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Difficulties Facing English Department Junior And Senior Students At The Islamic University Of Gaza In Learning Drama

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Dedication

To the souls of my late father and brother Yehya, who were impatiently waiting for me to finish this work but unfortunately they died before seeing it.

To my kind mother who deserves my great love and respect for her long encouragement at every stage.

To my beloved wife who created the good atmosphere for me to finish this work.

To the souls of martyrs, who sacrificed their lives for Al-Aqsa Mosque and Palestine.

To my brothers and sisters for their encouragements.

To my cute children Saja, Yehya and Ahmad.

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In the Name of Allah, The Most Gracious, The Most Merciful.

All praise to the Almighty Allah, the one to whom all dignity, honor and glory are due to. Peace and blessing of Allah be upon all the prophets and messengers. As prophet Mohammad, peace of Allah be upon him, said" Who does not thank people, will not thank Allah".

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Abstract

This study aimed at identifying the main difficulties facing the junior and senior students studying English at the Islamic University of Gaza while learning drama.

To achieve the aim of the study, the researcher applied a valid and reliable questionnaire which consists of 34 items divided into two domains: 1- difficulties related to the nature of drama 2- difficulties related to the in class and out of class environment.

The sample of the study consisted of one hundred and thirty three students forming (39%) of the population of the study. These subjects were randomly selected to participate in the study. The population included both male and female students who enrolled in the course "English Literature in the 20th Century " in the second term (2006–2007). All the students were majoring in English language and literature.

The data were tested by Pearson correlation, T-test independent sample, Spearman correlation, means and percentages, Alpha Cronbach and Split-half. In the light of the findings, the following conclusions were reached:

1. More than 80% of the students were in agreement that " Reading drama is more common than watching it" was the major difficulty facing students in learning drama.
2. Over 70% of the students were in agreement that " Students feel frustrated with the length of the play", "large number of students inside the class", "Students do not have the right to choose the text they want to study.", "Extensive use of symbolism, similes, metaphor" and" Writing style" were serious problems.
3. There are no statistically significant differences at ($\propto \leq 0.05$) due to gender, classification and the marital status.

In conclusion, the researcher recommended carrying out further researches on the difficulties facing IUG junior and senior students in learning drama and focusing firstly on cultural similarities and then on cultural differences to bridge the gap between Arabic culture and English one.

ملخص الدراسة

الصعوبات التي تواجه طلاب قسم اللغة الانجليزية في المستويين الثالث و الرابع بالجامعة الإسلامية في تعلمهم للمسرحية

مقدمة:

هدفت هذه الدراسة إلى التعرف على أهم الصعوبات التي تواجه طلاب قسم اللغة الانجليزية في المستويين الثالث و الرابع الذين يدرسون بالجامعة الإسلامية أثناء تعلمهم لمادة المسرحية. ولقد طبق الباحث استبانه تتسم بالصدق والواقعية لتحقيق هدف الدراسة ، وتتكون الاستبانة التي استخدمها الباحث من أربع وعشرون فقرة مقسمة الـــى بعدين: 1. الصعوبات المتعلقة بطبيعة المسرحية. 2. الصعوبات المتعلقة بطبيعة البيئة الصفية وغير الصفية. تتكون عينة الدراسة من مائة وثلاث وثلاثون طالبا وطالبة أي ما يشكل ما نسبته 39% من مجتمـــع الدراســـة بحيث تم اختيار العينة التي شاركت في الدراسة عشوائيا، اشتملت العينة على الطـــلاب (الـــذكور و الإنـــاث) المتخصصين في اللغة الانجليزية و المسجلين لمادة " الأدب الانجليزي في القرن العشرين" في الفـــصل الثـــاني (2007/2006).

استخدم الباحث معامل ارتباط بيرسون، ت المحسوبة للعينة المستقلة، معامل ارتباط سبيرمان، الوسط والنـــسب المئوية، معامل ارتباط ألفا كرونباخ و التجزئة النصفية وذلك لاختبار البيانات التي تم الحـــصول عيهـــا. وقـــد توصل الباحث على النتائج التالية:

1. أكثر من 80% من الطلاب كانوا متفقون على أن قراءة المسرحية أكثر شيوعاً من مشاهدتها، وهـــذه كانت الأكثر الصعوبة التي واجهها الطلاب في تعلم المسرحية.

2. أكثر من 70% من الطلاب كانوا متفقون على أن "شعورهم بالإحباط من طـــول المـــسرحية"، "العـــدد الكبير داخل الفصل"، "لا يملك الطلاب الحق في اختيار النص المراد دراســـته"، "الاســـتخدام الكبيـــر الواسع للرمزية والتشبيهات والاستعارات"، "وأسلوب الكتابة"، وهذه كانت المشاكل الأكثر جدية.

3. لا توجد أي فروق ذات دلالة إحصائية عند ($\infty \leq 0.05$)بالنسبة لمتغير النوع، المـــستوى، والحالـــة الاجتماعية.

وفي الختام أوصى الباحث بإجراء المزيد من الأبحاث على الصعوبات التي تواجه طـــلاب المـــستويين الثالـــث والرابع، في الجامعة الإسلامية في تعلمهم لمادة المسرحية ، وأوصى الباحث أيضا بالتركيز فـــي البدايـــة علـــى أوجه الشبه بين الثقافة الانجليزية والعربية بدلا من أوجه الخلاف وذلك بهدف جسر الهوة بين الثقافتين.

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Chapter I

1.1 Introduction

Teaching English language is considered to be one of the main components of the Palestinian education curriculum. It is the only foreign language that is being taught to all students in the UNRWA and the governmental schools. It is taught in elementary schools, starting in grade one and continues until grade twelve Tawjihi (the final year in the secondary stage). Keshta (2000:1) stated that "English is a universal language: the language of communication among countries in the international world of trade, business, communications, air transportation and technology." Consequently, English as a language has become an essential demand for all levels and fields. That is why, Palestine is one of the countries which paid attention to teaching English as a second or foreign language to secure the interest and benefit for its people.

Unfortunately, in spite of the great attention to teaching English language, there are difficulties and gaps facing the students of English, simply because it is not the native language of Palestinians; the average class size was quite large (45-50). As a result, it is extremely difficult to get benefit from that environment; some teachers were not well-motivated or well trained in teaching English in the Palestinian schools, and some of them had entered the field of teaching because they were unable to find alternative jobs. In addition, the new Palestinian curriculum which was imposed on the students without preparing well-qualified teachers affects their levels. Therefore, many students will be very weak in English language for the long run.

Mourtaga (2004:16) explained that the motivation towards English didn't mean that all of the Palestinian students were good at English in spite of its importance. For instance, many school and university students wrongly believed that English is a difficult language to learn. The important issue for students is to pass the final exams in order to move to the next level. To do so, students would memorize questions and answers and successfully regurgitate them word by word on the final exam. Worse than that, teachers praise, appreciate and encourage their students to do so.

One of the good ways of mastering English language is through studying literature. This means that knowing the culture of English language gives an opportunity to master the English language, know how to deal with others and discover the mentality of the western societies. The cultural gap, in fact, poses a difficult challenge in our educational institutions.

Keshta (2000:14) discussed this issue and considered that one of the challenges facing learning and teaching English literature in Palestine was how to use English language teaching to develop citizens who appreciated other people's language, literature and ways of thinking, without losing his or her own language, cultural identity, religion, and individuality. Keshta (2003) mentioned that one of the main goals of teaching culture and hence literature in developing countries is to develop the cultural knowledge and to teach cultural content in order to overcome false beliefs and ideas towards people in community. Another noteworthy goal is that the culture embodied in the work of art must not be in sharp contrast with the culture of the foreign learner in order to accept and taste the work of art.

Therefore, Carter and Long (1991:2-3) stated three main reasons for teaching literature. These are: the cultural model, the language model, and the personal growth model. The cultural model is based on the assumption that literature expresses the most significant ideas and sentiments of human beings. It enables students to understand and appreciate cultures and ideologically different from their own in time and space. Consequently, the text should be analyzed within its cultural context. The language model is based on the assumption that literature is studied to promote language development. One of the main reasons of that model is to put students in touch with some of the more subtle and varied creative uses of the language. The learner of this model must have a specific level of grammar, vocabulary, and rhetoric in order to be able to analyze the text. The third model, the personal growth model, is based on the assumption that the teacher has to stimulate students in literature class by selecting texts to which students can respond and participate imaginatively. The overall aim of this model is to motivate students to read by relating text to his or her own personal experience. In addition to help students achieve an engagement with the reading of literary texts, this engagement will help students grow as individuals as well as in their relationships with the people and institutions around them.

Literature, which is considered to be the backbone of any nation, plays an essential role in creating a new generation that is able to change its life style and develop its own culture. The same point was tackled by Morrison (1993) who says:

> "The future of our nation depends on our ability to create-and to be creative. During the coming decades our most important national resources will be human resources. If our nation is to continue to meet the challenges of the future, today's schools need to develop creative leaders."

Consequently, the English department at The Islamic University of Gaza (IUG), since its establishment in 1978, realized the importance of teaching English literature, as a means of developing creative leaders. Therefore, eighty credit hours are devoted to English language and literature. Half of these courses are grouped as literature in which the instructors are normally free to organize and select the course contents as long as they meet the requirements of course description. These represent about one third of the total requirements of the B.A degree in English language. Al-Breem (1999:3)

Accordingly, the students at IUG have to study the following literature courses for the Bachelor degree of Arts (B.A.) in English: Introduction to English Literature, Literary Criticism (I), Short Stories, Novel, Romantic Literature, Literary Criticism (II), Elizabethan Literature**,** Poetry**,** Shakespeare**,** Victorian Literature**,** The 17th & 18th Century Prose, The Metaphysical Poets**,** Drama, English Literature in the 20th Century and American Literature. (See appendix A. p:79)

1.2. Statement of the Problem

The researcher observed that most students who studied drama agonize and face a lot of difficulties in learning it because the researcher was one of those who experienced these difficulties in learning drama. Hence, these difficulties will affect the students' attitude towards literature in general, and drama in particular. As a result, the major question of the study is:

"What are the difficulties facing students of English department in learning drama at IUG?"

1.3. Research questions

To achieve the purpose of the study, the researcher addressed the following questions:

1. What are the difficulties facing IUG junior and senior students in learning drama from students' point of view ?

2. Are there any statistically significant differences at ($\propto \leq 0.05$) between male and female students due to gender ?

3. Are there any statistically significant differences at ($\propto \leq 0.05$) between junior and senior students due to classification ?

4. Are there any statistically significant differences at ($\propto \leq 0.05$) between married and single students due to marital status ?

1.4. Purpose of the study

The study aims to:

1. find out the difficulties which male and female students face in learning drama from students' point of view.

2. diagnose and highlight of weaknesses and strengthes in learning drama at IUG.

3. give suggested recommendations for tackling difficulties facing the students of English department in learning drama at IUG.

1.5. Significance of the study

This study is significant because:

1. It could be a guide for lecturers in teaching drama.

2. It may help students find out points of weakness and strength in order to avoid these points and get rid of these difficulties to achieve an active learning.

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3. It may be an essential step to encourage researchers to discuss the difficulties which face students in learning drama.

4. It seeks to overcome the psychological barriers between students and drama.

1.6. Limitations of the Study

This investigation was conducted under the following limitations:

1. The sample of this study consisted of male and female students attending the Islamic University of Gaza.

2. The students selected for this study were all English majors who enrolled the course "English Literature in the 20th Century".

3. The sample consisted only of senior and junior students enrolled in IUG during the second term of 2006/2007.

4. The study will be restricted to the used tools.

5. The study is also concerned with the difficulties facing the students in learning drama only.

1.7. Procedures of the study

In order to achieve the aim of the study, the researcher:

1. Collected and reviewed the previous studies to avail from their procedures, tools, results and recommendations.

2. Prepared the theoretical frame work through searching in the literature reviews.

3. Designed the questionnaire for the purpose of the study.

4. Consulted experts in English language and methodology to assure the validity and reliability of the tool.

5. Obtained permission from Dr. Khader Tawfiq Khader to carry out the questionnaire.

6. Computed the collected data and statistically analyzed the results.

7. Presented recommendations and suggestions in the light of the study findings.

1.8. Definition of Terms

The following terms are operationally defined for the purpose of this study:

1.8.1. Difficulty: Difficulties (n)

According to OD (2000),

> A difficulty is a problem; a thing or situation that causes problems: The difficulties of English syntax.

