Hebron University
Faculty of Graduate Studies
and Academia Research
English Department

"The Impact of Using Drama on 8th Grade Students of Herman Gmeiner School/ SOS in Bethlehem and 7th Grade Students of Talitha Kumi School in Beit Jala in Proficiency and Fluency in English as a Foreign Language"

Prepared by

Sana' J. Jarayseh

Supervised by

Dr. Nimer Abuzahra

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Sana' J. Jarayseh

This thesis was successfully defended on April 29, 2010 and approved by:

Committee members: Signature:

Dr. Nimer Abuzahra   Supervisor:

Dr. Jamal Nafi   External Examiner:

Dr. Hana Tushyeh   Internal Examiner:

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"The Impact of Using Drama on Eighth Grade Students of Herman Gmeiner School/ SOS in Bethlehem and Seventh Grade Students of Talitha Kumi School in Beit Jala in Proficiency and Fluency in English as a Foreign Language"

Supervisor: Professor Nimer Abuzahra

M.A. Thesis of:

Sana' J. Abu Amsha

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- Of course, I will never forget my students whose real cooperatation had led to the success of this study. Moreover, I enjoyed a lot being with them, teach them and learn from them, too.

Finally, to all those, I would like to express my deep gratitude. It is through their contribution that I was able to accomplish this study, the invaluable support they bestowed on me.

Abstract

This study examines the positive impact of using drama on students' fluency and proficiency in the SOS School in Bethlehem and Talitha Kumi School in Beit Jala. After exposing fifty-seven students from seventh and eighth grades to drama-in-education techniques, they filled out the specifically designed questionnaire, which was given to all students in order to know their views during the drama lessons. Moreover, they took a test after being exposed to the two drama pieces. At the end of exposing them to drama, an assessment was carried out of every student in the two schools.

Believing that the aim of learning English is to be able to speak it fluently encouraged the researcher to carry out this study, which provides a brief background to the students, their linguistic needs and how they were introduced to drama-in-education techniques such as role-play. Using drama in learning English will make the students more enthusiastic and has more impact compared to the traditional approaches. The researcher explains the positive effect of using drama in enhancing students' confidence, self-esteem and oral communication skills. Finally, the paper aims to highlight how the use of drama in education led to an overall ensuring that they became active participants rather than passive recipients in the classroom.

Keywords: Drama, English, Frozen image, Improvisation, Role-play.

`Chapter 1: Introduction

1.1 .Overview of the Study

Introduction

This study will   tackle the impact of using drama in teaching English for eighth graders in the Herman Gmeiner / SOS School in Bethlehem and in the seventh grade of the Talitha Kumi School in Beit Jala. By conducting this study, the researcher hopes to contribute to increasing the value of using drama in teaching English as a Foreign Language. By virtue of this study and other studies that might target this important area of language teaching, it is hoped to increase the fluency and proficiency in English speaking and writing skills specifically in the aforementioned schools. Consequently, talking about the concept of drama and defining it was of primary importance in this study in terms of enhancing fluency and proficiency as indicated in the second chapter. Definitions were given to these terms also.   This study examines the impact of using drama to reflect the self-confidence of students, ability to express their feeling, ability to work in groups and their social relations with other students in addition to their relations with the teacher him/her self. This study will show an obvious connection between the use of drama in teaching and the proficiency and fluency in English as a Second Language.

In view of the fact that the goal of this study is tackling the impact of using drama in teaching English for seventh and eighth graders in these two schools, it is entailed, as

shown in the second chapter, taking up the topic related to using drama in teaching. After several years of teaching, , this researcher as an English teacher had many students who claim that they do not want to read aloud in front of the class or that they do not want to give a speech or oral presentation. English teachers sometimes do not focus on preparing students to develop these skills required in the classroom. Teachers get so caught up in all of the excitement of teaching and writing that they do more damage to their students by not helping them develop the appropriate confidence necessary for such activities. It is important to emphasize to students that no matter what profession they select, they will most likely have to communicate with people in English at some time throughout their career. English teachers should not only target achieving students' confidence, but also help prepare them for life.

In the second chapter, the researcher will tackle the background of the research population by giving details about them, definitions and opinions of other researchers on this particular topic. Talking about the methodology of the study, the community, the data collection and a description of the questionnaire are the topics addressed by the researcher in the third chapter. The fourth chapter presents the results and findings of this study which shows the impact of using drama on the students in both schools, besides clarifying how much it is needed for the students to improve their ability in speaking English as well as presenting the procedures in dealing with this critical issue. In the last chapter, and based on data gathered during the study, the study findings and the analysis, a list of summarized conclusions and recommendations are going to be presented.

1.2 The Importance of Studying the Impact of Drama

Using drama is an important way in building students' self-confidence, learning more about their emotions, aspects, attitudes and talents. For this reason, working in school where students suffered from behavioral problems, which affect their academic level, encouraged this researcher to conduct this study. Having dynamic children who are prominent in having social and behavioral problems affect their ability to learn encouraged this researcher to undertake this study. Moreover, improving teaching through drama in schools and considering it as a method in teaching English will help in solving behavioral and social problems between students themselves and between students and their teacher as well. Further, to help learners acquire different skills and use them as methods to achieve their learning in the best way, using drama strengthens the relationship between the students and their teacher, which is one of the aims of using drama in teaching. The fact that students who come from different social backgrounds, for example, from broken families, orphanages and other harsh social background affect their ability in learning, their behavior and the stability of information and having good imagination. It is helpful that in drama, learners are given opportunities to imagine that they are living a fictional but authentic context. They take on the roles of individuals living in a different time or place from their own actual context. Because drama relies on the human ability to pretend to be someone or something else, students can explore how people in different situations, times and societies might behave.

Therefore, mutual respect will grow between students themselves and their teacher, which will enable children to achieve much better in their academic learning, in terms of commitment skills and understanding. As a result, using 'real world' genres of information provides interest and curiosity in the content of the drama, which encourages the teacher to create a positive atmosphere and encourage problem-solving approaches to learning based activities which allow the class to explore, speculate on and make sense of information sources which provide a context for the drama. Thus by working in the dramatic context, young people are able to respond to the human need to play with and try out new ideas and abstractions. Within concrete example of the kinds of situations, the ideas are embedded in an enriched context. However, because of dramatic context being always negotiated and constructed by young people, they are also able to consider the form of their representation. They are encouraged to think about the social context and the meaning it has in depth. They work as if they are also thinking about how to represent and construct the "real world" through drama.

1.3 Problem statement

The problem statement of the study can be briefly stated that using drama in teaching affects positively the proficiency and fluency of students in learning English as a second language. The teaching of English language falls short in fulfilling its goals. Even after years of English learning, the learners do not gain the confidence of using the language in reading, writing or communicating in and outside the classroom. Their output in the

language is limited to writing answers for assigned literary works and producing grammatically accurate, but disconnected sentences. The conventional English class hardly gives the learners an opportunity to use language in this manner and develop fluency. Thus, the main purpose of the language teaching course in developing skills in communication, is unfortunately, neglected.

Therefore, an attractive alternative is teaching language through drama because it gives a context for listening and meaningful language production, motivating the learners to use their language resources and, thus, enhancing their linguistic abilities. It provides situations for reading and writing. Drama can be very useful in teaching literary texts as it helps in analyzing plot, character and style. It also involves learners more positively and actively in the text itself.

1.4 Purpose of the Study

The purpose of this study is to highlight the impact of using drama in teaching on the proficiency and fluency of the students studying English. Moreover, it is important to discover its impact on their social and academic life, hoping that this may lead to giving more attention and care for the use of drama in teaching English and the expected advantages for Palestinian students in the future.

Believing that drama has an impact on increasing fluency in learning English as a second language (ESL), the current researcher addresses this specific topic for the following reasons:

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- Using drama encourages students to develop their learning and their cognitive, linguistic and social repertoire.

- Using drama strengthens students' self-confidence by creating opportunities to enable them to communicate, encourage students to speak in public, understand others and have positive self-image. Consequently, they will learn to cooperate in drama class, to listen and accept viewpoints and contributions of others.

- Drama provides training in the very practical aspects of communication so necessary in today's increasingly information centered-world. In addition, drama can challenge students' perceptions about their world and about themselves.

1.5 The Significance of the Study

Drama offers children the opportunity to explore, to take risks, to be spontaneous and creative in a fictitious setting. To be educational and improvisational, drama requires the physical, intellectual and emotional involvement of children. Wilga Rivers (1983) states, "The drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation". By using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one, which prepares learners to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation. Using drama techniques, also, fulfills socio-affective requirements of the learners. Moreover, this learner-centered approach makes the syllabus personally fulfilling because it is an essential form of behavior in all cultures,

which allows for the exploration of issues and problems central to the human condition and allows the individual opportunity to define and clarify their own culture. It is a creative group activity in which individuals behave in "as if" situations either as themselves or as other people. The attitudes of the participants in the drama process demands response from others at a feeling level. Awareness of the make believe situation allows them to reflect, make sense and give meaning to their feeling experience. (Clark& Goode, 1991)

1.6 Questions of the Study

1. Can using drama in teaching improve the fluency and proficiency in learning English as a second language?

2. Can using drama develop the self-concept of students by cooperative interaction with others?

3. Can the use of drama increase the motivation to learning?

4. Can the use of drama develop individual and group creativity?

5. Is there a significant difference between using drama in teaching English on fluency and proficiency?

1.7 Null Hypothesis

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There is no impact of using drama in teaching English as a second language on fluency and proficiency of the Talitha Kumi School in Beit Jala and the Herman Gmeiner School/ SOS in Bethlehem

1.8 Time Frame:

Refinement of the problem statement and deciding on the purpose of the study was done in January 2009. Applying the study was from January 2009 to May 2009. From January to May, the researcher taught students English by using drama in the Herman Gmeiner School/ SOS in Bethlehem and Talitha Kumi School in Beit Jala. Building and testing the questionnaire was in May 2009. In addition, tests and assessments were done at the end of May 2009. Coding data and feeding into the computer started in June 2009.

The research tries to define what language learning through drama means. Some of the benefits it can bring to the language-learning classroom and some of the differing methods and approaches that can be utilized to fully develop the potential of drama.

Chapter II-

Background and Literature Review

In this chapter, the researcher presents certain relevant aspects, which serve as a background for the problem of the study. By presenting definitions and facts about using drama in teaching English as a second language including details about other studies and research, the researcher will provide a clear view about this topic. Reviewing the relevant literature of using drama in teaching English presented in this chapter will give a clearer perspective to the context that drama practitioners are doing and will show the effects of using drama in teaching. Using drama in teaching English may positively affects students' performance. The result and analysis of these findings will be tackled in the next chapter, along with presenting a judgment for the relevance of the assumptions and questions of this current study.

2.1 Literature Review

Rieg and Kelli (2009) stated that besides being fun learning experiences for children, drama and movement have proven to assist with developing decoding skills, fluency, vocabulary, syntactic knowledge, discourse knowledge and metacognive thinking. Additional benefits for English language learners include increased motivation and reduced anxiety. According to Macmillan (2003), literature means stories, poems and plays. Thus, literature signifies that teachers should think of using drama, which is one of its genres that should be used to teach language effectively. Drama, like prose fiction,

utilizes plot and characters, develops a theme, arouses emotions or appeals to humor, and may be either escapist or interpretive in dealing with life (Arp, Perrine & Laurence 1993). Furthermore, some studies tackling this topic nowadays believe that it is a good way in teaching students English as a Second Language. Ryan (2007) stated that by responding through drama, students are encouraged to move away from normal classroom activities to the creation of a new, imagined context that draws on the reader's secondary words (Benton 1992). Belliveau (2007) stated that drama-based practicum had an impact on learning in meaningful ways for teachers and students because the nature of drama based on teaching and learning invites participants to think and feel with ideas and emotions which are continually intersecting. However, there are many kinds of drama, even if we restrict ourselves to a generic use of the term. Theatre plays, puppet-plays, religious drama, street theatre, carnival, masques and masquerade, mummery, mime, shadow plays, opera whether grand, bouffe or chamber, and passion-plays (Inglis 1993).

