

**EFFECTIVENESS OF ENGLISH DRAMA ACTIVITY TO
ENHANCE SPEAKING SKILLS AND MOTIVATION AMONG
PRIVATE COLLEGE DIPLOMA STUDENTS**

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**FACULTY OF EDUCATION
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SKILLS AND MOTIVATION AMONG PRIVATE COLLEGE
DIPLOMA STUDENTS

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ABSTRACT

This study reports on the effectiveness of using drama activity in ESL classroom to improve students' speaking skills and motivation. This study addresses two major questions. The first evaluates the impact of drama activity on students' intrinsic and extrinsic motivation. The second question analyses the impact of drama activity on the development of students' speaking skills. A quasi-experiment was carried out on a total number of ten private college diploma students. They were put into pairs and different topics were given to the learners to be discussed in pairs.

A descriptive statistical analysis was used which takes into account both independent and dependent variables. The study also involved a short survey. The results related to the language features show that the participants enjoyed the classroom ambience created through the activity. Above all, the respondents showed little concern about the subject mark or exams, being more concentrated on learning through doing. The overall results displayed an enhancement of students' speaking skills, in particular fluency and grammar; as well as established relevant improvement on their motivation. The findings therefore have particular implications by overcoming the conventional lesson structure and producing real life situations into the classroom.

**KEBERKESANAN AKTIVITI DRAMA BAHASA INGGERIS DALAM
MENINGKATKAN KEMAHIRAN BERTUTUR DAN MOTIVASI DALAM
KALANGAN PELAJAR DIPLOMA KOLEJ SWASTA**

ABSTRAK

Kajian ini melaporkan keberkesanan aktiviti drama dalam kelas Bahasa Inggeris sebagai bahasa kedua untuk meningkatkan kemahiran bertutur dan motivasi pelajar. Kajian ini mengutarakan dua persoalan. Yang pertama, menilai kesan aktiviti drama terhadap motivasi intrinsik dan ekstrinsik para pelajar. Manakala soalan kedua pula menganalisis kesan aktiviti drama ke atas pembangunan kemahiran bertutur para pelajar. Seramai sepuluh orang pelajar diploma kolej swasta telah terlibat dalam kajian ini. Mereka dibahagikan kepada pasangan dan topik yang berbeza telah diberikan kepada mereka untuk dibincangkan bersama. Kaedah statistik deskriptif telah digunakan dengan melibatkan pemboleh ubah bebas dan bergantung. Prosedur kajian ini juga menggunakan soal selidik dan ujian; yang kemudiannya ditranskripsikan/diterjemah dan dianalisis. Keputusan dari segi bahasa menunjukkan bahawa para pelajar menikmati suasana bilik darjah yang diwujudkan melalui aktiviti yang dijalankan. Namun demikian, responden menunjukkan sedikit kebimbangan terhadap markah yang akan diperoleh dan peperiksaan yang mendatang. Malah, mereka lebih tertumpu kepada pembelajaran melalui perbuatan. Keputusan keseluruhan menunjukkan peningkatan kemahiran bertutur terutama sekali dari aspek kefasihan dan tatabahasa; serta penambahbaikan motivasi pelajar. Penemuan kajian ini bagaimanapun mempunyai implikasi tertentu dalam mengatasi struktur pengajaran konvensional dan menghasilkan situasi kehidupan sebenar ke dalam bilik darjah.

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LIST OF SYMBOLS AND ABBREVIATIONS

CA: Communicative Approach

CM: Communicative Method

L1: First Language

L2: Second Language

UK: United Kingdom

CLT: Communicative Language Teaching

EFL: English a Foreign Language

ELT: English Language Teaching

ESL: English as a Second Language

USA: United States of America

NASA: National Aeronautics and Space Administration

TEWTS: Tactical Exercises without Troops

NAHERI: National Education Research Institute

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

A language consists mostly of audio and letters but even contains ethics and the element of culture. The language characteristics motivate us to teach or practice the language in the social environment. New technological advances allow interactive learning through the creation of a small amount of a virtual environment. Thus one of the highest value ways to practice in the main language is to use theatrical language classroom tasks. Dramatization can be portrayed as the exercise that pupils represent in a hypothetical situation, or behaving like another person. To put in another way, “drama or theatrical activity is concerned with the ‘let’s pretend’ world; it calls on the student to imaginatively project himself or herself into a particular situation outside school, or into another person’s shoes (Holden, 1982).

The students are encouraged to get involved in an impromptu drama dialogue. Drama nevertheless helps learners use gestures and facial expressions to express their thoughts and feelings. Drama gives learners an opportunity for the exchange of languages, and includes them with imaginative scenarios where they feel free to play and impersonate with a wider variety of languages instead of having decontextualized expression patterns drilled (Brauer, 2002). Additionally, the drama involves “a wide variety of oral activities combined with a creative dimension” (Hubbard et al., 1986). Thus the drama leads to the progress of thought (Barnes, 1968; Britton, 1970; Moffett & Wagner, 1992). According to Langer (1957)

“imagination is the primary talent of the human imagination, the practise in whose language of service it created.”

The integration of drama in terms of language acquisition is important, since it promotes realistic and accurate use of language in a low stress and constructive environment. In this manner, drama develops the production of students’ feelings, social skills and group engagement by providing a more holistic view of foreign language learning. It strengthens communication skills as well as the social and emotional development. Learners are more likely to accept and understand the culture of the aimed language, feel more excited and inspired about it. The verbal and non-verbal activities geared towards the drama enable the students to communicate more naturally, thinking in a more detailed manner, as well as body gestures as such exercises provide language in a practical way and include auditory, culture and physical components; as well as the intellectual and communicative elements. It brings together verbal and non-verbal elements through a correlation between speech and actions (Ronke, 2005).