However, in this study it refers to some obstacles facing the students in learning drama.

1.8.2. Drama

The researcher adopted the definition of Khader (2007): "It is a kind of literary composition meant to be enacted on the stage in which the story is told through dialogue, presenting characters placed in a situation of conflict and confrontation.

1.8.3. Lecturers

They are Ph.D. holders or M.A. holders in the department of English at The Islamic University of Gaza who teach drama courses for the undergraduate students.

1.8.4. Students

They are the male and female students in the junior and senior level who studied English drama in the English department at the Islamic University of Gaza.

1.8.5. English Literature in the 20th Century

This course acquaints the students with the main literary movements and the major writers of the 20th century. With the help of some basic texts, the student is provided with a historical sense of the period together with some in-depth study of important works.

1.8.6. Junior

Students of the third level at the Islamic University of Gaza.

1.8.7. Senior

Students of the fourth level at the Islamic University of Gaza.

1.8.8. Classification

The classification of the students whether they are junior or senior.

1.9. Abbreviations

1.9.1. IUG

It refers to The Islamic University of Gaza.

1.9.2. CLTA

It refers to Communicative Language Teaching Approach.

1.9.3. EFL

It refers to English as a Foreign Language.

1.9.4. ESL

It refers to English as a Second Language.

1.9.5. MOEHE

It refers to Ministry of Education and Higher Education.

1.9.6. B.C

It stands for Before Christ.

Chapter II

2.1. Theoretical framework

2.1.1. Introduction

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Chapter II

2.1 Theoretical framework

2.1.1. Introduction

It is a non deniable fact that most educators agreed that teaching literature was a way of making people better citizens. In Britain, literature's purpose was to moralize, civilize, and humanize. In the USA, after the civil war, literature was viewed as a" repository of morals and spiritual values. Teaching literature became an explicitly political act for radical and minority groups in university. Teaching literature became a branch of philosophical inquiry about signification representation, and ideology. One can conclude that whether we believe in pleasure, politics, or philosophy as the goal, all of us who teach literature believe that it is important not only in education but also in life. Showlter (2003:22-24)

Carter and McRae (2001:3) stated that literature is as old as human language, and as new as tomorrow's sunrise. And literature is everywhere, not only in books, but in videos, television, radio, CDs, computer, newspapers, and in all the media of communication where a story is told or an image is created. The first literature in any culture is oral. The classical Greek epics of Homer, the earliest versions of the Bible and the Quran were all communicated orally, and passed on from generation to generation until they were set down in written forms, in versions which have come down to us. Literature can give comfort and consolation, (as religious literature does), can illuminate and mirror our problems, and can affirm and reinforce social, political and ideological standpoints.

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According to Moody (1981) the primary aim of literature is to give pleasure and to entertain those who voluntarily attend to it. He also mentioned that the greatest pleasure and satisfaction to be found in literature occurs where it brings us back to the realities of human situations, problems, feelings and relationships.

Teaching literature in general and drama in particular is an exciting issue in which students become better citizens and gain knowledge about the culture of different nations. Habib (1994:5) considered the value of literature lying in the fact that it is an attempt to explore, recreate and seek for the meaning in human experience. Literary writers try to dramatize their insights by using language in a special way in order to embody their visions, contrast meaning and produce effects. Keshta (2000:23-24) touched the same point when he explained that lectures and memorization, particularly, for the non-native English-speaking students, will neither help students discover the real meaning of the text, nor allow them to understand the author's cultural context and intent. Therefore, teachers must seek ways to encourage young minds into creativity in a world full of passive entertainment. Teachers must develop lessons that can bring back the enthusiasm to understand the vague corners of the social and political life.

As a matter of fact, the researcher believes that drama is a window that not only permits us to look into the cultural values of the people but also it reflects a social life in which the reader can deduce and determine the culture and the way of living in any society by reading any piece of drama. But, unfortunately, the lack of experience in life may prevent them from the engagement in the text. Therefore, students need help in learning to read beneath the lines deeply to get the core of the play.

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Keshta (2000:53) also stated that drama involves the whole living process from birth to death. Each field has its medium. The medium of literature is language, the medium of music is sound, and the medium of math is abstract signs. But the medium of drama is the person, the performance of the actor. Therefore, the real actor can seed life in dead words.

2.1.2. Teacher's role in teaching drama

Drama is one of the most difficult literary forms because it requires a higher degree of skill in the selection and organization of language and episode than any other type of literature. Accordingly, teaching drama demands a creative teacher. Courtney cited in Keshta (2000:57) laid some characteristics for good teachers when he stated,

> "A drama teacher must be a good teacher first. Without the appropriate practical knowledge, a drama teacher will not be a success. Drama teachers must be good at what they do because he or she deals with the inner lives of their students. He or she is responsible for the thought and feelings of the students, for their actions and their forms of expression, and for the way they conduct their dramatic lives. In drama, students are rehearsing for life itself as for art and, as a result, a drama teacher's responsibility is quite overwhelming in its power".

Drama is different totally from other subjects like Geography, Psychology, Science, etc. because plays are written to be acted, so the role of the teacher is to bring out and transfer what is on the page to the ground. The teacher himself can create a new atmosphere for the play which included stage direction, he can involve students in the play as if they are living the same setting and scene. (Habib:2004)

Richard Bausch cited in Showlter (2003:79), for instance, wrote:

> "When I teach sophomore literature, before I give any assignments, I ask my students to do an annotated bibliography about Hamlet. They must find ten critical essays about the play, read them, and then summarize for me, merely to show that they have indeed read the essays. This is

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less to teach them about Hamlet to expose them to the ways and means of critical speech about that great play, and, by extension, about any other work of literature."

Therefore, such activities engage the students in the play and involve them deeply in the characteristics themselves.

Cadden, who teaches drama in the English Department and chairs the Program in Theater and Dance at Princeton faculty, focused on the role of the teacher in encouraging students to be more active and creative. Cadden who is the most concerned with performance stated in Showlter (2003:84) that:

> "Plays are not meant to be read. If you see them in the theater, many decisions will have been made through the rehearsal process, but no matter how good a reader a student is, it is extremely hard to imagine the performative possibilities of the text. So my role as a teacher is to bring out what's on the page, and help them to set up and provide that per formative supplement for themselves. They have to be active, the designer, the director, all the collaborators who make up the theatrical even. But potentially it's more exciting than teaching a novel or a poem. For students, studying drama can be like discovering a whole new world."

2.1.3. Drama as a genre

The term genre dating back to ancient Greeks and their study of rhetorical structure in different categories of the epic, lyric and dramatic. The term was used to refer to particular kinds of literature. But later it has been used in a range of educational contexts to refer to not only the type of literary texts, but also to the predictable texts that are part of every day life. The term genre is used in various educational contexts to refer to the recognizable patterns of every day life, academic and literary texts that occur within particular cultures. Hammond and Derewiamk (2005:186)

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Lennard and Luckhurst (2002:49) define Genre as "a type of literary work characterized by a particular form, style, or purpose". It derives, via Latin genus('birth, race, racial stock') and old French gendre "gender", from Greek (genos, 'race'). Klarer (2003:4) mentioned that the term genre usually refers to one of the three classical literary forms of epic, drama, or poetry. McEvoy (2006:121) defines genre as a type of play, book, film and so on.

Drama as a genre "a type of literary work" has many definitions. Drama is a work of story telling in which actors represented the characters. It is addressed not to the readers but to spectators. In another sense, a play is more than actors and audience, a play is a work of art made of words. Kennedy and Gioia (2005:866)

Morgan (1987:7) defines drama as an art of communication. Dramatists write lines for actors to work on, accepting that a play has to pass through the medium of performance by others before reaching and affecting its public. So, they don't normally write to communicate directly with readers. Drama in performance is most like life itself in which it involves human beings moving about, doing things, as if spontaneously. The attitudes of people towards drama are different. Some may be interested in theoretical performance. In contrast, others may have little or no experience of theatre-going. The main value of the text of the play for them is literacy because it communicates with the mind and imagination through the medium of words.

Khader (2007) also defines drama as a kind of literary composition meant to be enacted on the stage in which the story is told through dialogue, presenting, characters placed in a situation of conflict and confrontation. In addition, Khader (2007) distinguishes

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between novel and drama and considered that there was an obvious difference between drama and a novel. Drama is basically meant to be staged and consists mostly of dialogues while a novel is to be read and it is in the form of description.

Drama means "action" or "deed" (from Greek dran, "to do"). We use drama as a synonym for play, but the word has several meanings. It sometimes refers to one play, or to a work of a playwright, or dramatist (Ibsen's drama), or perhaps to a body of plays written in a particular time or place "Elizabethan age". George Jean–a famous critic defines drama as "Anything that interests an intelligently emotioned group of persons assembled together in an illuminated hall". Kennedy and Gioia (2005:866)

2.1.4. Categories of drama

Kennedy and Gioia (2005:867) explained that in the history of Europe, drama has sprung twice as a part of worship: when, in Ancient Greece, plays were performed on feast days; and when, in the Christian church of middle ages, a play was introduced as an adjunct to the Easter mass. Lennard and Luckhurst (2002:65) mentioned that the earliest known drama developed in Athens in the fifth century BC, not as a recreation option but as a religious and civic duty.

The basic categories and classification of plays are tragedy and comedy but there are other dramatic modes such as: tragic-comedy, farce, melodrama, chronicle plays , moral play, interlude, well-made play, problem play, play of ideas, epic drama, absurdist drama, documentary drama. Tragedy is a kind of drama that deals with suffering, grief and death, the dark or wintry aspects of life, a view of nature or the universe in opposition to human welfare and happiness, and destruction of them. In contrast, comic

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drama is amusing and entertaining. It may deal with serious matters thoughtfully and provoke its audiences and readers to quite profound questioning. Morgan(1987:56)

Lennard and Luckhurst (2002:56) states that tragedy and comedy are "supergenres", infinitely varied and adopted to the cultures that generate them. In general, tragedies end in death and comedies in marriage in which tragedies habitually lead their consumers to expect a loving union. Sexuality and mortality are human constants, corresponding with other basic oppositions-joy/grief, company/solitude, rise/fall and many post-Aristotelians of comedy and tragedy combines these terms.

Tragedy means a play that portrays a conflict between human being and some superior, overwhelming force. It ends sorrowfully and disastrously, and this outcome seems inevitable. In contrast, in drama the word comedy, from the Greek komos "a reveal", may be defined as whatever makes us laugh. A comedy may be a name for one entire play, or we may say that there is comedy in only part of a play- as in a comic character or a comic situation. Kennedy and Gioia (2005: 887)

There are different kinds of tragedy and comedy. The kinds of tragedy are Greek tragedy, Senecan tragedy, Shakespearian tragedy, Heroic tragedy, Domestic tragedy, Revenge tragedy, Political tragedy. In contrast, comedy has seven types of drama. There are Satiric Comedy, Comedy of intrigue and Situation comedy, Comedy of humors, Comedy of manners, Romantic comedy, Burlesque and Parody, Black comedy. Morgan(1987:57-68)

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2.1.5. Structure of drama:

Sajjad (1991:38-40) stated that Aristotle isolated six elements or parts in every tragedy and this applies in fact to every form of dramatic writing. These elements, which work together to produce their effect upon us, are plot, character, diction, thought, spectacle, and song.

2.1.5.1. Plot

It refers to the manner in which the dramatist organizes a story for this purposes. The dramatist has to select out relevant things which help in establishing the points he wishes to aim at. What he selects is the plot. There is a clear difference between a plot and a story. A plot consists of those elements in the story which the dramatist has to choose from a particular point of view.

2.1.5.2. Characters

Characters are the most tangible element of a play. The term character is used to refer to persons who have a part to play in a story. A competent playwright would take care in introducing and selecting characters. Most students find characters the easiest to discuss because they are an illusion of reality.

2.1.5.3. Diction

Diction means the language used in the play. The language must be suited to the nature of the story in which the language of comedy should differ from the language of tragedy.

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2.1.5.4. Thought

Thought means the faculty of saying what is possible and pertinent in given circumstances.

2.1.5.5. Spectacle

The term refers to the machinery employed in dramatic representation. The playwright must take care of every thing used on the stage such as the dress, the scenery, the way of acting in order to organize the performance of the play. The playwright must give attention to every thing that has an important effect on the spectator's mind.

