poetry, and this encourages diversity in learning. (T2) claimed that drama represents authentic materials, can motivate students as it cultivates students and broadens their horizon. (T3) contended that drama is a very important genre and should be taught to students because it is helpful in many ways.

Q 9 was a multiple choice question that asked teachers about how they usually teach drama in the classroom. The answers varied and each teacher gave her opinion by choosing one or more item

Reading comprehension activities	/
Work co-operatively for discussion	1
Ask questions about characterization, plot, setting, and narrative voice.	1
Ask students to make presentations, learn through projects, write essays	1
Involve the whole class in discussion and participation	3

Table 6.3 Q 9 How do you usually teach drama in the classroom?

Q 10 aimed at eliciting information about stating the reason why performance activities are not useful in nowadays EFL classes. The teachers answered as follow: (T1) stated that it is due to lack of interest in teaching through interaction, use of teacher-centered approach, and lack of interest of students and being passive learners. T2 and T3 summarized their answers by saying just because lack of interest.

The next question Q11 asked teachers whether their students lack communicative skills, and asked to justify their answer. The answers were all Yes. T1 justified her answer by saying that this lack is due to lack of interest in EFL classes, lack of language skills may lead to lack

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of interaction and lack of communicative competence. T2 and T3 stated that students are shy, and they fear making mistakes.

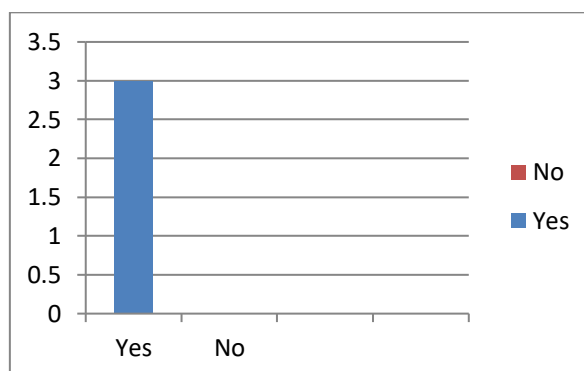


Figure 6.4 Q11 Do your students lack communicative skills? Why?

The last question in section two aimed at asking teacher to suggest solutions to develop their students' communicative skills in class. All the answers of T1, T2 and T3 were similar. T1 said we can do that by encouraging language acquisition, work in groups, communication in class, dialogues, and role-play. T2 opinion was by making them work in groups and interact. T3 view was through making interaction in class.

The third section of the questionnaire was typically about teaching dramatic texts in class, focusing on the role of the teacher and the methods he implements, the questions in this section were all open-ended. In Q1 teachers were asked about when they first started teaching drama in the college. T1 first experience to teach drama three years ago, T2 started teaching drama two years ago, and T3 started teaching drama six years ago.

Q2 tempted to ask teachers about the role of the teacher of drama in class, and whether they hold the same methodology with their former teachers at university. T1 stated that nowadays the role of the teacher is not very required, and with the advent of modern approaches, teaching drama became fully learner-centered and the teacher has to give directions, ask questions and act as a guide. T2 and T3 said that the teacher is supposed to guide students in class. T1 and T2 stated that her methodology differs from their teachers

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while T3 claimed that she shares the same methodology with her teachers of drama at university.

The rationale of Q3 in this section is asking teachers about whether they are attracted by certain issues in their drama class. Teachers said yes there are certain issues. T1 declared that what usually attracts her is the interaction and interest of the students; she claimed that they actually respond to the text and easily assure understanding after performing the text on stage. T2 was attracted has been attracted by students' shyness and fear of speaking, while T3 was attracted by the lack of interest and de-motivation of learners.

The teachers are asked in question four about stating the impact of these issues on their teaching flow. T1 stated that those issues are what encourage her more to carry on teaching drama and be selective in choosing more difficult dramatic texts for the sake of improving the students' language skills and competence. T2 acknowledged those issues make certain students participate only, and makes her try to find new ways to integrate the others. T3 claimed that de-motivation of students is due to lack of language practice.

Q5 attempted to elicit data about whether teachers face obstacles in their drama class, and how they can overcome them. Q6 asked teachers whether they can suggest solutions to develop their students' communicative skills outside the classroom. Answers from Q5 revealed that all teachers are facing certain obstacles.

T1 admitted, at the very beginning most students have not been familiar with learning literature in general, but with the implementation of modern approaches such as CLT, TBA, RRA, and role-play; they become more interested and encouraged to learn about drama and feel at ease. T2 and T3 obstacles are time and space, she claimed that time is not enough and the room is small, and they can overcome them by watching movies, listening to radios and speaking to themselves, also reading out loudly.

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Section IV was devoted to collect data about drama and its relationship with communicative skills. Q1 was about the teaching approaches both students and teachers usually relate to drama in the class.

T1	T2	T3
-Reading workshops -Acting, reading dialogues	-Learner-centered approach	-Reading dialogues -Task-Based approach

Table 6.5 Q1. What teaching approaches do you and your students usually relate to drama?

Q 2 and Q3 were asked to know how many texts in the syllabus teacher teach, and if they would like to add more dramatic texts of their choice. Answers to these questions varied, all teachers stated they teach two dramatic texts in the academic year, usually modern and post-modern texts. As they declared that they can change the texts of their own.

Q 4 was asked to know about whether teachers prefer reading dialogues or acting out in class, Q 5 was about how to make drama teaching and learning interesting in class by listing some motivating issues. T1 stated that she does both, the first session is for reading dialogues in class, the coming sessions are devoted to acting the text out on stage. She suggested interaction between learners, communication, speaking skills and work co-operatively.

T2 preferred acting the text out, she suggested performance, the size of the class, and the number of students as motivating tools. T3 preferred reading dialogues in class and suggested group and pair work. The last question in section four was about answering which activities teachers use in teaching dramatic texts in class. Answers can be introduced as follow:

Prediction activities		T2	
Open exercises		T2	
Reading loud		T2	T3
Acting and role-play	T1		
Discussion	T1	T2	T3

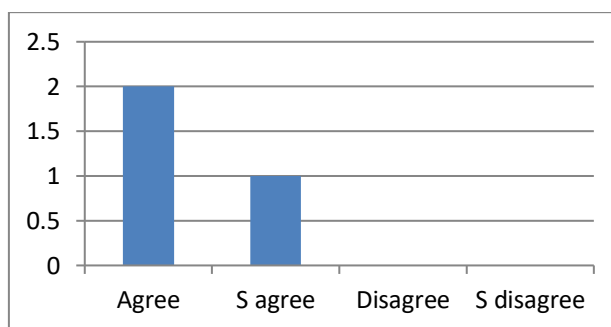
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Group work	T1	T2	T3
Re-telling		T2	
Gap-filling			T3

Table 6.6 Q 6 Activities used in teaching dramatic texts

Section V tempted to elicit the teachers' opinions regarding the aspects and value of learning a dramatic text in the EFL class. Teachers were asked to rate questions Q1, Q2, Q3, Q4, and Q5 by stating their level of agreement about the statements.

Graph 6.7 Q1 Reading dramatic texts can help your students increase their language skills.



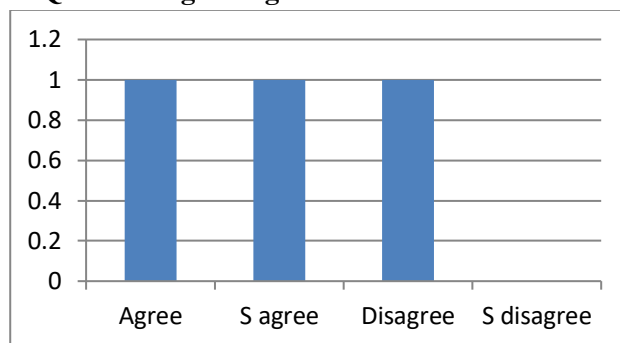
The answers of questions two till five are introduced bellow in tables 6.9 till 6.12

Table 6.8 Q2. The dramatic texts can:

	Agree	Strongly agree	Disagree	Strongly agree
Help students increase their spoken skills	1	/	/	/
Express their opinions and emotions in English	/	/	/	/
Learn new vocabulary	/	/	/	/
Be familiar with the culture of the other countries	2	/	/	/

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Graph 6.9 Q 3 Reading dialogues in the class can create a source of enjoyment



Graph 6.10 Q 4. Dramatic texts used in your class are satisfactory

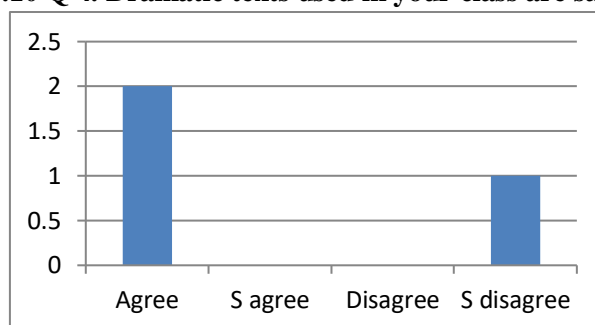


Table 6.11 Q5. The activities you use in class make your students.

	Agree	Strongly agree	Disagree	Strongly disagree
Communicatively competent	2	1	/	/
Encourage their language acquisition and make them speak	/	3	/	/
Stimulate their imagination	2	1	/	/
Motivate them in their class	2	1	/	/

Data gathered from questions Q1 till Q5 revealed that teachers' opinions typically differ. It is disclosed that teachers have different approaches and methods in teaching dramatic texts and each shares her appropriate view about the benefits drama learning in class and its impact on their students.

The rationale of Q 6 and Q7 was about asking the teachers' opinion about using reading activities and performance activities in a drama class. T1 and T3 claimed that they totally agree with using reading activities by asking students to read the text at home, and then read it

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in class using either the reader-response approach or the traditional approach. T2 denoted that it is fine but it may become boring.

Answers from Q7 revealed that T1 views that performance activities are the best way that may lead to successful learning abilities. T2 contended that it is useful, but it requires hard work, and T3 stated that she never used performance activities in teaching a dramatic text in class. Further, Q 8 and Q9 are multiple choice questions whose results are as follow.

Table 6. 12 Q 8 Your students usually respond to literary texts:

With your guidance and intervention	3
Without your guidance and intervention	/

Table 6.13. Q9 You do not usually receive response from your students because:

Most of the students lack interest	2
Most of them are not motivated	2
They lack linguistic competence	1
They lack literary competence and do not have suitable access to dramatic texts	1

Data from Q 8 and Q9 revealed that all teachers agree that students can do nothing without their guidance before starting the lecture, during and by the end of the lecture. They also share the view that most students lack interest and linguistic and literary competence in class.

Q 10 attempted to elicit information about the elements that are required in learning a dramatic text. The answers to the question are illustrated below in table 6. 14.

Table 6. 14 Q 10. Teaching a dramatic text in your class shapes:

Historical review for the text	2
The importance of response to the dramatic text	2
Thematic and stylistic analysis	2
Performance and role-play	1

Q 11 was an open-ended question that tempted to ask teachers whether they can change the negative attitudes in their dramatic teaching class, and how they and their students both can contribute to improve these attitudes in class. T1 stated that they can change those attitudes by

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interest in learning, motivation, learn by doing, preparing the lecture at home by learners, and encouraging students to read and act.

T2 claimed that there must be a focus on the learner-centered approach so that students feel involved, there should be a way to make students feel related to the plays and if there is a movie adaptation of the play, students should watch it in the classroom. T3 shared the view that students should read the text at home and in class, so that he can be more interested and motivated.

The last question in section V was about asking teachers if they can suggest solutions for having a better teaching and learning class regarding increasing students' communicative skills in Algeria. T1 suggested students' encouragement, making communications outside the class, speaking English and making practice. T2 claimed that students should be allowed to speak as much as possible, and the teacher may have a list and make some participate in a class and the others in the next one.

They can read texts loudly, speak to themselves, record themselves and talk in English to friends and people online. T3 asserted that students should read the plays loudly, they may write their own play (short) related to the Algerian society and act it in the classroom and they can have an online group to discuss the play.

The last section in the questionnaire was addressed to know about the attitudes of teachers towards teaching methods; teachers are asked to rate and answer a set of questions by stating their level of agreement about the following statements revealed in tables 6.15- 6.18.

	Agree	Strongly agree	Disagree	Strongly agree
Teaching drama through performance is irrelevant	-	-	1	2
Reading dialogues in the class increases communication among learners	1	1	1	-
Dramatic texts can be authentic materials	2	1	-	-
They increase learners' vocabulary	3	-	-	-

Tables 6.15- 6.16 Q1 & Q2 Attitudes towards dramatic texts teaching methods

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	Agree	Strongly agree	Disagree	Strongly agree
Dialogues can stimulate learners' conventional skills	1	2	-	-
They encourage personal involvement of the learners	1	2	-	-

Tables 6. 17-6.18. Q3 & Q4 Performing dramatic texts in the class can promote personal development by:

	Agree	Strongly agree	Disagree	Strongly agree
Encouraging students to work co-operatively	-	-	1	2
Encouraging critical abilities	1	1	1	-
Developing self-confidence	2	1	-	-

	Agree	Strongly agree	Disagree	Strongly agree
You intend to use your chosen dramatic texts in class	-	-	1	2
You use group and pair work for discussion	1	1	1	-
You intend to use performance in your drama class	2	1	-	-

Data from questions Q1, Q2, Q3 and Q4 revealed that teachers' views varied and this comes back to their personality and interest of the teacher. For, some teachers are familiar with dramatic activities which they usually use in their language class and not only in teaching a dramatic texts, others are using traditional methods and think that those methods are efficient enough to raise learners' literary, cultural, linguistic and communicative competences.

6.2 Teaching Methodology of the Treatment

In the analysis process phase, we tempt to present the teaching methodology of the participant teachers in our study. A control group and experimental group teachers and their students have gone through teaching and learning processes each with her own methodology of teaching dramatic texts chosen by the researcher. An observation sheet has been adopted

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for observing the sample lessons, attitudes, responses of the students, and the teachers' way of dealing with the suggested methods of teaching.

In order to reveal the flow and progress of the lessons, procedures and its results, we will tempt to present the lessons for each group which took place during the teaching and learning processes during which the observer started observing by filling in the observation sheet and took field notes.

6.2.1 Treatment Class with the CG

The current methodology of teaching was typically based on traditional methods used by the teacher which were suggested by the researcher who acted as an observer at the same time. The teacher of this group was specialized in literature, had experienced teaching literature two years ago and was teaching fourth year grade with which we conducted our study.

The control group teacher agreed to conduct the study after being agreed upon using the suggested methodology with this group which is teaching a dramatic text of her choice through the reader response approach. The teacher claimed in the questionnaire that teaching drama demands a wide lectured classroom, different teaching methods and enough time and due to time constraint teachers of drama are limited with using only one single teaching method. Based on her experience, the teacher denoted that students of literature usually like to rely on the teacher and they lack literary, linguistic and communicative competences.

The classroom setting was representative with rows of fixed seating and students facing the teacher with their backs to one another. The lesson took four sessions and in the first session the teacher primarily started with a warm up activity asking questions about depicting the genres of literature, defining drama, modern American theatre, difference between theatre and drama, types of theatres, and the pioneers of drama of modern America.

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The students have already been asked to prepare something about modern American drama. The observation started when the teacher opens up the first lesson in the first session with warm up questions about the items she asked the students to prepare at home.

Teacher: What are the different genres of literature?

Students: together, prose, poetry, and drama

Teacher: What do you know about drama?

Students: kept silent, S1. Drama is a genre of literature that contains scenes, dialogues, and acts. S2. We find drama in theatre. S3. It is a play that is acted in front of an audience.

Teacher: Alright, what is theatre?

Students: S4. It is the place where we act plays. S3. It is a form of art.

Teacher: What is the difference between drama and theatre?

Students: No answer

Teacher: Theatre is a type of performing arts that needs an audience and a product while drama is a genre of literature and it is all the time around us and it is based on our ability to play and act.

Teacher: How did modern American drama start?

Students: Kept silent (it seemed that the students didn't prepare what they have been asked to or felt shy or feared to answer)

Teacher: answered the question by explaining the beginning of dramatic literature in modern America, theatres that appeared in the 20th century, the pioneers of American drama, and how they have been influenced by European theatre of the 19th century.

The teacher then introduced the play she has already informed her students about. A modern play written by Edward Albee entitled *The Sandbox* which is chosen by the researcher who is also a teacher of drama and who thought that the play is most teachable whose themes can without doubt encourage students to learn it in class. As usual, most of the students didn't make researches about the play and the playwright.

Most of teachers of literature have noticed that students of our college are not much interested in learning literature because they think that this doesn't interest them and will not be beneficial in their future career since they are interested just in didactics of teaching English as a foreign language. This has already been declared by most of the students of all levels.

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The teacher then provided students with handouts containing the two opening scenes of the play to read. In the pre-reading phase, the aim was asking students to share their emotional response about the text which would help them understand the themes of the play and make them read through their experiences for comprehending the text. The teacher asked some volunteers to take the name of a character and started reading loud; they read the introductory notes and the first scene.

In the second session, the teacher asked students questions about the playwright's biography, era, historical background of the story, and themes. Who is the playwright? In which literary period the play was written? What is the type of theatre during which the play was written? Give me the plot of the story? What are the different themes the playwright used in his play? The students were not ready and active enough to answer these questions because no one, except for two students out of 24 who prepared the lesson.

Of course the teacher was obliged to answer most of the questions with the intervention of those two students S1 and S2. The teacher asked students to read the remaining scenes at home in order to carry on studying the dramatic text the next session. In the third session, the while-reading phase continued until the teacher and students answered all the questions. The teacher then asked the students to retell what they have understood from the plot and from their reading of the scenes in the class. Only four students S1, S1, S3, and S4 participated and retold and summarized the story of the play through the process of retelling.

The teacher then decided to analyze the themes of the play by linking them to the literary era which is modernism. The teacher claimed that the play of *The Sandbox* consists of the aspect of the conflict between reality and appearance, and since the play is realistic, it tempts to depict life as it is. The control group teacher asked students to reflect on the theme of absurd life and pick out from the play extracts in which the characters speak of their life and asked them to do that in groups of three or four and imagine everything as they were in fact

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engaged in a play. Example of extracts picked out by the groups from Scene I and scene II were:

G1.

Mummy. (motioning to Daddy). Well, here we are; this is the beach.

Daddy. (Whining). I'm cold

Mommy. (Dismissing him with a little laugh). Don't be silly; it's as warm as toast. Look at that nice young man over there: he doesn't think it's cold.

Young Man. (with an endearing smile) Hi!

Mommy. (Looking about). This will do perfectly...don't you think so, Daddy? There's sand there...and the water beyond. What do you think, Daddy?

G2.

Daddy. Mommy! It's daylight!

Mommy (brightly). So it is! Well! Our long night is over. We must put away our tears, take off our mourning...and face the future. It's our duty.

Grandma (still shoveling; mimicking). ...take off our mourning...face the future... Lordy! (Mommy and Daddy rise, stretch. Mommy waves to the Young Man.)

Young Man. (with that smile). Hi! (Grandma plays dead. ! Mommy and Daddy go over to look at her; she is a little more than half buried in the sand; the toy shovel is in her hands, which are crossed on her breast.)

G3.

Grandma. You're...you're an actor, Hunh?

Young Man. Yes, I am

Grandma (to the musician). Honey, do you play all through this part?

Daddy. (Startling). What was that?

Mommy. It wa an off- stage rumble... and you know what that means...

Young Man. Uh...ma'am; I...I have a line here.

Young Man. (prepared; delivers the line like a real amateur): I am the angel of death. I am ...uh...I am come for you.

Grandma. What I meant was...you did that very well, dear.

The teacher asked other questions about the quotes they picked out. These were: What are your impressions? Does this stop you from believing in the characters? What would be its aim? How true to your experiences is it? The students, only few, answered the questions in groups too. The teacher then thanked the students and told them that the next session will be the last session in which they will carry on their lesson.