Furthermore, according to Tarakcioglu, Ozlem & Asli (2003), there are three specific reasons for teaching drama in schools. Firstly, linguistically, teaching drama in English as a Foreign Language (EFL) classes stimulates language development because the researchers quote Chapman, who maintains literature is created from the basic material of linguistic study and is allied to it in a way that other arts like music and painting are not related (Tarakcioglu, Ozlem & Asli 2003). Therefore, it can be used as a proper way to exemplify structures and vocabulary. A literary work provides a perfect example of authenticity, which means it reflects authentic situations and genuine acts of communication since literature comes about most naturally almost authentically. Literature sweeps away the restricting element of language teaching. In language

teaching, vocabulary, structure and grammatical rules are exemplified with ideal models and language is almost limited into formulated moulds in order to present standard and grammatically accepted usages. Rules, principles, standards, regular and typical uses pervade the language teaching classes. Ideal structure and vocabulary models are used as examples. (Tarakcioglu, Ozlem & Asli 2003)

Second, culturally speaking, drama helps students to grasp the values, ideologies and philosophies of other cultures. Furthermore, it helps students to dissenter, i.e. to distance themselves from their own culture and then to be able to approach another culture with deeper understanding. Disinterring is further facilitated by fictionalizing because in Heathcote's (1998) view, when we create fiction, we can, at least temporarily, stop taking for granted our ethnocentric stand which means, it helps children to understand. They are helped to face facts and to interpret them without prejudice; they develop a range and degree of identification with other people; so that they develop a set of principles, a set of consistent principles, by which they are going to live. (Tarakcioglu, Ozlem & Asli 2003)

Third, individually speaking, drama gives delight and satisfaction while manipulating the individual to get insight into the core of another language, culture and people different from his/her own. It gives him/her an experience, which can be carried beyond the limited boundaries of the classroom. Therefore, the research supports that drama helps students to expand their linguistic and cognitive skills, cultural knowledge and sensitivity. (Tarakcioglu, Ozlem & Asli 2003). Teachers should be inspired by these three specific reasons while using drama in the classroom.

In addition, Maples & Joellen (2007) stated that the benefits students receive by participating in classroom drama activities include the developing skill in thinking analytically, in acting decisively and responsibly. Secondly, it increases the ability to concentrate and follow directions in addition to strengthening self-concept by cooperative interaction with others. Thirdly, it assists in learning to make commitments and fulfill them; so being able to deal effectively with interracial, intercultural, and multiethnic situations will increase the motivation to learn and finally develop individual, and group creativity.

2.2 Definition of Fluency:

Learners and teachers define fluency and fluent speaking as the ability to converse with others, much more than the ability to read, write, or comprehend oral language. They regard the ability of speaking as the most important skill they can acquire, and they assess their progress in terms of their accomplishments in spoken communication. According to the definitions in many dictionaries, Fluency means "ability to speak and write easily; eloquence; articulateness; gracefulness." McMaster (1998) stated that in order for children to extract meaning from text, they must move beyond plodding word-by-word decoding and achieve fluency in reading. Bidwell (1990) pointed out that in order to develop fluency; students need opportunities for repeated reading of the same material. Repetition and practice are inherent in many drama activities with the added incentive that the repetition is meaningful for students. Hester (1990) pointed out that there are four stages of English learning in order to be fluent:

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2.2.1 Stage One: New to English

The first stage starts by making contact with another child in the class through joining in activities with other children, but may not involve speaking. Then students use non-verbal gestures to indicate meaning-particularly needs, likes and dislikes. Therefore, they watch carefully what other children are doing, and often imitate them and at the same time, listen carefully and often 'echo' words and phrases of other children and adults. This will give opportunities for listening to the sounds, rhythms and tunes of English through songs, rhymes, stories and conversations. Therefore, young children may join in repeating a refrain of a story by beginning to label objects in the classroom, and personal things, putting words together into holistic phrases (e.g. no come here, where find it, no eating that), may be involved in classroom learning activities in the first language with children who speak the same first language. However, children at the first stage may be willing to write in the first language (if s/he can), and if invited to participate. Furthermore, they may be silent with unknown adults. In addition, they may be very aware of negative attitudes by peer group to the first language and   so they may choose to move into English through story and reading, rather than speaking.

2.2.2 Stage Two - Becoming familiar with English.

The second stage starts through growing confidence in using the English s/he is acquiring. In addition to growing ability to move between the languages and to hold conversations in English with peer groups, simple holistic phrases may be combined or expanded to communicate new ideas. Beginning to sort out small details (e.g. 'he' and

'she' distinction) but more interested in communicating meaning than in correctness, this will increase the control of the English tense system in particular contexts, such as story telling, reporting events and activities that s/he has been involved in, and from book language. Understanding more English that s/he can use will develop vocabulary for naming objects and events, and begin to describe in more details (e.g. color, size, quantity) and use simple adverbs. This participation will lead to increasing the confidence in taking part in activities with other children through the English language such as beginning to write simple stories, often modeled on those s/he has heard read aloud. Launching to write simple accounts of activities s/he has been involved in may need support from adults and other children of the same first language if s/he needs this extra support.

2.2.3 Stage three – Becoming confident as a user of English

Showing confidence in using English Language in most social situations may disguise the need for support in taking on other registers (e.g. in science investigation, in historical research.). Growing command of the grammatical system of English – including complex verbal meanings (relationships of time, expressing tentativeness and subtle intention with might, could etc…) and more complex sentence structure will develop an understanding of metaphor and pronunciation that may be very native-speaker like, especially that of young children. Widening vocabulary from reading a story, poems and information books and from being involved in math and science investigations, and other curriculum areas may choose to explore complex ideas (e.g. in drama/role play) in the first language with children who share the same first language.

2.2.4 Stage four – A very fluent user of English in most social and learning contexts:

A very experienced user of the English language and exceptionally fluent in many contexts may continue to need support in understanding subtle nuances of metaphor, and in Anglo-centric cultural content in poems and literature. Therefore, confidence in exchanges and collaboration with English speaking peers will improve confidence in English with a growing competence over different genres. Continuing and new development in English drawn from one's own reading and books read aloud often revealed in one's own writing will move with ease between English and the first language depending on the contexts s/he finds herself in, what s/he judges appropriate, and the encouragement of the school. Lane (2000) stated that fluent reading comprises three key elements: accurate reading of connected text at a conversational rate with appropriate prosody or expression. Students will be proficient in language when they understand, speak, read or write the language.

2.3 Definition of Proficiency:

Stern (1983) defined proficiency as skillfulness in the command of fundamentals deriving from practice and familiarity and the actual performance of a learner in a given language, which involves the mastery of (a) the forms, (b) the linguistic, cognitive, affective and socio cultural meanings of those forms, (c) the capacity to use the language with focus mainly on communication and minimum attention to form, and (d) The creativity in language use. Consolo (2006) stated that proficiency is to be understood as

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dependent on other variables like the teaching context, its characteristics and objectives, which also make it relative and variable as well. In its technical sense, the concept of language proficiency encompasses levels within which the descriptions of language ability and use fall in order to indicate what and under which circumstances a language user is able to do. In this sense, proficiency takes into account the real aims of using language in social contexts.

2.4 Drama and theatrical performance:

This approach emphasizes the reading of plays as script for theatrical performance. Using this approach may show students how to read a text so that they can either stage it accurately in their own mind, or appreciate an actual stage production of it (Scholes, et al, 1982). Drama and theatre are important means of stimulating creativity by challenging students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have the means to express. Students can, if for only a few moments, explore a new role, try out and experiment with various personal choices and solutions to very real problems - problems from their own life, or problems faced by characters in literature or historical figures. This can happen in a regular classroom, where actions and consequences can be examined, discussed, and really experienced without the dangers that such experimentation would obviously lead to in the real world. Drama allows students to communicate and understand each other in new ways. Perhaps more than any

other art form, drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centered world.

Participation in drama and theatre requires self-control and discipline that will serve the student well in all aspects of life by learning to cooperate, to find the best way for each member of a group to contribute, and to listen and accept the viewpoints and contributions of others. According to McGregor, Tate & Robinson (1977), drama is a social process which draws on the learner's capacity for role-play, for projecting into imagined roles characters and situations and as a way of exploring and expressing ideas through the body and the voice. The drama in education sessions also aims at, as so concisely summed up by Malan (1973), to teach the learners "observation, encourage group work and consideration for others and to widen the learners' perception of things outside himself". Also, it aims to develop students into confident and expressive speakers.

Drama and theatre are important tools for preparing students to live and work in a world that is increasingly team-oriented rather than hierarchical. In addition to their intrinsic educational value, drama and theatre can reinforce the rest of the school curriculum. A student who has explored the drama and theatre classroom will be better able to understand ideas. The study of literature would be impossible without drama and theatre. There are important periods of our collective history in which all of the surviving literature is dramatic. More importantly, drama and theatre can be used to encourage active learning in any subject to give students a kinesthetic and empathetic understanding

as well as an intellectual understanding of a topic. According to the Chinese Proverb, using drama will be more effective as it is mentioned:

"Tell me and I will forget.

Show me and I will remember.

Involve me and I will understand."

Drama and theatre address the content standards for Language Arts Literacy, as well as select standards in visual and performing arts and workplace readiness. Dustup-Paksu and Ubuz (2009) stated that drama-based instruction makes learning easy to communication and study in a collaborative learning environment improved the attitude by getting students' attention with an exciting, motivating, and interesting learning environment. In addition, drama-based instruction creates an environment to encourage students' imagination, enacting and so reflects their experience with the help of the teacher. Also it helps students to use both their mental and physical activity because they have to understand the written texts in order to act them out. Moreover, it is students-centered, for students participate actively in the learning.

Students build their knowledge from their experiences to become a part of the learning process and work in groups to make decisions about the event or the act they perform. It provides active communication among students and between students and instructor. The class environment is an open classroom where students are free to communicate with each other. Their behaviors, feelings and actions will be accepted and respected which is the basis of their learning. Rylant, (1991) stated that drama offers

children the opportunity to explore, to take risks, to be spontaneous and creative in a fictitious setting. To be creative, improvisational drama requires the physical, intellectual and emotional involvement of children.

Additionally drama has the potential both to reflect culture and at the same time to create aspects of an alternative future culture. Through drama, we can examine and understand ourselves as both the makers and the products of culture. Therefore, the challenge we face as drama practitioners is the work that we do fortified by the belief of that art. (Carey, Clerk & Goode 1993). Thus, drama is a holistic activity which uses all the senses and which can incorporate speaking, listening, reading and writing. It also benefits children's whole person development and makes use of their multiple intelligence. This makes drama a highly motivating activity for young language learners and makes drama easy to connect to other language activities like creative writing.

2.5 Value and Uses of Drama:

McMaster and Jennifer (1998) emphasized that drama is definitely an excellent technique of communicative language teaching. Drama can be precious for teaching new lexical content, improving the four skills and especially for enhancing the spoken communication skills of the students. Therefore, important values and skills can be taught through drama, which means that drama in the English classroom can offer a chance to develop the imagination of the students. The students can go ahead of the here and now and even 'walk in the shoes' of another. It provides an opportunity for

independent thinking. (McCaslin 1996). Creative drama will offer exercises in critical thinking and the chance for the students to be creative. Drama gives an excellent method for studying human nature and working in harmony. The play-acting provides the opportunity for a healthy liberation of emotion in a safe setting, which can work to reduce tension.

When students are enjoying an activity, they are learning and letting their guard down. The shyness and fear of English language sometimes block learning. For instance, when students are engaged in an active fun activity, they are more open to new concepts and learning will occur, (Belliveau & Geaorge 2007). Consequently, in the ESL classroom, role-playing is a powerful tool that teaches cooperation. Apart from the obvious development of communication skills, it encourages leadership, teamwork, negotiation, authentic listening skills and practice with real life. According to Landy (1982), the practice with role-playing contributes to the self-esteem of the students, confidence increases in English language as well as in real life. Self-acceptance can be encouraged in subtle ways and acceptance of theirs. Since drama makes constant demands on a person's imagination, it develops a learner's ability to think more effectively. According to Katz (2000), a learner involved in a drama activity will be called upon to practice several thinking skills such as inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analyzing, accommodating, selecting, refining, sequencing and judging. Therefore, drama has the potential to give power to the students, and to give them many opportunities to have pride in their work. It teaches them responsibility, problem solving, management and directing proficiencies. The many

activities of team work force students to develop organizational skills and to think on their own. These tools can be used in all aspects of their lives; sympathy for others; decision-making skills and encouraging an exchange of knowledge between students and with the teacher and students. This aspect alone would make role-playing beneficial. Writers such as Maley & Duff (1978) and Wessels (1987) have specifically pointed to the values and uses of drama in teaching ESL. Drama can help the teacher to accomplish "reality" in several ways:

- It can rise above the students' struggle to learning the new language by making the learning of the new language a pleasurable experience.

- By setting reasonable targets for the students to aspire for by creating "slowing down" of real experience.

- By connecting the language-learning experience with the students' own experience of life.