2.1.5.6. Song

Song was isolated as a separate and important element. Greek drama consists of a group of singers called the chorus. Each play began with an opening song by the chorus. The chorus also intervened with songs at regular intervals which play the same role as divisions in a modern play to change the scene.

2.1.6. The advantages of teaching literature and drama

Ghosn (1998) in his abstract stated some benefits of literature: (1) authentic literature provides a motivating, meaningful context for language learning, and it presents natural language at its finest, promoting vocabulary development in context; (2) literature stimulates oral language and involves the child with the text while exposing him or her to some aspect of the target language culture; (3) literature can promote academic literacy and critical thinking skills and has the potential of fostering private interpersonal and intercultural attitudes and (4) good literature deals with some aspects of the human condition and attempts to come to some understanding of life.

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Morrison (1993) discussed that teaching drama can help create new generations. Drama can do a lot to our students. At the centre of all drama is a means of communication. Like all the arts, drama allows students to communicate with and understand others in new ways. Drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centered world. Students who have participated in dramatic activities will be more persuasive in their communications, will be better able to put themselves into others' shoes and will have a more positive, confident and self-image. Moreover, Students in drama will learn to cooperate, work together and listen to and accept the others' points of view, especially in our complicated situation. Accordingly, drama is an important tool for preparing students to live and work in a rapidly changing world.

Bayliss and Dodwell (2002:40) explained the same point when they considered drama, which is an important branch of literature, as a means to support the development of community and hope. They added that the drama and theatre have been used to support the personal and socio-political development of people. Carter and long (1991:3) also stated that one of the main reasons for teaching literature is the personal growth model which achieves an engagement with the reading of literary texts because it is stimulated by an understanding of our society and culture.

Moreover, drama helps students develop empathy and tolerance. In order to play a role competently, an actor must be able to understand how the world looks through another person's eyes. This does not mean he must agree with every character. An actor can play the role of Sharon without becoming a Zionist. But he cannot play Sharon's role without

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understanding his point of view and without empathy. Nowadays people need to understand others' motives and choices in order to bridge the gap between cultures. As a result, tolerance will be a reasonable language between nations. Drama can help build responsible global citizens. Morrison (1993)

2.1.7. Main features of studying literature in Palestinian universities

According to Al-Breem (1999:4-5) there are many different objectives in studying language and literature in English departments. Most of the English Departments in Palestinian universities contain courses devoted to the study of language and literature. A number of features that characterized the study of literature in Palestinian universities are: Firstly, the criteria for text selection tend to be traditional. Instructors normally choose texts which belong to the literary canon, texts which they are familiar with through their previous studies. Secondly, instructors tend to use literary critics observations as a main source for their teaching and they also follow traditional methods of presentation which are mainly teacher–centered. Therefore, the students' role is not only mostly restricted to being passive recipients of information, but also there is no space for students to take a more active role. Thirdly, to get high marks and pass examinations students should focus on memorizing information during course time. This method affects badly students' cognitive abilities such as analyzing, synthesizing, and guessing. Fourthly, Palestinian students and teachers of English literature have the tendency to avoid linguistics while talking about literature. Finally, students receive their information about literature from the teacher's perspective. He or she is the source of knowledge, rather than being an enabler .This can negatively affect the students' literary skills and capacity for literary appreciation.

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2.1.8. Methods used in teaching literature

The researcher believes that the rapid change in the world in all fields has its effects on education and methodology. Teaching literature in the last decades changed a lot from knowledge about literature to knowledge of literature, from reading literature in breadth to reading literature in depth. It has been noticed that there is no perfect method. Each method has its merits and demerits. The methods used depend on the educational situation in which the teacher can use more than one method in the same lecture.

2.1.8.1. Author-Oriented Approaches

Klarer (2003:90-91) explained that the author-oriented approach established a strong and direct link between the literary text and the biography of the author in which the facts, events, and dates in an author's life are juxtaposed with the literary elements of his or her work. Autobiographies are obviously suitable for that approach. In many cases autobiographical material enters the fictional text. The American playwright Eugene O'Neil (1888-1953), for example, used veiled autobiographical elements in his play Long Day's Journey into Night. O'Neil used real people and dramatized events from his family life.

In addition to that, author-oriented approaches focus on aspects which might have entered the text on a subconscious or involuntary level. Mary Shelly (1797-1851) wrote her novel *Frankenstein* (1818) which can be related directly to the plot. According to the author-oriented approaches, the central theme of the novel, the creation of an artificial human being, can be traced back to Mary Shelly's intense psychological occupation with the issue of birth at that time.

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2.1.8.2. Communicative Language Teaching Approach

Richards and Rodgers (2004:153) classifies the communicative approach as one of the most recent methods of language teaching. It began in Britain in the 1960s as a reaction to the earlier structural method, called Situational Language Teaching. Nowadays, CLTA has dominated classrooms. The wide spread and acceptance of CLTA is due to the fact that most schools and universities use it in the teaching process. The goal of CLTA is to develop communicative competence. As a result, that approach uses any activity that engages learners in authentic communication. It emphasizes interaction as both the means and the ultimate goal of learning a language.

2.1.8.2.1. The main principles of the communicative approach

There are many principles in the communicative approach that support the class procedures to develop the communicative competence. Richards and Rodgers (2004:156-157) outlined the following principles:

1. The attitude of the communicative language teacher towards errors is extremely important. In this context errors are tolerated and are seen as natural outcome of the development of communication skills.

2. Accuracy is important but fluency is probably regarded as being even more important.

3. Learners are the centre of learning process and they should be given every opportunity to express their ideas, emotions and opinions in the classroom.

4. The communicative interaction which it involves encourages co-operative relationships among the learners. Students are given an opportunity to work with each other and to negotiate meaning.

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5. Contextualization is a basic premise in which the social contexts of any communicative event is essential in giving meaning to utterances

6. Teachers act in communicative approach as an adviser, facilitator, guider, organizer, attentive listener, and manager during communicative activities.

7. Real life or authentic language should be exploited in the classroom.

8. Translation may be rarely used where students need or benefit from it.

9. Students can start reading and writing from the first day.

10. Teachers help learners in any way that motivates them to work with the language.

2.1.8.3. Language Based Approach

Language based approach is less concerned with the literary text as a product and is concerned with the process of reading. The overall aim is to motivate students to read by relating the themes and topics in a literary text to his or her own experience. The language based approach tended to be a student-centered. It means that the teacher has to come 'down from the pedestal'. In a word, the language based approach encourages students to read between lines and go in-depth inside literary texts rather focusing on vocabulary in the lines of a text. Carter and Long (1991:7-8)

Carter and Long (1991:71-81) stated many techniques and strategies in that approach including jigsaw reading, matching, gap-filling, and reading aloud. The most important one is jigsaw reading. It is borrowed from language teaching. It is easy to prepare and comprises re-ordering of a text which has been scrambled. It may suggest some sort of games. It stimulates learner-learner interaction in the solving puzzles. It is known before asking questions, the teacher should give a model to keep the interaction going on. In

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this respect the term "jigsaw" is appropriate as it indicates a series of small increments which when added together will complete the picture.

Matching exercise is another wonderful technique. In this strategy, students are expected to match phrases, pictures, words, sentences etc. The main aim of using this strategy is to enable students to use responses to the parts to build up sensitivity to the whole. Students in IUG enjoy such activities especially when conducted in groups.

Cloze or gap-filling is another technique in language based approach in which teachers use this activity in their classes and exams. The aim is to draw students' attention to the language and form of a text. Another aim is to draw attention to the use of particular linguistic features such as connecting words between sentences or signally words across paragraphs. Students must focus on the function and the use of these words. This technique has many advantages. Firstly, it changes the ordinary role of the teacher. Cloze makes the teacher encourager, supporter, stimulator, attentive listener, manager and motivator. Secondly, it leads to involvement with the text. Thirdly, it is a productive way of increasing the students' awareness of the patterns of words in a literary text. Finally, the strategy of cloze emphasizes the role of students as the centre of learning process.

Another important technique used by both teachers and students is reading aloud. The students like and enjoy it a lot. It is very important for teachers to open his reading task by reading aloud the first paragraph. In fact, a good teacher should read aloud in order to clarify some difficulties. The researcher believes that reading aloud may help students overcome their weaknesses in understanding drama. Some say it is better to

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read silently, some say aloud; however, the researcher thinks reading aloud is better because it clarifies difficulties and makes the text alive. It also reveals humor, irony, and sarcasm which may not be obvious by silent reading.

Furthermore, Carter and Long (1991:94-97) added more techniques which may lead to facilitate teaching drama. The most important one is the pyramid discussion which concentrates on the attitudes and opinions of the readers, relating the students' experience, using different pre-reading techniques such as, true or false activities, predictions, and ranking activities. Students have the chance to work individually, in pairs, or in groups to state their decision, about the theme, for instance. Another technique which is full of creativity is writing letters in which the readers are extremely involved in the text. In this case, the students are asked to write a letter from x to z because in that way the students can reveal their inner feelings.

Saricoban (2002) explained that the teacher should follow the three-phase approach in teaching inside the classroom: pre-reading, while-reading and post-reading. The aims of pre-reading phase are stimulating oral communication, reading for pleasure to enrich thinking and focusing on waking the imagination. The aims of while-reading phase are clarifying text content in which begins with general understanding of the text, and then moves to smaller units such as paragraphs, sentences and words. The aims of post-reading phase is relating the text to the learners' own knowledge, interests or views.

The researcher supported his discussion by giving an example in the *King Lear*. The teacher can use pyramid discussion to concentrate on the attitudes and opinions of the readers, relating the students' experience, using different pre-reading techniques such as

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true or false activities, predictions and ranking activities. As a result, students can share and compare their experiences with those mentioned in the play by asking some stimulating questions such as the following:

- Who is the author of *King Lear*?

- Do you like the state of kings? Why?

- If you were a king, what would you do?

- The antagonist of the play is Lear (T/F).

- Do you expect this play to be a tragedy or comedy? (Prediction.)

In the next phase, the students dive in the depth of the play to get specific information. This phase is called while-reading. Here, the teacher can use reading aloud strategy. This technique is essential in teaching drama, particularly, with famous statements and turning point situations. It is known that drama is written to be performed on the stage. Therefore, reading aloud is an alternative way to make words alive. The following quotations from *King Lear* can be read aloud to provide reinforcement to the role of discussion in teaching drama and breathes life into it:

- "I am a man more sinned against than sinning."

- "As flies to wanton boys, are we to the gods; they kill us for their sport."

- "Why should a dog, a horse, a rat, have life, and thou no breath at all?"

Another technique in that phase is cloz. It emphasizes the role of students as the centre of learning process. Accordingly, it leads to creative interaction and encouragement to participate and discuss. Suggested examples for this technique are listed below:

- Goneril poisoned her sister because she was ----------.

- Edmund was killed by ----------.

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Finally, the teacher can use in the last phase, which is post-reading, many techniques to enrich the role of discussion and to develop the interpretation of the text. Jigsaw, writing letters, and voting are essential strategies in this phase. For example, the teacher asks the students to re-arrange the following events which are not scrambled:

(A) Kent is disguised.

(B) Lear divided his kingdom.

(C) Gloucester is physically blinded.

(D) The death of Cordelia.

(E) Edgar killed his brother, Edmund.

Or the teacher may ask students to express their inner feelings by writing letters in which readers are extremely involved in the text. In this case, students are asked to write a letter from x to z because in that way students can reveal their inner feelings. For example:

- Write a letter to Lear warning him from the bad intentions of his two daughters.

- Write a letter to Gloucester clarifying the truth of Edmund's fabricated letter.

The researcher added another effective technique which is voting. In this case, each student has the right to vote for or against some ideas related to the play discussed. For example, the teacher may divide his class into two groups according to their response of the following suggested questions:

- Do you sympathize with Lear? Illustrate with examples.

- Do you think that Macbeth's wife was the real source of evil? Why?

2.1.9. Conclusion

The researcher discussed in the first part of this chapter the theoretical framework of related literature that deals with necessary issues related to literature and drama. The researcher discussed the importance of drama, drama as a genre, and the structure and categories of drama. Then, the researcher shed light on the advantages of teaching literature and drama, main features of studying literature in Palestinian universities and some methods used in teaching literature such as Author-Oriented Approaches, Language Based Approach and Communicative Language Teaching Approach. Finally, the researcher gave an educational example about *King Lear* to simplify and facilitate techniques of teaching literature.