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The fourth and last session was devoted to having an evaluation test which comprised of follow up activities about the dramatic text at the same time would be a preparation for the examination and would be marked; the activities of the test are described in (Appendix B) which were designed on the dramatic text and which demand text-based answers. Once the teacher corrected the test sheets, she showed the researcher the answers which were not so good and not expected as if the students didn't go through four sessions studying the dramatic text.

Based on the data gathered from the lesson of the control group, it seemed that the students of this group did like the lesson and the dramatic text, and weren't but tried to be engaged with and co-operate with the lesson. The problem encountered through the teaching and learning processes of the lesson was that only few students were active and showed interest by answering the teachers' questions, even when the teacher asks for volunteers to read they do not raise their hands to so.

The control group students lack motivation and communication in the class because they didn't seem involved in the lesson and activities and didn't show their skills. This may go back to the method used in teaching which signified that the class was totally teacher-centered. The level of the students and their communication in class seemed very poor facing difficulty in answering questions about the literary period and the text despite of the good quality of the lesson activities such as reading loud activities and re-telling which were based on language- based approach.

At the beginning, the teacher started the lesson with asking warm up questions because she has already asked the students to prepare something about the lesson. Because she didn't receive response from the students, the teacher felt obliged to answer the questions with the interaction with only few motivated students in the class. This is because the teacher didn't

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use a learner-centered activity except for reading and retelling activities which do not require performance or interaction in class.

6.2.2 Treatment Class with the EG

Regarding the aim of our study which is the development of students' communicative skills, the teacher of the experimental group who is the researcher herself emphasized on the role of drama as a literary genre and as a teaching tool also. She confesses that the students in the college are not much interested in learning about literature, at the same time their performance skills are very poor and this wasn't at their expense at all.

The sample of the study is another group within the same level who are going to study the same dramatic text using a different method of teaching with other different activities. The teacher is a teacher of literature and has been experienced in teaching drama to her students. She contended that she used to teach one dramatic text using more than one teaching method and that she always feels enjoyed when teaching literature particularly drama.

The lesson consisted of four sessions with a classroom setting similar to that of the control group with 23 students who will study the dramatic text for examinations and for helping us conducting our study as well. The teacher tempted to use vivid activities like prediction activities, photographs, facial expressions and gestures, and intending to interpret and analyze the text in different ways. In this vein, the researcher will account for flow of events that took place during the lesson, the methods used by the teacher, and how the students responded to the methodology of teaching and the suggested activities.

The materials needed for conducting *The Sandbox* were the same scenes read by the first group from the play. The teacher opened the session with greeting her students and explained to them the steps they are going through to study the play and then started with a warm up activity as usual. Of course, the teacher encouraged and obliged all the students to answer

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without exception and told them that they were there for the sake of learning by doing not for the sake of watching.

The questions asked to the students during the warm up activity are summarized as follow. The students have already been asked by the teacher to read the scenes of the play, read about the theatre of the absurd, and read about the playwright and other modern American playwrights of the period. Indeed, the teacher is acting as an observer at the same time.

Teacher. Have you read the play at home as I asked you?

Students. Only few, about five students who raised their hands and said they did.

Teacher. Based on your research at home, what did you know about the play of The Sandbox?

Students. S1. A play written by Edward Albee. S2. It is written in Modernism. S3. It belongs to the theatre of the absurd. S4. It is a mysterious and contradictory play. S5. Gave a short summary of the play. S6. An autobiographical play that was written during the 1950's which represented the life of the modern American society during the period. S7. Said that she knows about the biography of the playwrightS8, S9,S10, S11,S12,S13, S14, S,15, S16,S17, S18, S19, S20, S21, S22, S23, S23, S24 all were obliged by the teacher to say something although they didn't prepare anything about the lesson.

Teacher. Can you predict what would the moral of the story be? What would your impressions be?

Students. S1. After I read the opening scene of the play, I felt it is like a sad story and would end with disappointment and frustration. S2. After recognizing the themes of the play, bad reality is usually overcoming the life of the protagonists who are suffering from either psychological problems or family conflicts. S3. The end of story would be sad of course the same as the other modern plays which were written during the great depression period.

Teacher. Good, thank you.

The students made predictions using their imagination to answer the teacher's question, after that, the teacher familiarized the students with handouts containing the early opening scenes of the play for the sake of reading and making character and thematic analysis. The students started reading silently the scenes ad individually. Once they finished reading, the teacher closed up the session by asking them to read it very well at home too in order to meet next session to carry on their lesson.

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In the second session, the teacher asked students to make groups or pairs, and then asked them to make a rehearsal and read the scenes loud while seated together at a table. The teacher asked for volunteers from each group. Each scene included the appropriate number of characters and a stage narrator. For example in scene I, there were four participants; three students took the role of characters and one student acted as the narrator who introduced the stage directions.

All other students who didn't take roles also kept reading along at their tables and the students who were reading the extracts in the front of the classroom at their tables side by side. Learners remained in their seats during the reading stage. The teacher then asked the first learner acting as a narrator to read the character descriptions which should be stated before scenes start, in order to help actors be responsive in their acting roles and to better understand the meaning of the story.

It has been noticed from the reading loud and role play activities that students were expressive and self-confident in learning by doing. They showed interest and this has been clear they have been enjoying the lesson throughout the interaction of a good number of students and their answers to questions. When the session came to its end, the teacher thanked the students for their interaction and told them that they will have a session for analysis next time. When the coming session came, the teacher asked students questions about characters and themes. She provided them with handouts containing character and thematic questions to be answered for the sake of analysis.

The teacher and students answered the questions of analysis and analyzed the most important themes of the play. In the fourth and last session, the teacher then didn't give the students a written test by the end of the lesson, but rather asked them to re-tell what they have learned during the whole four sessions. This included summarizing what they have learned

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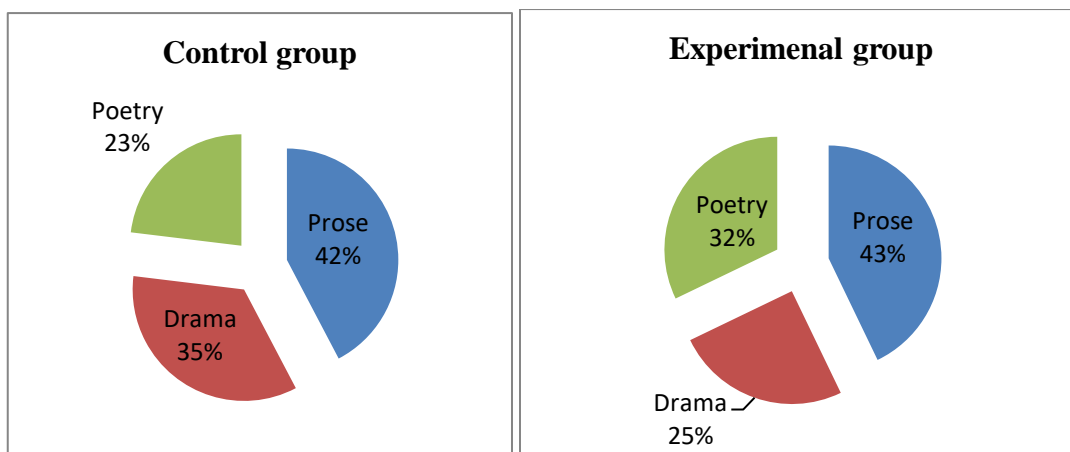
about modern American drama, about the playwright's style of writing and themes, and giving their own summary of the plot of the play. (See Appendix E)

The teacher then asked the students to write a similar play based on the experiences of their life, a one act- play that may summarize the events of their life using modern dramatic techniques that characterize the theatre of the absurd. The teacher, at the end of the session thanked her students for their co-operation and interest in studying drama and asked them to get prepared for the examination in which the play of *The Sandbox* will be included.

6.3.1 Analysis of Pre-treatment Questionnaire for Students

As we have stated before, the aim of the questionnaire for students is to elicit general information about the attitudes of learners towards the approach used by the teacher to study a dramatic text in class and the impact of the activities used on the development of their language and communicative skills. The questionnaire is composed of two parts, a part used to know about the demographic data of the participants including the name, age, and gender and a part includes general questions.

After conducting the lesson with both the control and experimental groups, we opted for giving the questionnaire to the students of both groups to gather data about their attitudes towards the teaching methodologies used in class. The aim of the first and second questions in part two was about assessing the responses, attitudes, and impressions of the learners about learning drama in the language class. Students were asked which genre of literature they prefer, the data gathered from question 1 revealed that the answers of students from CG and EG varied and are illustrated below.



Graph 6.19 Q1. Literary genres the students prefer

The second question of this section asked students whether drama is beneficial to learning English language and asked to explain why. All of the students' answers in both groups were yes, and no one said no. All 23 (100%) students of the EG and all 24 (100%) students of the CG agreed that drama is beneficial to learning English.

Most of the students admitted in their justification that drama is helpful and motivating.

Here are exemplary answers of some students:

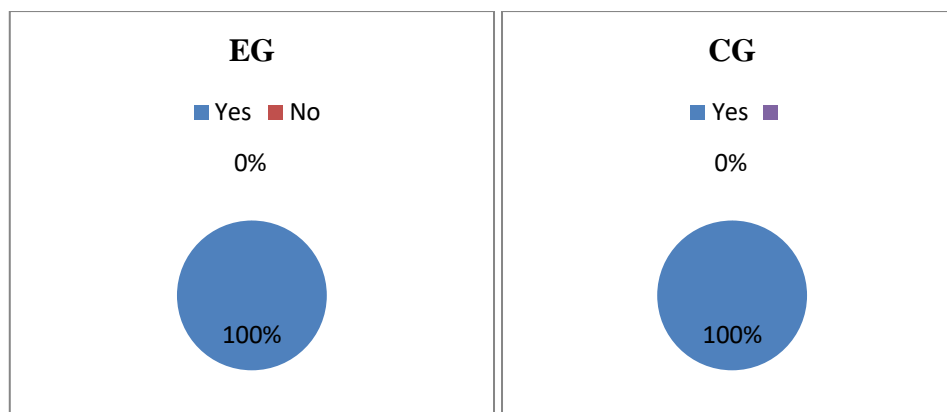
Answer1. It increases critical thinking and self-determination as it gives a big background about the English culture. It helps EFL learners express their ideas accurately.

Answer2. It provides the reader with some cultural and linguistic aspects as well as it helps to get new vocabulary and language items.

Answer 3. It exposes us to the real language used by natives and it gives us idea about the society, traditions, and norms of the language.

Answer 4. It enhances our competencies and enables us to gain vocabularies and its language is poetic.

Answer 5. It enhances and improves communicative skills



Graph 6.20 Q2 In which ways is drama beneficial to learning English language?

The rationale of the third question was to ask students if literary language does help them improve their communicative skills. The majority of students' answers were yes and some justified their answer. In the EG, two (9%) of the students answered with no and one gave a justification for her answer by saying:

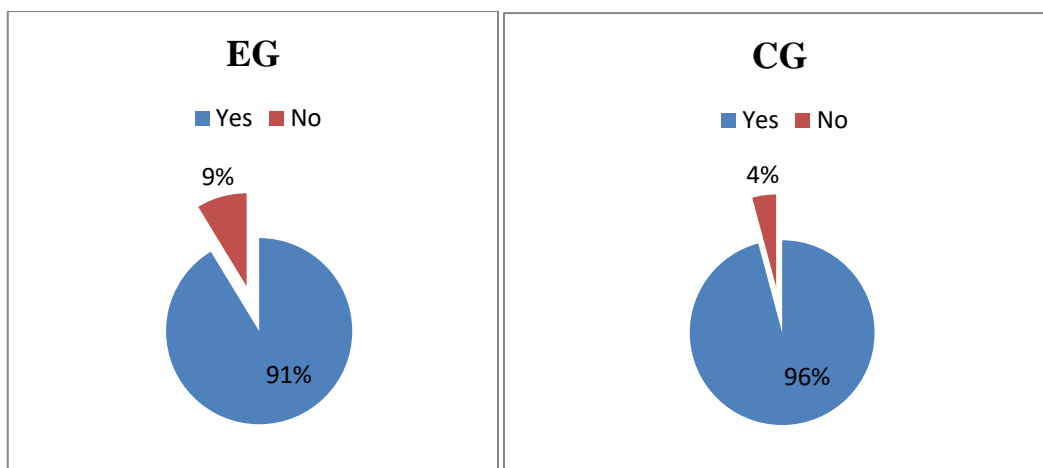
Answer 1. Not really, but it may help in learning some new idioms, and statements that are used only in English culture rather than other cultures. So, I may sound like a native.

While 21 (91%) students answered with yes and yet some justified their answer. Some of the answers were:

Answer1. I have no desire to read literature though I know how beneficial it is. Talking in general, literary language may help developing communicative skills and gain linguistic skills.

Answer2. It helps me by enlarging my diction, vocabulary, the thing that helps me communicate my ideas better and make them deep and effective when heard by others.

Answer3. Literary language helps me in creating a beautiful style of writing. It also improves the diction and vocabulary of the learner.



Graph 6.21 Q 3 Does literary language improve your communicative skills?

In the CG, only one student (4%) answered with no saying: “Not yet, because I rarely read and things that we studied in the class were not beneficial.” Whereas the 23 (96%) others answered with yes with justifications. To quote some:

Answer1. Reading novels and plays as well as performing them on stage help me improve the speaking skill and even poetry helps me choose the right tones.

Answer 2. Actually, I am interested much more in French literature and it really gave me a push to master French for that I am following the same way for English.

Answer 3. It helps a lot because it contains dialogues and conversations that help a learner know how to communicate with others.

The fourth question asked students about where they need to use literature and were asked to give reasons. Most of the answers were about using literature in reading and, speaking and writing, in discussions and debates, some said in exams, tells about societies, pictures traditions, acquiring new vocabulary, understanding texts, and expressing the self. Generally, some students from both CG and EG group voiced their interest in using literature, quoting some:

Answer 1. I need to use literature in writing, speaking and even in my daily life because it adds a good sense and poetry helps me choosing the right tones.

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Answer 2. I need to use literature in my writing, because it inspires me to produce good pieces of writing.

Answer 3. Literature is needed in discovering the culture of certain society as it is always the depiction of societies, their traditions, norms, and even suffering.

Answer 4. I think I need to use it in both reading and writing because it helps improving learning and the more we read the better we write and writing competency should be a priority.

Answer 5. Literature is being used everywhere in my life, I cannot pass a day without reading at least one page.

On the other hand, some expressed their lack of interest of using literature by claiming that literature has no value in our studies and we are studying it just for exams. Here are two answers:

Answer1. In exams, because there is no other way we can express our culture in literature.

Answer2. Actually, I feel myself obliged to learn and read it because it is in the curriculum otherwise I won't care about it.

Question five was a multiple choice and aimed to elicit information about which approach the students teacher uses in teaching literature in general.

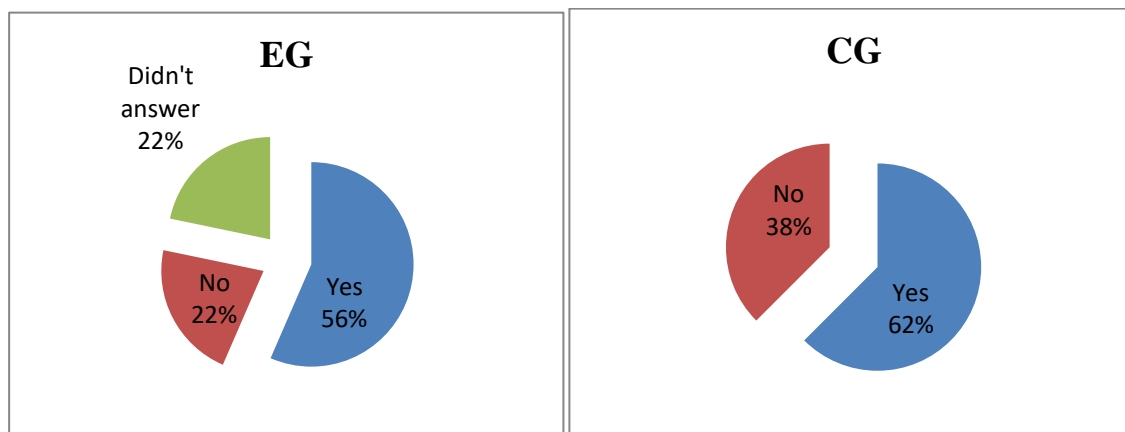
	CG	EG
Task-based approach	14 59%	09 39%
Communicative language approach	08 33%	11 48%
Competency-based approach	02 08%	03 13%

Table 6.22 Q 5. Which approach does your teacher use in teaching literature?

The above data revealed that 59% of the students in CG asserted that they are taught literature through the task-based approach, 33% of the students claimed that the communicative approach is the most useful one, while only 08% noted that the CBA is used by their teacher. The EG students' answers do not much differ from the CG students' as the table illustrates, for the total number in both groups 23 (49%) signifies is that the TBA is the most useful approach in their literature class.

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The sixth question asked the students whether this approach provides them with adequate understanding and asked to justify their answer. The data collected from the answers are stated below.



Graph 6.23 Q6. Does this approach provide you with adequate understanding? Why?

Besides some of the students who answered with YES and NO justified their answers.

Here are some quotes for justifications of those who answered with YES from both groups:

Answer1. Yes, because once discussing themes or analysis of the text, it becomes easier to the learner to understand, exchange ideas, and debates are better to have a good learning.

Answer2. Yes, it does. In TBA, we use to have sections and chapters to analyze and read and sometimes perform.

Answer3. Yes, it contributes to the comprehensiveness of the lesson (you will be stacked to certain notions)

Answer4. Yes, it does. The CLT approach helps me understand different genres of literature and enhance my abilities in speaking and expressing my ideas.

Answer5. It does to certain extent because the tasks given by the teacher test our understanding and guides us to the points we should focus on and discover.

While the students who answered with “NO” also justified their answer, to quote some:

Answer1. Unfortunately, CBA does not; I would rather go for CLT approach because in learning any language communication goes in the first stage we attempt to be orally competent.

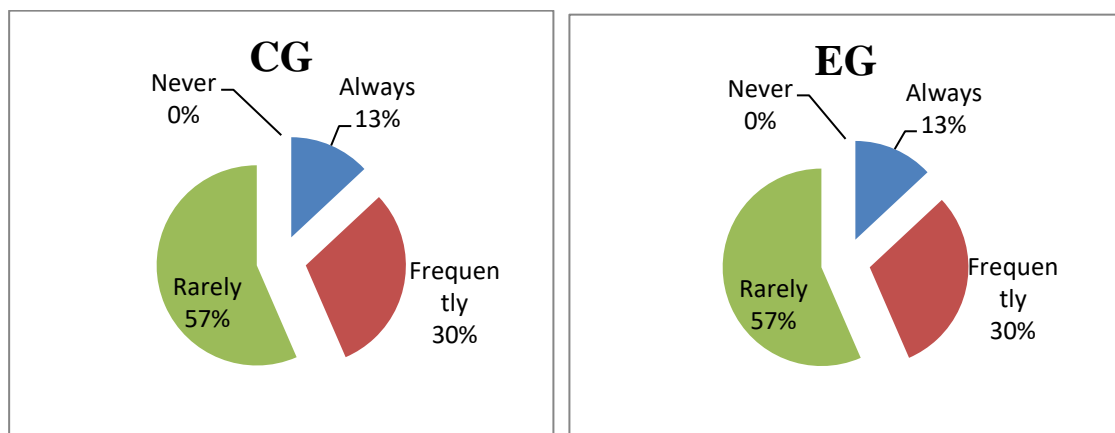
Answer2. It helps somehow, but as for me I do believe that TBA would be more motivating.

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Answer3. No, it doesn't because it is boring.

Answer4. Not really, it would be better if the focus is on the language.