- By using "creative tension" which means putting more responsibility on the learner, providing cultural and language enhancement by illuminating insights into the target culture and presenting language contexts that make items memorable by placing them in a realistic social and physical context.

Accordingly, teaching through drama gives a context for listening and meaningful language production obliges the learners to apply their language resources and, thus, enhances their linguistic abilities. It provides situations for reading and writing. It is very functional in teaching literary texts as it assists in analyzing plot, character and style. It also involves learners more positively and enthusiastically in the text. As Rivers (1983)

states, "the drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation." By using drama techniques to teach English, the boredom of a traditional English class can be broken and the syllabus can be changed into one which prepares learners to countenance their immediate world better as competent users of the English language because they get a chance to use the language in operation. Using drama techniques also fulfills socio-affective necessities of the learners. Moreover, this learner-centered approach makes the syllabus personally fulfilling.

2.6 Techniques involved in drama

The major techniques on which drama is based include, amongst others, improvisation, role-play and frozen image building. These techniques create opportunities for the learner of English as a second language to use the language in a stimulating learning environment, which will ultimately have a positive effect on his/her performance in the L2 class.

2.6.1 Improvisation

According to Malan (1973), improvisation may be described as the acting out of a given situation on the spur of the moment. It is an effective technique to introduce drama-in-education to the class as it enables all the students to act out situations simultaneously

without confining them to a script. Since the entire class acts out the scenes simultaneously, students tend to forget their inhibitions and focus on executing their tasks as dramatically as possible. Landy (1982) defines improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a leader, usually including statements of whom one is, where one is and what one is doing there. The focus is thus on identifying with characters, enacting roles and entering into the inner experience of imagination and fantasy. It is in effect the creation of a situation where the players first achieve a sense of security in movement before they are ready to add dialogue. The dialogue that emerges from the situation is created spontaneously by the participants as the various scenes unfold and develop. According to McCaslin (1990), the focus of improvisation is on helping learners to discover their own resources from which their most imaginative ideas and strongest feelings flow. Participants gain freedom as self-discipline and the ability to work with others develop. Maples (2002) emphasized that Improvisational activities help students build confidence as well as build a community in the classroom. Improvisation provides learners with opportunities to not only improve their language communication skills, but also to improve their confidence, which will ultimately lead to the development of positive self-concepts.

2.6.2 Role Play

According to Blatner (2002), role play is a method for exploring the issues involved in complex social situations. McCaslin (1990) concurs with this viewpoint by contending that the focus is on the value that the assumption of the role has for the participant rather than on the development of an art. In role-play, the participants are assigned roles, which

they act out in a given scenario. Kodotchigova (2001) stated that role-play prepares L2 learners for L2 communication in a different social and cultural context. The purpose of role-play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group discussion. Exchanging roles is a good way to put oneself in the shoes of another in order to understand that person. Role-play enables participants to deepen prior experience and to translate it into characters for the plot. In this way, according to Wrentschur & Altman (2002), the participants are able to adopt roles hitherto alien to them, and to try what it feels like to be on the other side for once. The advantages of the role-play exercises are that they enable participants to project themselves into, and critically examine, specific situations emotionally and cognitively.

2.6.3 Frozen Image Building (Living Statues)

It is a technique in drama-in education where participants initially create "frozen pictures" which are later developed into animated situations involving a series of interviews with the characters incorporated in the respective images. According to Wrentschur & Altmann (2002) this approach provides an excellent attach for the exploration of the subject, expanding angles while helping to identify a diversity of connecting links.

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Hence believing that using drama in school helps students to better understand themselves and their world, exploring curriculum and allowing them improve themselves. Also, it helps them to reflect on what they are experiencing. Therefore, by improvising and role-playing, students develop emotional and cognitive intelligence beside negotiation skills and ability to translate ideas into situations. This means that drama is unique because it allows participants to imagine without living the real situation. Consequently, it develops skills in reading, listening, speaking and writing. Participating in classroom drama improves and encourages skill in thinking analytically, increases and assures ability to concentrate and follow directions. It also enhances motivation to learn and finally it develops individual and group creativity.

2.7 Nature of Drama

DeBlase (2005) points out that the nature of drama lies in its flexibility; its ability to be shaped into that which best serves the needs of the participants, and its continuity with teaching methods. Integrating drama into the curriculum makes English teachers eager to try to include everyone, while encouraging different types of intelligences and creativity. Even if students do not want to act, there are other ways to engage them, including directing, set design, or costumes. Students might need more support at different ages, but in the proper context and classroom climate, creativeness can develop what is called the three C's—confidence, community, and content.(Maples , 2007)

2.7.1 Confidence and Community

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Drama allows students to communicate with and understand others in new ways. Perhaps more than any other art form, drama also provides training in the very useful aspects of communication so essential in today's progressively more information-centered world. Students who have shared in dramatic activities are less likely to have difficulty speaking in public , will be more persuasive in their communications, both written and oral, will be better able to put themselves into others' shoes and relate to them, and will have a more positive confident self image (Maples, 2007). Participation in dramatic activity requires self-control and discipline that will provide the student well in all aspects of life. Students in drama will learn to work together, to collaborate to discover the best way for each member of a group to share with, and to listen to and accept the viewpoints and contributions of others. Drama is a vital tool for preparing students to live and work in a world that is gradually more team oriented rather than hierarchical. Drama also helps students build up open-mindedness and understanding. In order to play a role proficiently, an actor must be able to entirely dwell in another's soul. An actor must be able to really comprehend how the world looks through another person's eyes. This does not mean s/he must agree with every character.

2.7.2 Drama and School Curriculum

According to Boudreault (2009), drama can strengthen the rest of the school curriculum. In view of the fact that communication and sympathy are central to drama, a student who has explored the like in the drama classroom will be better able to understand ideas in history and current events. She or he will be able to put himself/

herself into the shoes of figures in history and literature, to understand the way human beings cooperate. The study of literature would be impracticable without drama. More importantly, drama can be used to promote active learning in any subject to give students a kinesthetic and compassionate understanding as well as a logical understanding of a topic. Studies have shown repeatedly that this approach yields greater depth of understanding and a noticeable progress in preservation

2.8 Teacher in role

A drama teacher is not an outside director but an active participant of the creative process. S/he takes up roles that are too embarrassing, painful, and/ or linguistically demanding for the students to assume. The teacher-in-role encourages students to focus their attention on values underlying surface behaviour. In this way, students are trained to interpret events and actively look for cultural implications. Fleming (1998) remarks, that a drama teacher does not try to give students a substitute for real experience, instead s/he helps the students to focus on the richness and complexity of human behavior. Jarmo Savela (2009) stated that teacher in role might motivate the students to pay more attention since it shows that the teacher is genuinely interested in the subject as well. When the teacher leads the way of being in role, students might be more willing to do it themselves, which is a tremendous motivator for a student when it works properly. Consequently, instead of merely presenting the instructions, teachers should occasionally put themselves at stake in order to show interest in

the tasks the students are carrying out. As mentioned above, the experiences are the key and the teacher should encourage students to create roles and through them, experiences.

In concluding this second chapter, the review of the literature clearly reflects that using drama in teaching English may positively affect the performance of the students. The different studies of the many researchers quoted in this chapter strongly support the benefits of using drama in teaching English.   These quotations will serve as an introduction to the third chapter in which the analysis of the study will show the positive or negative impact of using drama in teaching. The researcher is describing the methodology of the study, by mentioning the use of the questionnaire. Also presenting the community of the study and the distribution of the sample, the size of the sample, how and who collected the data, describing in some details and examples the tool used (the questionnaire, posttest, assessment) and how this tool has been built and refined.

Chapter III- Research Methodology

In fact, there were four important points that drew the researcher towards this study. First, there have not been many researches about using drama in English teaching in Palestine. Second, activities in contemporary English schoolbooks have not been extensively studied previously at Palestinian Universities. Third, short drama activities fit the class timetable more sufficiently than, for example, longer process drama that consumes the whole class or more. Fourth, shorter activities seldom exist in schoolbooks and are therefore undemanding to find when one wishes to conduct a study. Finally, the researcher finds it crucial to conduct such a study in order to assist in a firm future career as an English teacher using drama in education, which is a personal and special interest.

3.1 Methodology

The method of the current study is experimental by having two groups, the experimental and controlled groups in two schools in Beit Jala and Bethlehem. This study is an attempt to show the impact of using drama on the fluency and proficiency of learning English as a Second Language. The data of this study are based on collecting and analyzing information that are stated in a special questionnaire, assessment and posttest which tried to get answers of those who are examined regarding the impact of using drama on their fluency and proficiency. The researcher ensured that the sample of the study included students who are learning English by using drama. Moreover, this study is also an attempt to shed light on the impact of the use of drama on the self-confidence and teamwork on those who are shy in order to draw attention to this vital area in learning English, which will affect the learning

of English. Actually, drawing attention to this area might lead to increasing the level of interest of all those concerned in the work of this area and the result of it on the self-confidence of students and the developing of students' fluency and proficiency. Also, the researcher wishes to find out if the activities have the required means of a drama activity, that is to say, are they linked to the theory the researcher has introduced in the previous Chapters or if they demand modification .

Questions of the study:

In the present study, the researcher will seek answers to the following questions:

- Can using drama in teaching improve the fluency and proficiency in learning English as a second language?

- Can using drama develop the self-concept of students by cooperative interaction with others?

- Can the use of drama increase the motivation to learning?

- Can the use of drama develop individual and group creativity?

- Is there a significant difference between using drama in teaching English on fluency and proficiency?

- What additional education does the activity teach, for example, group work, and gaining cultural knowledge, learning social or communication skills?

- What means do the activities use in order to assist students' learning, for example, improvisation, imagination, practicing real life or acting in role?

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- Is there a significant difference in the fluency and proficiency of the students in both schools in English due to gender?

3.2 Procedure and Time Frame:

This study was carried out through the following steps. First, building an attitude questionnaire was not an easy task because it should reflect the real attitude of students toward drama and the impact of using drama on the students' fluency and proficiency in the two schools. Therefore, in order to test the validity of this questionnaire, it was assessed by five professors in the College of Graduate Studies at Hebron University, who are specialists in English Language. Each professor gave his/ her opinion about every statement for its clearness, relevance, coherence and cohesion, also if the statements test the attitudes in the positive or negative way. After collecting the professors' opinions, the statements were corrected by omitting unnecessary words or statements. Consequently, there are fourteen statements that were developed in as shown in Table (1) Appendix number 1 page 95.

Moreover, the researcher prepared an assessment sheet to evaluate students in drama after using drama in teaching; the same steps were done by the same five professors in Hebron University to revise it and suggest words or delete them. At the end, all of them agreed that it was a good assessment. In addition to the questionnaire and the assessment sheet, a posttest was prepared to test students in drama at the end of the experiment and to evaluate students' effectiveness. The test contained questions such as choose the right

answer, complete the missing words, true and false questions and the wh- questions like who, whom, when, where etc….in order to evaluate the knowledge and understanding of drama. The same test was done for both groups after the completion of the study.

In the next step, coordination was done between the College of Graduate Studies in Hebron University and the two schools in Bethlehem and Beit Jala in order to assist and ease the implementation of this study. A written request by the College of the Graduate Studies in Hebron University was sent to the two schools to allow the researcher to conduct the study. After that, the researcher explained details about the study that will be done with the students, and then at the beginning of the training, the questionnaire was filled out to test the differences in students' feeling and conception of using drama. Both the experimental and controlled groups in both schools filled out the questionnaire. Students were given thirty minutes to fill out the questionnaire and return it. A direct support and help by an English teacher in Herman Gmeiner School was done in filling out the questionnaire and even in teaching the controlled group the Shakespeare's play Romeo and Juliet in the traditional way without using drama.

The research was conducted from March to May 2009; the lessons and activities were planned and implemented once a week for forty-five minutes each lesson, for twelve meetings. Two drama works were chosen by students themselves. Herman Gmeiner School/ SOS in Bethlehem chose Romeo and Juliet, while Talitha Kumi School in Beit Jala chose Much Ado About Nothing. Both plays are simplified to suit the level of the students. Students worked in and out of role, in small and large groups. They collaborated

to solve the tasks that were assigned to them. Language activities were included, such as interviewing, collaborative creative roles and relationships explaining, describing, questioning etc.… A posttest was conducted. The researcher was the examiner with the involvement of other English teachers from Herman Gmeiner School. The teaching experiment was carried out at Talitha Kumi School in Beit Jala and Herman Gmeiner School in Bethlehem, which are two private schools in Bethlehem district. Talitha Kumi School is a school from Kindergarten to Tawjihi while Herman Gmeiner School is a school from Kindergarten to tenth Grade. Groups of students taking part in the experiment were 8th grade consisting of 31 students in Herman Gmeiner School and Talitha Kumi school class is 7th grade with 26 students.