Review of Previous studies

This chapter deals with some previous studies that were conducted to recognize the importance of teaching literature and drama. Most of these studies are presented under two titles:

-The previous studies concerned with the importance of teaching literature.

- The previous studies concerned with the importance of teaching drama.

2.2.1.The previous studies concerned with the importance of teaching literature

2.2.1.1. Ghosn's study (1998)

The study aimed at presenting four good reasons to use literature in the primary schools and integrated it into English as a foreign language (EFL), especially in cases where language proficiency is the ultimate goal of the learning-teaching process and it is limited to the classroom and school. The researcher stated the following reasons: (1) authentic literature provides a motivating, meaningful context for language learning, and it presents natural language at its finest, promoting vocabulary development in context; (2) literature stimulates oral language and involves the child with the text while exposing him or her to some aspects of the target language culture; (3) literature can promote academic literacy and critical thinking skills and has the potential of fostering private interpersonal and intercultural attitudes; and (4) good literature deals with some aspects of the human condition and attempts to come to some understanding of life, either symbolically or metaphorically, and can thus also contribute to the emotional development of the child.

2.2.1.2. Keshta's study (2000)

The study examined the perception of foreign students regarding the understanding and teaching of English literature. In his study, Keshta investigated Gaza university student's perceptions of drama and short stories in English with respect to (1) teaching approaches and strategies(2) specific problems encountered,(3) benefits, and(4) reasons for studying literature. The researcher designed a survey in this investigation to collect and analyze the data. He randomly selected one hundred forty-seven foreign students majoring in English in Gaza universities to participate in the study. Finally ,the researcher stated the following conclusions: (1) Major problems facing foreign students in learning drama in English literature were theme, conflict, length of the play, and writing style. (2) Major problems facing foreign students in learning short stories in English literature were vocabulary, writing style, character role, plot, and theme.(3) Appreciation of other cultures, evaluating and creating new ideas, and promoting language development were the beneficial components of understanding English literature.

2.2.1.3. Henning's study (2001)

The researcher suggested relating literature and culture to undergraduate foreign language (FL) curriculum from the beginning through the advanced levels. The researcher proposed a curriculum that is organized around socio-cultural and socio-historical values, attitudes, issues, and gives preference to literary texts in the broad sense. The researcher discussed roles of literature in FL curricula, and literature as a means of presenting culture at the intermediate level, separation between lower-division and upper-division FL courses, goals of intermediate-level courses. He highlighted an intermediate French sequence designed to integrate language, literature, and culture.

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The courses explored cultural values and attitudes, focusing on France and Quebec. To develop their cognitive abilities, linguistic skills, and cultural knowledge for success in upper division courses by building on students' own goals. They were also intended to move the foreign language curricula away from literary history and civilization courses that strive to make students cultured without helping them understand the socio-cultural significance of what they are studying. The researcher focused on the importance of relating culture studies and literary history.

2.2.1.4. Shrimpton and Godinho's study (2002)

The study discussed the differences in students' engagement in small-group literature discussions and the strategies that teachers used to support student talk. They used case studies which draw on videotaped data from small-group literature discussions, interviews with teachers, and student focus groups to provide insights into teacher practice in small-group discussions. They stated that the research project was conducted in three schools located in the Melbourne suburbs, approximately 120 children participated, and 12 teachers were recruited from the three primary levels: they found that what was emerging as more significant than gender-based differences in the ways that boys and girls engage in literature discussions is their socio-cultural positioning to the discussion process. They observed that the differences in students' engagement in literature discussion are due to their cultural and social understanding.

2.2.2. The previous studies concerned with the importance of teaching drama

2.2.2.1. Zayda's study (1997)

stated that dramatic play not only provides children with an excellent way to express their feelings and perceptions of the world that surrounds them but also an alternative way for researchers and teachers to capture, understand, and interpret children's voices because of the difficulties that children have in expressing ideas through oral and written language. The researcher added that dramatic play has been widely used in preschool education, it has been neglected during the school years. The researcher describes a program in theatrical expression (based on dramatic play, with urban children from ages 8 to 14 in a Colombian city) in which he uses improvisations or play episodes created by the children without a written script. Therefore, one of the purposes has been to explore a pedagogical alternative to the authoritarian relationship between teacher and students in order to break the ice.

2.2.2.2. Annaralla's study (1999)

The researcher states that the use of creative drama in a multicultural classroom can allow a teacher to establish a student-focused base for experiential learning and can allow students from various cultures to use drama as a way of expressing their individual cultural differences. The researcher claims that using literature about various ethnic groups in creative drama can contribute to the multicultural classroom and help to cultivate creativity and inventiveness. The researcher concludes that creative drama addresses all areas of language arts, teaches the important skill of focusing, and how to overcome the differences between cultures.

2.2.2.3. Dodson's study (2000)

The researcher described how drama fits into the communicative approach to language teaching. He discussed how the idea of drama in the language classroom developed from the 1970s to the present. He stated some benefits in using drama in language classrooms such as: learning the language because of practicing it with communicative activities in a real context, acquiring and practicing new vocabulary and grammatical structures, and get pleasure and entertainment. The researcher observed also some potential drawbacks to this approach such as: teachers' lack of preparation, students' backgrounds about drama and skepticism, and readers' impression about drama whether it is serious or not. The researcher used various theatrical activities to achieve the benefits of in using drama. These activities include reading plays, watching or listening to plays, staging plays, and writing plays, pantomime, jazz chants, role play and simulations, fairy tales and folk tales, improvisation.

2.2.2.4. McNaughton's study (2004)

The study examines the use of Educational drama in Education for Sustainability in the upper stages of the primary school (10- and 11-year-olds). The focus of his study was on a series of drama lessons based on environmental themes. The lessons link with some of the key aims in Education for Sustainability--to help young people to develop awareness, knowledge and concepts, to encourage positive attitudes and personal lifestyle decisions and to help them to acquire action skills in and for the environment. the researcher suggested that the drama was instrumental in helping the children to achieve the learning outcomes set for the lessons. Some of that evidence is presented here. The researcher suggests that the active, participative learning central to drama is particularly useful for allowing children to develop skills in communication,

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collaboration and expressing ideas and opinions. Also, the immersion in the imagined context and narrative, integral to the 'stories' in the drama, allows the children to feel sympathy for and empathy with people who are affected by environmental issues and problems. Finally the researcher concludes that drama allows the participants opportunities to rehearse active citizenship and facilitates learning in Education for Sustainability.

2.2.2.5. Crumpler's study (2005)

The study presents author's viewpoint on the developmental processes of children's writing and the value of drama as central for facilitating young children's composing processes. The phenomenological research of Himley (1991) informs the argument that educational drama accelerates children's ability to enter shared spaces where the real and fictional blend. This shared space is created as young writers engage in dramatic work in classroom settings. In this shared space, learners are able to draw on the instructional practices, relationships with peers and the imaginary creations that are key to that dramatic work. This study used a quantitative design to collect and analyze data for the purpose of comparing two primary schools where drama was an aspect of the curriculum to a control group in which no drama work took place. The findings suggested that the drama had a positive effect on student achievement

2.2.2.6. Kornfeld and Leyden's study (2005)

The study describes a successful teacher-professor collaboration to plan interdisciplinary curriculum and team-teach it in a first-grade classroom. The goal of that collaboration was to use literature and drama to help children learn about and find meaning in African American experiences and perspectives. Writing, staging, and

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performing three plays about African American history had a profound effect on the students. That dramatic engagement added depth and dimension to the plot, setting, and characters. The researcher concluded that producing the plays allowed students not only to improve their basic skills but also to experience the excitement and joy that literacy can bring to life. The stories that students read and acted out stimulated their questions and desire to share their knowledge with one another. They became intensely involved in the stories.

2.2.2.7. Bodden's study (2006)

The researcher aimed in his qualitative study to improve his teaching practices in his seventh grade drama classroom. The researcher conducted the study by implementing a monologue unit plan which used in the past adapted for this study. Bodden, focused in his study on the promotion of creativity, the identification of drama and theatre elements, and the transformation in understanding. The researcher gathered from students in his class the data a third eye observer, and me. Notation, description, sources for analysis, and questioning procedures were used to survey the data by looking for patterns, coding the responses, and generating findings that satisfied the research questions. He discovered that imagination is supported in his classroom but he needs to develop better strategies to show how dramatic skills affect the daily lives of students and the importance of empathy for this class as well as the others he teaches.

2.2.2.9. Costello's study (2006)

The researcher investigates the effects of combining process drama activity with digital video composing in two urban, eighth grade English classrooms. The researcher examines the following research questions: (1) What happens when a secondary English

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teacher introduces process drama and digital video production to his students as part of the English curriculum? (2) How do drama and digital video activities influence classroom culture and student engagement? (3 What specific literacy learning is evident as students engage in process drama and digital video activity? The research site was an urban school serving a population of primarily African American students. Two eighth-grade classrooms were observed for nine months as students engaged in both process drama and digital video activities. The researcher took on the role of a participant observer, both documenting and recording classroom activity while also acting as assistant to the classroom teacher. Data include field notes, classroom process videotapes, a reflective research journal, audio taped interviews with both the teacher and several focal students, and the examination of artifacts including students' written work and digital video products. Field notes, journals, and artifacts were analyzed through recursive study, annotation, and coding for relevant themes. Audiotapes of classroom conversation and interviews were also transcribed and analyzed. Process footage and digital video movies were watched repeatedly and analyzed for evidence of literacy learning. The findings of this study reveal students' deepened engagement and the cultivation of a productive classroom community-space when process drama and digital video were integrated. Findings also show students' complex multimodal literacy learning, and the development of empathetic understandings of character and textual issues through the integration of process drama and digital video composing which helped to facilitate students' success on a high-stakes exam at the end of the year. The study also explores the tensions and challenges surrounding a teacher's integration of multimodal literacy learning in his teaching in the context of an urban, discipline-driven school environment.

2.2.2.10. Dupre's study (2006)

The study presents the results of a yearlong ethnography, conducted by a middle school teacher within her seventh grade language arts class. The researcher explores student response to a curriculum that integrated creative drama, playwriting, tolerance, and social justice. Students were involved in experiential learning activities, including improvisation, Forum Theatre, and play building. students participated in community-building activities, created human sculptures depicting incidences of injustice, and wrote scenes exploring intolerance. Participants listened to a presentation on social justice by Southern Poverty legal activist Morris Dees and a lecture on the legal history of social segregation in America by University of New Mexico law professor, Sherri Burr. In addition, students conducted a school-wide survey assessing labels, cliques, and popularity. These data, along with suggested action programs to reduce social segregation at school, were presented to state legislative leaders as part of Project Citizen. Data included 85 participant observations, nine 30- to 90-minute interviews, creative and expository student writing, journal entries, process papers, surveys, and sociograms. Dupre concluded that the curriculum stimulated young adolescents to identify themselves as important to the class, the school, and the outside world. They used their writing, researching, and performing skills to present critical learning to adult and peer audiences. Another result of the curriculum was increased cognition of multiple viewpoints and personal responsibility in incidences of social injustice.

2.2.2.11. Gina's study (2006)

The researcher describes how teachers use collaborative dramatic activities to help students make connections to the text and become empowered by language. The National Council of Teachers of English guideline, entitled Informal Classroom Drama

which is defined as an activity in which students invent and enact dramatic situations for themselves. Drama is spontaneously generated by the participants who perform the dual tasks of composing and enacting their parts as the drama progresses. This form of unrehearsed drama is a process of guided discovery led by the teachers for the benefit of the participants. The researcher concluded that informal classroom drama helped students to see themselves within the dual realities of the perspectives of others and their own. In addition, Students can also learn about the elements of fiction such as plot, character, tension, and theme.