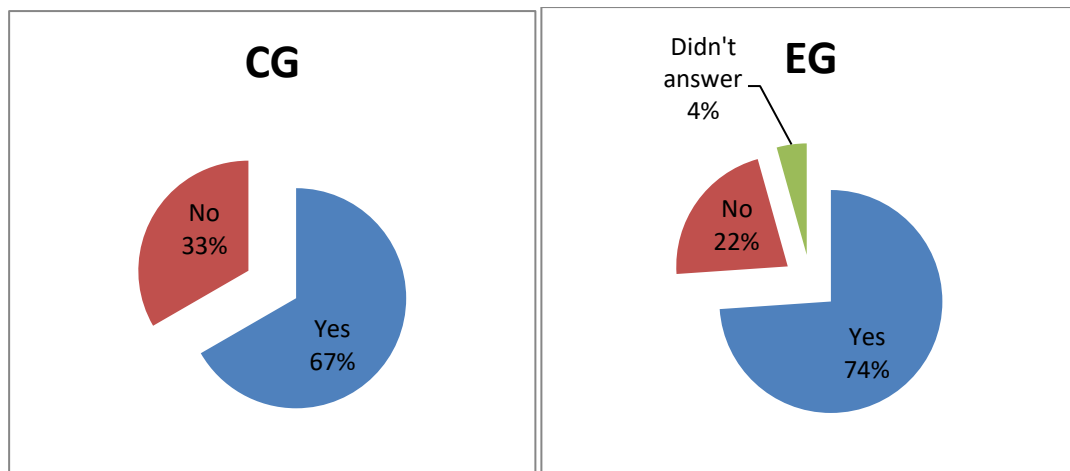
The rationale of the last question in section one was to ask students about how often they do read literary texts. Data revealed that 03 (13%) from EG and 02 (13%) from the CG claimed they always read literary texts, 07 (30%) and 08 (30%) from both groups said they frequently read, 13 (57%) and 14 (57%) rarely read literary texts, and no one from both groups said they never read literary texts.



Graph 6. 24 Q7 How often do you read literary texts?

The second section of the questionnaire was about the aspects of learning drama in the classroom. The aim of the first question was to elicit information about if there are learning obstacles they face in the class and asked students to state them in case there are. 08 (33%) and 05 (22%) from CG and EG said NO, 16 (67%) and 17 (74%) from CG and EG said YES, while 01 (4%) student from EG didn't answer.

It is obvious from the above graph that most of students of both groups rarely read literary texts and this is a major reason why they face obstacles in understanding and analyzing literary texts in class. We can get from this finding that reading literature of all types can contribute to increasing the students' literary competency and language performance in class as well.



Graph 6. 25 Q1 Learning obstacles in the class

Question two asked students to state the impact of those obstacles on their drama class. Here are some of the obstacles faced with stating the impact of those obstacles in the drama class.

Answer1. Yes, for example in drama sometimes I can't understand what's the benefit or the main idea of the play. These obstacles make me upset and do not want to learn drama again, I think it is useless and nonsense.

Answer2. Reading itself is an obstacle for me, so having read the work is somehow impossible for me.

Answer3. Yes it comes to dealing with long plays in a short time. We don't have time to read it which effects the analysis made in the class and as a result our understanding.

Answer3. Yes, there are like lack of performance and lack of materials. Drama is the kind of literary genres which needs performance on stage. It needs some suitable materials as well. The absence of these things makes difficulties in understanding.

Answer4. Sometimes, the wrong choice of the text and the hard diction stops my passion to read the story. It stops me from reading, from getting the main point and have ambiguous opinion about the play, I cannot enjoy reading and knowing about that period.

These were samples of the students' answers for question one and two. Question three was a multiple choice question asking students about how usually their teacher teaches drama in the classroom. 11 students out of 23 from the EG and 14 out of 24 from CG affirm that the teacher usually asks questions about the characters, plot, setting, and themes and then explains

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the most important items for them. 09 and 03 students from both groups claim that they act the scenes in class, 0 and 02 students from both groups assert that they work in pairs and discuss the themes, whereas 04 and 05 students from both groups said that they are asked to read the extract at home while no one suggested their own answer. The results of the question are revealed in table 6. 26

	CG	EG
Ask you to read the extract at home	05 (21%)	4 (17%)
Ask you questions about the characters, plot, setting, and he/she explains the necessary items for you.	14 (58%)	11(46%)
Ask you to work in pairs and discuss the themes.	02 (8%)	0 (0%)
Ask you to act the scenes in the class	03 (13%)	9 (37%)

Table 6. 26 Q3 How does your teacher usually teach drama in the class?

The rational of question four was to ask students why they like dramatic literature class. The answers are introduced in the following table. Data revealed only two 2 (9%) students from EG and 5 (21%) students from CG group advocate that drama increases their competence, 18 (78%) from EG and 14(58%) from CG believe that it mirrors everyday life experiences, and 3 (13%) from EG and 5 (21%) claim that they like drama in general.

Table 6. 27 Q4 You like dramatic literature because

	CG	EG
Drama teaching increases the learners' competency	5(21%)	(2) 9%
Texts mirror our everyday life experiences	14(58%)	(18)78%
You like drama in general	5 (21%)	(3) 13%

The rational of question five is to ask students why they dislike dramatic texts and asked to specify if they have other reasons, the results of this question indicated that 12 (50%) from EC and 10 (43%) from EG stated that teachers do not have an appropriate method to teach drama, 07 (29%) from CG and 04 (17%) affirmed that drama classes are tedious, 02 (8%) from CG and 02 (9%)

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from EG claimed that the content of the texts does not fit our everyday life experiences, and 03 (13%) from CG and 02 (9%) declared that the language used in the text is too informal, while 05 (22%) students from the EG didn't answer the question.

Table 6. 28 Q5 You don't like dramatic texts because

	CG	EG
Teachers do not have an appropriate method to teach drama	12 (50%)	10 (43%)
Drama classes are tedious	07 (29%)	04(17%)
The content of the texts does not fit our everyday life experiences	02 (8%)	02 (9%)
The language used in the text is too informal	03 (13%)	02 (9%)

There are students from both groups who shared their views about not liking dramatic texts. To quote some views: "because it is too old fashioned unlike our daily life experiences" "the language used is hard to understand (Shakespeare)".

The last question in section two aimed to ask the students about the methodology their teacher uses to follow in teaching drama. 07 (29%) from CG and 09(39%) from EG admitted that their teacher uses reading in class strategy, 04 (17%) from CG and 02(09%) from EG ticked Rephrasing exercises, 12 (50%) from CG and 12(52%) from EG chose Plot, character exercises, no one from both groups chose vocabulary exercises, while one student from CG didn't answer.

Table 6. 29 Q6 which methodology or strategy does your teacher follow in teaching drama?

	CG	EG
Reading in class	07 (29%)	09(39%)
Rephrasing exercises	04 (17%)	02(09%)
Plot, character exercises	12 (50%)	12(52%)
Vocabulary exercises	00 (00%)	00 (00%)

The third section of the questionnaire was asking questions about drama and its relationship with communication in class. Most of the questions in this section are open-ended and demanded explanations and illustrations from the part of the students. The first question asked the students about what makes drama different from other literary genres. There were

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overlapping answers and here the researcher tempts to introduce some of the students' answers in which the majority stated that drama can be performed and is near to real life experiences unlike the other genres. The researcher liked most of the answers and felt proud to mention a considerate number of answers.

Answer1. The chosen topics are usually taken from our daily life experiences and the style of writing is usually used in form of dialogues.

Answer2. It is more exciting as it is in the form of story which makes us eager to finish it and know the end.

Answer3. It is vivid. It sounds real and mirrors real life experiences and it is realistic.

Answer4. Drama is practical i.e., drama is all about plays, but other literary genres are all about readings which make them boring.

Answer5. Drama is delicious and the scenes of the plays can be performed on stage.

Answer6. It enhances imagination ability, gives us more chances to practice language, it pictures real life more vividly, and performance and acting are exciting.

Answer7. It deals with real life situations that make the reader feel the characters' feelings and problems. The plot is always epic.

The second question asked students about what they can benefit from learning a dramatic text in class. The answers were merely positive and diverse. To quote some:

Answer1. Facing the audience which is a very important advantage of drama.

Answer2. For me, it helps me in developing critical thinking which is fulfilled through analyzing themes, characters, and writer's tendencies.

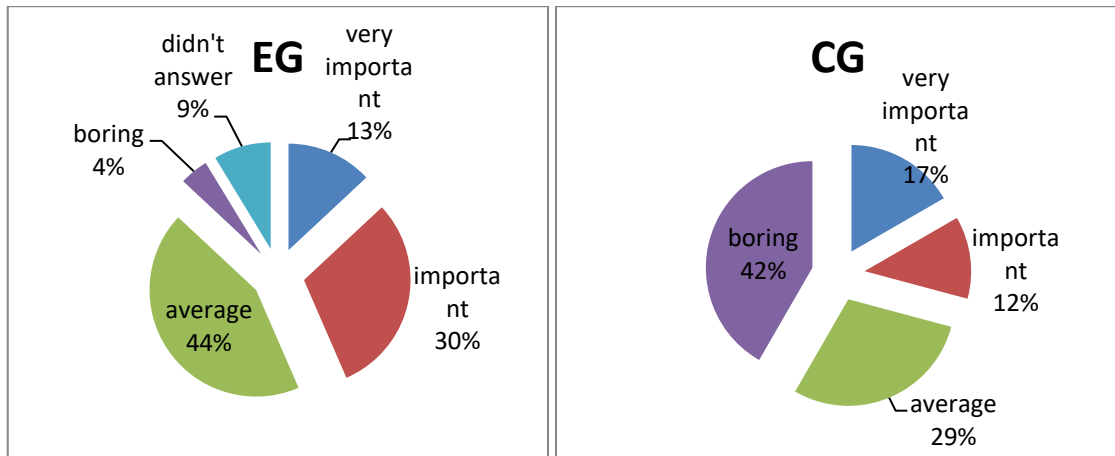
Answer3. I can express my feelings and thoughts when performing and reading texts.

Answer4. I learned how to communicate, how to act like actors, and how to be confident.

Answer5. I can benefit self-esteem through learning drama in the class as I can learn how to face my fear in front of big audiences and challenge public speaking sessions.

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The third question asked students to rate drama classes and state the reason why. The results of data are revealed in the graph below which shows that most of the students of the CG feel bored in drama classes and only one student from EG who said it is boring giving the reason that she doesn't like drama.



Graph 6. 30. Q3. Rating drama classes

The rationale of the fourth question was to ask respondents if they like to read more pieces of drama in class. Most of the answers were negative, some students prefer to read at home, some find it boring in class; some do not like reading at all, some think reading in class takes time, some welcomed the idea. To quote some answers from both groups.

Answer1. Not really, I prefer reading one or two literary texts and study them thoroughly. More reading is a good option outside the classroom.

Answer2. No, I don't it is better to perform or watch plays.

Answer3. No, I would rather read them at home and then discuss in the class.

Answer4. I don't reading at all, I prefer to act and perform on stage.

Answer5. No, I don't like to read them because I feel bored rapidly.

Answer6. No, because I'm not fun of drama as I am in poetry.

Answer7. Yes of course, I am fond of plays.

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The fifth question, an open-ended question which aimed to elicit information about connecting learning drama with communication, students gave their views which were varied asserting that drama is closely related to communication class. Some answers are introduced below.

Answer1. Because drama contains dialogues and conversations that's why it is important for communication.

Answer2. I can connect drama learning with communication through following the dramatic tones and dialogue pitches.

Answer3. Through drama learning, we can learn how to communicate using language in non-verbal ways.

The sixth question was about asking respondents if they would be interested in developing their communicative skills. Students seemed interested in doing so. Some stated that language learning is built on communication; one said they do so through learning English through drama, another claimed it is her ultimate goal in learning English language. Another stated that when we go deep with literature, we cannot stop improving. The more we use literary works, the more our communicative skills will be developed.

The seventh question in section three aimed at eliciting information about if improving learners' communicative skills are neglected and why if they are so. The students' answers differed; some claimed that because learners are interested in listening to songs and passages rather than reading and performing dramatic works, one voiced her opposition and contended that students are given the chance to communicate and express their ideas freely to enhance their communicative skills.

The eighth question aimed to ask students if their teacher of drama uses performance pedagogy to teach dramatic texts in class. Some students responded with yes and some with not always claiming that the works are long so that they can neither read them nor perform them in class. Question nine was a multiple choice question about the benefit of using

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performance in learning a dramatic text in class. The data showed that students' views in both groups are different. 11 (54%) informants from CG 10(43%) from EG acknowledged that performance improves their speaking skills. A number of students 6 (30%) from CG and 04(17%) from EG claimed that it increases their competence, only 02 (10%) and 06 (26%) from EG said that it develops their English language, while (5)06 % and 3 (13%) from EG think it makes them more familiar with the culture of English speaking people.

Table. 6. 31 Q9. Does performance in the class help you more in:

	CG	EG
Improving your speaking skills	(11) 54%	10(43%)
Increasing your competence	(6) 30%	04(17%)
Developing your English language	(2) 10%	(6) 26%
Making you more familiar with the culture of English speaking people.	(5) 06%	(3) 13%

Question ten asked the respondents to rate their level of agreement about whether learning drama through performance can make them enjoy in class. The respondents who disagreed justified their answer by claiming out literature and dramas are crucial in our life because they gain experience. Those who strongly agreed asserted that language becomes more vivid and they can enjoy the others' experiences. To quote some:

Answer1. It is learning through doing, when you do things by yourself you enjoy them.

Answer2. Drama needs performance. It does not need reading. We can analyze dramatic texts through gestures and body language.

Answer3. It is more fruitful because you improve your speaking and also it is joy to watch better than reading the play respectively. (Production is better).

Answer4. It makes you eager to know about the story. It is more exciting and enjoyable because when students are acting a play they may attract their mates' attention.

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Table 6. 32 Q 10 Learning Drama through Performance is a Source of Enjoyment.

	Agree	Strongly agree	Disagree	Strongly disagree
CG	05 (21%)	7 (29%)	9 (37%)	03 (13%)
EG	12 (52%)	08 (35%)	02 (9%)	01 (4%)

The researcher designed question eleven to ask respondents to state three reasons why drama learning through performance can enhance their communicative skills. Some from both groups denied this fact and answered with no, others stated some reasons such as improving speaking skills, increasing competence, get rid of fear and shyness, having more exposure to language, increasing thinking and being more motivated and more open-minded.

Question twelve asked the respondents to select three activities of drama they enjoy more in the class. Data gathered from this question are introduced as follow. Some of the students from both groups didn't answer the question and left it blank.

Table 6. 33 Q12. Drama Activities you enjoy more in class

Activities	CG	EG
Role-play	04(12%)	18(49%)
Open exercises	06(18%)	01(3%)
Prediction activities	-	-
Reading loud	02 (6%)	02(5%)
Close questions	-	-
Gap-filling	9(28%)	01(3%)
Rephrasing	-	02(5%)

Discussion	09(27%)	11(30%)
Reading comprehension	03(9%)	02(5%)
Grammar exercises	-	-
Vocabulary exercises	-	02(5%)

The rationale of question thirteen is to rate the students' level of agreement about the role of drama activities and the extent to which they are effective to the development of their communicative competence. The answers of the students were almost positive towards the

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statements about dramatic activities used in class effectiveness. Their attitudes towards drama activities are positively rated. Thus, this shows a great majority of them who appreciate learning a dramatic text through performance and display their satisfaction with that.

	Agree	S. agree	Disagree	Strongly disagree
Classroom activities make you more familiar with the dramatic text	(11)46%	(10)42%	(3)12%	(0) 0%
They make you more competent in the class and allow you to speak and express your opinion freely.	(15)62%	(9) 38%	(0) 0%	(0) 0%
These activities motivate you in drama learning.	(13)54%	(11)46%	(0) 0%	(0) 0%

Table 6.34.1 Q13 Rating of dramatic activities impact on EG students

	Agree	S. agree	Disagree	Strongly disagree
Classroom activities make you more familiar with the dramatic text	(12)50%	(08)33%	(3)12%	(0) 0%
They make you more competent in the class and allow you to speak and express your opinion freely.	(08)33%	(11) 46%	(0) 0%	(0) 0%
These activities motivate you in drama learning.	(04)17%	(05)21%	(0) 0%	(0) 0%

Table 6.34.2 Q13 Rating of dramatic activities impact on CG students

In questions 14 and 15, the students were asked to give their positive and negative views about the use of performance activities in learning a dramatic in class. Data results showed that positive views are more than negative views in both groups. To quote some positive views, “It lets you express your ideas freely and motivate you in addition to improving your communicative skills” “Performance activities make the learner eager to speak and ready to perform any other passage gradually” “It is totally awesome and I enjoy it” “Students live the story and it is memorable”

Some negative views were about time consuming and causing noise, “It can be boring if the text is not well prepared or the text itself is boring.” “It doesn’t work with shy students” “sometimes it is waste of time” “It is hard to deal with it at the beginning because of the difficult words in the text” “students who are not performing may get bored”.

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Section four is the last in the pre-treatment questionnaire for the student which consists of five questions about the attitudes towards learning dramatic texts through performance in class. Question 1 asked respondents to rate how they agree, strongly agree, disagree, and strongly disagree with the following statements. The results of data are introduced below.

Statements	Agree	S. agree	Disagree	S. disagree
Learning drama in the language class is inapplicable	7 (33%)	1 (5%)	12(56%)	1 (6%)
Dramatic performance supplies many opportunities for language learning	13(59%)	07 (32%)	2 (9%)	0 (0%)
You are usually encouraged by your teacher to act outside the classroom.	7 (35%)	3 (15%)	8 (40%)	2 (10%)
You are satisfied with the amount of the dramatic texts chosen in your syllabus.	11(50%)	1 (5%)	8 (36%)	2 (9%)
You are satisfied with the quality of the activities based on the dramatic texts suggested by your teacher.	10 (46%)	0 (0%)	10(45%)	2 (9%)
Those activities are convenient for your learning goal.	10 (48%)	1 (5%)	8 (38%)	2 (9%)

Table 6. 34.1 Q1. CG Students attitudes towards learning drama through performance

Statements	Agree	S. agree	Disagree	S. disagree
Learning drama in the language class is inapplicable	5 (21%)	5 (21%)	12(50%)	2 (8%)
Dramatic performance supplies many opportunities for language learning	12(50%)	8 (33%)	0 (0%)	4 (17%)
You are usually encouraged by your teacher to act outside the classroom.	12(50%)	9 (37%)	3 (13%)	0 (0%)
You are satisfied with the amount of the dramatic texts chosen in your syllabus.	10(45%)	0 (0%)	9 (41%)	3 (14%)
You are satisfied with the quality of the activities based on the dramatic texts suggested by your teacher.	11(46%)	9 (37%)	1 (4%)	3 (13%)
Those activities are convenient for your learning goal.	14(58%)	3 (12%)	3 (13%)	4 (17%)

Table 6. 34.2 Q1. EG Students attitudes towards learning drama through performance

The rational of question 2 was to ask students whether they agree or disagree with the idea that performance as a teaching pedagogical tool can promote general education of the student. The answers were nearly similar. In this regard, most of the students agree that performance

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can contribute to developing learners' language and communicative competence which is introduced in Table 6. 35 just below

Statements	Agree	S. agree	Disagree	S.disagree
Encourages language acquisition	(12)48%	(5) 20%	(4) 16%	(3) 16%
Exposes learners to authentic language	(15)68%	(6) 27%	(1) 5%	(0) 0%
Stimulates their imagination	(14)58%	(00) 0%	(10)42%	(0) 0%
Develops their critical abilities	(10)42%	(0) 0%	(12)50%	(2) 8%
Increases their emotional awareness	(11)46%	(7)29%	(6) 25%	(0) 0%

Table 6.35.1 Q2 Dramatic performance role for CG

Statements	Agree	S. agree	Disagree	S.disagree
Encourages language acquisition	(18)78%	(4) 18%	(1) 4%	(0) 0%
Exposes learners to authentic language	(16)70%	(7) 30%	(0) 0%	(0) 0%
Stimulates their imagination	(14) 58	(10) 42%	(0) 0%	(0) 0%
Develops their critical abilities	(15)63%	(6) 29%	(2) 8%	(0) 0%
Increases their emotional awareness	(14)58%	(10)42%	(0) 0%	(0) 0%

Table 6. 35.2 Q2 Dramatic performance role for EG

Question three aimed to ask students about the most effective activities they think they develop their communication in class. Most of the activities the respondents denoted were role-play, analysis, acting scenes in class, criticizing literary works, and prediction activities. Students also were asked a question about what they can suggest for practicing communication in class.