The experimental group was taught by introducing some drama conventions, such as miming and improvisations, to offer students some practice in involvement in drama, and to introduce the main conflict of the pretext so that there would be enough of a hook for them to be interested in continuing the work after the pause of several days. Simple activities of miming and improvisation conducted during the first lesson introduced elements of drama form in advanced stages, providing the students with skills that they could later use in the more complex activities. The students began with giving form to an imaginary object, and moved on to miming by denoting objects with gestures. Using sound on stage was also introduced, as the researcher found that if all the students do something quite silly with their voices together, they will not be afraid of speaking out in role later on. Then acting in front of others was practiced together with denoting some activity in mime.

To practice doing scenes and to include feelings and emotions, the researcher used mini productions. At first, the students could use their own experiences and act as themselves. Then they were given a situation and they would have to imagine the feelings of the persons in that situation. The work with the pretext, the play <u>Romeo and Juliet</u> or <u>Much Ado about Nothing</u> started with the opening scene of the play and the introduction of the main conflict and reading discussion was used for this purpose. The work relating to the pretext would loosely follow the storyline of the original play. The second day of the experiment would need to again start with some warm-up activities to recall the pretext and the work from the previous session but would then move on to the development of the drama world and exploration of the various aspects involved in the conflict with the work culminating in the students deciding on how the main character should resolve the situation. Before the storyline was taken forward, an exercise was given to familiarize the students with the idea of the characters having different social statuses. The conflict situation was explored through activities that depicted events in the past that later led to the conflict. The exception referred to in the first instance was the mini productions where the students were required to act out a short dialogue according to a given situation. It was included as the logical next step from the previous exercise where they were able to portray emotions in situations that were relevant for them. The following exercise required the students to imagine how someone else would feel in the situation that was described briefly on a piece of paper. Improvisation and the teacher's immediate directions were used together with narration that would ensure the storyline moving in the desired direction. It was decided that volunteers should act the scenes with

others watching as this way students could all focus on the same scene and discuss it if necessary. Narration again brought the story back to the conflict situation. It was noticed that even when one is present in the situation, it is sometimes difficult to say why some activities work for some groups and some others are less successful. Although the exercise appears simple on the surface level, it does in fact require the participants to create and assume a character and present that character in a complex situation with emotions that are related to facts that are not present in the depicted scene. The students' failure to excel in this exercise also implies that they were not ready to emotionally engage in another person's situation. Some of the participants had not before the experiment participated in a situation where drama activities had been conducted others said they had.

The process involves linking standard approaches in drama and theatre to approaches suitable for the classroom. Classroom practice, then, may follow a physical warm up, text reading and listening then extension activities format. Thus, the first stage involves warmer activities to get the learner to anticipate what they are going to meet in the language in the text using guessing, pre-discussion, pictures, which involves little or no stylistic analysis. This method aims to stimulate oral communication, reading for pleasure and to enrich thinking and expression. For this reason, drama techniques focusing on waking the imagination, and the body including the vocal chords in preparation for reading or even enacting the text could easily precede this stage. Therefore, use of text can be one of the more in depth and sophisticated drama activities. Warmers, drama games, role-plays, individual and group improvisation can all be used to support higher-

level drama activities such as performing the text in the classroom. The idea is that the pre reading/listening stage will sensitize the learner to the language and concepts to be encountered and engage prior knowledge and experience. Pictures, the book cover, prompt questions, learners' own memorabilia etc are used.

Then in the next stage, the second stage may involve two task types, first, the listening and reading task involves the learner having a task to fulfill based on his/her reading, such as finding out a piece of information from the text. Second, tasks inserted into the text such as one where learners complete the task using their own ideas. Finally, in the last sage, the third stage could include:

- Comprehension questions such as: Who? When? What? Etc.

- Multiple-choice questions are useful for evoking possible alternative answers.

- Text attack questions require the learner to realize certain meanings in the text and the way they are achieved in the language use.

- Interpretation and response tasks /questions: What is the message from the author? What general meanings can we infer from the antagonists' statements / actions? What conclusions can we draw about the character and motivations of the antagonists? How is that expressed through the language? How do you feel about the character? How did you feel as the character? Response calls for the learner to express an opinion or feeling and to often say why they feel this or have this opinion.

On the other hand, the controlled group was taught by the traditional method, which was done by establishing what their shortcomings in reading, writing, comprehension and summarizing were. The researcher explained the techniques involved in analyzing passages to them and taught them skills in essay writing and summarizing. However, the researcher tended to do most of the talking and even when the researcher asked questions, students were hesitant to respond and rarely made any meaningful contributions to the lessons. The researcher discovered, however, that they were eager to learn and to improve their use of English in authentic situations.

Finally, a test for the two groups, controlled and experimental groups, was given to test students' knowledge and understanding of the events of the plays at the end of training. Moreover, an assessment for the controlled and experimental groups was done after the training in order to test students' fluency, enthusiasm, collaboration with peers, knowledge and self-confidence. Following the collection of the data, the researcher revised them in order to analyze them by using the computer. Every item was given a special number. Then the analysis by using SPSS was done to compare between students' percentage of these items in order to see the differences and the improvements in these particular items. Statistical analysis was conducted through calculating numbers, percentages, means, standard deviations, t-test and SPSS analysis system.

3.3 Population of the study and the sample:

The students of seventh and eighth graders in Herman Gmeiner School/ SOS and Talitha Kumi School in Beit Jala are part of the study. There were 31 students from Herman Gmeiner School and 26 students from Talitha Kumi School. The sample of the

study was chosen randomly from these two schools. The questionnaire covered all the students taking into consideration 57 questionnaire were accredited; 49.1% of the questionnaire was from the controlled group and 50.9% of the questionnaire was from experimental group; 45.6% of the study was from Talitha Kumi School in Beit Jala. 54.4% of the study was from Herman Gmeiner School/ SOS in Bethlehem. There were 15 males and 13 females in the controlled group from both schools. However, there were 17 males and 12 females in the experimental group.

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Table #1: the distribution of the sample by schools:

Variables		Frequency	Percent
Group	controlled	28	49.1%
	experimental	29	50.9%
School	Talitha Kumi	26	45.6%
	Herman Gmeiner	31	54.4%

Table # 2: the percentage of sample of controlled and experimental groups:

Group	School		Total
	Talitha Kumi	Herman Gmeiner	
Controlled	13	15	28
	22.8%	26.3%	49.1%
Experimental	13	16	29
	22.8%	28.1%	50.9%
Total	26	31	57
	45.6%	54.4%	100.0%

Table # 3: distribution of students according to gender:

Variables		Frequency	Male	Female
Group	controlled	28	15	13
	experimental	29	17	12
School	Talitha Kumi	26	16	10
	Herman Gmeiner	31	16	15

3.4 Description of the Questionnaire:

The attitude questionnaire was designed in a way that included 14 parts in order to be a tool to collect the data related to the participants. The attitude questionnaire was distributed at the beginning of the study for both the experimental and controlled groups in both schools. The reliability of the attitudes scales was calculated by using the SPSS method. The participants were given the opportunity to answer the questions on a Lickert scale of five levels ranging from strongly agree, agree, no opinion, disagree to totally disagree as shown in the table number 1 page----. The questionnaire included a table that consisted of fourteen statements, which measures the impact of using drama on the participants in relation to the feelings and emotional status of the participants like:

- "Drama helps me express my feelings in different ways"

- "Drama makes me think how people feel"

- "I feel unwanted in the drama activity sad, embarrassed, alone"

- "Creating a play is working together as a group and everyone feels comfortable"

- "It is like real life situations and it helps me to know how to cope"

- "Drama helps students express themselves and finally learning through drama is fun"

On the other hand, the questionnaire measures the use of drama on the self-confidence as it appeared in the following statements,

- "Learning with peers is unique in that we are all equals and open to others' ideas."

- "Drama helps shy students to express themselves in different ways."

- "Students feel comfortable and eager to express their ideas vocally and physically."

- "It helps students to be more fluent, for example when they by acting will remember more than writing things down."

Moreover, it teaches students about other cultures as it is clearly appeared in the statements "Drama helps me learn about other cultures." Finally, using drama in learning encourages teamwork, as it clearly appeared in the statements, "All work and no one is left out. Teamwork, all want to participate."

In fact, building a questionnaire required series steps that entailed consultation with experienced specialists, being acquainted with similar questionnaires, examining fundamental notes from the supervisor of the study, and doing an experimental filling out questionnaire.

Table # 4: the attitude questionnaire: according to Lickert Scale:

Criteria	Strongly agree	Agree	No opinion	Disagree	Totally disagree
By acting, I will remember more than writing things down.					
Drama helps me express my feelings in different ways.					
Drama helps me learn about other cultures.					
It is like real life situations and it helps me to know how to cope.					
I feel unwanted in the drama activity sad, embarrassed and alone.					
Creating a play is working together as a group and everyone feels comfortable.					
All work and no one is left out.					
Teamwork, all want to participate.					
Drama helps students express themselves.					
Learning through drama is fun.					
Learning with peers is unique in that we are all equals and open to others' ideas.					
Drama helps shy students to express themselves in different ways.					
Drama makes me think how people feel.					
Students feel comfortable and eager to express their ideas vocally and physically.					

3.5 Description of the Assessment:

The assessment was created according to Rubric design, criteria for assessing students' acting were prepared to measure student body language, eye contact, the introduction and closure student delivers that capture the attention of the audience and set the mood, good use of drama, and the student meets apportioned time interval, student displays relaxed, self-confident nature about self, with no mistakes. The delivery tension and nervousness were assessed too. Finally, the fluidity of the voice during acting drama was mentioned also. The measure of the acting was from 1(the worst) to 4 (the best). This is clearly reflected in the following table number 2 page 96-97.

Table # 5: an assessment of drama:

Criteria	1	2	3	4	Points
Body Language	No movement or descriptive gestures.	Very little movement or descriptive gestures.	Made movements or gestures that enhanced articulation.	Movements seemed fluid and helped the audience visualize.	
Eye Contact	No eye contact with audience.	Displayed minimal eye contact with audience.	Consistent use of direct eye contact with audience.	Holds attention of entire audience with the use of direct eye contact.	
Introduction and Closure	Student does not display clear introductory or closing remarks.	Student clearly uses either an introductory or closing remark, but not both.	Student displays clear introductory or closing remarks.	Student delivers open and closing remarks that capture the attention of the audience and set the mood.	
Pacing	Delivery is either too quick or too slow to meet apportioned time interval.	Delivery is in bursts and does not meet apportioned time interval.	Delivery is patterned, but does not meet apportioned time interval.	Good use of drama and student meets apportioned time interval.	
Poise	Tension and nervousness is obvious; has trouble recovering from mistakes.	Displays mild tension; has trouble recovering from mistakes.	Makes minor mistakes, but quickly recovers from them; displays little or no tension.	Student displays relaxed, self-confident nature about self, with no mistakes.	
Voice	Consistently uses a monotone voice.	Displays some level of inflection throughout delivery.	Satisfactory use of inflection, but does not consistently use fluid speech.	Use of fluid speech and inflection maintains the interest of the audience.	
Total---					

3.6 Description of the post-test:

The test was done for both schools; the same test was done for both groups, experimental and controlled group. The test contained different types of questions that

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measure students' level, these were true and false questions; circle the true answer, fill the blanks and wh- questions which ask students to write sentences to test their knowledge about the play and their ability in writing, also to test the effectives of using drama in teaching English. The controlled groups in both schools read the plays and answered the questions. See appendix page 93-97.

3.7 Variables:

This study was designed to identify the attitudes of the students in these two schools toward the using of drama and the impact of using drama on their fluency and proficiency. This study includes the following variable:

Dependent variables which include:

• The attitudes of students toward using drama in learning English.

• The impact of using drama on the students' self-confidence.

• The impact of using drama on the students' fluency and proficiency.

The Independent variables which include:

• Gender, both males and females.

• Level of students: they are in grade 7th in Talitha Kumi school and in grade 8th in Herman Gmeiner School/ SOS

3.8 Data Collection Procedures:

This study was based on questionnaire, assessment and posttest that were distributed to all the subjects in both schools. The researcher asked the support and help of the two

English teachers in both schools. The English teacher in SOS school cooperated and helped by teaching drama in the traditional way without using role-play, drama in teaching or improvisation. However, the English teacher in Talitha Kumi School did not cooperate and therefore the researcher taught both groups, the experimental and the controlled. With the controlled group, the researcher just let students read the play then answer the questions but with the experimental group, the students read, acted by using improvisation and role play. The English teacher in SOS school helped the researcher in filling the assessments for the controlled group and in filling out the questionnaire too. The researcher administered the posttest for both groups in the two schools.