2.2.2.12. Gurley's study (2006)

The study examines the uses of drama for purposes of moral education in the plays of Maria Edgeworth (1768-1849) in the late eighteenth and early nineteenth centuries. This study examines Maria Edgeworth's plays for youth as inter-textual examples of her philosophy of education, as a means of moral education, and as pedagogical models for community relations The researcher finds that Maria Edgeworth, as a writer, developed a practiced application of a moral education methodology to negotiate, to define, and to foster community. She educated the youth and adults of her time through her plays and her stories, each of which offered pedagogical strategies such as association, sympathy, approbation, and benevolence to reinforce virtuous life choices. Virtuous choices made by the children supported family unity and reinforced family identity. These choices of virtuous conduct were rewarded through benevolence which resulted in collective happiness. Education for the Edgeworths was the collaborative responsibility of the whole family, and through sympathy and encouragement, the family should stress the utilitarian and the experimental.

2.2.2.12. McNaughton's Study (2006)

The study examines the use of educational drama in the teaching of Education for Sustainable Development (ESD) in the upper stages of primary school. Not only the researcher focuses on the pupils' evaluations of the drama work but also on the role of the relationships between the participants in the drama, teacher and pupils, The researcher suggests that active, participative learning and the unique way of working within the dramatic context might allow children to develop skills and attitudes necessary for active citizenship and might facilitate learning in ESD.

2.2.3. Conclusion

In the second part of chapter two the researcher reviewed sixteen previous studies that the former researchers have done about literature and drama and were very close to the topic the study is carrying out. The researcher chose four previous studies to show the importance of literature. For example, Shrimpton and Godinho's study (2002) discussed the differences in students' engagement in small-group literature discussions and the strategies that teachers used to support student talk. Henning's study (2001) suggested relating literature and culture to undergraduate foreign language (FL) curriculum and proposed a curriculum that is organized around socio-cultural and socio-historical values to literary texts. Keshta's study (2000) investigated Gaza university student's perceptions of drama and short stories in English with respect to (1) teaching approaches and strategies(2) specific problems encountered,(3) benefits, and(4) reasons for studying literature. Ghosn's study (1998) aimed at presenting four good reasons to use literature in the primary schools and integrated it into English as a foreign language (EFL).

In addition, the researcher chose twelve previous studies to show the importance of drama. For example, Bodden's study (2006) aimed to develop a creative classroom through drama. Costello's study (2006) investigates the effects of experimental combining process drama activity with digital video composing in two urban, eighth grade English classrooms. Dupre, Barbara Jeanne's study (2006) present the results of a yearlong ethnography, conducted by a middle school teacher within her seventh grade language arts class. Gina's study (2006) describes how teachers use collaborative dramatic activities to help students make connections to the text and become empowered by language. Gurley's study (2006) examines the uses of drama for

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purposes of moral education in the plays of Maria Edgeworth in the late eighteenth and early nineteenth centuries. Naughton's study (2006) examines the use of educational drama in the teaching of Education for Sustainable Development (ESD) in the upper stages of primary school. Crumpler's study (2005) presents the role of educational *drama* in the composing processes of young writers. Kornfeld and Leyden 's study (2005) use literature and drama to help children learn about and find meaning in African American experiences and perspectives. Naughton's study (2004) examines the use of Educational drama in Education for Sustainability in the upper stages of the primary school (10- and 11-year-olds). Dodson's study (2000) described how drama fits into the communicative approach to language teaching and he stated some benefits in using drama in language classrooms. Annaralla's study (1999) states that the use creative drama in the Multicultural Classroom allow students from various cultures to use drama as a way of expressing their individual cultural differences. Zayda's study (1997) stated that dramatic play provides children an excellent way to express their feelings.

Henning's study (2001), Keshta's study (2000), Ghosn's study (1998), Gurley's study (2006), Marie Jeanne McNaughton [A1] (2006), Crumpler's study (2005) and Kornfeld and Leyden 's study (2005) used the descriptive method for carrying out their studies. In contrast; Bodden's study (2006), Costello's study (2006), Dupre's study (2006), Gina's study (2006), McNaughton's study (2004), Dodson's study (2000), Annaralla's study (1999) and Zayda's study (1997) used the experimental method for carrying out their studies while Shrimpton and Godinho's study (2002) used case studies.

The previous studies shed lights on some essential issues. Some studies focused on the importance of cultural understanding in teaching literature and drama like Shrimpton

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and Godinho's study (2002), Henning's study (2001), Keshta's study (2000), Costello's study (2006) and Annaralla's study (1999). While, other studies focused on developing skills like, McNaughton [A1] (2006), Kornfeld and Leyden 's study (2005), McNaughton's study (2004), Dodson's study (2000) and Ghosn's study (1998). Gurley's study (2006) focused on using drama for purposes of moral education.

The vast majority of studies are very new as six studies occurred in 2006, seven studies between 2005 and 2000, one study in 1999 and another one in 1998. The least recent study was Zayda's study (1997). The tools used ranged around using survey Dupre's study (2006), Keshta (2000), video Costello's study (2006), Shrimpton and Godinho's study (2002), observation and analysis Bodden's study(2006) to collect, describe and analyse data.

The most important issue that the researcher benefited from is the variant results and findings that the studies gave. Shrimpton and Godinho's study (2002) found that the differences in students' engagement in literature discussion are due to their cultural and social understanding**.** Keshta's study (2000) concluded that major problems facing foreign students in learning drama in English literature were theme, conflict, length of the play, and writing style and Appreciation of other cultures, evaluating and creating new ideas, and promoting language development were the beneficial components of understanding English literature. Dupre (2006) concluded that the curriculum stimulated young adolescents to identify themselves as important to the class, the school, and the outside world and increased cognition of multiple viewpoints and personal responsibility in incidences of social injustice. Gina's study (2006) concluded that informal classroom drama helped students to see themselves within the dual realities of

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the perspectives of others and their own. In addition, students can also learn about the elements of fiction such as plot, character, tension, and theme. The least recent study was Zayda's study (1997) that aimed at providing children an excellent way to express their feelings and perceptions of the world that surrounds them and breaking the ice and removing the psychological barriers between teachers and students.

Almost all of the previous studies discussed literature and drama in general except Keshta's study which investigated Gaza university students' perceptions of drama and short stories in English. Unlike other researches, the researcher in his study tried to shed light on the difficulties facing junior and senior students at IUG in learning drama so a questionnaire specifically designed for this purpose. Moreover, first-hand data were collected to find out points of weakness and strength in order to avoid them and get rid of these difficulties to achieve an active learning.

This study tackled these difficulties facing Palestinian EFL students at IUG in the field of drama directly practically, but not theoretically. The study highlighted the importance of acting in teaching drama for IUG EFL learners. Therefore, the researcher recommended to establish a theatre in the campus of university which could be a key factor to appreciate literature in general and drama in particular.

Chapter III

The Methodology

3.1. Introduction

3.2. Type of research design

3.3. The population of the study

3.4. The sample of the study

3.5. The instrumentation

3.5.1. The questionnaire

3.6. Validity of the questionnaire

3.7. Reliability of the questionnaire

3.8. Statistical Analysis

Chapter III

The Methodology

3.1. Introduction

This chapter contains the procedures followed throughout the study. It introduces a complete description of the methodology of the study , the population , the sample , the instrumentation ,the pilot study, a description of the questionnaire used in the study, the research design and the limitations to the study. Moreover, it introduces the statistical treatment for the study findings .

3.2. Type of research design

The researcher used the descriptive analytical method of research to carry out the study. Brown and Rodgers (2002:117) define the descriptive research as "A research that describes group characteristics or behaviors in numerical terms". They maintain that "the descriptive statistics is those statistics used to analyze descriptive research data, usually in terms of central tendency and dispersion".

This helps tackling with the difficulties facing students in learning drama at the IUG.

3.3. The population of the study

The population of the study consisted of all male and female students of English department at IUG who registered the course "English Literature in the 20th Century" in the second term (2006–2007)**.** This course acquaints the students with the main literary movements and the major writers of the 20th century. With the help of some basic texts, the student is provided with a historical sense of the period together with some in-depth study of important works.

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The population of the study was (338) students (67) males and (271) females . Table (3.1) shows the distribution of the population of the study according to gender.

Table (3.1)

The distribution of the population of the study according to gender

Gender	No.	%
Male	67	20
Female	271	80
Total	338	100

3.4. The sample of the study

3.4.1. The pilot study

The pilot sample of the study consisted of (50) students out of the population of the study. The pilot study aims to ensure the reliability and the stability of the instrument of the study. Table (3.2) shows the distribution of the pilot sample according to gender.

Table (3.2)

The distribution of the pilot sample according to gender

Gender	No.	%
Male	12	24
Female	38	76
Total	50	100

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3.4.2. Sample of the study

The sample of the study consisted of (133) students constituting (39%) of the population of the study. These subjects were stratified random sample selected to participate in the study. The population included both male and female students who registered the course "English Literature in the 20th Century" in the second term (2006- 2007). All the students were nainly in English language and literature. Table (3.3) shows the distribution of the sample according to gender.

Table (3.3)

The distribution of the sample according to gender

Gender	No.	%
Male	45	33.83
Female	88	66.17
Total	133	100

The students were enrolled in the academic year (2006-2007) in the third and fourth levels. Table (3.4) shows the distribution of the sample according to Classification.

Table (3.4)

The distribution of the sample according to classification

Classification	Junior		Senior		Total	
Gender	No.	%	No.	%	No.	%
Male	16	12.03	29	21.80	45	33.83
Female	10	7.52	78	58.65	88	66.17
Total	26	19.55	107	80.45	133	100.00

Table (3.5) shows the distribution of the sample according to marital status**.**

Table (3.5)

The distribution of the sample according to marital status

Marital status	Married		single		Total	
Gender	No.	%	No.	%	No.	%
Male	1	0.75	44	33.08	45	33.83
Female	25	18.80	63	47.37	88	66.17
Total	26	19.55	107	80.45	133	100.00

3.5. The instrumentation

The researcher believes that the most suitable tool for achieving the purpose of the study is conducting a questionnaire for collecting, describing and analyzing data concerning the difficulties facing the students in learning drama.

3.5.1. The questionnaire

The researcher used a questionnaire as a main instrument to achieve the aims of the study. Therefore, the researcher depended on different sources to construct the questionnaire:

a) Previous studies in general.

b) Asking an open question to students and teachers to express the difficulties facing them in learning drama.

c) Theoretical framework.

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The questionnaire was developed to identify the main problems facing students in learning drama. The questionnaire consisted of 34 items classified into two domains: The first domain included difficulties related to the nature of drama; whereas, the second domain included difficulties related to the in class and out of class environment. The stated expressions fell in five ranks: Strongly disagree(1), disagree(2), No Opinion (3), agree(4), and Strongly agree (5). As a result, the marks of items became restricted between (34-170). (See appendix B)

The researcher introduced the questionnaire to a panel of ten educational referees. The referees are lecturers in the IUG, Al-Aqsa University, Al-Quds Open University and the Ministry of Education. (See appendix C).

 The researcher also invited the referees to examine and check the questionnaire card which was specifically designed to survey and collect data on the difficulties facing the students of English department in learning drama at the IUG. (See Appendix D).

The first draft of the questionnaire consisted of 36 items. The researcher modified some items according to the guidance of referees. After modification, the number of items became 34 divided into two domains. The researcher omitted two items: "No modern drama or writers" and "students do not buy the book".

3.6. Validity of the questionnaire

Al Agha (1996: 118) states that valid test is the test that measures what it is designed to measure. To validate the questionnaire, the researcher applied two types of validity: the referee validity and the internal consistency validity.

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3.6.1. The referee validity

The questionnaire was checked by eleven referees from the IUG, Al-Aqsa university, Al-Quds Open University and from the Ministry of Education to ensure its clarity and relevance. Ambiguous items were modified and clarified according to their suggestions. Consequently, the number of items became (34) distributed as shown in table(3.6).

Table (3.6)

The number of items according to the domains

DOMAIN	NO. ITEMS
First : Nature of drama:	25
Second: The in class and out of class environment:	9
Total	34

3.6.2. Internal consistency

Al Agha (1996:121) refers that the internal consistency indicates the correlation of the degree of each item with the total average of the test. The internal validity coefficient was computed by using Pearson formula. The following tables (3.7,3.8) show the data analysis of the correlation coefficient of each item with the domain it belongs to compare the whole degree of the questionnaire by using the SPSS.