Some of the answers were using network to communicate, joining language clubs, reading groups where members can discuss and share ideas openly, listening to music and beneficial radio programs, watching movies and reading literature. The last question of the last section in the pre-questionnaire asked students about the best methodology they think it is best followed by their teacher in class.

Some respondents didn't have an idea, some stated that the teacher should encourage his students to practice role-playing inside the class. To quote one: "works should be chosen carefully. Those that attract learners, methodology should be always chosen according to available materials in the learning/teaching environment."

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6.3.2 Post-Treatment Questionnaire for Students Findings

A post-treatment questionnaire was given to students after conducting the lessons for the aim of assessing the use of the teaching methodologies and strategies in their lesson, the researcher aims to elicit information about the students' responses and attitudes after accomplishing the drama class. The data gathered on the responses of learners from both groups to the teaching methodology have been highly varied. The first question asked the students of both groups about their attitudes about the approach used.

Students of CG and EG have been asked about their attitudes towards the methods used in class. The majority of the control group participants 22(84%) declared that the method is useful and interesting; one participant (8%) stated that she is not interested in performance, and one (8%) claimed that it is waste of time. However, all participants of the experimental group 23 (100%) stated that performance activities are useful and interesting.

Table 6. 36 Q1 what are your attitudes towards the used methods?

	CG	EG
Useful and interesting	22(84%)	23(100%)
Lack of interest to performance	01 (8%)	0 (0%)
Waste of time	01 (8%)	0 (0%)

Another question was asked to both groups about the impact of using the teaching methods and performance activities in class and most of the answers were positive. Most of the participants from both groups 19 (62%) CG and 20 (75%) EG asserted that performance activities contribute to the increase of their communicative competence. While two and one from both groups 2 (15%) CG and 1 (8%) EG declared that is a challenging activity, three and two 3 (23%) CG and 2 (17%) EG claimed that performance activities contribute to their development of their cultural awareness as shown in table 6. 37Q2.

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	CG	EG
Increase my communicative competence	19(84%)	20(75%)
A challenging activity	2 (15%)	1 (8%)
Language development and cultural awareness	3 (23%)	2 (17%)

Table 6.37 Q2. What are the aims of the used methods?

Among the questions chosen for the participants is about the degree of difficulty of the use of performance in the language classroom, and most of the answers of both group were somehow positive. 19 (61%) from the control group asserted that the method was easy, 1 (8%) claimed that it was too difficult, and 4 (31%) percent declared that it was quite difficult. On the other hand, 0 (0%) of the experimental group claimed that performance is too difficult, 4 (33%) percent claim that it is quite difficult, and 19 (67%) percent declared that performance activities are easy as illustrated in table three.

	CG	EG
Too difficult	19 (8%)	0(00%)
Quite difficult	1 (31%)	4 (33%)
Easy	4 (61%)	19 (67%)

Table 6.38 Q3. Degree of difficulty

Another question refers to the participants' opinion about the relevance of performance activities. Most learners from both groups 17 (54%) CG and 16 (50%) EG believed that the teaching methods were very relevant, 7 (46%) CG and 6 (42%) said that they were quite relevant, and few participants 0 (0%) CG and 1 (8%) EG asserted that the relevance of performance activities were not really relevant.

	CG	EG
Not really relevant	0 (0%)	1(8%)
Very relevant	17(54%)	16 (50%)
Quite relevant	7(46%)	6 (42%)

Table 6.39 Q4. Relevance of the Methods and activities

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The respondents also answered the question about their responses towards the teaching method in class. 22 (84%) students from the control group and 17(55%) from the experimental group claimed that performance is systematic. 1 (8%) from the control group and 2 (18%) from the experimental group shared the view of the method was not different from other approaches, and 1 (8%) students from the control group and 4 (27%) from the experimental group claim that method was not organized.

	CG	EG
Systematic	22(84%)	17(55%)
Not different from other approaches	1 (8%)	2 (18%)
Not organized	1 (8%)	4 (27%)

Table 6.40 Q5. Learners' Responses towards the teaching methods

The sixth question that the researcher asked was about the frequency of the use of the approach of performance pedagogy in language classroom to the EG and the Reader-response approach to CG. Most of the learners' responses were positive. The students of both groups 19 (62%) CG and 19 (67%) EG said that the approach is an encouraging approach which has the role of enhancing their language communicative skills in an interactive classroom and consider that dramatic performance is arguably an interactive approach. Some 5 (38%) CG and 4 (33%) considered it very interesting, and none of them 0 (0%) saw it as inappropriate.

	CG	EG
Inappropriate	0(0%)	0(0%)
Very interesting	5 (38%)	4 (33%)
Encouraging	19(62%)	19 (67%)

Table 6.40 Q6. Learners' Responses towards the teaching methods

The last question asked to the respondents about the extent to which they are satisfied with the activities and the approach introduced by the teacher for both groups. Most of the students were satisfied with the approach introduced by the teacher, but not highly satisfied with the activities of performance in their classroom. Data showed that 19(39%) of the students of CG

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were highly satisfied with the teaching methodology while 21 (17%) of EG were so. 2 (38%) from CG and 02 (83%) of the CG were satisfied, and 3 (23%) students of the CG were neutral.

	CG	EG
Highly satisfactory	19(39%)	21(17%)
Satisfactory	2 (38%)	2(83%)
Neutral	3 (23%)	0 (0%)
Unsatisfactory	0 (0%)	0 (0%)
Highly unsatisfactory	0 (0%)	0 (0%)

Table 6. 41 Q7 Degree of satisfaction with the teaching methodology

Statements	Agree	S. agree	Disagree	S. disagree
I'm usually at ease during acting in a language class	10(70%)	13(14%)	1 (7%)	0 (0%)
I start to panic when I have to act without preparation in an acting class.	12(50%)	8 (33%)	0 (0%)	4 (17%)
I don't know why some upset learners get so upset over an acting class.	12(50%)	9 (37%)	3 (13%)	0 (0%)
Even I am well prepared for an acting class, I feel anxious about it.	10(45%)	0 (0%)	9 (41%)	3 (14%)
I feel self-conscious about acting in front of an audience in class.	11(46%)	9 (37%)	1 (4%)	3 (13%)
I'm afraid that the other learners will laugh at me when I act on stage	14(58%)	3 (12%)	3 (13%)	4 (17%)

Table 6. 42 Q8 Level of agreement for CG

Statements	Agree	S. agree	Disagree	S. disagree
I'm usually at ease during acting in a language class	17(50%)	2(17%)	3 (25%)	1 (8%)
I start to panic when I have to act without preparation in an acting class.	17(50%)	4 (33%)	2 (17%)	0 (0%)
I don't know why some upset learners get so upset over an acting class.	16(46%)	2 (9%)	5 (45%)	0 (0%)
Even I am well prepared for an acting class, I feel anxious about it.	20(75%)	1 (8%)	2 (17%)	0 (0%)
I feel self-conscious about acting in front of an audience in class.	19(73%)	2 (9%)	2 (18%)	0 (0%)
I'm afraid that the other learners will laugh at me when I act on stage	18(62%)	1 (8%)	2 (15%)	2 (15%)

Table 6. 43 Q8 Level of agreement for EG

The second section of our questionnaire asked respondents to rate how strongly they agreed or disagreed with some suggested statements about their performance in the class. The aim of this

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section was to gather information about the extent to which EG students can be totally engaged in role play and drama activities in the language class, the analysis of findings as tables 6.42 and 6.43 show are illustrated below, as there is divergence in level of agreement among the two groups. Also, a summary of all the findings of the post-treatment questionnaire is revealed as follows.

6.3.3 Analysis and Summary of the Post-treatment Questionnaire Findings

The data gathered from the answers to the post-questionnaire questions revealed that most respondents agreed that Performance was valuable authentic material and helped them have adequate understanding of the text through using their skills and their cultural and traditional issues and values. Most of the participants of EG (11 from 23) 49% agreed that performance kept them in touch with universal human values and imparted real language.

These participants agreed that they are usually comfortable when making performance in front of an audience unlike the traditional manner. Most of them suggested that performance would naturally create a more enjoyable classroom environment where they would be likely to learn the language, literature and drama in an upgraded way. The minority of these participants 14 out of 24 (58%) CG and 8 out of 23 (62%) EG asserted that they feel afraid about taking roles in front of their colleagues and that their learning through using the traditional approach may not be much better than any other teaching approach.

Data from Table 6.42 showed that nearly most of participants strongly disagreed with the statements that advocate that performance is too difficult in the language classroom and about the irrelevance of performance activities. This re-confirms most participants' tendency for and positive attitude towards learning by doing in the language classroom. The Data also revealed that most participants agreed that performance activities supply many opportunities for English language and literature teaching and learning. This indeed confirmed the status of dramatic performance as having a rewarding effect on the teaching learning environment.

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The achieved results from the above discussion of our questionnaire offered us the ability to lead to the results which are certainly efficient. After making a comparison between the two groups, it appeared that both groups are similar to a certain extent. In fact, traditional teaching, which is typically teacher-centered, is still viewed as an efficient teaching method. This method focuses mainly on classroom activities and tasks. Comparing this teaching approach to modern ones which allows students to be more active and be exposed to group work activities and work-cooperatively in the classroom and can be seen as more learner-centered.

The findings of the questionnaire demonstrated that the comparisons between the results and scores of both groups are statistically considerable. Indeed, teaching drama through the language-based and reader-response approaches was compared to the interactive approach and it is typically apparent that the participants prefer the performance approach in the scores of both groups. Although it is clear that the traditional approach is more useful and most of the learners are familiar with it engaging in open activities, reading comprehension in the classroom, performance became a superior teaching approach which attracted learners through classroom interaction.

Further, the results of experimental group increased more than those of the control group because the participants had adequate understanding. This might be due to experiencing the approach in a successful way and due the interactive approach that made learners be more active on stage. This means that learning language and literature can be improved and increased through the use of performance pedagogy through an interactive approach.

6.4 Quantitative Findings from Observation Sheet

The rationale of implementing an observation sheet (Appendix H) to the study is to compare and quantify the on-task behavior of students of CG and EG to assess their responses, attitudes towards the teaching methodologies used and their motivation in class. The

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observation sheet used by the researcher tempted to assess the relevance of the methods used to teach a dramatic text to quantify the EG and CG performance and motivation in class, which would typically help us draw the findings about the students' responses and motivation in class. The researcher used the method of overall class motivation aiming at observing students together describing the students' reactions and behavior during the lesson flow. The researcher tempted to observe students individually and in group and preferred to adapt an observation sheet about increasing motivation of EFL learners in class through the use of authentic materials from Peacock (1997) who stresses on assessing learners through their motivation in their language class.

Generally, both teachers and students have to be highly motivated in order to have an efficient teaching-learning process. It seemed that few students from both groups got engaged gradually. Few of them were brave enough to participate but this few will help in getting a higher percentage to become involved. Those who were active have been praised by their teachers thing that might lead other students become highly motivated by telling the whole class that those active students are perfect and up to the challenge.

The observation sheet has been completed by the observer (researcher) at the end of the lesson in each session. The researcher used ten statements about students' motivation and performance in class to complete the observation sheet, each statement was scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so). Thus, the highest possible score was 20 on any one statement during the four sessions. One each statement, the researcher circled one number (from 1 to 5) with the average mark of 3 on any statement.

The scores of the students' level of motivation and performance in class on each session are introduced just below in tables 6. 44, 6.45 and 6.46

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Statements	Session 1		Session 2		Session 3		Session 4	
	CG	EG	CG	EG	CG	EG	CG	EG
Statement 1	1	2	1	4	2	5	3	5
Statement 2	1	2	1	5	2	5	2	5
Statement 3	1	2	1	3	2	5	3	5
Statement 4	2	3	2	5	3	5	3	5
Statement 5	1	4	1	5	1	5	2	5
Statement 6	2	4	2	5	2	5	4	5

Statement 7	2	5	2	5	2	5	3	5
Statement 8	1	5	1	5	1	5	1	5
Statement 9	1	4	2	5	3	5	3	5
Statement 10	1	5	1	5	1	5	2	5
Average group Score /session	1.3	3.6	1.4	4.7	1.9	5	2.6	5

	CG	EG
Total of average group score on 4 sessions	7.2 (out of 20, the highest score)	18.3(out of 20, the highest score)
Overall average group score/session	1.8 < 2 (25 %)	4.57 < 5 (91.5%)

Tables 6.44 & 6.45 Overall Motivation and Performance Scores in CG and EG

Session	CG percentage on average score	EG percentage on average score
1	1.3 (18%)	3.6 (72%)
2	1.4 (20%)	4.7 (94%)
3	1.9 (26%)	5 (100%)
4	2.6 (36%)	5 (100%)
Average percentage %	(25 %) 1.8 < 2	(91.5%) 4.57 < 5

Table 6.45 CG and EG' Motivation average Score on the four Sessions

The above data from table 5.45 revealed that the students' motivation of the overall class on session 1 in CG was 18% with a score less than 2, while in EG was 72% with less than the highest score 5. In session 2, the overall motivation of the class in CG was scoring less than 2

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with a percentage of 20% whereas in the EG it scored with 4.7 less than 5, with 94% on the average score. On session 3 in CG, the score was 1.9 with percentage of 26% while in EG it was 5 as the highest score with 100%. Data from the last session show the overall students' motivation score in CG was 2.6 with percentage of 36%, while in EG represented the highest score 5 with 100% on the average score.

The total percentage of the overall students' motivation and performance in CG was estimated by 25% with an overall average session score of 1.8 < 2 as the lowest score while the EG average percentage was 91.5% equivalent to 4.57 < 5 as average session score. Based on the above data and information elicited from the observation sheet obtained by the research, we can contend that the level of the students' motivation and performance developed when they were familiarized with an interactive approach and performance teaching methodology.

6.5 Summary of the Quantitative Findings

Based on the data gathered from the students' post-treatment questionnaire and from the observation sheet quantitative findings used in class, we can claim that the students' of the EG are highly motivated which was apparent in their class motivation score, the EG group seemed highly involved in studying the dramatic text because they definitely appreciate learning a dramatic text through performance pedagogy and activities used such as prediction activities, role-play and acting on stage.

6.6.1 EG Teacher Post-treatment Interview Findings

The researcher intended to implement a structured interview for both teachers and students for the aim of eliciting ideas and not information about the teachers and students' about the methodologies used in the class and their impact on developing the students' communicative competence in learning a dramatic text in class.

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The researcher interviewed both EG teacher and EG students. The post-treatment interview consisted of seven structured questions about teaching a dramatic text through multiple methodologies and about the attitudes and responses of the students towards learning using such methodologies. The researcher states some of the questions asked to the EG teacher. As the interview starts, the experimental group teacher was asked about her view about the drama teaching class. The teacher expressed her happiness and satisfaction with the students' involvement and with having adequate understanding of the lesson by saying:

EG Teacher: I am really satisfied with the students' attitudes towards learning drama in class using a more interactive approach, because my students are not active enough to be fully involved in learning literature in general. The use of such methodology made the lesson different from other lessons, giving high level of motivation and understanding of the students.

The EG teacher also claimed that the use of such an approach that requires more work from the part of learners was a success. She was asked another question about whether the used methodology of teaching a dramatic text in class differs from other teaching methodologies. The answer was:

EG Teacher: Yes, there is a significant difference and my claim is based on experience. Teaching drama nowadays demands a more learner-centred approach to teaching especially with the advent of modern approaches which would give a more satisfying results, comparing that to the traditional approaches which is fully teacher-centred and doesn't give the student a chance to express his ideas and get well involved which would result in his demotivation.

The EG teacher was also asked the question about the impact or the extent to which the methodology used with the EG was effective to get higher understanding of the play. The answer was as follow:

EG Teacher: Surely, dramatic performance contributed to developing communicative skills and reading dialogues increased literary competence in the

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students. In addition, prediction activities encouraged students to participate and be innovative and enabled them to express their ideas freely. This also helped them to overcome shyness in class.

The EG teacher was asked to comment on whether the methodology used contributed to the motivation of the students. The teacher claimed that the method was such a motivator because she admitted that her students were passive learners of literature in general. She added that at the beginning of the first lesson the teacher explained very well the flow of the lesson and organized the questions, activities and prompts within each lesson, thus the students got adequate understanding and this appeared in their reactions and attitudes in class. The answer was as follow:

EG Teacher: The methodology used was very organized and systematic which contributed to motivating most of the students and helped them be more active in class. I finally could achieve the targets set for the lesson easily because I heavily emphasize that my students are not much interested and familiarized with learning literature in general and drama in particular.

The next question of the interview asked to the EG teacher was about the extent to which the activities used were well chosen and their impact on developing the students' literary and communicative competence. The teacher answered as follow:

EG Teacher: The activities chosen to teach my group were sufficient and effective in increasing learning abilities. Activities such as drills, prediction activities, memorization, dialogues, and open exercises helped learners to communicate easily and be fluent in interacting with people in class. When I asked students thematic and text-based questions about the story, they answered easily because I already asked them to read the story at home, thing that increased the students' process of thoughts and critical abilities as well.

The EG teacher also contended when asked if the method is well chosen that the students felt encouraged to learn by doing. The learning process was practical and systematic which helped students relate their real life experiences to the events of the story of the play.

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Performance in class gave the students the intention to think deeply and make a detailed discussion about the themes of the play as they could answer all questions based on reading without memorization. The teacher added that the students could argue, discuss and interact with other through prediction and this helped them improve their communicative skills.

The last question asked to the EG teacher was about the aim of using collaborative work or work through cooperation. The teacher contended that when the students worked in pairs or in groups, their cultural and linguistic competence highly increased. Generally, teachers and students share the view that working in group is a waste of time and the students rarely benefit from that, but it is was so beneficial for having a good classroom interaction. To quote the EG teacher answer:

EG Teacher: Working in pairs or groups would actually create an interactive atmosphere by obliging those passive learners to interact and participate. Co-operative learning helped students interpret the text themselves and discuss the themes together. Indeed, the most motivating issue in teaching a dramatic text is the choice of an appropriate methodology. Also, emphasizing on the students' in the class by using a student-centred method which grasps their attention and interest, and be able to express their thoughts and ideas freely.

The findings show that the teacher finally claimed that in order to teach a dramatic text to an EFL learner, the teacher needs to choose an appropriate and systematic methodology of teaching and most importantly has to select a suitable subject matter for the sake of motivating students.

6.6.2 EG Students Post-treatment Interview Findings

The structured interview we applied with the EG students aimed to supply enough additional information about the students' attitudes which appeared during the treatment lesson and the results of the study. The questions were about the students' relationship with

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the lesson and the extent to which they appreciated the teaching methodology employed by the teacher.

About eight questions have been asked only to eight subjects because the time during which the researcher conducted the interview was full of conflicts at the college because of the strike that has lasted for more than three months, but the researcher insisted to conduct the interview despite of the absentees of most of the students and because the ministry of higher education was threatening ENS students for having a white year if they didn't stop that strike, but the students were insisting on doing the strike and get their rights back.