Table (6): Mean Degree and Standard Deviation of the students' attitudes, assessments and posttest:

Results of independent t-test for differences in the impact of using drama on the seventh grade students of Herman Gmeiner school/ SOS in Bethlehem and eighth grade students of Talitha Kumi school in proficiency and fluency in English due to group variable. (Controlled, experimental groups).

	Group	N	Mean	Sd.	T	Df	Sig.
The test	Controlled	28	55.66	19.21	0.397	55	0.639
	Experimental	29	55.93	25.75			
Assessment	Controlled	27	2.88	0.64	-1.036	53	0.305
	Experimental	29	3.05	0.62			
Attitudes	Controlled	28	3.75	0.58	-1.420	54	0.161

In this third chapter, the researcher described the methodology of the study by mentioning the use of the questionnaire, presenting the community of the study and the distribution of the sample, the size of the sample how and who collected the data, describing in some details and examples the tools used (the questionnaire, posttest, assessment) and how these tools were developed with experts from Hebron University and refined. Finally, the data and methods of this study were explained. In addition, there was an explanation of the research questions and the specific reasons that embarked the researcher on the current study. In the following chapter, the results will be presented which relate to the students' achievement in the assessment, questionnaire and posttest. At the same time, the researcher will answer the questions initially posed in this study.

Chapter 4: Finding of the study

Real communication involves ideas, emotions, feelings, appropriateness and adaptability. The conventional English class hardly gives the learners an opportunity to use language in this manner and develop fluency in it due to large number of students in classes. This indicates that not every student will have enough time to talk, practice the language in the classroom or even practice it outside the classroom. Since it is not the first language nor will parents and friends of the students speak English with each other outside the classroom. So, with drama, students can develop good pronunciation, stress and intonation, practice working together in groups, strengthen their reading, writing, speaking and listening skills and increase their confidence in using English Therefore, the main purpose of this study is to explore the effect of using drama techniques on the achievements of the seventh grade students in TKS and the eighth grade students of HGS. The study was conducted on fifty-seven students (males and females) from both schools. There were two groups in every school, experimental and controlled groups. This chapter presents the results, which are related to the students' achievements in the questionnaire, assessments and post–test. Consequently, through these results and analysis the researcher tried to answer these questions.

In this chapter, the researcher discusses the collected and analyzed data. The computerized analysis by using SPSS Package is reported following the order of the statements in the questionnaire, the assessments and the posttest. The researcher includes figures to illustrate certain findings in addition analyzed

data table according to statements in the questionnaire, assessments and questions in the posttest. Furthermore, the summary table for zero-order correlations among several variables relevant to the questions of the study is presented.

4.1 Description of the participants:

Table # 1: demographic data

Variables		Frequency	Percent
Group	controlled	28	49.1%
	experimental	29	50.9%
school	Talitha Kumi	26	45.6%
	Herman Gmeiner	31	54.4%

Table #2: distribution of groups

Group	School		Total
	Talitha Kumi	Herman Gmeiner	
controlled	13	15	28
	22.8%	26.3%	49.1%
experimental	13	16	29
	22.8%	28.1%	50.9%
Total	26	31	57
	45.6%	54.4%	100.0%

Table # 3: Distribution of students according to gender:

Variables		Frequency	Male	Female
group	controlled	28	15	13
	experimental	29	17	12
school	Talitha Kumi	26	16	10
	Herman Gmeiner	31	16	15

The outputs of analyzing the filled questionnaire, assessments and the posttest illustrates that the number of male exceeded the number of females' participants. This showed that male constituted (58 %) wherein females are (42 %) of the participants. Furthermore, the ages of the participants ranged between 12-15 years old. Talitha Kumi School students constituted 45.6% of the participants while Herman Gmeiner School was 54.4% of the participants in the study. The students were divided into experimental and controlled groups in the two schools. The experimental group represented 50.9% while the controlled group was 49.1%.

Moreover, the controlled group in Talitha Kumi School formed 22.8% and the experimental group was 2.2.8 %. At the same time, the controlled group for Herman Gmeiner School made up of 26.3% while the experimental group was 28.1%

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Table # 4: the average grade for both groups in general:

Group	N	Mean	Std. deviation
controlled	28	58.33	19.21
experimental	29	55.93	25.75
Total	57	57.11	22.60

This distribution indicates that the mean for the controlled groups in both schools is 58.33 with Std. Deviation 19.21 while the means for the experimental groups in both schools is 55.93 with std. deviation 25.75.

Table #5: the average grade for both schools in general:

School	N	Mean	std. Deviation
Talitha Kumi	26	45.29	21.81
Herman Gmeiner	31	67.02	18.31
Total	57	57.11	22.60

Consequently, the mean for Talitha Kumi School is 45.29 with std. deviation 21.81 while Herman Gmeiner School mean is 67.02 with std. deviation 18.31, which is higher than Talitha Kumi School.

4.2 Statistical Analysis:

The researcher presents the critical findings of this study within this chapter. The results of the study are based on the findings of the questions and the hypotheses of the

study. Data were analyzed statistically by the Statistical Package for Social Science (SPSS) using, mean, standard deviations, and T-test.

4.2.1 Results related to the first hypothesis

The hypothesis stated that there were no significant differences at (α =0.05) in the impact of using drama with the eight grade students of Herman Gmeiner school/ SOS in Bethlehem and seventh grade students of Talitha Kumi school in proficiency and fluency in English due to group (controlled, experimental).

Independent t-test was used to test these hypotheses as shown in the following tables: Table (6) reflects the results of independent t-test for differences in the impact of using drama on the eight grade students of Herman Gmeiner School/ SOS in Bethlehem and seventh grade students of Talitha Kumi School in proficiency and fluency in English due to group variable. (Controlled, experimental).

Table # 6

	Group	N	Mean	Sd.	T.	Df.	Sig.
The test	Controlled	28	55.66	19.21	0.397	55	0.639
	Experimental	29	55.93	25.75			
Assessment	Controlled	27	2.88	0.64	-1.036	53	0.305
	Experimental	29	3.05	0.62			
Attitudes	Controlled	28	3.75	0.58	-1.420	54	0.161
	Experimental	28	3.95	0.48			

Results of t-test indicated that there were no significant differences between the two groups in the impact of using drama on the eighth grade students of Herman Gmeiner School / SOS in Bethlehem and seventh grade students of Talitha Kumi School in proficiency and fluency in English due to group variable.

4.2.2 Results related to the second hypothesis

The hypothesis stated that there were no significant differences at (α =0.05) in the impact of using drama in the mentioned schools in proficiency and fluency in English due to school variables.

Independent t-test was used to test these hypotheses as shown in the following tables: Table (7) reflects the results of independent t-test for differences in the impact of using drama on the eighth grade students of Herman Gmeiner School/ SOS in Bethlehem and seventh grade students of Talitha Kumi School in proficiency and fluency in English due to school variable.

Table # 7

	School	N	Mean	Sd.	T	Df	Sig.
The test	Talitha Kumi	26	45.29	21.81	-3.356	55	0.001
	Herman Gmeiner	31	67.02	18.31			
Assessment	Talitha Kumi	25	2.98	0.70	0.077	53	0.939
	Herman Gmeiner	30	2.96	0.58			
Attitudes	Talitha Kumi	26	4.14	0.30	4.288	54	0.000
	Herman Gmeiner	30	3.60	0.57			

Results of t-test indicated that there were significant differences at (α =0.05) in the impact of using drama in the above-mentioned schools in proficiency and fluency in English due to school variables. Moreover, the differences were for the Herman Gmeiner School, which has better grade average than Talitha Kumi School. In addition, there were significant differences in the attitudes of the students toward drama, and the attitudes were for Talitha Kumi students, which have more positive attitudes toward drama than Herman Gmeiner does.

4.2.3 Results related to the third hypothesis

The hypothesis stated that there were no significant differences (for the controlled group) (α =0.05) in the impact of using drama in the above-mentioned schools.

Independent t-test was used to test this hypothesis as shown in the following tables:

Table (8) reflects the results of independent t-test for differences in the impact of using drama on the eighth grade students of Herman Gmeiner School/ SOS in Bethlehem and the seventh grade students of Talitha Kumi School in proficiency and fluency in English due to school variable. (For the controlled group)

Table # 8

	School	N	Mean	Sd.	T	Df	Sig.
The test	Talitha Kumi	13	58.54	21.59	0.655	26	0.519
	Herman Gmeiner	15	53.16	21.80			
Assessment	Talitha Kumi	12	2.95	0.72	0.539	25	0.595
	Herman Gmeiner	15	2.82	0.58			
Attitudes	Talitha Kumi	13	4.02	0.30	2.459	26	0.021
	Herman Gmeiner	15	3.52	0.67			

Results of t-test indicated that there were significant differences at (α =0.05) in the impact of using drama in the above mentioned schools in proficiency and fluency in English due to school (reflected in the controlled group), and the differences were in the attitudes toward drama and the differences were for Talitha Kumi.

4.2.4 Results related to the fourth hypothesis

The hypothesis stated that there were no significant differences (for the experimental group) at (α =0.05) in the impact of using drama on the above-mentioned schools in proficiency and fluency in English due to school.

Independent t-test was used to test this hypothesis as shown in the following tables:
Table (9) reflects the results of independent t-test for differences in the impact of using drama on mentioned schools in proficiency and fluency in English due to school variable. (For the experimental group)

Table # 9

	School	N	Mean	Sd.	T	Df	Sig.
The test	Talitha Kumi	13	32.05	12.03	-8.411	27	0.000
	Herman Gmeiner	16	75.34	15.04			
Assessment	Talitha Kumi	13	3.00	0.71	-0.464	26	0.646
	Herman Gmeiner	15	3.11	0.55			
Attitudes	Talitha Kumi	13	4.27	0.25	4.104	26	0.000
	Herman Gmeiner	15	3.68	0.48			

Impact of Using Drama

Results of t-test indicated that there were significant differences (α =0.05) in the impact of using drama on the above-mentioned schools in proficiency and fluency in English due to the specific school. Moreover, the differences were for the Herman Gmeiner School, which show a better grade average than Talitha Kumi School. In addition, there were significant differences in the attitudes of the students toward drama, and the attitudes were for Talitha Kumi students, which have stronger attitudes toward drama compared to the Herman Gmeiner students.

4.2.5 Results related to the fifth hypothesis:

The hypothesis stated that there were no significant differences (α =0.05) in the impact of using drama in the above-mentioned schools in proficiency and fluency in English due to gender.

Independent t-test was used to test this hypothesis as shown in the following tables:
Table # 10 reflects the results of independent t-test for differences in the impact of using drama in the above-mentioned schools in proficiency and fluency in English due to gender variable

Table # 10

	Gender	N	Mean	Sd.	t	df	Sig.
The test	Male	33	10.39	3.80	0.244	55	0.808
	Female	24	10.12	4.48			

Impact of Using Drama

Assessment	Male	32	3.10	0.55	1.784	53	0.082
	Female	23	2.78	0.70			
Attitudes	Male	32	3.87	0.41	0.296	54	0.769
	Female	24	3.83	0.68			

Results of t- test indicated that there were no significant differences between the two groups in the impact of using drama in the above-mentioned schools due to gender variable.

Table # 11: the means, S.D. for the items of the questionnaire according to their importance (Talitha Kumi-controlled).

Questions	Criteria	Mean	Std. deviation
8	Teamwork, all want to participate.	4.69	.48
9	Drama helps students express themselves.	4.53	.51
1	By acting, I will remember more than writing things down.	4.50	.52
14	Students feel comfortable and eager to express their ideas vocally and physically.	4.30	.48
12	Drama helps shy students to express themselves in different ways.	4.30	.94
10	Learning through drama is fun.	4.30	.94
7	All work and no one is left out.	4.23	1.09
13	Drama makes me think how people feel.	4.15	1.14
2	Drama helps me express my feelings in different ways.	4.07	.95
6	Creating a play is working together as a group and everyone feels comfortable.	4.07	1.49

3	Drama helps me learn about other cultures.	4.00	1.41
11	Learning with peers is unique in that we are all equals and open to others' ideas.	3.84	1.06
4	It is like real life situations and it helps me to know how to cope.	3.46	1.50
5	I feel unwanted in the drama activity sad, embarrassed, alone.	2.15	1.40

Table # 12: the means, S.D. for the items of the questionnaire according to their importance (Talitha Kumi- experimental).