Table (3.7)

Correlation coefficient at the items in the first domain

No.	Item	Correlation Coefficient	Sig.
1	Length of play	0.505	Sig. at 0.01
2	Use of old English	0.427	Sig. at 0.01
3	Writing style	0.304	Sig. at 0.05
4	Extensive use of symbolism, similes, metaphor.	0.326	Sig. at 0.05
5	Use of non English vocabulary	0.337	Sig. at 0.05
6	No chance for acting the play.	0.358	Sig. at 0.01
7	Lack of familiarity with culture and social context	0.508	Sig. at 0.01
8	Negative attitude towards drama.	0.530	Sig. at 0.01
9	Syllabus includes recent or modern plays.	0.345	Sig. at 0.05
10	Syllabus includes Muslim or Arab authors.	0.294	Sig. at 0.05
11	Lack of motivation towards drama.	0.648	Sig. at 0.01
12	Lack of fun.	0.525	Sig. at 0.01
13	Lack of participation and discussion.	0.281	Sig. at 0.05
14	No facilitators except teachers' notes.	0.587	Sig. at 0.01
15	The unawareness of the writer's background.	0.407	Sig. at 0.01
16	Students depend totally on the summery of teachers.	0.359	Sig. at 0.01
17	Watching drama is better than reading it.	0.291	Sig. at 0.05
18	Reading drama is not exciting.	0.550	Sig. at 0.01
19	Students do not study the whole play.	0.539	Sig. at 0.01
20	Students level is weak in English.	0.313	Sig. at 0.05
21	Students feel frustrated with the length of the play	0.357	Sig. at 0.05
22	Students do not have the right to choose the text they want to study.	0.434	Sig. at 0.01
23	Focusing on tragic drama	0.427	Sig. at 0.01
24	Shortage of literary references of drama.	0.453	Sig. at 0.01
25	Focusing on certain periods of literature.	0.375	Sig. at 0.01

(R) table value at degree of freedom (48) and sig. level (0.05) = 0.273
(R) table value at degree of freedom (48) and sig. level (0.01)= 0.354

Table (3.8)

Correlation coefficient at the items in the second domain

No.	Item	Correlation Coefficient	Sig.
26	Large number of students inside the class.	0.643	Sig. at 0.01
27	Lack of using visual aids (Videos, T.V, LCD, etc.)	0.583	Sig. at 0.01
28	The time of the lecture is too late.	0.436	Sig. at 0.01
29	High techniques of teaching.	0.285	Sig. at 0.05
30	Having another exam on the same day of drama exam.	0.650	Sig. at 0.01
31	Taking more than one play in the same course.	0.701	Sig. at 0.01
32	The external circumstances and events.	0.429	Sig. at 0.01
33	The themes do not suit the students' points of view as Muslims.	0.589	Sig. at 0.01
34	The assignments of your teachers facilitate your learning of English drama.	0.291	Sig. at 0.05

(R) table value at degree of freedom (48) and sig. level (0.05) = 0.273
(R) table value at degree of freedom (48) and sig. level (0.01) = 0.354

The results of tables (3.6,3.7) show that the value of these items were suitable and highly consistent and valid for conducting this study.

The researcher also made sure of the correlation between the two domains awith the total degree of the questionnaire as shown in table (3.9).

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Table (3.9)

Correlation between the two domains with the total degree of the questionnaire

Domains	Total Degree	First : nature of drama:	Second: The in class and out of class environment:
Total Degree	1		
First : Nature of drama:	0.970	1	
Second: The in class and out of class environment:	0.859	0.709	1

(R) table value at degree of freedom (48) and sig. level (0.01) = 0.354
(R) table value at degree of freedom (48) and sig. level (0.05) = 0.273

As shown in the table (3.9), there is a relation correlation between the two domains and the total degree and each domain with the other domain at sig. level (0.01) that shows a high internal consistency of the questionnaire which reinforces the validity of the questionnaire.

3.7. Reliability of the questionnaire

The test is reliable when it gives the same results if it is reapplied in the same conditions (Al-Agha,1996:118). The researcher used the pilot study to calculate the reliability of the questionnaire which was measured by Alpha Cronbck and split-half methods.

3.7.1. Split-half method

The researcher calculated the correlation between the first and the second half of each domain of the questionnaire and the whole of the questionnaire. Then, the researcher used Spearman Brown Formula to modify the length of the questionnaire to find out the reliability coefficient as shown in table (3.10).

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(Table 3.10)

Correlation coefficient between the two halves of each domain before modification

and the reliability after modification

Domain	Number of Items	Correlation	Reliability After Modification
First : Nature of drama:	25	0.739	0.739
Second: The in class and out of class environment:	9	0.507	0.515
Total	34	0.719	0.837

* The researcher used Gutman coefficient for unequal halves .

The table shows that the reliability coefficient by using split- half after modification more than (0.515) and this indicates that the questionnaire is reliable and the research is satisfied to apply it on the sample of the study.

3.7.2. Alpha Cronback Method

A total sample of 50 students participated in testing the reliability of the questionnaire, Alpha formula was used to determine the reliability of the questionnaire as shown in table (3.11).

Table (3.11)

Alpha Correlation Coefficient of the questionnaire Reliability

Scope	Number of Items	Alpha kronbach
First : Nature of drama:	25	0.768
Second: The in class and out of class environment:	9	0.594
Total	34	0.820

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The results of table (3.11) showed that the ranges of reliability of the two domains were above 0.594. that results indicates that the questionnaire was suitable for conducting such study. The reliability of the questionnaire was measured by Alpha Cronback and the split-half methods.

3.8. Statistical Analysis

In order to analyze the data, the researcher used the SPSS statistical packages as a statistical technique. The following statistics were used:

1. The data were collected and computed by using Spearman correlation, Alpha Cronback and Split-half techniques to confirm the validity and reliability.

2. Means and percentages were used to determine the main difficulties facing students in learning drama.

3. T-test independent sample was used to measure the statistical differences in mean between gender, classification and marital status.

Chapter IV

The Results of the study

4.1. The answer of the first question

4.1.1. First : The Nature of Drama

4.1.2 Second: The in class and out of class environment:

4.2. The answer of the second question

4.3. The answer of the third question

4.4. The answer of the fourth question

Chapter IV

The Results of the study

The purpose of this study was to identify the difficulties facing the IUG senior and junior students in learning drama. The sample consisted of 133 students majoring in English at the IUG. This chapter aims at presenting the results of the study by answering the research questions. The main question of the study is :"What are the difficulties facing the IUG junior and senior students in learning drama?".

The following is the answer of the research questions

4.1. The answer of the first question

The first question is: **What are the difficulties facing the IUG junior and senior students in learning drama from students' point of view?**

To answer this question the researcher used the frequencies, the sum of responses, means, the percentage weight and rank of each item of the questionnaire. Table (4.1) shows this:

4.1.1. First : The Nature of Drama

Table (4.1)

Frequencies, the sum of responses, means, the percentage weight and rank of each

difficulty of the nature of drama.

No.	Difficulties	Strongly disagree	Dis - agree	No opinion	Agree	Strongly Agree	Sum	Mean	% Weight	Rank
1	Length of play	11	28	5	70	19	457	3.436	68.72	8
2	Use of old English	16	35	4	46	32	442	3.323	66.47	10
3	Writing style	9	16	14	73	21	480	3.609	72.18	5
4	Extensive use of symbolism, similes, metaphor.	2	26	7	71	27	494	3.714	74.29	4
5	Use of non English vocabulary	18	51	12	45	7	371	2.789	55.79	23
6	No chance for acting the play.	26	25	9	47	26	421	3.165	63.31	14
7	Lack of familiarity with culture and social context	18	36	3	53	23	426	3.203	64.06	12
8	Negative attitude towards drama.	19	46	12	44	12	383	2.880	57.59	22
9	Syllabus includes recent or modern plays.	21	32	19	46	15	401	3.015	60.30	19
10	Syllabus includes Muslim or Arab authors.	39	29	19	30	16	354	2.662	53.23	25
11	Lack of motivation towards drama.	21	42	10	46	14	389	2.925	58.50	20
12	Lack of fun.	18	55	7	44	9	370	2.782	55.64	24
13	Lack of participation and discussion.	13	49	2	43	25	414	3.136	62.73	16
14	No facilitators except teachers' notes.	22	35	10	47	19	405	3.045	60.90	17
15	The unawareness of the writer's background.	17	39	16	44	17	404	3.038	60.75	18

4.1.1. First : The Nature of Drama

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No.	Difficulties	Strongly disagree	Dis - agree	No opinion	Agree	Strongly Agree	Sum	Mean	% Weight	Rank
16	Students depend totally on the summery of teachers.	17	29	5	39	43	461	3.466	69.32	7
17	Reading drama is more common than watching it.	9	13	2	37	72	549	4.128	82.56	1
18	Reading drama is not exciting.	15	58	4	37	19	386	2.902	58.05	21
19	Students do not study the whole play.	14	26	10	45	38	466	3.504	70.08	6
20	Students level is weak in English.	11	36	13	53	20	434	3.263	65.26	11
21	Students feel frustrated with the length of the play	2	16	13	61	41	522	3.925	78.50	2
22	Students do not have the right to choose the text they want to study.	10	18	8	41	56	514	3.865	77.29	3
23	Focusing on tragic drama	5	35	16	58	19	450	3.383	67.67	9
24	Shortage of literary references of drama.	12	27	27	59	8	423	3.180	63.61	13
25	Focusing on certain periods of literature.	10	46	11	47	19	418	3.143	62.86	15

As shown in table, (4.1) we can observe that the difficulties were arranged in this table according to the percentage weight and rank.

Reported in table (4.1) are the percentage analysis and rank relative to difficulties facing IUG students in learning drama. As noted in this table, over 82% of the students were in agreement that "Reading drama is more common than watching it" was the major difficulty facing students in learning drama. Next, over 70% of the students were in agreement that "Students feel frustrated with the length of the play", "Students do not have the right to choose the text they want to study", "Extensive use of symbolism,

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similes and metaphor", "Students do not study the whole play" and "Writing style" were serious difficulties. While, over 60% of the students identified "Students depend totally on the summery of teachers", "Length of play", "Focusing on tragic drama", "Use of old English", "Students level is weak in English", "Lack of familiarity with culture and social context", "Shortage of literary references of drama", "No chance for acting the play", "Focusing on certain periods of literature", "Lack of participation and discussion", "No facilitators except teachers' notes", "The unawareness of the writer's background" and "Syllabus includes recent or modern plays" as specific difficulties they encountered while learning English drama. Finally, the least six difficulties were "Lack of motivation towards drama", "Reading drama is not exciting", "Negative attitude towards drama", "Use of non English vocabulary", "Lack of fun" and "Syllabus includes Muslim or Arab authors".

4.1.2 Second: The in class and out of class environment:

Table (4.2)

Frequencies, the sum of responses, means, the percentage weight and rank of each

difficulty from the in class and out of class environment

No.	Difficulties	Strongly Disagree	Dis- agree	No opinion	Agree	Strongly Agree	Sum	Mean	% Weight	Rank
1	Large number of students inside the class.	14	23	4	36	56	496	3.729	74.59	1
2	Lack of using visual aids (Videos, T.V, LCD, etc.)	19	28	0	47	39	458	3.444	68.87	5
3	The time of the lecture is too late.	21	53	11	33	15	367	2.759	55.19	9

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No.	Difficulties	Strongly Disagree	Dis-agree	No opinion	Agree	Strongly Agree	Sum	Mean	% Weight	Rank
4	Using High techniques of teaching.	18	50	15	31	19	382	2.872	57.44	8
5	Having another exam on the same day of drama exam.	31	23	9	40	30	414	3.113	62.26	7
6	Taking more than one play in the same course.	28	23	3	45	34	433	3.256	65.11	6
7	The events and external circumstances.	9	22	18	63	21	464	3.489	69.77	2
8	The themes do not suit the students' points of view as Muslims.	5	36	12	50	30	463	3.481	69.62	3
9	The assignments of your teachers facilitate your learning of English drama.	14	17	15	69	18	459	3.451	69.02	4

As shown in table (4.2) we can observe the difficulties from the most to the least arranged in order according to the percentage weight and rank:

Shown in table (4.2) are the percentage results regarding the difficulties facing the IUG students in learning drama. As noted in this table, over 74% of the students were in agreement that "large number of students inside the class" was the major difficulty facing students in learning drama. Additionally, over 60% of the students were in agreement that "The external circumstances and events", " The themes do not suit the students' points of view as Muslims", "The assignments of your teachers facilitate your learning of English drama", "Lack of using visual aids (Videos, T.V, LCD, etc..", "Taking more than one play in the same course" and "Having another exam on the same

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day of drama exam" were serious difficulties facing students in learning drama. While the least two difficulties were "Using high techniques of teaching" and "The time of the lecture is too late".