The researcher could meet just eight students out of 47 of the research population, but this wasn't an obstacle because even if all the students of the sample are present there would be randomization, and researcher was treating all the students who participated in the treatment the same way. During the interview post-treatment, the students felt at ease and excited when answering the questions, the answers of the interview questions are to be analysed and interpreted below:

The students of the EG have been asked to describe the lesson flow and state what was the lesson about. All the students claimed that the lesson was on modern American drama and that the lesson was very good and they could have adequate understanding of the dramatic text. To quote some answers:

Student 01 The lesson of drama we had was very successful because our teacher was brilliant in constructing the lesson including the method of teaching and the activities we have done such as prediction activities and role-play, and most of all we understood very well the themes, the characters' actions and even we knew a lot about the theatre of the absurd.

Student 02 The last lesson we had was about a dramatic text of Edward Albee, and it was the first time to study about modern American drama, thanks to our teacher who made us love literature because of her way of teaching and her

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insistence on us to be active learners in the class. The lecture was long because it was during four sessions but we really understood the text especially when we performed the scene on stage.

The second question the students answered was about evaluating the method of teaching used by the teacher, all of them agreed that the method was appropriate and contributed to bettering the classroom environment. An example answer:

Student 01 Actually, I felt amazed with the teaching method employed by our teacher, and this not new for her because she always surprises us with new activities and tasks because she always likes us to be active learners and hates us to be just receivers.

The EG students were asked about whether the proposed activities such as prediction, re-telling, and role-play helped them in understanding the dramatic text. All students admitted that they liked and enjoyed the class very much. They all felt encouraged in having the chance to participate which let them be motivated and improve their language skills especially speaking skills, to quote some students answers:

Student 01 I really enjoyed studying drama, despite the fact that I am not so familiar with literature but I felt encouraged to read the scenes at home and I even wrote the plot of the story. The activities were so interesting which helped us understand very well the story, and at the same time were enjoyable.

Student 02 I liked the lesson of *The Sandbox* play by Edward Albee because I prefer drama to other literary genres and because our teacher likes drama as a genre she always talks about it, that's why she did her best to help us understand the text especially the use of the activities such as prediction activities and performing the play on stage which were very effective.

The students also responded to the question regarding the appropriateness of the activities chosen by the teacher. Most of the students voiced their support for those activities which according them are not much used even by their teachers of speaking, writing, and reading skills. To quote answers by the students:

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Student 01 Of course yes, those activities should be used in all language fields because they are motivating and encouraging to learning, they contributed to improving our oral skills and made us so responsive to the teacher's questions about the themes and the events of the story.

Student 02 I see that the activities used by the teacher as appropriate and I hope they would be used by all teachers not just in literature or drama but all the modules because they are really helpful and raise self-confidence in us.

The students of the EG have been asked to state the positive and negative aspects of the teaching method used in class. All the students agreed about the positivity of the method and only one declared the negative attitudes of it, to quote her answer:

Student 01 The teaching method employed by the teacher was very useful and beneficial, but it was more learner-centred that demanded more work and more efforts from the part of the learner, it means that we do everything by ourselves such as reading, analysing, and acting as we had the opportunity to speak and express ourselves which seemed new for us because most teachers use traditional methods of teaching.

However, most of the students' answers revealed that all of them agreed that the methods and the activities helped them to understand the text better. They claimed that the prediction activities encouraged them to read the story and made them curious to understand it, as these activities prompted them to predict future happenings in the story. As one student claimed:

Student 02 prediction and language-based activities encouraged us to guess what might be coming in the script, as we became interested and find it easy cope with the events of the story. As we made predictions about what might be coming next in the story, at the same time we managed to grasp meaning of the text which led us to better understand the text better.

The students have also been asked the question of giving their views about cooperative learning and what they benefited from working in groups or pairs. All the students said that all the activities the teacher gave us required collective work which involved the whole class.

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They confirmed that they were allowed to, think, predict, and discuss cooperatively, which needed the negotiation of meaning, interaction and language skills:

Student 01 Working in groups encouraged us to learn and made us feel more confident to deal with literary texts in the future, in addition to making interpretations, discussion and making arguments, and exchanging answers helped them a lot interfere with the learning environment.

The students have been asked if they became motivated in learning a dramatic text due to certain factors and state them if there any. Students claimed that they have been confronted with new methods of teaching and new activities and felt delighted because they did so. Most of the interviewees agreed upon certain factors that contributed to facilitating learning the dramatic text, among which is the teacher who was very talented in teaching literature in general, the classroom environment, the nature of the dramatic text, the activities and the methodology used in class:

Student 01 I really feel very happy because I rarely understand literature because it seems difficult and it needs reading as I know that me and my colleagues are not much interested in studying literature, but recently once we became fourth year students, we started to cope with this module and gradually like it. I liked the lesson of drama because I have enjoyed all the sessions of the play of Edward Albee because I found the activities we have done very helpful and efficient.

Student 02 I was very familiar with the learning environment because it was full of interaction and demanded energy from us especially most of us are not usually active in literature class. Actually, I really prefer drama to other genres because I feel that I'm living with the characters in the story especially when the teacher asked us to imagine what will happen next in the story, and when she asked us to write a play of our own based on the experiences in our everyday life using the same theme in play of The Sandbox.

The final question asked to the students was about their favourite method in learning literature in general, and a dramatic text in particular, and what method would they follow if

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they were the teacher. Most of the students voiced their view by claiming that the method was very beneficial and encouraging because of which they became very enthusiastic and all asserted that they would tempt to follow the same method their teacher used during the lesson because of its effectiveness in developing their skills and helping them be more competent in class. As one student claimed:

Student 01 I feel very lucky to attend the lesson of drama because it was arguably enjoyable and I am sure that most of my colleagues understood the text in terms of themes, characters, style, mood, etc. Of course, the best method for learning literature is the Task-based approach as our teacher told about because it is so efficient, and in learning drama is role-play as we did in our previous lesson of *The Sandbox*. If I were the teacher, I would follow the same method, the same activities, and I would make the class highly learner-centred because I realized that we cannot learn effectively without cooperation and without class discussion, we would rather learn by doing to achieve high understanding of the dramatic text.

The interviewees answers' reflected their satisfaction with the teaching methodology in the class, they became more self-confident in learning drama, more interactive, and more communicatively competent as they developed their language skills especially their oral and written skills through playwriting.

Conclusion

This chapter attempted to sum up the results we have obtained by the end of the study. We ought to analyse and interpret the findings elicited from the pre and post-treatment questionnaires for teachers and students, observation sheet, and post-treatment interviews for teachers and students. It then exposed and presented the findings which have been deduced out of the analysis and interpretations of the teachers and students' views on the suggested teaching methods for both CG and EG. The findings obtained from the data vehemently stipulated that the activities and teaching methodology and materials suggested by the

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researcher to teach a dramatic text in a high learner-centred environment seemed to be beneficial and advantageous in developing EFL learners' communicative competence.

Chapter Seven Recommendations, Suggestions, and Implications

Introduction

The aim of the present study is to explore and illustrate the impact of using performance pedagogy to teaching a dramatic text through an interactive approach on developing Algerian EFL learners' communicative competence. As we have mentioned in the general introduction and previous chapters, we aim to help learners to develop their communicative skills and competence through learning drama using role-play and performance in class which cannot be achieved unless it is applied with students in class.

The current study involved two comparable groups with nearly the same number of subjects. EG subjects were exposed to the treatment of the suggested teaching methodology while the CG was exposed to the traditional teaching methodology. The groups were given a pre and post-treatment questionnaires eliciting information about their attitudes and responses about learning drama and the teaching methods and materials used by their teacher to learn dramatic texts in class. Additionally, an interview was structured for some randomly selected students of the experimental group and the EG teacher after accomplishing the lesson to know and gather ideas about their response towards the use of the suggested methodology of the study. In this chapter, we tempt to provide some recommendations based on the findings we have obtained from the previous chapter in relation to the research questions and hypotheses. Therefore, the chapter seeks to gather some of the limitations we have dealt with in our study and then discusses certain implications for further research through suggestions and recommendations.

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7.1 Brief Account for the Findings

This study managed to use two teaching methodologies to teach the same modern dramatic text by two teachers who taught two comparable groups the CG and the EG. The aim was to examine, analyse, and observe the development of the students' communicative skills and competence in class through studying a dramatic text using performance on stage.

Indeed, analysis of the results of the pre and post-treatment questionnaires, interviews, and observation constantly revealed that both classes were typically teacher-centred at the beginning before starting with the use of the suggested teaching methods. As known about the students of the ENS of Laghouat, students do not merely like studying literature and they even expressed their hatred for it. They are not interested in literature as their teachers asserted because they do not see it as benefit for them.

The CG classroom methodology was characterized by the dominance of the participation of the teacher more than students. This is first because the students are passive in nature and lack literary competence. Second, they seemed so because of the use of the learner-centred approach and the traditional approach to learn a dramatic text. The EG classroom methodology seemed more efficient and most of students were active in class. This was because the teacher tempted to deploy the teaching method suggested by the study which led to having a learner-centred teaching classroom.

The observation of both classes revealed that the CG students were very passive, demotivated and didn't enjoy the teaching and learning processes and this was due to the traditional teaching methodology used by the teacher. Whereas students of the EG were enough responsive to questions, active, and literary competent which led to a totally learner-centred class.

According to the results of the pre-treatment questionnaire, it has been revealed that the students had negative attitudes towards learning literature in general. Most of them asserted

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they are against the inclusion of literature in the curriculum because it doesn't fulfil their needs and they need it just to pass the examination. Data also revealed that the students' drama classes were typically teacher-centred and the teacher usually asks students to answer questions about the playwright and the themes of the play.

Students from both groups declared that teachers of drama do lack an appropriate teaching methodology and were merely asked to analyse or perform a text in class. After making a comparison between the two groups, it appeared that both groups are similar to a certain extent. In fact, traditional teaching, which is typically teacher-centred, is still viewed as an effective teaching method. This method focuses mainly on classroom activities and tasks. Comparing this teaching approach to modern ones which allow students to be more active and be exposed to group work activities and work cooperatively in the classroom and can be seen as more learner-centred.

The questionnaires' findings revealed that the comparisons between the results and scores of both groups are statistically considerable. Indeed, teaching drama through the language-based and reader-response approaches was compared to the interactive approach and it is typically apparent that the participants have been equipped in learning through interaction in the scores of both groups. Although it is evident that the traditional approach is more useful and most of the learners felt interested with it through play reading in the class, learning through an interactive approach and using performance in class became a dominant teaching approach which grasped learners' attention through interaction in class.

Further, the results of the experimental group increased more than those of the control group because the participants had adequate understanding. This might be due to experiencing the approach in a successful way and due the interactive approach that made learners be more active on stage. This means that learning language and literature can be improved and increased through the use of performance pedagogy and. Interaction in class.

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Indeed, the main problem faced when conducting this study was the difficulty of gathering enough participants from ENSL because of the strike that took place for more than three months. It was with great efforts to convince the students of the fourth year class to participate in conducting the treatment of the study who have didactic knowledge and skills, and divide them into two groups of 23 and 24 subjects. Another problem was their difficulty to work cooperatively because of the new proposed approach which depends more on the learners' work in the class, and lack of time and space for having group discussion sessions.

In the current study, the main focus was the extent to which dramatic performance can enhance the learners' communicative skills and thus their communicative competence. This study illustrated how the two combined approaches to reading drama through acting and performance contributed to the development of learners' communicative skills and subsequently enhances their communicative competence.

7.2 Recommendations and Implications

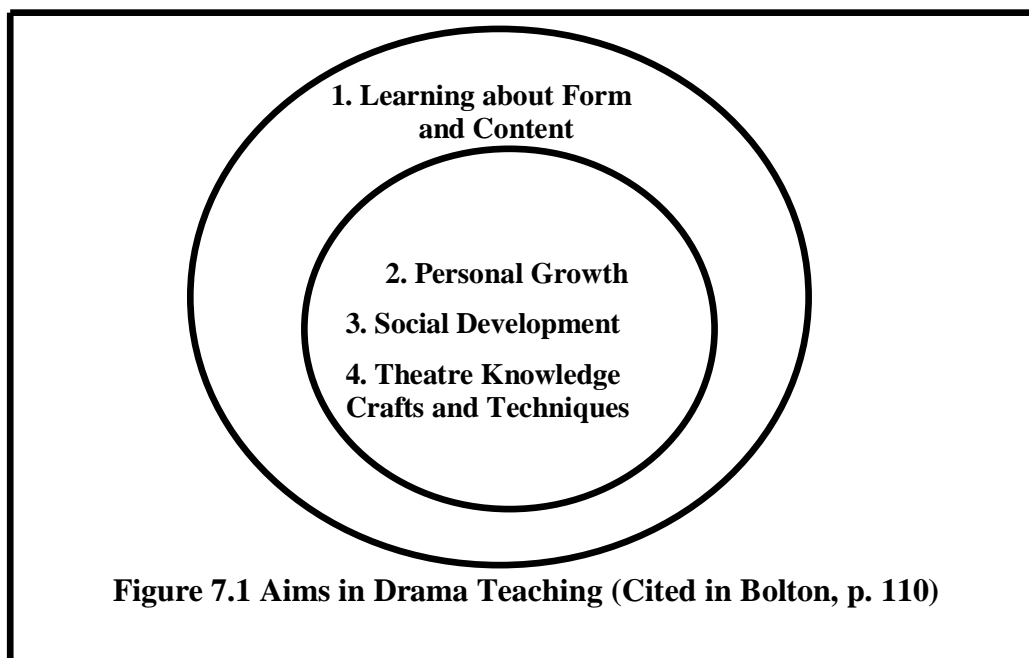
EFL learners' academic achievement for learning a dramatic text in class using multiple methods of teaching is related to the extent to which the teacher of drama is experienced enough and flexible enough to use appropriate methods to the learning as well as to the creative needs of the learners. In an educational setting, drama teachers have to be aware and therefore intellectual about the history of theatre and stage management which can allow them get associated with the dramatic experience itself.

The action research disposed in this study denotes that a set of factors contribute to the academic achievement of our Algerian EFL learners, particularly the sample set for the study, fourth year ENS students of Laghouat which can be represented through the learner-centred class, the method used, and learning through interaction which all can lead to raising the level of the learners' involvement, increase their motivation in class, and make them appreciate the dramatic text as well.

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According to Fleming (2017), there are several elements that characterize drama teaching which can serve to be an art form. He shares a set of aims for teaching drama along with developing personal qualities which may focus on interaction and participation in making drama, and the aim of raising appreciation of the cultural heritage which tempts to study different text of multiple cultural backgrounds (p.07). Inter-culturalism may also be an aim for drama teaching which refers to the understanding of the other culture. Thus, developing intercultural competence is deeply related to personal development of the learner.

The following figure illustrates the aims of drama teaching and the relation between drama form and content taken from Bolton (1992). Drama as an art has to do with understanding of the world based of the qualities of the individual's perceptions; drama relies on the world for its material which is for drama specialists their curriculum. For, the playwrights' role is to describe that world in a truthful manner. In addition to making a clear link between making a real life social event, the use of form is important to make ordinary events remarkable.



The dramatist tempts to illuminate some kind of truth about the world in which we live. The content of a play is content as illuminated by form, and the emerging truth is born of that content form. There is an interaction between the play and the reader and it affords certain

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implications for the teacher and his learners to whom the world is their curriculum which illuminated by the dramatic form. Thus, the teacher and his/her learners are having the role of a stage director and actors, thus drama can be used as a method relating to content.

Besides, Hornbrook (1998) states “surely the most obvious case for the inclusion of drama in the school curriculum rests on the publically shared understanding that dramatic art is, *ipso facto*, a member of the arts community” (p.103) Drama as an art form can also be an exploration of the human behaviour and can allow us to see the world differently. However, drama in teaching is viewed as something written that can be read or acted. Drama in the classroom is a door opened to discovering knowledge and information. Bolton (1992) shares his view about the value content of drama:

In the theatre and in the classroom, drama is a way into knowledge: it opens up new ways of looking at things. Through theatrical metaphor the world we live in is explored. But while it is possible to indicate the door that is being opened by the play or the classroom drama sequence, one cannot specify what any one individual will learn, or even guarantee that s/ he will go through that door! Just as one cannot in any absolute sense explain what an art product is about other than in terms of itself. (p.115)

In fact, drama as a genre of literature is related to studying the text and experiencing the play in performance. The field of drama relates teaching and learning dramatic literature and theatre then it makes a comparison between the strengths of professional theatre and the class performance and the extent to which someone can benefit from them. Drama as a subject on the curriculum in the college requires a set of activities such as open exercises, reading loud, role-play and improvisations.

On the other hand, in our Algerian context, dramatic literature is somehow not much existent in the curriculum due to particular reasons such as putting more emphasis on prose and poetry, lack of interest in drama, and the difficulty of constructing a drama lesson, fear of

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having adequate understanding from the part of the learners. In order to find solutions to this problematic issue, we tempt to suggest certain points through which the ministry and teachers may rely on so that they can include dramatic teaching to the syllabus.

- Incorporating dramatic texts, old drama such as Elizabethan drama including Shakespearian one, and modern dramatic literature choosing the most prominent plays of modern playwrights, and this is for the sake of making comparisons between the content of the dramas and the methodology used in class to teach each.
- Encouraging learners to make performance in class to study language skills and literature.
- Enabling learners to stimulate their imagination through language acquisition and through play reading.
- Using aid materials to teach dramatic texts such as watching movies in class, audio and video playing.
- Reading dialogues which may cause interaction in class and contribute to motivating learners especially those who are timid by encouraging them to participate in class.

In addition to the above issues that may encourage learners to learn a dramatic text and may simplify teaching dramatic literature to Algerian EFL learners, drama teachers have to be proficient and love the material they are teaching on the one hand, and convince learners about the efficiency of learning dramatic literature using different activities and modern methods as well.

Indeed, it is highly noticed that Algerian EFL learners to whom English isn't their first language may lack communication and oral skills, thus drama teaching as a subject may contribute to enhancing their language acquisition through using different skills and this can either be through reading, listening, written and oral communication tasks which might

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properly develop their communicative skills. Also the activities used in class such as prediction activities and work co-operatively through pair work and group work.

Using such activities in class such as collaborative work may enrich the learners' linguistic and communicative skills and results in increasing the students' role and having a more learner-centred class. Encouraging pair work and group work would attract learners to get involved because they like communicating in class especially when using the task-based approach to teach a dramatic text because it requires a wide lectured class and work co-operatively. This would give the students the impression to read a dramatic text and be curious to understand and analyse the themes of the story.

This would subsequently increase the intention in the learners to study dramatic literature in class using their skills and this comes to the teacher's choice of an appropriate method of teaching. When teaching a dramatic text in class, teachers should provide all the possible means to make the text adorable for the learners because our EFL learners based on the response and attitude of the sample used in this study, the students merely like studying literature in general and this demands the use of a very effective and efficient teaching methodology to get better results.

In addition to the appropriate choice of the teaching method to teach a dramatic text, there are other required issues that must be in line with the teaching and learning processes such as creating social events, using drama workshops, performance, evaluating skills, playwriting, using drama as tool in teaching skills, and autonomy in learning a dramatic text. Besides, teachers of drama need to take into consideration certain management strategies which can contribute to the effectiveness of the chosen method of teaching, these can be represented through:

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- Choosing the appropriate dramatic text, so that it can benefit the level of the learners, i.e, teachers should not choose difficult text for those who are learning drama for the first time.
- Implementing appropriate teaching aids such as pictures and video tapes.
- Using facial expressions to explain the characters' actions.
- Allowing learners to use observation as a learning tool.

Since the aim of each EFL classroom lesson is to enable students improve their language acquisition and language skills and develop their understanding capacity, teachers of drama aim to improve the learners' ability to understand the dramatic text and improve their communicative skills and competence by using an interactive approach which demands work through co-operation. For having an effective drama teaching and learning class, we tempt to describe the already listed recommendations which may serve to be very successful, although it is all in the hands of the ministry of higher education committee to decide about or change the content of the curriculum of EFL teaching of the teachers' higher training college so that we can get the desired outcomes.