Criteria	Questions	Mean	Std. Deviation
By acting, I will remember more than writing things down.	1	4.84	.55
Drama helps shy students to express themselves in different ways.	12	4.69	.48
Learning with peers is unique in that we are all equals and open to others' ideas.	11	4.53	.51
Drama makes me think how people feel.	13	4.53	.87
Learning through drama is fun.	10	4.53	.51
Drama helps me express my feelings in different ways.	2	4.46	.66
Creating a play is working together as a group and everyone	6	4.46	1.12

feels comfortable.			
It is like real life situations and it helps me to know how to cope.	4	4.46	.51
Drama helps me learn about other cultures.	3	4.46	.51
Students feel comfortable and eager to express their ideas vocally and physically.	14	4.38	1.12
Drama helps students express themselves.	9	4.23	1.23
All work and no one is left out.	7	3.92	1.03
Teamwork, all want to participate.	8	3.84	1.21
I feel unwanted in the drama activity sad, embarrassed, alone.	5	2.46	1.56

Table # 13: the means, S.D for the items of the questionnaire according to their importance (Herman Gmeiner-controlled).

Questions	Criteria	Mean	Std. deviation
1	By acting, I will remember more than writing things down.	4.20	.67
10	Learning through drama is fun.	4.06	1.03
3	Drama helps me learn about other cultures.	4.00	1.19
6	Creating a play is working together as a group and everyone feels comfortable.	3.93	1.16
9	Drama helps students express themselves.	3.80	1.20
14	Students feel comfortable and eager to express their ideas vocally and physically	3.73	1.22
2	Drama helps me express my feelings in different ways.	3.66	1.11
4	It is like real life situations and it helps me to know how to cope.	3.66	1.04

Impact of Using Drama

12	Drama helps shy students to express themselves in different ways.	3.53	1.40
13	Drama makes me think how people feel.	3.33	1.63
11	Learning with peers is unique in that we are all equals and open to others' ideas.	3.26	1.03
8	Teamwork, all want to participate.	3.06	1.16
5	I feel unwanted in the drama activity sad, embarrassed and alone.	3.06	1.03
7	All work and no one is left out.	2.00	.654

Table # 14: the means, S.D. for the items of the questionnaire according to their importance (Herman Gmeiner- experimental group)

Descriptive Statistics

Questions	Criteria	Mean	Std. deviation
3	Drama helps me learn about other cultures.	4.46	.51
2	Drama helps me express my feelings in different ways.	4.40	.73
12	Drama helps shy students to express themselves in different ways.	4.20	.86
9	Drama helps students express themselves.	4.20	.86
10	Learning through drama is fun.	4.20	1.08
1	By acting, I will remember more than writing things down.	4.06	.79
4	It is like real life situations and it helps me to know how to cope.	4.06	.79
6	Creating a play is working together as a group and everyone feels comfortable.	4.00	1.06

Impact of Using Drama

13	Drama makes me think how people feel.	3.60	1.54
11	Learning with peers is unique in that we are all equals and open to others' ideas.	3.46	1.35
14	Students feel comfortable and eager to express their ideas vocally and physically.	3.40	1.63
8	Teamwork, all want to participate.	2.73	1.33
5	I feel unwanted in the drama activity sad, embarrassed, alone.	2.73	1.33
7	All work and no one is left out.	2.06	1.43

4.3 Discussion of Results:

Learning in schools is changing rapidly by the technological inventions and the developing changes in students' feeling toward learning. Thus in order to encourage students to learn, many approaches are discovered. Teaching English to speakers of other languages is both challenging and worthwhile. Language education is the teaching and learning of a language. It can include improving a learner's mastery of her or his native language, but the term is more commonly used with regard to second language acquisition, which means the learning of a foreign or second language, which is the particular topic of this study. .

4.3.1 Hypothesis I

The hypothesis stated that there were no significant differences (α =0.05) in the impact of using drama on the eight grade students of Herman Gmeiner school/ SOS in Bethlehem and seventh grade students of Talitha Kumi school in proficiency and fluency in English due to group (controlled, experimental).

The findings of this study supported the first null hypothesis, which indicated that there was no relationship between the impact of using drama on the eighth grade students of Herman Gmeiner School and seventh grade of Talitha Kumi students in fluency and proficiency in English due to controlled and experimental group. The mean of this hypothesis is 55.66 for the traditional technique in teaching and 55.93 in drama technique for the result of the posttest. Furthermore, the mean for the using drama technique in the assessment is 2.05 while in the traditional technique is 2.88. Moreover, the mean of this hypothesis for the students' attitudes is 3.75 for the traditional way of teaching and 3.95 for the using of drama in teaching. The result of this study indicated that the students' achievement was not significantly affected by the use of drama in teaching. Using drama in teaching was a new method for both schools especially in teaching English as a second language. Moreover, it was noticed that students in both schools prefer the direct and traditional way of teaching English and memorizing instead of using drama believing that it is the safest way for them to get higher marks and because they want the easiest way of studying especially if they are going to be tested at the end.

4.3.2 Hypothesis II

The hypothesis stated that there were no significant differences at (α =0.05) in the impact of using drama on the eighth grade students of Herman Gmeiner school/ SOS in Bethlehem and seventh grade students of Talitha Kumi school in proficiency and fluency in English due to school .

There were significant differences (α =0.05) in the impact of using drama on the eighth grade students of Herman Gmeiner School/ SOS in Bethlehem and seventh grade students of Talitha Kumi School in proficiency and fluency in English due to school. The findings of this study indicated that the mean for Talitha Kumi School in the posttest is 45.29 while in Herman Gmeiner the mean is 67.02. However, in the assessments, the results of this study indicated that the students' achievement wasn't affected much by the use of drama because the mean for Talitha Kumi School is 2.98 and for Herman Gmeiner is 2.96. Furthermore, the results of the study show that the attitudes toward using drama on the proficiency and fluency are higher in Talitha Kumi compared to Herman Gmeiner School in view of the fact that the mean for Talitha is 4.14 while the mean for Herman Gmeiner is 3.60. This outcome means that the results of the study did not agree with the hypothesis and the use of drama affects the achievement of students. However, the results revealed that Herman Gmeiner School in Bethlehem showed some progress after using dramatic activities when the mean is 67.02 in the posttest but Talitha Kumi School did not show any significant progress.

4.3.3 Hypothesis III

The hypothesis stated that there were no significant differences (for the controlled group) (α =0.05) in the impact of using drama on the eighth grade students of Herman Gmeiner school/ SOS in Bethlehem and seventh grade students of Talitha Kumi school in proficiency and fluency in English due to school .

The specific findings of this study did not support the third null hypothesis which indicated that there were no significant differences for the controlled group at (α =0.05) in the impact of using drama on the eight grade students of Herman Gmeiner School/ SOS and seventh grade students of Talitha Kumi School . The mean of the controlled group for the test for Talitha Kumi School is 58.54 while the mean for Herman Gmeiner is 53.16, which reveals that teaching English in the traditional way could have a good result on some students comparing to the others. This could be shown as a result of students' motivation toward the play they have chosen to read. Furthermore, the mean for the assessments is 2.29 for Talitha Kumi School and 2.82 to Herman Gmeiner School with no significant difference. Moreover, the attitudes toward using drama in teaching English is higher by Talitha Kumi school as seen in the mean which is 4.02, while the mean for Herman Gmeiner school is 3.52.

4.3.4 Hypothesis IV

The hypothesis stated that there were no significant differences (for the experimental group) (α =0.05) in the impact of using drama on the eighth grade students of Herman

Gmeiner school/ SOS in Bethlehem and the seventh grade students of Talitha Kumi school in proficiency and fluency in English due to school .

The findings of this study didn't support the fourth null hypothesis which indicated that there were no significant differences for the experimental groups (α =0.05) in the impact of using drama on the eighth grade students of Herman Gmeiner School and seventh grade of Talitha Kumi School. On the contrary, the findings showed that there were significant differences (α =0.05) in the impact of using drama on the eighth grade students of Herman Gmeiner School and the seventh grade students of Talitha Kumi School in the fluency and proficiency for the experimental groups. This appeared in the mean of the Herman Gmeiner School for the test, which is 75.34, while it is 32.05 for Talitha Kumi School. However, the mean for the both groups showed no significant difference because the mean of Talitha Kumi School is 3.00 and 3.11 for Herman Gmeiner School. However, the mean for Talitha Kumi School is 4.27 for the attitudes compared to Herman Gmeiner School mean, which is 3.68.

4.3.5 Hypothesis V

The hypothesis stated that there were no significant differences at (α =0.05) in the impact of using drama on the seventh grade students of Herman Gmeiner school/ SOS in Bethlehem and eighth grade students of Talitha Kumi school in proficiency and fluency in English due to gender.

The findings showed that there were no significant differences between the females and males in the impact of using drama on fluency and proficiency. This was revealed in the mean of the female students' achievements in the test, which

are 10.12 while it is 10.39 for the male with no differences. However, the mean for the males in the assessments showed significant differences when the mean for the males is 3.10 compared to the females, which is 2.78. Meanwhile the mean for the attitude for the males is 3.87 while it is 3.83 for the females. Therefore, the researcher did not find differences in the gender, which supports the fifth null hypothesis.

4.4 Attitudes according to their importance for the students:

Comparing the attitudes of the students of both schools showed that students have their own opinions about using drama in teaching. This attitude appeared when filling out the questionnaire about attitudes. Students have different opinions about the most important to the least important in the using of drama on the fluency and proficiency in English. For example, the controlled group of Talitha Kumi school considered "Team work and all want to work" the most important things when the mean is the highest and it is 4.69, while the mean for the experimental group of Talitha Kumi is 3.84; and the mean for the controlled group for Herman Gmeiner school is 3.06 and it is 2.73 for the experimental group in Herman Gmeiner School. Therefore, this finding indicates that "the teamwork and all want to participate" means more for the controlled group in Talitha Kumi School, (TKS) and this affected their participation and their ultimate success.

Students believe that drama helps them express themselves. This attitude was indicated in the mean when it is 4.53 for the TKS controlled group and 4.24

for TKS experimental group, which means that it does not come as the next important thing compared to the controlled group. Also for the Herman Gmeiner School (HGS), the mean is 3.80 for the controlled group and 4.40 for the experimental group. This number indicated that experimental groups in both schools considered that drama helps students to express themselves.

The controlled group in TKS believed the statement that students feel comfortable and eager to express their ideas vocally and physically is so important and comes in the fourth rank with the mean 4.30 while for the experimental group, the mean is 4.38 and it is in the tenth rank in its importance for students. At the same time, the mean is 3.73 for the controlled group and it is in the sixth rank in the importance. However, the experimental group of HGS believed that it is less important because the mean is 3.40 and the rank is eleven.

The controlled group in TKS thought that drama helped shy students to express themselves in different ways especially when it comes in the fifth rank with a mean of 4.30 while the experimental school in TKS considered it more important because it is in the second rank with a mean 4.69. At the same time, the controlled group in HGS considered it less important when the mean is 3.53 and it comes in the ninth rank but the experimental group in HGS considered it more important when the mean is 4.20 and it comes in the third rank.

Believing that "Learning through drama is fun" was illustrated when students in the controlled group in TKS has the mean of 4.30 and it comes in the sixth rank which also agreed by the experimental group of the same school that has the mean 4.53 and the rank

is the fifth. On the other hand, the experimental group in HGS has the same opinion, the mean is 4.20, and it comes in the fifth rank in importance while controlled group of HGS considered it more important when it comes in the second rank with the mean of 4.06

The controlled group in TKS believed it is important that all students work and no one is left out in drama lessons when they have the mean of 4.23 and it is in the seventh rank but the mean for the experimental group in TKS is 3.92 because they believed it is less important. On the contrary, the mean for the controlled group is 2.00 in HGS because they did not agree with it and the experimental group in HGS has the same opinion when the mean is 2.06 and it is in the last rank in importance.

"Drama makes me think how people feel" has taken the seventh rank in importance with the mean 4.15 by the controlled group in TKS but the experimental group in TKS considered it more important when the mean is 4.53 and it comes in the fourth rank. At the same time, the controlled group on HGS considered it less important when it comes in the tenth rank with the mean 3.33. However, the experimental group considered it a little more important than the controlled group when it comes in the ninth rank with the mean of 3.60.