To conclude the results, the researcher used the sum of responses, means, the percentage weight and the rank of each field of the questionnaire. Table (4.3) shows this:

Table (4.3)

Sum of responses, means, the percentage weight and rank of each field from the

questionnaire

Field	No. of Items	Sum	Mean	Percentage Weight	Rank
First : Nature of drama	26	10834	81.459	62.66	2
Second: The in class and out of class environment	8	3936	29.594	73.98	1
Total	34	14770	111.053	65.33	

As shown in table (4.3) we notice that the Second field " The in class and out of class environment" occupied the first rank with percent weight (73.98%), and the first field nature of drama occupied the second rank with a percent weight of (62.66%). That indicates that "The in class and out of class environment" constitutes the most serious difficulty facing students in the process of learning drama. Consequently, the teachers should take in consideration improving the in class and out of class environment as far as possible before embarking on teaching drama.

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We also observe that the total degree of the difficulties of the questionnaire had a percentage weight of (65.33%), that indicates these difficulties have a serious effect on the level of students.

4.2. The answer of the second question

The second question is: **"Are there any statistically significant differences at ($\mu \leq$ 0.05) between male and female due to gender?"**

To answer this question the researcher used T-test. Table (4.4) shows this:

Table (4.4)

Means, T value, and sig. level to know the difference between male and female

	Gender	No.	Mean	T. value	Sig. level
First : Nature of drama	Male	45	83.733	1.671	Not sig.
	Female	88	80.295		
Second: The in class and out of class environment	Male	45	29.022	-0.818	Not sig.
	Female	88	29.886		
Total	Male	45	112.756	0.916	Not sig.
	Female	88	110.182		

"t" table value at (131) d f. at (0.05) sig. level equal 1.96

"t" table value at (131) d f. at (0.01) sig. level equal 2.58

The previous table shows that computed T value is less than the critical ($\alpha \leq 0.05$) and that proves that there are no statistically significant differences at ($\propto \leq 0.05$) due to the gender.

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4.3. The answer of the third question

The third question is: **"Are there any statistically significant differences at ($\mu \leq 0.05$)**

between senior and junior due to the classification ?"

To answer this question the researcher used T-test. Table (4.5) shows this:

Table (4.5)

Means, T value , and sig. level to know the difference between the 3rd and 4th level

Field	Classification	No.	Mean	T. value	Sig. level
First : Nature of drama::	senior	26	81.654	0.098	Not sig.
	junior	107	81.411		
Second: The in class and out of class environment	senior	26	30.115	0.513	Not sig.
	junior	107	29.467		
Total	senior	26	111.769	0.265	Not sig.
	junior	107	110.879		

"t" table value at (131) d f. at (0.05) sig. level equal 1.96

"t" table value at (131) d f. at (0.01) sig. level equal 2.58

The previous table shows that computed T value is less than the critical ($\alpha \leq 0.05$) and

that proves that there are no statistically significant differences at ($\propto \leq 0.05$) due to the

classification.

4.4. The answer of the fourth question

The fourth question is: **"Are there any statistically significant differences at ($\mu \leq$ 0.05) between married and single students due to the marital status?"**

To answer this question the researcher used T-test. Table (4.6) shows this:

Table (4.6)

means, T. value , and sig. level to know the difference between married and Single students

Field	Marital status	No.	Mean	T. value	Sig. level
First : Nature of drama::	Married	26	83.077	0.813	Not sig.
	single	107	81.065		
Second: The in class and out of class environment	Married	26	29.577	-0.017	Not sig.
	single	107	29.598		
Total	Married	26	112.654	0.593	Not sig.
	single	107	110.664		

"t" table value at (131) d f. at (0.05) sig. level equal 1.96

"t" table value at (131) d f. at (0.01) sig. level equal 2.58

The previous table shows that computed T value is less than the critical ($\alpha \leq 0.05$) and that proves that there are no statistically significant differences at ($\propto \leq 0.05$) due to the marital status.

Chapter V

5.1. Summary

5.2. Findings

5.3. The discussion of the results of the first question

5.4. The discussion of the results of the second question

5.5. The discussion of the results of the third question

5.6. The discussion of the results of the fourth question

5.7. Conclusion

5.8. Recommendations

Chapter V

Findings, Discussion, Conclusion and Recommendation

5.1. Summary

The purpose of this study was to identify the difficulties facing the IUG senior and junior students in learning drama. Specially, this study investigated the IUG university students perception of drama in English literature with respect to the nature of drama and the in class and out of class environment. A questionnaire was designed in this study to identify and analyze the difficulties. One hundred thirty-three students from the IUG, whose native language was Arabic and who were majoring in English were randomly selected to participate in the study. Eleven of referees employed at Gaza universities and the Ministry of Education agreed that the questionnaire was valid.

In this study, this chapter aims at discussing the findings in relation to giving interpretations and analyzing these findings. The researcher then comes out with overall suggestions and recommendations depending on the study findings, interpretations and analysis.

5.2. Findings

Based on the results of this study, the following findings were noticed:

4. More than 80% of the students were in agreement that "Reading drama is more common than watching it" was the major difficulty facing students in learning drama.

5. Over 70% of the students were in agreement that "Students feel frustrated with the length of the play", "large number of students inside the class", "Students do not have the right to choose the text they want to study", "Extensive use of

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symbolism, similes, metaphor" "Students do not study the whole play" and" Writing style" were serious problems.

6. Over 60% of the students identified " Students depend totally on the summery of teachers", "Length of play", "Focusing on tragic drama", "Use of old English", "Students level is weak in English", "Lack of familiarity with culture and social context ", "Shortage of literary references of drama.", "No chance for acting the play", "Focusing on certain periods of literature", "Lack of participation and discussion", "No facilitators except teachers' notes", "The unawareness of the writer's background" and "Syllabus includes recent or modern play.", "The external circumstances and events", "The themes do not suit the students' points of view as Muslims", "The assignments of your teachers facilitate your learning of English drama., "Lack of using visual aids (Videos, T.V, LCD, O.H.P), "Taking more than one play in the same course" and "Having another exam on the same day of drama exam" as specific difficulties they encountered

7. There are no statistically significant differences at ($\propto \le 0.05$) between junior and senior students due to gender.

8. There are no statistically significant differences at ($\propto \le 0.05$) between junior and senior students due to classification.

9. There are no statistically significant differences at ($\propto \le 0.05$) between junior and senior students due to marital status.

5.3. The discussion of the results of the first question

1. What are the difficulties facing the IUG junior and senior students in learning drama from students' point of view?

To answer this question the researcher used the frequencies, the sum of responses, means, the percentage weight and rank of each item of the questionnaire.

The only major difficulty and the most important one was difficulty No. (17) "Reading drama is more common than watching it" which occupied the highest rank of difficulty with a percentage weight of (82.56%).

The researcher attributes this to the fact that watching is more active than reading because watching drama involves more than one skill such as: listening, reading, watching, thinking, and imagination ; whereas, reading drama involves one skill which is reading. In addition, watching drama could have a long last effect on the learners. Khader (2007) stated that the spoken words are always more powerful than the written words and he added the expressions on face, the tone, the fast or slow delivery, the action or gestures contribute to the total meanings of words on the stage. This difficulty also agreed with difficulty No. (27) which is "lack of using visual aids videos, T.V, LCD, etc.". Students agreed that watching drama and using visual aids were successful means in learning drama. These findings were similar to those of Costello's study (2006) who revealed that students' deepened engagement and the cultivation of a productive classroom when process drama and digital video were integrated. Carter and McRae (2001) who explained that audiovisual methods demonstrated their importance in teaching and learning foreign language.

Another serious difficulty was difficulty No. (21), "Students feel frustrated with the length of the play".

Instructors should vary their teaching techniques and should use many teaching aids when the play is very long because this may lead to some kind of boredom. As a result, this negative feeling and frustration may lead students to some kind of carelessness towards drama. This result is similar to Keshta's study (2000) that consider the length of the play as a major problem in learning drama.

In addition, difficulty No. (22), "Students do not have the right to choose the text they want to study." is one of the most serious difficulties.

The participation of students in selecting the text they want to study get them involved and engaged in drama. The content of any course is an essential issue in designing any course. This goes with Richards (2002:147) who stated that "The question of course content is probably the most basic issue in course design". In addition, Richards (2002) explained that learners should be engaged in discussion and exchange of ideas in selecting the literary text. Therefore, it is important that students should be involved when deciding the kind of drama should be taught.

Another difficulty which affects negatively on the performance of the students is difficulty No.(6)"No chance for acting the play". The researcher attributes this to the fact that acting plays is an essential step in building a strong personality. So, students who participated in dramatic activities will be more persuasive in their communications , will be better able to put themselves into others' shoes and relate to them, and will have a more positive, confident self image. It also allows students to communicate with and understand others in new ways. (Jackson:1993). In addition, Joyce and Weil (1996:92)

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explained that role play is an excellent technique in learning drama. Role play deals with problems through actions in which a student puts himself in the position of another person to interact with others who are also playing roles. The essence of role playing is the involvement of students in a real problem situation and the desire for resolution. Moreover, Students in drama will learn to cooperate, work together, and to listen to and accept the viewpoints of others, especially, in our complicated situation in Gaza which live in a permanent political disorder. Accordingly, drama is an important tool for preparing students to live and work in our complicated world.

Moreover, difficulty no (33) "The themes do not suit the students' points of view as Muslims." is another serious difficulty.

The researcher attributes this due to the cultural distance and the psychological barriers between the Palestinian students' point of view as Muslims and the themes of drama. It is clear that one of the most difficulties which faces students in learning drama is the cultural gap. To bridge that gap, students should be indulged in pr-reading activities. According to Carter and Long (1991:22) "pre-reading activities are useful in overcoming the cultural factors, there may be particular difficulties which pre-reading activities can ease." These findings correspond to those of Keshta (2000) who focused on reflecting the theme through every day activities. This difficulty agreed with difficulty no (7) "Lack of familiarity with culture and social context" in which the difficulties with theme indicate the urgent need to bridge the gap between cultural distances. These results confirm the results of Shrimpton and Godinho's study (2002), Henning's study (2001), Keshta's study (2000), Costello's study (2006) and Annaralla's study (1999) that focused on the importance of cultural understanding in teaching literature and drama. The researcher found that this difficulty no (10)   " Syllabus

includes Muslim or Arab authors." was one of these difficulties which face students in understanding the theme of any literary work and the researcher attributes this due to the fact that the university curriculum lacks any literary works by Arab or Muslim authors.

One of the most important difficulties is "Lack of participation and discussion" The researcher attributes this due to over crowdedness. Students don't have the opportunity to participate, critique, judge, or give opinion inside classes which are overcrowded. According to Brown and Rodgers (2002), there are three areas in which classroom interaction studies have had major influence on discussion of language pedagogy. These three areas involve teacher-student interaction, student-student interaction, and student-text interaction. Therefore, the discussion in the classroom should involve students, teachers and drama. In addition, drama is a good chance for students to speak, participate, discuss and express their feelings. Accordingly, lack of participation and discussion will affect negatively on students' level. This study is similar to Shrimpton and Godinho's study (2002) that found that the differences in students' engagement in literature discussion are due to their cultural and social understanding.

Students were in agreement that the least difficulties were "Students had negative attitudes towards drama", "Lack of motivation towards dram." ,"lack of fun.", "reading drama is not exciting" and "Use of non English vocabulary" were difficulties facing students in learning drama. These difficulties had a negative effect on students level in which these difficulties reduced students' participation in all skills reading, speaking, writing and listening. These results confirm with results of McNaughton's study (2006),

Kornfeld and Leyden's study (2005), McNaughton's study (2004), Dodson's study (2000) and Ghosn's study (1998) which focused on developing skills.

The researcher attributes this to the gap between students and their teachers. This means that students could not indulge in learning drama. So, the teachers of literature should bridge that gap and use more effective technique to encourage students to overcome this dilemma. This goes with then results of Zayda's study (1997) that aimed at providing students an excellent way to express their feelings, breaking the ice and removing the psychological barriers between teachers and students.