Language teaching may require appreciating and conserving social and beneficial norms and values through debates and questions. In EFL classrooms, learners are encouraged to do activities that allow them to debate, question and live as socially, healthy, and responsible individuals. Drama as a subject can challenge social values by assisting the process of social change which is considered to be the social role of drama since its origin and since individuals use drama to express their perceptions of social issues.

According to some critics, using drama in social contexts is intellectual and might not be existent in our Algerian EFL contexts. Drama and creative arts in educational settings encourage students to question themselves and the society they live in. For example, in each dramatic performance task, the participants make a social context by creating a social event

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each making an effort to explain to each other what kind of event it is taking into account time duration for each social event. If the participants didn't succeed to make a certain context, drama couldn't be achieved. Further, the participants must be fully engaged in the event so that it becomes believable.

Bolton (1992) claims that "in a play performance the context has to be credible to an audience, in the case of dramatic playing it has to be credible to the participants, as in real life. In life situations the event or context has to be believable to the participants, not to some hypothetical audience. It must meet the participants' notion of how it has to be" (p.13) since drama may be seen as something that involves a certain aspects of life using dramatic form which can be processed through experiencing a set of activities such as performance activities, direct experiences, discussions, and other art forms.

Participants in dramatic playing are tempting to create a social context as they are doing all the time and they have to be aware of the implicit rules of the context or the event and recognize how they manage to use them, as they should get prepared to experience the context successfully "for the activity to qualify as an art form it should be characterized by a formal element of some kind, for it is only theatre when attention is given to an aesthetic dimension that, at least in part, carries the meaning of the experience" (Bolton, p. 21) Throughout the dramatic experience, there is an ideal link between making a social life event and using form to make ordinary events noteworthy.

This may serve as a heavy weight for participants by being autonomous during their dramatic experience. For instance, the role of the participant is significant because it is a responsibility for them as actors and often some characters may not be in a position to read the true or real context. In the theatrical stage there are two social contexts, the first one is the narrative event on stage and the second social situation is the non-verbal agreement between the actors, the audience, and the members of the actors to share the play with on stage.

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Basically, in a drama class, teachers tempt to teach learners to think in a conscious manner and imaginatively, by analysing, experiencing their own work, or watching the performances of others on stage. Arguably, a drama lesson may start with addressing a particular audience and using actions. On the other hand, students may be asked to make groups each makes up a play and show it to the others for interpretation as they can analyse texts by being allowed to think widely through the implementation of rituals, songs, videos, pictures, and stage actions.

There is strong emphasis on the quality of the selection of techniques to facilitate learning and put the learners in the context. These may include thought tracking where learners can repeat loud the thoughts of a character, forum theatre in which the class as a whole is involved in shaping the drama as it exposed before them, in addition to sound tracing in which learners tempt to invent or create sounds to accompany moments in the drama. (Fleming, p. 98)

Indeed, the use of certain techniques in the drama class may undoubtedly increase the level of competency of the learners as they can be able to use conventions to present and prepare plays consciously such as using a narrative with which they can benefit from the experience of the narrator of the play; in addition to using narratives, depending on other kinds of conventions such as scene divisions, addressing the audience directly, speaking stage directions, working with expositions and endings ... etc. Conventions in teaching drama are often used to refer to the organization of the class, the structure of the groups, variety of activities, dramatic techniques used as a part of the drama lesson or as a separate activity, in addition to the role of the drama teacher.

For example, forum theatre is a form of performance for teaching drama in the class which focuses on a group of actors who prepare and pre-rehearse a scene for an audience which holds interest in the problem using a simple version of the script. This performance activity involves the enactment of two people of a short event to illustrate a certain idea where one

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actor is oppressed by the other. On the other hand, the class's role is to confirm the relevance of the performance and provide their views in they were in the place of one actor.

Further, when drama refers to the subject in the curriculum, teachers may choose a particular approach with respect to the teaching objectives and the experience of the teacher. According to Fleming (2011) when deciding about planning the lesson in the class and choosing the appropriate method of teaching, there are other categorized elements that should be taken into consideration which might be helpful in the progress of the work in class, these are quoted as follow:

- Orientation, making, performing, responding
- Organization: pairs, small group, whole group
- Mode: script, planned improvisation, unplanned improvisation
- Techniques: tableau, questioning in role, etc. (p.77)

Indeed, when drama is the subject on the curriculum, then it must be accompanied with all kinds of dramatic activities such a role-play, improvisations, warm-up activities, rehearsal, and prediction activities ... etc. which would construct part of the drama lesson. On the other hand, Fleming has identified the characteristics of modern approaches to teaching modern dramatic texts some of which are quoted just below:

- It recognizes that education “in” and “about” drama is not incompatible with developing understanding through drama.
- It recognizes drama as a separate subject and an educational method that has a valuable contribution to make to other curriculum areas.
- It seeks to establish what the distinctive elements of drama as a separate curriculum subject entail. This involves taking a broad view of the subject to include work on scripted text, the value of performance, and the importance of focusing on the ability to respond to drama.

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- It sees a place for performance as appropriate, without denying that a different emphasis is placed when pupils engage in a performance as opposed to drama workshops.
- It recognizes that asking participants in drama to engage prematurely in performance runs the risk of inviting superficial work. (p.17)

In the late 1950's the most useful approach to drama was improvisation in which teachers emphasize on the self-expression, whereas dramatic playing and performance have been part of the curriculum of arts in most traditional societies. By the 1960's a more focus was on child drama and creative writing inspired by the romantic impetus of Rousseau's philosophy.

Later on, drama became used more in social and educational contexts, and dramatic play was treated as part of human development. This was because the new educational system in some of the western countries focused on the child as a creator not as a learner and on the leaning task, this developmental paradigm evokes that children can learn through drama which can contribute to their growth and development of the self through formal education.

Arguably, drama in the recent years was generally referred to as improvisation, role-play, and dramatic playing both as a method which allows learners to use creation and do not depend on the script, and a separate subject. On the other hand, drama improvisation types are differentiated based on the quality of the work.

According to the definition of Bolton (1979) of the notion "play" as "the term play later became one of disparagement for work that did not teach the required quality. Thus, the teacher who relies on dramatic playing encourages by default, the development in his pupils of the habit of wallowing in meaningless playing" (cited in Watkins, 1981, p.75)

Therefore, drama as a subject can differ from play because it can provide us with thorough experience. The aim of drama in education is quality of experience which may be described as drama as art which would gather play text and performance. Indeed, teachers of drama need to

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teach learners how to appreciate drama either through reading or acting “children are led towards the appreciation of drama ... and the works of the great dramatists, and thus towards the true and full humanity that such an experience brings” (cited in. Bresler, 2007, p. 205)

Another important issue that we can recommend throughout this study is the role of the teacher and his duties in running out a drama class. Generally, a teacher of drama has to be aware of how they teach a dramatic text and make efficient decisions about that. Arguably, many educators have made personal philosophies about drama teaching which would reflect on what they are teaching. When teaching a dramatic text through role-playing, the teacher has a significant role which can be revealed through his performance and managing behavior in the class when being in role. Bolton explains how a teacher can control a behavior that is not pertinent which is characterized as follow:

- From a particular individual, well-intentioned but illogical behavior that is in danger of throwing the rest.
- Delicately destructive behavior, from someone who wants to have that kind of power or who is losing interest or is bored. (p.42)

The drama teacher often tempts to promote such a behavior, for example a student who is shy, so he or she can use his or her influence through drama to provide space for shy students.

Sometimes, a teacher will use his role to isolate the recalcitrant character (notice, “the character” not the child ...argue with him/her, challenge him/her, deflect him/herany one of these may be appropriate according to what the teacher ‘reads’ what is going on. The important thing is that the teacher can bring about a change in destructive behavior from the inside of the creativity. (Bolton, p. 43)

According to Fleming the teacher in role is one of the most effective approaches to teaching drama in class. Thus effective drama can be achieved through warm up tasks, improvisations, watching plays, group work, and short performances which can offer the

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teacher to be more personally involved in the work and raise confidence in him. For instance, the teacher can act as a narrator by utilizing the narrative form in the service of the dramatic experience. Teacher or students can become narrators as the action takes place by creating a mood or atmosphere by abstracting the plot from their drama experience. (p.58)

Arguably, drama refers to play-making which requires social interaction as it primarily involves social events. For instance, a play turns around the life of a character and follows him or her in a series of events. It is often the social context that affects each character; there are plays that tempt to concentrate on a protagonist inner or spiritual progress without referencing to other individuals. Since social interaction what characterizes drama and play-making in the classroom, the first intention to do is to create a social context then character building including age and social and cultural backgrounds.

Additionally, among the recommended issues in this study are playwriting and drama projects. Sometimes in teaching English as a foreign language, encouraging learners to creative writing is very useful issue, for instance, after each task set the teacher asks them to write their own paragraph based on the elements they have seen in the lesson. The same thing in teaching drama to EFL learners, they might be encouraged to write their own plays using the theme of the play and incorporating their life experiences and events by stimulating their imagination.

Playwriting is a very interested activity but is less likely to be found in the context of English as a foreign language. This activity can provide EFL learners with a deep insight into how drama serves as a literary genre and can make the script more accessible for learners. Indeed, in addition to its role in enhancing the learners' writing skill writing plays allows learners to have adequate understanding of the dramatic text.

Writing plays is an activity that refers to recording of speech and it doesn't necessary require to work on the whole texts, learners are usually asked to work on short extracts and

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this can be accompanied with process-oriented tasks. In fact, there are many ways to start playwriting activity for instance, introducing a story to the learners and giving them the early lines of the dialogue and asking them to finish writing, or asking them to write a story of their own based on their life experience based on the theme of the play being studied in class. This activity can be done in either pair work, group work, or individually.

According to Watkins (1981) EFL learners should be encouraged to write their own scripts using the dramatic mode. To quote his words:

The translation of the literary material into the dramatic mode can occur in improvisation or in drafting the blueprint for action, the text. Indeed, what is conceived in action can be refined and disciplined by the constraint of writing the piece for others to act. It is an elaboration of the rules, an understanding of the craft of the playwright by actually writing oneself. (p.111)

The activity of playwriting can improve the learners writing skills and encourage them to read and appreciate dramatic texts and like drama through writing their own plays. Bolton (1992) has commented on the benefits of allowing learners to write short scenes of their own, such as dividing them into small group each create and write down a script to be exchanged then with the other groups for rehearsal, reviewing, and performance on stage. To quote some of the examples Bolton suggested:

- Introduce the circle game “keys of the kingdom” , in which a blindfold person, sitting on the floor in the middle of the circle, tries to guard the keys from the members forming the circle who want to snatch them away.
- Once the rules are understood, have several small groups play the game spread around the room.
- Discuss the principles underlying the game, then brainstorm ways in which real life situations might parallel the game.

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- Ask each group to make and rehearse a short scene (no more than four lines of dialogue) that has a similar feel and similar rules to the game.
- When they have rehearsed to their satisfaction that is so that the scene rings true for them, instruct them to write down the dialogue and then pass their script on to another group.
- When each group has a new script, have them cast rehearse and, in turn, perform it to the rest of the class.
- Discuss the interpretation after each performance. Additionally, have the writers perform their own script as they had originally intended it to be played. (p.64)

The aim of such a task or activity is to teach learners how to interpret, what to interpret, and to whom to interpret the script or the text in respect to reading, writing, and making performance by transposing the text on stage. Since drama is used as a separate subject, it must vitally be accompanied with a set of activities and drama techniques to be done in line with the lesson set, these might include improvisation, performance, film drama and non-experience drama activities. In this study we tend to devote a part to identify some of the drama techniques and activities that might contribute to the success of the drama lesson.

First, among the activities of drama teaching is dramatic playing which may require each of performance, role-play, rehearsal, and improvisation. In the drama classroom, learners may be asked by teachers to present a dramatic work which demands showing their skill and acting attitudes which show the credibility of the performance on which they would be assessed by the teacher. For, learning through active experience is appropriate to working in performance or with script when learning traditional drama in education practice.

Drama in the class can draw views provided by the nature of drama as art and writings from theatre practitioners. Besides, role-playing and acting require personal freedom which leads actors (learners) to self-awareness, self-expression as well as to being experienced. As

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Spolin (1999) claims “the first step towards playing is feeling personal freedom. Before we can play (experience), we must be free to do so. It is necessary to become part of the world around us and make it real by touching it, seeing it, feeling it, tasting it, and smelling it—direct contact with environment is what we seek.” (pp. 06-07)

It is real performance that allows the students to be open up for deep experiences. During role-play activity, the students can choose the environment that creates for them vivid images. The students are introduced to dramatic involvement and become part of the literary fiction with their own vision of life; especially those who are experiencing their own created dramatic stories may have great level of expectations by allowing them to think creatively and stimulate their imagination.

Dramatic playing can also help students cope with the story using elements of the story to form their own thoughts and have self-response. As the students benefit from dramatic playing by developing their communicative skills and playing out problems, Booth (2005) views role-playing as “play is vital in the development of students. We watch as they grow and learn spontaneously in their play time—talking, developing their imaginations, ordering and making sense of their experiences through their own observations and impressions” (p.20)

Using process drama activities may increase the learners’ competences. “Drama is useful tool for working a student’s life image. By group co-operation and inspiring drama games drama games and exploring life through other people’s shoes, a student can experiment and become a different person. The shy student can gain confidence through games and through role play” (West, 2011, p.25)

Therefore, since plays are mainly written for a reading audience, dramatic texts are typically meant to be transformed into another way of presentation which is theatre in which a version of the play has already been interpreted by the director, costume designers, and actors and all the other members of theatre staff who bring the play to life.

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Furthermore, there is a very important issue in studying a dramatic text either through reading approaches or performance on stage which analyzing the text after getting an idea about the elements of it along with the playwright, characters, plot, themes, and language and style. Indeed, analyzing drama can hold certain characteristics such as time and space, characters, types of stage, sub-genres of drama, and flow of information.

Analysing a dramatic text demands an interpretation by the students as it may focus upon one element of a play such as plot, character, or dialogue. This interpretation of a work may concentrate on a particular part of the play line by line or word by word, the analysis evokes not only what is the meaning of a text, but how it accomplishes the playwrights' aim. Each teacher may follow a particular way of analysing a dramatic text; this can be through implementing approaches such as the TBA, activity based-learning, group work, reader-response approach, language-based approach etc.

In this chapter, we tempt to suggest teaching modern and contemporary dramatic texts using the Task-Based activity, portray its features, and explain its role in enhancing EFL learners' linguistic competence. In this approach, the major focus in the activity is the task and the language is the instrument used in order to complete it. The students use language in order to achieve a particular aim. What characterizes this activity is that it reflects real life, so that students use their imagination, the language they want, and focus on meaning.

The drama lesson is centred on doing a central task and the language studied is related to what happens during the completion of the task. The task follows stages which start with the pre-task in which the students are familiarized with a dramatic text. Once they are aware of the themes and the language used, the teacher explains the flow of the task and starts the activity. In the second stage, while reading stage, the students perform the task co-operatively either in pairs or in groups.

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During the task, the students can share their conclusions with the class for interpretation. During this stage, the teacher doesn't take errors into consideration as he acts as a guide only. During the next stage, students focus on language accuracy and communication. The teacher focuses on language and students reflect on the language required to complete the task and emphasize on accuracy as the task ends, language problems are solved. The teacher's role in the task is a mediator who gathers information. The task can also contribute to the development of the students' literary competence by focusing on the dramatic text itself with its elements which may require the following features. First, the output in which students can increase their prosodic features of the language by encouraging both the verbal and non-verbal sides and using language use not usage.

During the writing stage, they learn how to write about what they have read, be creative writers, be encouraged to group work and pair learning, and be encouraged to playwriting by writing their own plays. Second, the input in which the task can be performed in class; they can brainstorm and elicit information, they can recognize the meaning of words in a dramatic text, focus on the deep meaning of the text, and analyse the form of language, but they focus more on meaning. Third, learners' involvement in which he acts as a negotiator by showing his critical abilities, creative talents, and language skills.

On the other hand, teaching and learning a dramatic text through the implementation of the Task-Based Approach can go through the pre-reading task which includes warm up activities, follow up and core activities, reading for cultural background, and motivation to read a dramatic text. During this phase, students study the title and make predictions, and they study the social and the historical backgrounds of the characters in the story and discuss the main themes of the story.

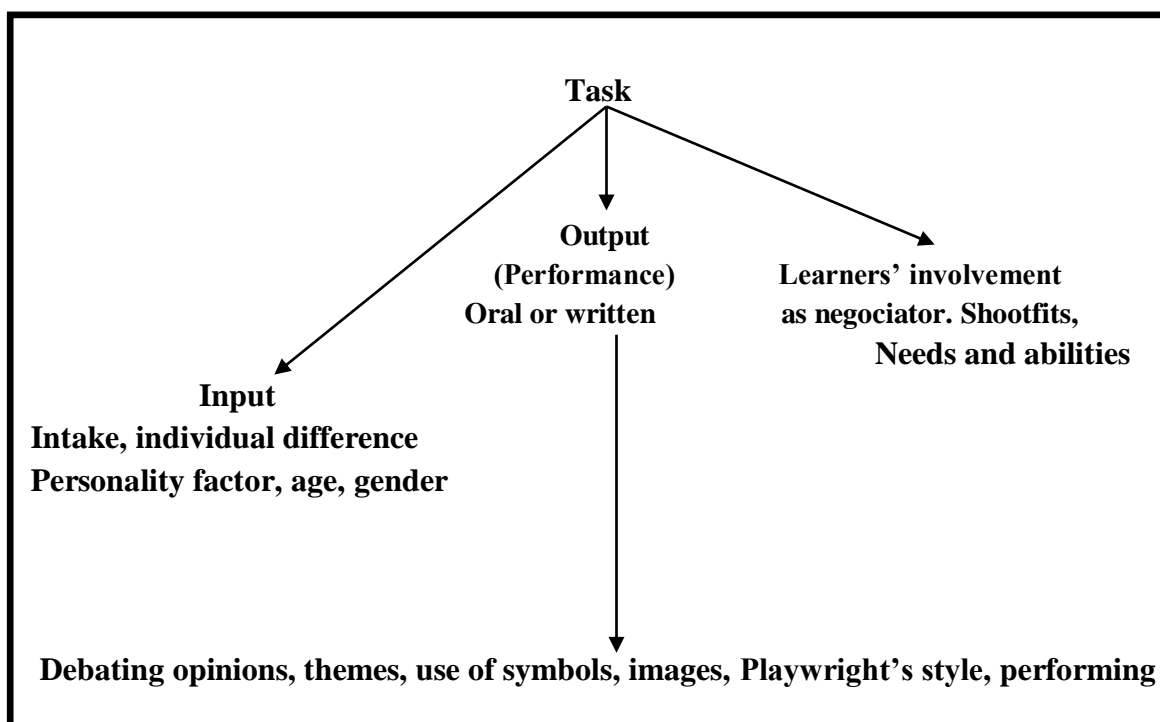


Figure 7.2 Task-Based Approach in Teaching a Dramatic Text

**(Adapted from the Lecture of Teaching Drama, Prof. Nouredine GUERROUDG
Magister Class, 2013 in Laghouat)**

The while reading phase main task is reading, the focus is first on the setting and the mood of the characters, summarizing the plot, developing writing skills, understanding characterizations, making stylistic analysis of the text by focusing on diction, style, and language. During the post-reading phase, the students make understanding of the playwright and his relation to the story, interpreting and analysing the main themes of the play, debating questions on the story, discussing and performing, discussing literary critics' views on other plays, and writing assignments. Implementing the Task-based Approach to study a modern or contemporary dramatic text can hold the following benefits for EFL students.

- Introducing learners to authentic texts.
- Emphasizing learning through communicative interaction.
- Emphasis on language and on the learning process.
- Enhancing the students' life experiences which may create their will to learn drama.

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In addition to the benefits of this approach, it has certain significant goals such as developing competency by making learners both literary and communicatively competent which is the aim we have achieved in our current study.