The mean for "drama helps me express my feeling in different ways" is 4.04 for the controlled group in TKS and it comes in the 10 rank. However, it comes in the sixth rank with mean 4.46 for the experimental group in TKS, which indicated that it is more important for the experimental group. In addition, it comes in the seventh rank with the

mean of 3.66 for controlled group in HGS and 4.40 for the HGS experimental group who considered it more important when it comes in the second rank.

The mean for the"creating a play is working together as agroup and everyone feels comfortable" is 4.07 for TKS controlled group and it is in the tenth rank while the mean is4.46 for the experimental group in TKS and it is in the seventh rank. However, the experimental group in HGS thought it is important when it is in the eighth rank with the mean is4.00 compared to the controlled group in HGS who considered it the most important compared to the other three groups with the mean 3.93 and it is in the fourth rank

The mean for "drama helps me learn about other culture" is 4.00 for the controlled group of TKS and it comes in the eleventh rank. However, it is 4.46 for the experimental group and it comes in the ninth rank. On the other hand, it is the first in the experimental group of HGS with mean of 4.46, the mean is 4.00 for the controlled group in HGS, and it comes in the third position.

The mean for "learning with peers is unique in that we are all equals and open to other ideas" is 3.84, for the controlled group in TKS, which comes in the twelfth position. However, the mean is 3.84 for the TKS experimental group and it comes in the third position which indicates that the experimental group notices and believes that it is more important. Comparing this with the mean of HGS, the controlled group mean is 3.26, the rank is eleventh, and it comes in the tenth position in the experimental group of HGS.

"Drama is a real life situation and it helps students to know how to cope", is different in importance when comparing the four groups. This clearly appeared when the mean for the controlled group of TKS is 3.46 and the rank is the thirteenth while it is 4.46 for the experimental group and it is in the eighth position. Moreover, the mean for the controlled group in HGS is 3.66 and it is in the eighth position like the experimental group in TKS. The mean for the experimental group in HGS is 4.06 and the position is the seventh.

Students in drama activity believe that they do not feel unwanted, sad, embarrassed and alone. This clearly appeared in both the controlled and experimental groups of TKS when it comes in the last position with mean 2.15 for the controlled group and 2.46 for the experimental group. Moreover, both groups in Herman Gmeiner School have the same opinion when this came in the thirteenth position with the mean 3.06 for the controlled group and 2.73 for the experimental group.

In light of the above, it appeared that the issue of the use of drama in learning ESL justifies the claims in relation to the drama-organized set of relationships. First, it clearly appeared that there were no significant differences between the two groups in the impact of using drama on eighth grade of HGS and seventh grade students of TKS in proficiency and fluency in English due to group variables. Secondly, there were no significant differences between the two groups in the impact of using drama with the seventh grade students of HGS and eight grade students of TKS in proficiency and fluency in English due to gender variable.

On the contrary, first, there were significant differences (a= 0.05) in the impact of using drama on the eighth grade students of HGS and seventh grade students of TKS in proficiency and fluency due to school. Furthermore, the differences were for the HGS, which holds a better grade average than TKS. In Addition, there were significant differences in attitudes of the students toward drama and the attitudes were for TKS students, who have more positive attitudes toward drama than HGS students do express. Secondly, there were significant differences (a= 0.05) in the impact of using drama on the eighth grade students of HGS and seventh grade students of TKS in proficiency and fluency in English due to school in the controlled group and the differences were in the attitudes toward drama and the differences were for TKS. Third, there was tangible variation (a=0.05) in the impact of using drama on the eighth grade students of HGS and seventh grade students of TKS in proficiency and fluency in English due to school in the experimental group. Moreover, the differences were for HGS, which has better grade average among the students than TKS. In addition, there were significant differences in the attitudes of the students toward drama and the attitudes were for TKS, which have extra attitudes toward drama more than HGS.

Finally, in the following chapter, the conclusions from the results related to the students' achievement in the assessment, questionnaire and posttest will be addressed. At the same time, recommendations through elaborating on the finding will be given in full.

Chapter 5: Conclusions and Recommendations:

The brain learns best when it is dynamically involved in exploring, inquiring, and analyzing (Gardner, 1999). The findings presented in the previous chapter four made it clear that not only the assumptions and the questions of this study were answered but also some other conclusions could be deduced beyond the questions of the study. In this final chapter, the researcher completed the results of the study by presenting conclusions and recommendations through elaborating on the findings and terminating this study with lists summarizing the main concluding points.

5.1 Conclusions

The learning that emerged from the twelve weeks practicum is difficult to fully measure. Nonetheless, this image of participants' stated perceptions and beliefs about engaging in a drama based teaching experience offers insights to teacher educators, educators, and policy makers. The study indicates that participants saw benefits for engaging in an alternative practicum where drama was used as the central pedagogical approach. Moreover, although the long-term effects are not clear, the immediate impact of the drama practicum on students, preserves, and in service teachers suggests a growth. A community of learners developed among the teachers and the four selected classrooms, where teamwork and respect were encouraged. The process of working in groups through drama activities seems to have strengthened and supported the social relation theme within the practicum. Most often, antisocial behavior such as bullying, comes from a lack of communication and understanding, and drama often opens up these misunderstandings

or at least helps students appreciate and explore other perspectives. In this sense, the pedagogical process of drama informed the content because as the group worked through the challenges of team dynamics, they gradually found ways to work together more effectively. The participants became more aware of inner power relations and how to address them in productive ways.

The present findings confirmed that drama-based instruction has no statistically significant effects on students from both schools in proficiency and fluency due to group variables and gender. This showed that using drama in teaching has no relation with being female or male, but being a student who has an attitude toward using drama. However, there were statistically significant effects on students in the impact of using drama on Herman Gmeiner School students' achievements in the test who had better average grade than Talitha Kumi School when the mean was 67.02 while it was 40.29 for Talitha Kumi School. Moreover, there were statistically significant effects on students' attitudes toward drama, which were for Talitha Kumi School whose mean was 4.14 while for Herman Gmeiner School it was 3.60. Nonetheless, there were no significant differences in assessments between the two schools.

The present finding also appears to illustrate that students in controlled group in Talitha Kumi School showed better attitudes toward using drama in teaching. They had a positive attitude. However, Herman Gmeiner School students showed better results in the test when the mean was 75.34 compared to Talitha Kumi, which was 32.05. This illustrated that attitudes alone do not give better results in written skill but in spoken skill. This was clearly indicated when the mean in the assessment for both groups was nearly the same and showed no statistically significant differences.

On the other hand, the findings of the study confirmed that students' attitudes suggest that working in groups had a positive effect because students generally worked in groups in most of the lessons. Also, working in groups provided motivation to learn and enabled them to acquire knowledge by seeing others' behaviors, receiving different ideas, and understanding others' points of view. As students helped each other, they learned from each other. So working in groups on most of the lessons, the communication skills of students can develop which give students' opportunities to talk about their ideas, express themselves, remember more than writing things down, get feedback for their thinking, and hear others' points of view.

Many students were highly interested in doing drama in English. There was a significant increase of students, who liked doing drama based on the result of questionnaires. Students were confident to speak loudly and clearly in front of an audience and express themselves in different ways. They were able to use accurate pronunciation, tone and intonation. Students found doing drama in English useful or very useful to help improve their English. The results obtained from the questionnaires showed a significant change of belief about the positive effect of using drama in teaching.

Furthermore, having fun is one of the positive effects students had during the drama-based lessons. This method made students understand the topic through enthusiastic engagement. Students enjoyed their time by willingly participating in lessons and activities. The exciting and interesting classroom environment got students' attention and allowed them to learn better. In addition, students emphasized that they were more active physically and cognitively in these lessons by measuring, forming, discussing, thinking,

helping, doing, explaining, and improvising. They also emphasized that everyone in the classroom participated in the lessons by taking on some roles. As students stated, role-playing encouraged them to be more responsible for the task. Role-playing provided them with better learning, longer remembering, and more enjoyment. Furthermore, role-playing gave students some control over the problems and feel that they can solve it.

Through social interaction, the students explored aspects of meaning together, which enabled them to increase their understanding, not only of the particular content they were exploring, but also their individual interpretations. They learnt to offer, accept and modify ideas and to build upon the ideas presented by members of the group. They acquired better habits of speech. They were able to develop their imagination, to learn more about other cultures. This method of teaching has the possibility to improve all aspects of the individual's personality, which includes concentration, the senses, imagination, physical self, speech, emotion and intellect. The participants developed confidence and were able to express themselves fluently. Students have developed their independent learning skills and problem-solving skills. They have also shown higher motivation and independence in learning English. Students were allowed sufficient time and space to work independently which helps them to know how to cope and not feel unwanted, sad or embarrassed.

5.2 Teacher's role:

Teachers acted as friends or facilitators. Students were grouped heterogeneously to meet their academic, social and emotional needs. Guidelines were given to help students form groups with mixed ability, readiness level and gender. However, they were allowed to choose their specific partners to provide a comfortable level for discussion and collaboration. Students formed a cooperative and reflective community of learners. Peer learning was found effective. Not only have the weaker students learned from the stronger ones, but also the stronger students have become more insightful and excited. They were enthusiastic to support others. Repetition and practice in rehearsals helped advance students' fluency, pronunciation, tone and intonation.

There are many elements in drama that teachers can use in their classrooms to enhance the curriculum they are teaching and to bring the classroom alive. Teachers must consider their purpose for using these activities and not misuse them as filling time or just for fun. Even with the pressures and focus on testing, skills are developed in an active way. Used effectively, drama activities can help students improve skills tied directly to the standards while making learning meaningful. Using drama in the classroom affords students the opportunity to work with others, promotes participation and creates interactions with the text in different and active ways, and regardless of ability levels. Even if teachers do not want to implement creative dramatics in their reading curriculums, improvisation can be included with minimal preparation.

5.3 Drama and Curriculum:

One of the disadvantages in the use of literary texts such as novels and poems is that many of them contain language terms that learners of a language find difficult to understand which could be overcome by simplifying them. The lack of suitable texts in the traditional body of literature, in the view of the researcher, opens the door for the addition of drama in language learning curricula, as it tends to use much more naturalistic language than in poems and novels. Drama texts help to address the need for sufficient texts for valuable reading in which suitable materials can be accessed.

In conclusion, it is consequently evident that drama in education can play a significant and meaningful role in the development of the students' oral communication skills even as an all together developing their personality, self- expression, self-awareness and self-confidence. It therefore appears from the study that as the students became more confident and their self-esteem improved noticeably in that way, this leads to an associated improvement in their oral communication skills. It is so obvious that if educators hope to effect any meaningful changes in their students' abilities to improve their skills in the spoken language, it is vital that they change their approaches to teaching and learning and provide more appropriate opportunities for their students to be active participants rather than passive recipients. In this regard, drama has a considerable and dynamic role to play as it could definitely lead to a holistic progress of students in their classes.

Impact of Using Drama

In the final analysis, it is evident that drama in education has a meaningful and relevant role to play in second and foreign language teaching. The noticeable advantages of this method of teaching lie not only in its ability to improve oral communication skills effectively, but also in terms of its ability to improve the learners' confidence, which will eventually lead to the development of positive self-concepts. (Athiemoolam, L. 2004) Since many of the L2 learners may be struggling with the target language, using creative drama in the classroom will inspire them to use the language in genuine situations so leading to their overall improvement in the use of the language. Instead of getting together with learners in their discovery of themselves as failures and incompetents who are unnecessary to society, teachers can help them to reinvent themselves through drama so that they are able to discover their possible powers, skills and competencies. Improvisation, role-play and frozen image building are precious techniques for self-expression as they serve to assist learners to suppose responsibility, accept group decisions, work together co-operatively, develop new interests and seek new information. "Drama is the most completely personal as well as the most highly socialized art form we have." (McCaslin, 1990).

5.4 Implications:

5.4.1 Implications for Students

According to Brown and Pleydell (1999), "At the earliest age, a child learns language by practice, and drama can create a strong stimulus for the use and practice of language in a natural and spontaneous environment". For students, listening to a good story and

then having the opportunity to become characters in that story and "play out" the plot is a fun and engaging way for them to practice their language. Taking on the role of one of the characters and creating their own dialogue allow them the opportunity to internalize both the characters and the storyline. Simple props that they create or that the teacher prepares ahead of time will give the young drama student a visual stimulus to connect to elements of the story, as well as to play out the story.