It was so important to shed light on one of the most interesting findings of the present study which was centered around the external circumstances and events. The researcher attributes this to the strong relationship between the external circumstances and the drama being taught in which it negatively affects students understanding according to the following reasons:

1. The political disorder and security chaos.
2. Lack of salaries because of the siege which imposed on the Palestinian Authority.
3. The fact that, teachers have to fulfill the syllabus and exams whether or not their students have attended the lectures or not.

It was obvious from table (3.3) that the Second domain "The in class and out of class environment" occupied the first rank with percent weight (73.98%), and the first field "Nature of drama" occupied the second rank with a percentage weight of (62.66%).

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That indicates that "The in class and out of class environment" constitutes the most serious difficulty facing students in the process of learning drama simply because the political disorder and security chaos in Gaza. Consequently, the teachers should take in consideration improving the in class and out of class environment as far as possible before embarking on teaching drama. We also observe that the total degree of the difficulties of the questionnaire had a percentage weight of (65.33%), that indicates these difficulties have a serious effect on the level of students.

5.4. The discussion of the results of the second question

2. Are there any statistically significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to gender?

Results in table (2) reveal that there are no statistically significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to the gender.

The researcher thinks that the difficulties in general are of the same importance for male and female students. That result is simply because both male and female students live in the same social, political, educational and economical circumstances. In addition, they have the same teachers.

5.5. The discussion of the results of the third question

3. Are there any statistical significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to classification?

Results in table (3) reveal that there are no statistical significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to the classification.

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The researcher thinks that both junior and senior students in learning drama face the same difficulties. That result is simply because both junior and senior students live in the same social, political, educational and economical circumstances. In addition, they registered the 20th century together with the same teachers.

5.6. The discussion of the results of the fourth question

" Are there any statistically significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to the marital status?"

Results in table (4) reveal that there are no statistically significant differences at ($\propto \leq 0.05$) between the IUG junior and senior students in learning drama due to the marital status.

The researcher thinks that the difficulties in general are of the same importance for married and single students. That result is simply because both married and single students live in the same social, political, educational and economical circumstances. In addition, they have the same teachers.

5.7. Conclusion

Based on the findings, derived from the results of this study, the following conclusions were reached:

1. Major and serious difficulties facing the students in learning drama in English literature according to its nature were reading drama is more common than watching it, length of play, the themes, the right to choose the text they want to study, extensive use of symbolism, similes, metaphor and writing style.

2. Major and serious difficulties facing the students in learning drama in English literature according to the in class and out class environment were large number of students inside the class, lack of using visual aids, the assignments of teachers, the external circumstances and events, and taking more than one play in the same course.

3. Visual aids such as T.V, LCD, videos, O.H.P were the most helpful aids in teaching English drama.

4. Gender, classification and marital status had no influence on their perceptions towards drama.

5. The researcher is thoroughly convinced from his study that the role of drama instructor is not easy job. It is his role to break down the psychological barriers between students and literature.

6. Participation and acting out various parts of drama was the most effective strategies in teaching drama.

7. Drama plays an essential role in bridging the gap between cultural differences.

5.8. Recommendations

On the basis of the findings of this study and in the light of the difficulties facing students in learning drama, the researcher found out some recommendations to overcome these difficulties and to progress the learning process generally in literature and drama in particular.

- It is recommended to establish a theatre for English department to act some relevant plays to involve the students in such practical activities.

- Instructors should use more visual aids such as: LCD, videos, T.V, films in teaching drama to create a suspicious atmosphere for students and to facilitate the process of teaching drama.

- It is recommended to focus on the importance of literature and drama in our life and its role in progressing nations and creating new leaders.

- Instructors should give students a good chance to participate and use their previous knowledge , experience and ideas in order to increase positive feelings towards drama.

- It would be highly effective for English literature instructors if they shift their way of teaching about literature to the teaching of culture and literature.

- It is recommended to focus firstly on cultural similarities and then on cultural differences to bridge the gap between Arabic culture and English one.

- It is recommended to begin with modern drama to avoid old English vocabulary.

- it is recommended to teach students old drama course at advance level.

- It would be highly positive for English drama students to be engaged in such activities such as paraphrasing, comparing and summarizing in order to develop fluency and make them feel brave, enhance self-esteem and confidence.

- It is strongly recommended to encourage students to participate in acting some episodes in the text itself for giving them a chance of self expressions.

- It is recommended to vary teaching techniques in teaching drama.

- Teachers should be a ware of cultural distance which influence the understanding of drama.

- It is recommended to reinforce students confidences, particularly, with opinions which might be wrong.

- More studies should be conducted to investigate the role of psychological and cultural factors on students' learning of drama.

- It is recommended to teach and add many literary works by Arab or Muslim authors to the syllabus of IUG.

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Appendix

Appendix (A)

1 - Introduction to English Literature   ENGL 1346

This course includes a concise chronological study of English literature from the Anglo-Saxon age to the present day. It also aims at introducing the 'Novel', 'Play', and 'Poem' as artistic forms.

2- Literary Criticism (I)   ENGL 2323

This course is a preliminary course in theoretical and practical. It is mainly designed to predispose the students of level two to literary studies.

The course falls into two parts. The first part comprises the classical and Romantic theories of criticism. The second part is text based where representative texts of different genres are dealt with critically.

3- Short Stories   ENGL 2347

This course includes a large selection of short stories by various writers representing different literary periods. It basically aims at introducing the students towards effective analytical treatment of simplified literary forms, and enriching their vocabulary and structure.

4- Novel   ENGL 2349

This course is an introduction to the art of the Novel. Some of the main topics considered are:

     1. Poetics of the novel

     2. Structure and major principles underpinning the novel

3. The interplay of society and the individual as normally presented in any given novel

4. Two particular novels receive detailed critical discussions

5- Romantic Literature   ENGL   3316

This has a study primarily of Wordsworth and Coleridge in order to arrive at an understanding of the English Romantic period as part of the European Romantic movement extending into the 20th century.

6- Literary Criticism (II)   ENGL   3323

This course is mainly designed for the 4th level students. The main focus is on practising theory and reading literature. The span of critical theory extending from moral criticism to most recent critical theories are to be covered. For each theory, a text is given whereby the theory at hand is exemplified. The text could be either extracts or complete works in fiction, poetry and drama.

7- Elizabethan Literature   ENGL   3330

A general course intended to teach the students the elements of drama (dialogue, action, plot, characterization, etc.). The practical side of the course includes a study at depth of at least three Shakespearean plays.

8- Poetry   ENGL   3358

Emphasis in this course is placed on the understanding and appreciation of poetry as a literary genre. Various forms of poetry such as the sonnet, elegy, ballad, etc. are to be presented and critically studied.

9- Shakespeare   **ENGL 3359**

A general background about Shakespeare's life and age is given. In addition, a brief survey of the development of Shakespearean criticism during the ages is offered.

10- Victorian Literature   **ENGL 3361**

This course is designed to study the homogeneous literary period in order to examine the changes taking place in society and outlook. Among the writers studied are the novelists: Dickens, George Eliot and Hardy and the poets: Tennyson, Browning and Arnold.

11- The 17th & 18th Century Prose   **ENGL 3363**

In addition to carrying out a survey of English literature from Sir Francis Bacon to Jonathan Swift, the course also includes an introduction to the new classical school of the 18th Century.

12- The Metaphysical Poets   **ENGL 4365**

A study of the major poems of John Donne, George Herbert, Andrew Marvell, Henry Vanugham, etc. Students will be given a fairly detailed interpretation of the main features of the metaphysical poetry and their presence in the poems of those poets.

13- Drama   **ENGL 4366**

A further course in drama which involves a detailed study of the elements of drama. Particular attention is paid to the major types of drama: tragedy and comedy. Five plays representing various periods are analyzed.

14- English Literature in the 20th Century   ENGL   4369

This course acquaints the students with the main literary movements and the major writers of the 20th century. With the help of some basic texts, the student is provided with a historic sense of the period together with some in-depth study of important works.

15- American Literature   ENGL 4372

This course is basically designed as an introduction intended to acquaint the student with the major American writers and their primary literary achievements ranging from the Colonial beginnings of American literature to the present with particular emphasis on the Age of Romanticism. The crux of this course is a fairly elaborate study of two selected works through which we can elucidate the growth of American literary themes and ideas.

بسم الله الرحمن الرحيم

Student Questionnaire

Questionnaire on difficulties facing the students of English Department in Learning Drama at IUG.

Dear students,

I would greatly appreciate your completing this questionnaire, which doesn't take much time, and is easy to complete. It is only for research purposes and has nothing to do with the evaluation of the courses or the teacher. Don't write your name, teacher's name and the course section number.

Gender: ( ) Male.
                                 ( ) Female.

Age: (   ) 18-20
                                 (   ) 20 or above.

Classification: (   ) Junior(third year of college)
                                 (   ) Senior(Fourth year of college)

Marital status: (   ) Married.
                                 (   )Single.

Number of plays: (   )

Read carefully the following questions before answering any of them. If you

face any difficulty of understanding, ask your teacher.

NO.	Difficulties	Strongly disagree	Disagree	No opinion	Agree	Strongly Agree
	First: nature of drama:					
1.	Length of play					
2.	Use of old English					
3.	Writing style					
4.	Extensive use of symbolism, similes, metaphor.					
5.	Use of non English vocabulary					
6.	No chance for acting the play.					
7.	Lack of familiarity with culture and social context					
8.	Negative attitude towards drama.					
9.	Syllabus includes recent or modern plays.					
10.	Syllabus includes Muslim or Arab authors.					
11.	Lack of motivation towards drama.					
12.	Lack of fun.					
13.	Lack of participation and discussion.					
14.	No facilitators except teachers' notes.					
15.	The unawareness of the writer's background.					
16.	Students depend totally on the summery of teachers.					
17.	Watching drama is more common than reading it.					
18.	Reading drama is not exciting.					
19.	Students do not study the whole play.					
20.	Students level is weak in English.					
21.	Students feel frustrated with the length of the play					
22.	Students do not have the right to choose the text they want to study.					
23.	Focusing on tragic drama					
24.	Shortage of literary references of drama.					
25.	Focusing on certain periods of literature.					

NO.	Difficulties	Strongly disagree	Disagree	No opinion	Agree	Strongly Agree
	Second: The in class and out of class environment.					
26.	large number of students inside the class					
27.	Lack of using visual aids (Videos, T.V, LCD, etc.)					
28.	The time of the lecture is too late.					
29.	Using high techniques of teaching.					
30.	Having another exam on the same day of drama exam.					
31.	Taking more than one play in the same course.					
32.	The external circumstances and events.					
33.	The themes do not suit the students' points of view as Muslims.					
34.	The assignments of your teachers facilitate your learning of English drama.					

Thank you for your time and participation.

The researcher,
Mahmoud Dawoud Shaqfa

Appendixes (C)

NO.	Referee's name	position
1.	Dr. Ezzo Afana	Prof. in the Education Department in IUG
2.	Dr. Kamal Mourtaja	Assistant Prof. in the English Department in IUG
3.	Dr.Mohammed Hamdan	Assistant Prof. in the Education Department in Al-Aqsa University
4.	Dr.Hamdan Al-Sofi	Assistant Prof. in the Education Department in IUG
5.	Aa'ed Al Raba'i	Head of research and analytical department in MOEHE
6.	Dr.Akram Habib	Assistant Prof. in English Department in IUG
7.	Amal Abu Shawesh	Head of test development department in MOEHE
8.	Dr. Ahmad Al-Nakhala	Assistant Prof. in the English Department in the Open University
9.	Dr. Nazmi Al-Masri	Assistant Prof. in the English Department in IUG
10.	Mr. Bashir Al-Ashi	Lecturer in the English Department in IUG

Consultation Form of A questionnaire

Dear Mr./ Mrs./Miss.……………………………………………..

The researcher carries out an *M.ED theses* **entitled " Difficulties facing the students of English Department in Learning drama at IUG."**

You are kindly invited to examine and check this questionnaire card which is designed to survey and collect data on difficulties facing the students of English department in learning drama at IUG.

I would be so grateful if you provide me with your comments related to relevance, sentence structure, number of items and techniques used in this questionnaire. Any modifications, additions, or omissions, will be taken into consideration when processing this analysis card.

<div align="right">

Yours,

Mahmoud D. Shaqfa

Referee's name,

…………………

Signature

</div>