7.3 Limitations of the Research

There are a number of areas of study that EFL learners would have liked to have studied in more details. In fact, throughout this study and its findings we came to prove that interactive teaching or teaching through an interactive approach using performance pedagogy and reader-response and language-based approaches to teach modern dramatic texts in the Algerian EFL context, would be very significant for conducting a research, implementing pedagogical practice framework of teaching a modern dramatic text and following a suggested teaching methodology.

According to the findings of the study, EFL learners would have come with adequate understanding of learning by doing, and appreciating the dramatic text by being familiar with the culture and language of the text. Besides, throughout the current study, teachers and learners would be more interested in conducting researches on drama teaching methods in the EFL class. Based on the results of the study and its aims of investigation and findings, we can open the door for certain other issues for further research. For, we can suggest the following implications:

- Due to the small number of the students in the promotion of the 4th year at ENS of Laghouat and because we didn't conduct research with university classes, the number of the sample was small; the researcher instead suggested a considerate number of questions to cover this few number of subjects.

- Because of time constraints, the pre-treatment interview for students wasn't employed, the researcher implemented just the post-treatment activity and this was first because the subjects went home because of holiday time and only very few attended, so the researcher

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couldn't do the interview. For further research, a pre and post-treatment interviews are done for the students to elicit their ideas about the learning process.

- The current research investigated one EFL context which is the Algerian context, an implication for further research is to choose two different contexts and make a comparative case study design in which the researcher compares between the learners' responses to the method of study in both contexts.

- With its empirical nature and the fact that this study is conducted in educational setting, the research has chosen an experiment to solve the problem of the research, for further study the researcher can choose a case study research which is qualitative in nature and which would help him or her achieve the desired results.

- Again, due to the small number of the population, the researcher has been lucky to have one experimental group of 23 numbers to conduct the experiment with. For further research, the researcher would rather choose more than one experimental group that would be involved in the treatment study.

- In this research, the aim of implementing such a method of teaching with the EG of the study was to develop EFL learners' communicative competence through performance and acting activities. For further research, the researcher can investigate the role of acting attitudes and performance activities in enhancing the learners' literary competence.

- Assessment of dramatic playing behaviour is a significant issue that we didn't give space to in this study, for further research continuous assessment is a required task for assessing the students' performance which would give them more confidence when they are in role.

- Finally, during the conduction of the current study, the researcher faced certain obstacles, first because of being beginner in this field of research and conducting a research in didactics for the first time, because she has used to conduct researches in the field of literature

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as a subject. This work has been such a challenge especially the time during which the researcher was conducting the experiment was full of interruptions because of the strike of the ENS students that took place for more than three months, which affected the flow of the experiment by the absentees of some of the subjects of the sample by going home during the time of the strike.

Conclusion of the Chapter

In the current chapter, the researcher has attempted to epitomize the main findings achieved by the end of the research. It aimed to expose the findings we have come up with through the analysis and interpretation about the EG students' achievements of studying a dramatic text through performance activities during and after the study treatment. As the main aim of the study is to enable EFL students to achieve communicative competence by improving their communicative skills through making performances in a drama class, the researcher managed to supplement this with certain implications to adapt performance pedagogy to teaching the other subject fields in the EFL learning context; in addition the chapter discussed the limitations the researcher has enclosed throughout conducting the study. A part was also devoted for setting out recommendations and suggestions for development and enrichment for further research. Throughout this chapter; the researcher incorporated some of the obstacles she encountered during the fieldwork which opened a door for questions that might be a new point for further works. Finally, the current work might be a significant addition to research in the field of drama teaching in EFL contexts.

General Conclusion

General Conclusion

The current study entailed direct subjection to examine the impact of performance assets on developing Algerian EFL learners' communicative skills and their level of understanding a dramatic text in the classroom through an interactive approach. Therefore, it predetermined the choice of mixed method research design to collect and analyze the required data. Evidently, the nature of the study required a qualitative research design which includes a questionnaire, interview and observation treatment to measure the efficiency and explore the impact of the use of performance in teaching a dramatic text to the two proposed groups (CG and EG)

The research discussed teaching drama through interactive teaching approach which requires a high level of students' performance. It detected the effectiveness of performance in the class and acting workshops taught and how they benefited learning. Indeed, the theory in this research has been based on literature by pedagogues of drama and their influence on teachers of drama.

The analysis of the findings of the study indicated that students hold mixed feelings towards literature, i.e. positive and negative. Yet, it should be noted at the beginning that a considerable number of them holds a negative stance towards literary studies. The second finding of the study revealed the fact that despite the recent reform in the Algerian system of education aiming to shift towards a more learner centered teaching pedagogy; literature teaching may be apparently teacher-centered and this is what we have noticed in the English department EFL students of ENS of Laghouat.

The study has also shown that most of the EG students have voiced their satisfaction with the way drama is being taught, as appeared in the analysis of the results which reveal that the EG made more improvement in skills than the CG because they had a regular treatment with the process method. Besides, the aim of the lesson is to engage the students with the dramatic

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text and create an interactive classroom environment. Based on the findings of the study, a significant number of the students who have revealed their positive attitude towards learning drama through interaction, they seem aware of the benefit of performance activities in developing their communicative competence. As they assume that to learn drama effectively, interaction and performance activities are motivating and help understanding the text in an easy manner.

However, according to the results of the pre-treatment questionnaire with both groups, some students voiced their lack of interest in learning drama and referred back their opposition to the way it is taught and to its difficulty to learn. In order to achieve interest of learning a dramatic text, the teaching methodology must benefit the students' interests and needs. For that reason, the researcher in this study has explored the use of different methods of teaching among which the suggested method of the research process.

The findings of the study revealed that the method and the activities used in the study reflected learner-centered atmosphere that demands more interaction in class as opposed to the traditional class teaching which only retreats into reading the script silently and writing the synopsis of the play which revealed negative attitudes towards the way the dramatic text is being taught. In order to prove the effectiveness of the suggested process method of the study, the researcher has attempted to come up with a set of implications for the sake of gaining positive attitudes from the part of the learners among which is the meeting the needs of the students, appropriate selection of the text and classroom methodology.

Occasionally, teachers of drama should be aware of presenting the text in a creative way by managing to incorporate teaching certain features of dramatic literature in a context where the students could realize why they were learning about such features. Drama teachers should be aware of how they teach a dramatic text and develop high personal impressions about

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teaching which would come through the opportunity to reflect on the nature of the teaching content, their attitudes, will and practice.

During the lesson process, teachers should create a strong will in the learner to read a dramatic text, they should also focus on the learning styles that differentiate between learners such as intellectual and cultural backgrounds, personality profile of the learners, motivation, attitudes in the class, and religious and family backgrounds. The teacher on the other hand, should have professional knowledge, intellectual background, and master very well the subject being taught, therefore, students should see competence in the teacher.

However, in a drama class which follows the methodology of teaching suggested in our study, the teacher tempts to emphasize on the students who will actively bring out knowledge and give their feedback, because learners are supposed to construct knowledge as they will explore, discover knowledge, and think critically by being asked by the teacher to do so. Further, a drama class should be characterized by a secure atmosphere as it needs work through co-operation, large lectured class, group work, pair work, and interaction.

Indeed, the most appropriate way to achieve secure atmosphere in a drama class is the notion of the task-based approach which develops competency in the students by providing literary competence, interaction in the class, and learn by doing which makes the students feel that they are really learning; in addition to developing communicative skills by being creative users of language, and also cultural competence by creating a sphere of inter-culturality as they read about the other culture through appreciation and feeling comfortable with it.

In fact, learning drama through the task-based approach may aim to develop among students competency by being literary competent as it is identified by Lazar as “the ability to have an implicit understanding of and familiarity with certain conventions which allow readers to take the words on the page of a play or other literary work and convert them into

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literacy meanings” Being literary competent may have many communicative aspects as Nobuyosh & Ellis there is an information or opinion gaps during the lesson presentation, and teachers should provide the lesson of drama with the known and the unknown. Teachers should also tempt to negotiate meaning during performance if the task, the students should think critically as they use the language in a natural way to respond critically to the text.

The task also demand more focus on meaning as David Numan claims “a piece of classroom work which involves learners in comprehending, manipulating, producing, or interacting in the target language where the students’ attention is simply focused on meaning rather than on form” In addition to the communicative aspects, there is also the semiotic side of literary competence in which the students can recognize the semiotic function and of the word.

This demands a co-operative work and active classroom environment as Candlin (1987) argues that the task should involve actions, settings, monitoring, and feedback. According to him, the setting refers to the classroom and actions are the procedures followed and received by the students, as each student should have a sub-task, doing their own task within the task, monitoring refers to the guidance of the teacher and feedback of the students after the task set.

Furthermore, the researcher also tempted to cover the issue of teacher-centeredness and learner-centeredness because the best way for developing language and communicative skills is the learner-centered teaching approach. There are certain elements that sparked the need for having a more learner-centered class such as lack of confidence, demotivation, negative attitudes, and lack of language proficiency because of which EFL learners became more dependent on the teacher thing that we have remarkably noticed in the EFL class at ENS of Laghouat.

Trying to make the class a more learner-centered has been such a challenge for the EG teacher because most of the students are not interested in studying literature so they managed

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to permit the teacher to use the teacher-centered approach so they can depend totally on the teacher. According to Patricia Hedge “learners should not be passive recipients of knowledge but rather use their abilities for judging and deciding to take on more responsibility for their own learning” to relate learning with life experiences may be vital issue in creating sort of engagement in a successful educational experience. Thus, when the learner-centered approach is employed in an appropriate way, the students would become good receivers as the teacher tempts to convey enthusiasm to read and respond to the text appropriately, and think and reflect on the text in good way.

On the other hand, at the beginning of the research the researcher tempted to prove which of the suggested hypotheses of the study is more effective or not relevant at all. After the treatment study is done and after analyzing and interpreting the data collected for the study, the researcher came out with a conclusion about whether learning a dramatic text using performance activities through an interactive teaching environment is efficient.

Performing the script on stage has contributed a lot in motivating the EG students without exception, this made them more receptive to learn a dramatic text through the experiences that they gained through their life time. Additionally, making roles on stage contributed a lot to motivating most of the students of the EG even those who are shy in the class because they were all obliged to participate, take roles, and learn by doing.

The teacher’s role also helped learners achieve prerequisite understanding of the play because the teacher managed to use a mixed approach, teacher-centered and learner-centered which allowed both teacher and learners to participate during the lesson flow. Therefore, based on the findings of the study treatment, we can claim that learning a modern dramatic text through performance is really an enduring teaching method in which the learner can learn by doing, and feel more confident and motivated to study the dramatic text in class, as

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learning through classroom interaction can be among the most appropriate ways to teach and learn drama.

Further, as the EG teacher and EG students responded to the study treatment appeared in the final results, the negative attitudes of the traditional method used with the CG proved to be less effective and remarkably sparked the need for more alternative teaching methods to ensure adequate understanding of the dramatic text.

Thus, it has been obvious that teaching modern American drama should move away from teacher-centeredness to a more learner-centered learning environment, for the sake of developing the learners' communicative competence and their ability to appreciate a dramatic text applying what they have learnt from the script to their daily life. Further, the activities used in the lesson managed to involve the students with the text, developing their critical abilities, stimulating their imagination. This could ultimately help develop their communicative skills, and subsequently their communicative competence in addition to developing their perception of the script through active interaction.

The results of the study evoked that performance activities include group work, acting workshops, and communication as they provide the learner with cultural knowledge and social skills. Those activities can also allow learners to use imagination and learn by doing based on real life situations. This study has offered an intuition of the situation of performance activities in graduate and post-graduate education.

Overall, the current study has proved the fact that learning through performance is an undergoing teaching method in which the learner can learn by doing, which seems one of the most effective ways to develop learners' communicative competence. Finally, the results of the study can apparently be not plentiful since they are the researcher's own point of view, expectations, and suggestions of the project even though they might be centered on previous research.

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Appendix A

The Control Group Drama Class Activities

Session One: Warm up and Reading Loud Activities

The session starts first with a warm up activity asking questions about the genres of literature, defining drama, modern American theatre, difference between theatre and drama, types of theatres, and the pioneers of drama of modern America. Then, asking volunteers to read the introductory notes and the two opening scenes in the class.

Session Two:

1. Asking the students questions about the playwright's biography, era, historical background of the story, and themes.

Who is the playwright? In which literary period the play was written? What is the type of theatre during which the play was written? Give the plot of the story? What are the different themes the playwright used in his play?

Session Three:

2. Asking students to reflect on the theme of absurd life and pick out from the play extracts (Scene I and Scene II) in which the characters speak of their life and asked them to do that in groups of three or four and imagine everything as they were in fact engaged in a play.
3. Asking other questions about the quotes the students picked out.

What are your impressions? Does this stop you from believing in the characters? What would be its aim? How true to your experiences is it?

Session Four:

Giving the students an evaluation test which comprised of follow up activities about the dramatic text at the same time would be a preparation for the examination and would be

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marked; the activities of the test were designed on the dramatic text and which demand text-based answers.

Appendix B

The Experimental Group Drama Class Activities

Session One:

1. Warm up activity
 - What is the theatre of the absurd? Who is the playwright?
 - Who are the other modern American playwrights of the period?
2. Making Predictions using imagination
3. Reading the early opening scenes of the play for the sake of reading and making character and thematic analysis.

Session Two:

1. Group work Activity
2. Making Rehearsal
3. Reading the scenes loud
4. Performing a chosen scene from the play on stage.

Session Three:

1. Character Analysis
2. Thematic Analysis

Session Four:

1. Re-telling, summarizing what have been learned during the whole sessions.
2. Writing a similar one-act play based on life experiences, that may summarize the events of their life using modern dramatic techniques that characterize the theatre of the absurd.

Subsequently, after each scene is read loud, the teacher may ask learners to recapitulate the scene in their own words. Asking them questions like, what happened? What did this

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scene reveal about the characters? Why did Edward Albee include this scene in the play? After answering these questions, the teacher may assess learners' reading fluency and accuracy and the audience response during reading the scenes.

After having the stage performance, the teacher may ask learners if the characters performing on stage were what they expected. Were their own characterizations different from the actors? Ask learners how they would rate the audience response during the performance? How did audience response enhance or divert from their personal viewing experience?

Appendix C

Test Evaluation Sheet for the CG

Teachers Higher College of Laghouat
Department of English
Fourth Year Level
25th of April, 2018

Am/Brit Lit
Teacher: M. Rogti
Time allowed: 45 min

Evaluation Test

Answer the following questions according to your reading of the Play *The Sandbox*, and prior to your thematic and character analysis in class. Be precise

The Play and its Meanings

1. How do the unconventional, anti-realistic production techniques contribute to the play's meanings?

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2. In which ways does "Lack of communication" contribute to the mood of the play?

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3. Is the ending of the play optimistic or pessimistic? Explain.

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4. What are the uses of illusion in everyday life? Do the play's protagonists use illusions in an unusual way?

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.....

5. To what degree is the play absurdist?

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.....

Character Studies

In *The Sandbox*, we meet a young man, a middle-aged couple, and old lady. The way each one behaves is a mixture of what we expect from the old and the very young. List as many aspects as you can for each character, under the headings given.

Which character seems to you most childish? Why?

	Behavior appropriate to children	Behavior appropriate to grown-ups
Mommy and Daddy		
Grandma		
Young man		

(Adapted from Collie & Slater, 1987, p.96)

Analysis Questions

1. Compare and contrast Edward Albee's life to the story and characters in *The Sandbox*.

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2. How does Albee represent the theme of loneliness and isolation in his play? Back up your answer with quotes from the script.

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Appendix D

Sample: *The Sandbox* (1961)

Scene I

Scene. A bare stage, with only the following: Near the footlights, far stage right, two simple chairs set side by side, facing the audience; near the footlights, far stage left, chair facing stage right with a music stand before it; farther back, and stage center, slightly elevated and raked, a large child's sandbox with a toy pail and shovel; the background is the key, which alters from brightest day to deepest night. At the beginning, it is brightest day; the Young Man is alone on stage to the rear of the sandbox, and to one side. He is doing calisthenics; he does calisthenics until quite at the very end of the play. These calisthenics, employing the arms only, should suggest the beating and fluttering of wings. The Young Man is, after all, the Angel of Death.

Mommy and Daddy enter from stage left, Mommy first.

Mommy Well, here we are; this is the beach.

Daddy (whining) I'm cold.

Mommy (dismissing him with a little laugh) Don't be silly; it's as warm as toast. Look at that nice young man over there: he doesn't think it's cold (waves to the Young Man) Hello.

Young Man (with an endearing smile) Hi!

Mommy (looking about) This will do perfectly...don't you think so, Daddy? There's sand there...and the water beyond. What do you think, Daddy?

Daddy (vaguely) Whatever you say, Mommy.

Mommy (with a little laugh) Well, of course...whatever I say, Then it's settled, is it?

Daddy (shrugs) She's your mother, not mine.

Mommy I know she's my mother. What do you take me for? (a pause) All right, now; let's get on with it. (She shouts into the wings, stage-left) You! Out there! You can come in now (The Musician enters, seats himself in the chair, stage-left, places music on the music stand, is ready to play. Mommy nods approvingly.) Very nice; very nice. Are you ready, Daddy? Let's go get Grandma.

Daddy Whatever you say, Mommy.

Mommy (leading the way out, stage-left) Of course, whatever I say (To the Musician)

You can begin now. (The Musician begins playing; Mommy and Daddy exit; the Musician, all the while playing, nods to the Young Man.)

Young Man (with the same endearing smile) Hi! (After a moment, Mommy and Daddy re-enter, carrying Grandma. She is borne in by their hands under her armpits; she is quite rigid;

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her legs are drawn up; her feet do not touch the ground; the expression on her ancient face is that of puzzlement and fear.)

Daddy. Where do we put her?

Mommy (with a little laugh) Wherever I say, of course. Let me see...well...all right, over there...in the sandbox. (pause) Well, what are you waiting for, Daddy? ... The sandbox!

(Together they carry Grandma over to the sandbox and more or less dump her in.)

Grandma (righting herself to a sitting position; her voice a cross between a baby's laugh and cry) Ahhhhhh! Graaaaa! Daddy What do we do now?

Mommy (to the Musician) You can stop now. (the Musician stops.) (Back to Daddy) What do you mean, what do we do now? We go over there and sit down, of course. (to the Young Man) Hello there.

Young Man (smiling) Hi! (Mommy and Daddy move to the chairs, stage-right, and sit down)

Grandma (same as before) Ahhhhhh! Ah-haaaaaaa! Graaaaaa!

Daddy Do you think...do you think she's...comfortable?

Mommy (impatiently) How would I know?

Daddy What do we do now?

Mommy We...wait. We...sit here...and we wait...that's what we do.

Daddy Shall we talk to each other?

Mommy Well, you can talk, if you want to...if you can think of anything to say...if you can think of anything new.

Daddy (thinks) No...I suppose not.

Mommy (with a triumphant laugh) Of course not!

Grandma (banging the toy shovel against the pail) Haaaaa! Ah-haaaaaa!

Mommy Be quiet, Grandma...just be quiet, and wait. (Grandma throws a shovelful of sand at Mommy.) She's throwing sand at me! You stop that, Grandma; you stop throwing sand at Mommy! (to Daddy) She's throwing sand at me. (Daddy looks around at Grandma, who screams at him.)

Grandma GRAAAAAA!

Mommy Don't look at her. Just ...sit here...be very still...and wait. (to the Musician)

You...uh...you can go ahead and do whatever it is you do (The Musician plays. Mommy and Daddy are fixed, staring out beyond the audience. Grandma looks at them, looks at the Musician, looks at the sandbox, throws down the shovel.)

Grandma Ah-haaaaaa! Graaaaaaa! (Looks for reaction; gets none. Now...she speaks

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directly to the audience) Honestly! What a way to treat an old woman! Drag her out of the house...stick her in a car...bring her out here from the city...dump her in a pile of sand...and leave her here to set. I'm eighty-six years old! I was married when I was seventeen. To a farmer. He died when I was thirty. (To the Musician) Will you stop that, please? (The Musician stops playing). I'm a feeble old woman...how do you expect anybody to hear me over that peep! Peep! Peep! (to herself) There's no respect around here. (to the Young Man)There's no respect around here!