Using drama and movement facilitate the learning and keep information; they provide a stimulating environment for most young learners. Formal and informal drama experiences help children build important literacy skills such as reading, writing, When drama and movement are integrated within the daily curriculum, engaging and numerous learning experiences transpire for early childhood learners (Chauhan, 2004; Royka, 2002). Besides being, "fun" for most students. kinesthetic activities can help young learners, especially English language learners develop decoding skills, fluency, vocabulary, syntactic knowledge, discourse knowledge, metacognitive, thinking listening, and language production. (Sun, 2003)

5.4.2 Implications for the Classroom

Traditional social studies textbooks did not gain students' interest in learning, but drama motivated them to become better readers of expository text. Drama's powerful force in literacy arises from its potential to place learners in a variety of contexts, in situations, which generate forms of thought, feeling, and language beyond those usually

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generated in typical classroom interactions. Teaching in a more culturally appropriate style might motivate difficult students to remain in class and, thus, allow them more time to be on task. Including process drama as a rereading strategy is a respectful approach to teaching because it gives students a voice. Having this kind of voice in their classroom, motivated students and made them excited about learning.

5.4.3 Implications for teachers:

The lack of teaching drama in schools was related to the scarcity of theatre education classes in initial teacher training. Having teachers without drama training in theatre education could have lead to descend drama and theatre. However, In Palestinian schools, luckily, this did not happen. The Ministry of Education's policies about the availability of places for the training of drama teachers in Palestine and about the limited knowledge of teachers already in drama teaching led to the provision of in-service training in drama teaching for a large number of graduates from schools of education. The aim was to enable the teachers to keep up to date with new developments in a number of subjects in which theatre education seminars were included and thus increase their confidence in their teaching.

An interest among teachers in conferences and seminars about drama and theatre in education started to develop in Palestine together with the introduction of theatre education classes in some departments. More specially, conferences on drama, theatre and education were organized by AlQatan Training Centre in Ramallah, which were

offered for teachers. In these conferences Palestinian teachers were provided with opportunities to explore the form, content and educational value of drama/theatre within secondary education. Drama and theatre teachers, researchers, theatre professionals and artists were invited to contribute with keynote speeches and practical workshops. Complementary seminars were also offered by theatre teachers and artists well known for their contributions in education and theatre.

Moreover, training programmes for teachers who hold a university degree in educational studies were offered too. They gave theatre education equal priority with the core subjects. Apart from the above types of in-service teacher training in theatre education there was also an initiative taken by Hebron and Bethlehem Universities, which offer programmes where teachers are enabled to choose training subject areas according to their own particular needs. In response to the demand for drama teaching staff, some Palestinian universities concerned with educating drama teachers started offering college students theatre education classes during their undergraduate studies.

The lack of provision for drama teacher training is a consequence of the lack of a governmental strategy for appointing drama teachers in schools. Drama experts in education are few in Palestine and most of them have learned the work on the job or through professional and semi-professional seminars led by actors and teachers with an interest in drama in education. Working as a drama teacher in Palestine is the least secure career offered in education and the majority of those who get a job can expect no more than an unstable livelihood. For drama teachers the problem is that they do not have

an acknowledged identity as professional drama teachers because there is no such special university degree. In order to achieve better result, a high quality of drama teacher training needs to be provided through universities so that they can gain expertise, skills, knowledge and the right to claim their appointment in schools through their union.

The position of drama experts in preschool and primary education has not been institutionalized yet and, therefore, they work as self-employed artists in public all-day schools and private schools. In all-day schools, the pupils can stay after the end of the school programmes and participate in a series of after-school activities. Self-employed artists, who work in all-day schools, are paid by the local authorities on a project-by-project basis. In some public schools, self-employed artists are paid by the Parents' Associations, a council of elected parents' representatives who make recommendations about the school needs and operational problems and often invite drama and theatre experts to organize school plays during and after the day and pay for the service. In private schools the cost of optional after-school activities are added to the annual fees of the students.

5.5 Recommendations:

Replication of the present study with different grades is recommended to determine whether drama-based instruction is an effective teaching method for a wider range of age groups regardless of the implementer and concepts taught. Further, some characteristics of this treatment are not specific to drama-based instruction (e.g., contextualizing the

problems in real world situations, group work, and communication). All these aspects can be seen in some other constructivist teaching methods. Drama-based instruction involves not only those somewhat common characteristics, but also some aspects that are unique such as role-playing and improvisation. Therefore, some studies can be conducted to compare drama-based instruction with other methods that require contextualization or group work. Such comparison would illuminate whether these results are specific to drama-based instruction. For example, a study aiming to compare drama-based instruction with problem-based instruction or cooperative learning would be fruitful. To prepare teachers to use drama-based instruction effectively in a classroom environment, in-service and preserves teacher training programs should involve courses about its benefits and help teachers gain knowledge and skills about preparation for and implementation of drama-based lessons. Furthermore, curriculum developers and planners of English curriculum text need to include examples of drama-based lessons.

The experiment also gave insight into some aspects, which although not termed as objectives for the study are worth stating here. The experiment demonstrated the fact that drama requires time. A process that is planned to explore a context carefully cannot happen within a single or even a couple of repeated lessons. In addition, the drama form requires specific skills and there needs to be time for the acquisition of those skills before situation can be explored fully. Yet another element that requires time in drama form is reflection. In order for the learning processes to be complete and to give a chance for the conceptualization of what has been learned, the drama process must have room for reflective discussion or other form of reflective work. The need for enough time creates a

problem for the use of drama in the school environment where curricular demands mean that there is lack in lesson time. This problem has to be resolved at the local level as it is found appropriate.

The students who participated in the research were like any other average class of students of a Palestinian's primary schools, a group that a practicing teacher has to teach when assigned to do so. They were weak, good and excellent students. Some of them cooperated and others did not. In that, sense the context of the experiment was not unique. No aspect of the group or context was particular in a way that would make it possible to claim relevance to other situations with similar characteristics. Nor can the researcher claims that the information gathered from the experiment is in any way generally representative. This is not due to any fault in the conducted experiment itself but rather a natural problem of action research as a method. Due to the nature of the study, it was difficult to determine in a valid way whether the organized drama process influenced the participants' ability to empathically review other people's situations. Nor could the researcher convincingly determine whether the participants' intercultural competence was improved through the process. All results of this study must be reviewed as suggested by the researcher..

5.6 Suggestions for further study

Regardless of the limitations of methods adopted for this study, the researcher sees that the results of the teaching experiment and the findings of the review of current

theories are encouraging enough to support the use of drama for the attainment of fluency and proficiency in English as a Second Language. Further study is needed fully confirm the claims of the learning of drama. As stated above, this type of research cannot answer the question whether drama can be effective. To claim that an action taken in classroom influences learning would require pre and post tests, control groups and larger samples for validity. The problem with the current issue is the lack of tools for measuring those aspects that are of interest, i.e. fluency and proficiency held by individuals in the target group. Furthermore, the nature of learning which changes the cognitive schemata is such that it may take a long time to come about and even then, evidence of the change is not easily detectable. Possibly to get evidence from a larger scale study across over a longer period with more appropriate methods of data collecting could better provide answers to the questions about the effects of drama on the fluency and proficiency of students in English. It would be interesting to monitor the development of students' fluency and proficiency over a period of several years, for example.

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Impact of Using Drama

Annex 1: the questionnaire of the study: According to Lickert Scale

	Strongly agree	Agree	No opinion	Disagree	Totally disagree
By acting, I will remember more than writing things down.					
Drama helps me express my feelings in different ways.					
Drama helps me learn about other cultures.					
It is like real life situations and it helps me to know how to cope.					
I feel unwanted in the drama activity sad, embarrassed, alone.					
Creating a play is working together as a group and everyone feels comfortable.					
All work and no one is left out.					
Teamwork, all want to participate.					
Drama helps students express themselves.					
Learning through drama is fun.					
Learning with peers is unique in that we are all equals and open to others' ideas.					
Drama helps shy students to express themselves in different ways.					
Drama makes me think how people feel.					
Students feel comfortable and eager to express their ideas vocally and physically.					

Impact of Using Drama

Annex 2: An assessment for drama:

Name: _____   Teacher: <u>Mrs. Sana' Abu Amsha</u>

Date Submitted: _____   Title of Work: _____

Criteria	1	2	3	4	Points
Body Language	No movement or descriptive gestures.	Very little movement or descriptive gestures.	Made movements or gestures that enhanced articulation	Movements seemed fluid and helped the audience visualize.	
Eye Contact	No eye contact with audience	Displayed minimal eye contact with audience	Consistent use of direct eye contact with audience.	Holds attention of entire audience with the use of direct eye contact.	
Introduction and Closure	Student does not display clear introductory or closing remarks	Student clearly uses either an introductory or closing remark, but not both.	Student displays clear introductory or closing remarks.	Student delivers open and closing remarks that capture the attention of the audience and set the mood	
Pacing	Delivery is either too quick or too slow to meet apportioned time interval.	Delivery is in bursts and does not meet apportioned time interval.	Delivery is patterned, but does not meet apportioned time interval.	Good use of drama and student meets apportioned time interval	
Poise	Tension and nervousness is obvious; has trouble recovering from mistakes.	Displays mild tension; has trouble recovering from mistakes.	Makes minor mistakes, but quickly recovers from them; displays little or no tension	Student displays relaxed, self-confident nature about self, with no mistakes.	
Voice	Consistently uses a monotone voice.	Displays some level of inflection throughout delivery.	Satisfactory use of inflection, but does not consistently use fluid speech.	Use of fluid speech and inflection maintains the interest of the audience	

Total---

Impact of Using Drama

Annex 3:   Test <u>Much Ado About nothing</u>

A) - Tell who said these statements: (3points)

        Borachio   Don John   Benedick   Claudio

1. I hate them all, but I will smile lovingly at them_____

2. It's impossible for anyone to be married and to be happy _____.

3. My Lord, you must tell Claudio and Don Pedro to come and watch while I speak

    to Margaret._____.

B) - Tell whether these sentences are true or false: (5 points)

1. Claudio marries Hero's cousin _____.

2. Beatrice asks Benedick to kill Claudio_____.

3. Benedick is afraid of Claudio_____.

4. Borachio thinks that Dogberry is intelligent**.**   _____.

5. Don John likes Don Pedro _____.

C) - Answer the following question: (8 points)

1. When Benedick arrived the party, what was he wearing?

2.   Why was Claudio surprised that Hero wanted to marry him?

3. Who got married at the end of the play "<u>Much Ado about Nothing</u>?

4. Who are Borachio and Conrade? What was their plan? Who told them to do this

    and why?

5. Who Wrote <u>Much Ado About Nothing</u>?

_____

D) - Circle the right answer :(4 points)

1- Which of the following is a task Leonato imposes on Claudio to atone for Hero's death?

    a-Tell the citizens how innocent she was.

    b- Mourn for her at the family tomb.

    c- Marry Leonato's niece.

    d- Fight a duel with Benedict

2- According to Dogberry what was the most serious crime Conrade committed?

    a-   He was in league with Don John.

    b-   He helped Borachio fool Claudio.

    c-   He did not report a crime.

    d-   He called Dogberry an ass.

3-Who comes up with the idea of pretending Hero is dead in order to buy time to uncover the truth?

    a-   Leonato

    b-   Friar Francis

    c-   Beatrice

    d-   Benedict

4-   In the opening scene the only point Beatrice and Benedict agree upon is what?

    a-   Claudio's nobleness

    b-   Hero's beauty

    c-   Their unsuitability for love

    d-   The role of women in that time

Impact of Using Drama

Annex 4: Test: <u>Romeo and Juliet</u>

A) - Say whether these sentences are true or false (2.5 points)

    a- The Montague and the Capulet families are friends _____.

    b- Romeo loved Rosaline at the beginning of the story_____.

    c- Rosaline loved Romeo _____.

    d- The servant stopped Romeo and Benvolio to ask them to read the names on the

    letter _____.

    e- Juliet is the daughter of Capulet _____.

B) - fill the blanks with the right word: (2.5 points)

<p align="center">Rosaline / Sad/ masks/ secretly / Tybalt/ Rosaline</p>

    1- Romeo and his friends wear _____ in order to enter to the party.

    2- Juliet was _____ when she knew who Romeo is.

    3- Friar Lawrence agreed to help _____ in his problem.

    4- Romeo and Juliet get married _____

    5- _____ , Juliet's cousin, killed Mercutio.

    6-

C) - Answer the following questions (10 points)

    1- What was Romeo's punishment for killing Tybalt?

    2- Who is Count Paris?

    3- Can Juliet marry Paris? Why?

4- What was Friar Lawrence plan to help Romeo and Juliet?

5- Did Friar Lawrence's plan succeed? Why?

6- What happened to Romeo and Juliet at the end of the story? Why?

7- Did the two families become friends at the end of the story?

8- What is the moral of this play?