Young Man (smiles) Hi!

Grandma (continues to the audience) My husband died when I was thirty, and I had to raise that big cow over there (indicates mommy) all by my lonesome. You can imagine what that was like. Lordy! (to the Young Man) Where'd they get you?

Young Man Oh...I've been around for a while.

Grandma I'll bet you have! Heh, heh, heh. Will you look at you!

Young Man (flexing his muscles) Isn't that something?

(Source: Edward Albee. *The Sandbox*, 1961)

Appendix E

The Sandbox (1961) Synopsis

In *The Sandbox*, the principal characters are “Mommy,” “Daddy,” “Grandma,” and “Young Man”—all involved in banal conversations and weird situations. “Mommy” and “Daddy” are symbolic American parents imprisoned in their stereotypical thinking and clichéd language, completely devoid of human feeling and compassion for “Grandma” and for a son, “a clean-cut Midwest farm boy type.”

Albee has famously claimed that his play *The American Dream* is “an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, and emasculation and vacuity, a stand against the fiction that everything in this slipping land of ours is peachy-keen.” The mutation of American values into unselfconscious egotism and intellectual vacuity is most evident in the character of Mommy.

From the very beginning of the play, Mommy shows her superficiality when she tells her husband about her purchase of a beige hat that she returns to the shop because the leader of her social club argued that it was wheat-colored. The seemingly benign act of buying a hat becomes a dramatization of the ridiculousness of a society that is conditioned to expect “satisfaction” (Albee) in every detail. From Grandma’s stories we learn that from the moment of her childhood Mommy valued money and social standing over all else. She used to say: “When I grow up, I’m going to Mahwy a wich old man, I’m going to sit my wittle were end wight down in a tub o’ butter, that’s what I’m going to do” (Albee).

Apparently immune to substance, Mommy married Daddy not for love, but for what he had—or, more accurately, for what he could provide to her. Clearly, Mommy’s desire for comfort and her willingness to ignore any substantive relationship serve as a warning to the

Appendices

American audience that social prostitution and obsession with material goods at the expense of real relationships lead only to dissatisfaction.

Mommy's treatment of Grandma throughout the play underscores the insensitivity of a society in which the individuals are conditioned to think only of their own satisfaction. Mommy would simply like to dispose of Grandma—her own mother—though Mommy asserts that she loves Grandma. Mommy would like to cart Grandma off to an institution or if she does not behave, she will “taken away in a van” (Albee). According to Mommy old people have nothing to say, though it is Grandma who provides the closest thing to wisdom in the play.

Mommy's two children—one aborted and the other “unable to love”—emblematic of the natural tragedy engendered by a generation of hollow materialism. The second child—the “bumble joy” whom Mommy and Daddy adopted (rather purchased) to be their own child—is also shallow, materialistic, and ultimately useless. He admits himself to having no skill other than looking good, which makes him a prostitute born out of the same self-serving attitude that characterizes Mommy. He is the inevitable product of Mommy's vain obsession with appearance over substance.

By the end of the play Mommy serves as a warning of the dangers of consumerism and self-indulgence. She represents all that is worst about American's zealous capitalism and stands as an omen of might happen, should Americans capitulate to the pressures of crass consumerism. In our push to satisfy our own pleasures, in our vain attempts to “get satisfaction” (Albee), Americans might end up killing our own better selves in the process.

The Theatre of the Absurd

EDWARD ALBEE (1928-2016)

Appendix F

Post-Treatment Interview Questions for the EG Teacher

Interview Questions:

1. How would you evaluate the teaching drama class for the EG students?
2. To what extent the methodology used with the EG was effective to get higher understanding of the play?
3. Did the methodology used contributed to the motivation of the students?
4. The extent the activities used were well-chosen and what was their impact on developing the students' literary and communicative competence?
5. According to you, what is the aim of using collaborative work or work through cooperation in teaching a dramatic text?
6. Are you satisfied with result of the classroom method? Why?
7. What would you advise teachers of drama in order to have a satisfying result which can be represented through the students' adequate understanding of the play studies?

Appendix G

Post-Treatment Interview Questions for the EG Students

Interview Questions:

1. What was the lesson about? Describe what have you seen during all the four sessions?
2. How do you evaluate the approach used by your teacher?
3. Did the proposed activities such as prediction, re-telling, and role-play help you in understanding the dramatic text?
4. According to you, were the activities chosen by the teacher appropriate for learning drama?
5. State the positive and negative aspects of the teaching approach used in class?
6. What do you think of working in groups or pairs in class?
7. Do you think you became motivated in leaning a dramatic text because of certain factors? If yes, what are they?
8. What is your favorite method in learning literature in general, and a dramatic text in particular and what method would you follow if you were the teacher?

Appendix H Observation Sheet

Observer's Name: **Date:**

Objectives of the observation:

The observation is done after the whole lessons end.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach
- Observation is done for the whole group, assessing the overall performance of the group during the activities set.
- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really 1 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low 1 2 3 4 5 High

3. The level of the students' enjoyment

Low 1 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 2 3 4 5 High

5. Level of the students' efforts in the leaning task

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Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much

(Adapted from M. Peacock, 1997)

Appendix I

Pre-Treatment Questionnaire for students (EG and CG)

Questionnaire

I would be grateful if you please devote some of your time for completing this questionnaire. The questions tempt to explore the attitude of learners towards learning drama in the classroom, their response to the approaches used by the teacher, and the use of performance activities in drama and acting classes; and exploring its role in enhancing learners' communicative skills. Your participation is highly valued and appreciated. Maroua Rogti

Part one: I. Personal Data

Name (optional):

Age:

Gender:

Part II. General Questions:

1. Which literary genres do you prefer?

- Prose
- Drama
- Poetry

2. Is literature beneficial to learning English language? In which ways?

3. Does literary language help you improve your communicative skills?

4. Where do you need to use literature? Why?

5. Which approach does your teacher use in teaching literature?

- Task-based approach
- Communicative language approach
- Competency-based approach

6. Does this approach provide you with adequate understanding? Why?

7. How often do you read literary texts?
- Always
 - Frequently
 - Rarely
 - Never

Part two: Aspects of learning drama in the classroom

1. Are there any particular learning obstacles in the class that grasp your attention? If yes, state them.

2. What is the impact of these obstacles on your drama learning?

3. How does your teacher usually teach drama in the classroom? Does he/she:

- Ask you to read the extract at home.
- Ask you questions about the characters, plot, setting, and he/she explains the necessary items for you.
- Ask you to work in pairs and discuss the themes
- Ask you to act the scenes in the class
- Others (Specify)-----

4. You like dramatic literature classes because:

- Drama teaching increases the learners' competency
- Texts mirror our everyday life experiences
- You like drama in general
- Others (specify)

5. You don't like dramatic texts because:

- Teachers do not have an appropriate method to teach drama
- Drama classes are tedious
- The content of the texts does not fit our everyday life experiences
- The language used in the text is too informal
- Others (Specify)

6. Which methodology or strategy does your teacher usually follow in teaching drama?

- Reading in class
- Rephrasing exercises

- Plot, character exercises
- Vocabulary exercises (Specify)

Part three: Drama and communicative skills

1. What makes drama different from other literary genres?

2. What can you benefit from learning drama in the class?

3. How do you rate drama classes? State the reason, why?

- Very important
- Important
- Average
- Boring

4. Do you like to read more pieces of drama in the class, Why?

5. How can you connect drama learning with communication?

6. Would you be interested in developing your communicative skills?

7. Do you think that improving the learners' communicative skills are neglected nowadays?
Why?

8. Does your teacher use performance pedagogy to teach dramatic texts?

9. Does performance in the class help you more in:

- Improving your speaking skills
- Increasing your competence
- Developing your English language
- Making you more familiar with the culture of English speaking people
- State others-----

10. Learning drama through performance is source of enjoyment.

- Agree
- Strongly agree
- Disagree
- Strongly disagree

Justify your answer: -----

11. Can drama learning through performance best enhance your communicative skills? Why?
State at least three reasons.

12. What activities of drama do you enjoy more in the class? (Select only three)
Role-playing, open exercises, prediction activities, reading loud, close questions, gap-filling,
rephrasing, discussion, reading comprehension, grammar exercises, vocabulary exercises,
acting on stage, Others (Specify)-----

13. These classroom activities make you more familiar with the dramatic text.
Agree strongly agree Disagree strongly disagree

14. They make you more competent in the class and allow to speak and express your opinion
freely
Agree strongly agree Disagree strongly disagree

15. These activities motivate you in your learning
Agree strongly agree Disagree strongly disagree

16. Positive views about using performance activities in learning drama in your class

17. Negative views about using performance activities in learning drama in your class

Part four: Attitudes towards learning drama through performance in the class

1. Please rate how strongly you agree or disagree with the following statements:

Statement	Level of Agreement			
	Agree	Strongly agree	disagree	Strongly disagree
Learning drama in the language class is inapplicable				
Dramatic performance supplies many opportunities for language learning				
You are usually encouraged by your teacher to act outside the classroom.				
You are satisfied with the amount of the dramatic texts chosen in your syllabus.				
You are satisfied with the quality of the activities based on the dramatic texts suggested by your teacher.				
These activities are convenient for your learning goal.				

2. Dramatic performance in the class can promote general education of the whole person and enhance individual development by:

A. Encourages language acquisition

Agree strongly agree Disagree strongly disagree

B. Exposes learners to authentic language

Agree strongly agree Disagree strongly disagree

C. Stimulates their imagination

Agree strongly agree Disagree strongly disagree

D. Develops their critical abilities

Agree strongly agree Disagree strongly disagree

E. Increases their emotional awareness

Agree

strongly agree

Disagree

strongly disagree

3. What activities do you think are the most effective in developing your communication in the class?

Appendix J

Post-Treatment Questionnaire for students

Questionnaire

The questions in this questionnaire tend to estimate the usefulness of the materials and teaching strategies and methods, which have been used in the class. The aim of this questionnaire is not to assess the performance of the students and teacher, tempts to take the ideas, responses, and impressions of the students in the end of the teaching class.

Please, answer the following questions:

Part One: Impact of learning drama through performance:

1. What are your attitudes towards Performance?
 - Useful and interesting
 - Lack of interest to performance
 - Waste of time
2. What are the aims of doing performance activities?
 - Read for language development and cultural awareness
 - A challenging activity
 - Increase my communicative competence
3. Degree of Difficulty
 - Learning through performance is too difficult
 - Learning through performance is quite difficult
 - Learning through performance is easy
4. Relevance of performance Activities
 - Not really relevant
 - Very Relevant

- Quite relevant
5. Learners' Responses towards performance
- Performance is Systematic
 - Not different from other approaches
 - Not organized
6. Frequency of the Approach
- Inappropriate
 - Very interesting
 - Encouraging
7. How would you rate performance activities introduced by the teacher?
- Highly satisfactory
 - Satisfactory
 - Neutral
 - Unsatisfactory
 - Highly Unsatisfactory
8. Please rate how strongly you agree or disagree with the following statements:

Statement	Level of Agreement			
	Agree	Strongly agree	disagree	Strongly disagree
I'm usually at ease during acting in a language class				
I start to panic when I have to act without preparation in an acting class.				
I don't know why some upset learners get so upset over an acting class.				
Even I am well prepared for an acting class, I feel anxious about it.				
I feel self-conscious about acting in front of an audience in class.				
I'm afraid that the other learners will laugh at me when I act on stage.				

☺Thank you ☺

Appendix K

Pre-Treatment Questionnaire for Teachers (both CG & EG teachers)

I would be grateful if you please devote a part of your time completing this questionnaire. The questions tempt to examine both the control group teachers' attitudes towards the use of the reader-response approach and the experimental group teachers' use of performance in teaching a dramatic text in class, and their impact on enhancing the learners' communicative skills and competence.

Section I: Personality Profile

1. Qualifications:

- How long have you been teaching drama?
- The age of your students.....
- Your favorite class in the department.....

Section II: General questions:

1. Which levels do you teach?
2. How many sessions a week do you teach drama?
3. Your opinion about the current syllabus of literature and the plays chosen for the students?.....
.....
4. Have you ever attended any drama teaching methodology seminar or training? If yes, have you benefited from that?
.....
.....
5. According to you, are there any similarities between teaching drama and other literary genres?.....
.....

6. Are there any differences between teaching drama and other literary genres?.....
.....
7. In case, drama teaching differs from the other literary genres, what do you think is the reason?
.....
.....
8. State at least three reasons for teaching incorporating drama in the Algerian EFL syllabus.....
.....
.....
9. How do you usually teach drama in the classroom? Choose the best one
 - Reading comprehension activities
 - Work co-operatively for discussion
 - Ask questions about characterization, plot, setting, and narrative voice
 - Ask students to make presentations, learn through projects, write essays
 - Involve the whole class in discussion and participation
10. Why do think performance activities are neglected in EFL classes nowadays?
.....
.....
11. Do your students lack communicative skills? Why?
.....
.....
12. How can you develop their communicative skills in the class?
.....
.....

Section III. Considerations to drama teaching and learning

1. When did you start teaching drama?
.....
.....
2. What do you think is the role of the teacher of drama in the class? Do you have the same teaching methodology as your teacher when being taught at university?

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.....
.....

3. Are there any class issues that attract your attention during your class? If any, state them

.....
.....
.....

4. What is the impact of these issues on your teaching flow?

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.....
.....

5. What are the obstacles of teaching drama in your class? How do you think you can overcome them?

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.....

6. What can you suggest as solutions to develop students' communicative skills outside the classroom?

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.....
.....

Section IV. Drama and Communicative skills

1. What teaching approaches do your students usually relate to drama?

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.....

2. How many dramatic texts in the syllabus do you teach?

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.....

3. Would like to add more dramatic texts along with those mentioned in the syllabus?

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.....
.....

4. Would you like to have dialogue reading in the classroom, or do you prefer acting it out in the class?

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.....

5. What do you think can make drama teaching interested in the class? List some motivating issues?

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.....
.....

6. Why do you think we should make a link between drama and communicative skills? How could we make this link?

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.....

Section V. Aspects of dramatic text learning

Please rate the following questions: Key to rating

A. Agree B. Strongly disagree C. Disagree D. Strongly disagree

1. Reading dramatic texts can help your students increase their language skills.

A B C D

2. The dramatic texts can:

- Help students increase their spoken skills
- Express their opinions and emotions in English
- Learn new vocabulary
- Be familiar with the culture of the other countries

Others

.....

3. Reading dialogues in the class can create a source of enjoyment. A B C D

4. You are satisfied with the dramatic texts used in your class. A B C D

Why?

.....

5. The activities you use to use make your students:

- Communicatively competent A B C D
- Encourage their language acquisition and make them speak A B C D

- Stimulate their imagination
- Motivate them in their class

A B C D
A B C D

6. Your opinion about using reading activities in a drama class

.....
.....
.....

7. Your opinion about using performance activities in a drama class

.....
.....
.....

8. Do you your students usually respond to literary texts:

- With your guidance and intervention.
- Without your guidance and intervention.

9. You do not usually receive response from your students because:

- Most of the students lack interest
- Most of them are not motivated
- They lack linguistic competence
- They lack literary competence and do not have suitable access to dramatic texts.

10. Teaching drama in your class shapes:

- Historical review for the text
- The importance of response to the dramatic text
- Thematic & stylistic analysis
- Performance and role-play

11. How can you change the negative attitudes in your drama class, how can both teachers and students contribute to bettering these attitudes in class?

.....
.....
.....
.....

12. What can you suggest for having a better drama class in relation to increasing the learners' communicative skills in Algeria?

.....
.....
.....
.....
.....

Section VI. Attitudes towards dramatic texts teaching methods

- Please rate the following questions: Key to rating

A. Agree B. Strongly disagree C. Disagree D. Strongly disagree

1. Teaching drama through performance is irrelevant

A B C D

Reading dialogues in the class increases communication among learners

A B C D

2. Dramatic texts can be authentic materials

A B C D

- They increase learners' vocabulary

A B C D

- Dialogues can stimulate learners' conversational skills.

A B C D

- They encourage personal involvement of the learners

A B C D

3. Performing dramatic texts in the class can promote personal development by:

- Encouraging students to work co-operatively and creatively

A B C D

- Encouraging critical abilities

A B C D

- Developing self-confidence

A B C D

4. Allowing learners to express their own opinions, emotions and ideas

A B C D

-You intend to use your chosen dramatic texts in class

A B C D

-You use group and pair work

A B C D

-You intend to use performance

A B C D

Thank you

Appendix G

Observation Sheet on Task Behavior

Control Group

Observer's Name: Rogte Hansraj

Objectives of the observation:

The observation is done after the whole lessons ends.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach

- Observation is done for the whole group, assessing the overall motivation of the group during the activities set.

- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really (1) 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low (1) 2 3 4 5 High

3. The level of the students' enjoyment

Low (1) 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 (2) 3 4 5 High

5. Level of the students' efforts in the leaning task

Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much

Session 02

Appendix G

Observation Sheet on Task Behavior

Control group

Observer's Name: Marsua Reptu

Objectives of the observation:

The observation is done after the whole lessons ends.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach
- Observation is done for the whole group, assessing the overall motivation of the group during the activities set.
- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really (1) 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low (1) 2 3 4 5 High

3. The level of the students' enjoyment

Low (1) 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 (2) 3 4 5 High

5. Level of the students' efforts in the leaning task

Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much

Session 03
Control group

Appendix G

Observation Sheet on Task Behavior

Observer's Name: Maroua Rofiqi

Objectives of the observation:

The observation is done after the whole lessons ends.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach
- Observation is done for the whole group, assessing the overall motivation of the group during the activities set.
- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really 1 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low 1 2 3 4 5 High

3. The level of the students' enjoyment

Low 1 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 2 3 4 5 High

5. Level of the students' efforts in the leaning task

Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much

Appendix G

Observation Sheet on Task Behavior

Session 04
Control group

Observer's Name: Manasa Rapti

Objectives of the observation:

The observation is done after the whole lessons ends.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach
- Observation is done for the whole group, assessing the overall motivation of the group during the activities set.
- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really 1 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low 1 2 3 4 5 High

3. The level of the students' enjoyment

Low 1 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 2 3 4 5 High

5. Level of the students' efforts in the leaning task

Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much

Session 01
Experimental group

Appendix G

Observation Sheet on Task Behavior

Observer's Name: Maxsien Rogta

Objectives of the observation:

The observation is done after the whole lessons ends.

- Assessing the level of the students' motivation in learning a dramatic text through the suggested approach
- Observation is done for the whole group, assessing the overall motivation of the group during the activities set.
- The way of observing is by circling one number for each statement suggested as follow.

Statements:

Ten statements are suggested about students' motivation and performance in class to complete the observation sheet, each statement is scored on a tape of 1 (low, not very involved, and not really) to 5 (high, very involved, and very much so) during the four sessions. One each statement, the observer circles one number (from 1 to 5) with the average mark of 3 on any statement.

1. The extent to which the students are involved in the learning process.

Not really 1 2 3 4 5 Very much

2. The level of the students' concentration on the learning task.

Low 1 2 3 4 5 High

3. The level of the students' enjoyment

Low 1 2 3 4 5 High

4. The level of attention to the learning activity.

Low 1 2 3 4 5 High

5. Level of the students' efforts in the leaning task

Low 1 2 3 4 5 High

6. The level of the students' interest towards the learning material

Low 1 2 3 4 5 High

7. The extent to which the learning materials are challenging for the students

Not really 1 2 3 4 5 Very much

8. The prediction activities helped the students to stimulate their imagination.

Not really 1 2 3 4 5 Very much

9. The students became confident and motivated.

Not really 1 2 3 4 5 Very much

10. The suggested method is suitable for a learner-centered class.

Not really 1 2 3 4 5 Very much