According to McCaslin (1996), drama sets the students free from time and place and allows experiencing other people’s life. So it is a perfect chance to build empathy and an understanding of culture. Drama is somehow complex in human nature; and continuously recycles new vocabulary and caters to various intelligences, including visual spatial intelligence and body kinaesthetic. Students who participate in the activity are showing passion, take turns, decisions making and working together as a team. This promotes accountability and leadership roles (Boudreault, 2010). Drama activity also improves their faith in the learning of the target language

and the classroom tasks (Wessels, 1987). For classes where the teachers will not build an oppressive environment, the students feel appreciated and supported, and can contribute to the whole (Barnes, 1968). “The drama calls for passion not only just for the teaching or lesson; but for the students as well. So this, literally rely on forming a relationship of reciprocal confidence in which neither teacher nor student feels ‘at risk’ but happily they shift roles in such a way that the goals of the lesson are achieved (Wessels, 1987). Taking into account the pedagogical and linguistic dimensions of the use of the drama in the classroom, teachers should make advantage in using other forms of drama activities, which include improvised language games, mime, role playing and simulations. These tasks may be organised into four core competences – reading, writing, listening, and speaking.

In addition, games of pronunciation and articulation are great for demonstrating the sounds, as well as the right rhythm and intonation (Dubrac, 2013). In addition, lessons in vocabulary make terms and phrases more identifiable followed by drama-oriented acts (Sambanis, 2013; Schiffler, 2012), and according to Lapaire (2006) grammar may also be incorporated into the drama using motions to stress grammatical aspects. In fact, drama is helping students enabling their non-verbal communication approaches to resolve language deficits. When students feel inadequate in expressing themselves linguistically, they appear to use their language of the body. Linguistic incompetency in the English language limits their feelings and opinions and drama goes further than the boundaries on language speech (Liu, 2002).

The idea of allowing use of drama as a way to develop English skills for learners has been popular for many years. In Malaysia, lots of teachers either in primary or secondary school tried to integrate English drama in classrooms, and certain schools set up English drama clubs as part of their extracurricular after-school activities. A few parents send their kids to private English drama classes after school. They hope it and they believe it such drama lessons will help improve the ability of their children to speak English, in particular. In fact, there have been a sufficient studies reported positive impacts of using drama in second language learning (Fuentes, 2010; Phillips, 2003; Stern, 1980; Zyoud, 2012), most of which focused on affective factors. In other words, they claim that learners' motivation, interests, and confidence in learning English are the effects of English drama class and it will ultimately affect the L2 learning positively. This would be an indirect effect of drama on learning the English language.

Several studies have investigated the impact of the use of drama on improving overall English skills. According to Park and Won (2003), students improved overall communicative skills after a total of 6 hours of English drama classes, particularly in the grammar and vocabulary subcategories. However, it is not entirely compelling to conclude that the 'general' communicative ability of the learners has strengthened after such a short period of drama involvement. For an example the techniques which can be used for teaching the second language classroom is dedicated to language instruction and drama research. While drama does not reflect a new methodological approach to the teaching and learning of languages, the belief that this may be an important tool for language teaching and learning cannot be ignored.

A play involving both verbal and non-verbal communication is not merely the result, yet an end result or output of an entire process of learning. The drama is the synthesis of four competencies in second language classroom; reading, writing, speaking, and listening. To put in another way, when writing their scripts, it is necessary for the pupils to apply their writing and reading skills, as well as understand the direction provided, conduct the play or drama using both speaking skills and listening skills at the same time. Maley and Duff (2005) imply that there is a natural way to incorporate these four skills. Attentive listening and verbal spontaneity speech are central for most dramatic art practices and several more of these involve read and write as both input and output parts. Zyoud (2010) and Hu (2011) assume that the drama is able to encourage and make better of these valuable proficiency in second language learning by incorporating the appropriate context in the drama activities.

In addition, the drama activities as a learner-centred approach can also boost motivation of the students to know second language and to use it as a means of communication. By incorporating drama activity in the classroom, it makes the students more accountable for their own method of thinking as the tasks allow students to creatively produce their own story thereby making themselves feel excited about producing an effectual production that is the acting of the play itself that are both enjoyable and exciting. Nonetheless cultivating as well sustaining the belief and encouragement of the students, they should participate actively in the activity when interacting with members of the group.

A social constructivist theorist proclaimed that language enhancement is wholly based on certain social experiences hence supports individuals to build knowledge. In his notion of Zone of Proximal Development, he highlighted that a young learner possesses capability to go outside its current degree in her/his surrounding. Aligned with this theory, drama which surrounds students with social interaction; offer opportunities to construct, to increase and to strengthen the knowledge of the language learned. Based on this theory and on the reflection of students' difficulty in understanding the use of verb-tense, past-tense, as well a problem in oral communication, this study is carried out. Furthermore, many researchers claimed that interaction between students in A meaningful context assists in the natural and communicative use of the language. Furthermore, drama is an effective communication approach in language learning; a learner-centred approach; active learning and goal-oriented learning. In addition, teaching-learning a second or foreign language is encouraged.

Drama as Holden explains provides learners with a chance to express verbal or non-verbal; as well as both expressions using imagination and memory while portraying them or other people in a make-believe story. It thus places students in an immediate contact with the language they have learned in the situation. Studies have shown that the application of dramatic arts teaching or mastering a target colloquialism is a valuable tool to assist learners progress their learning proficiency by integrating three apprehending domains: cognitive, affective, and psychomotor. As a target language tool, drama integrates the four core competencies: listening, communicating, reading and writing, as well as enhancing the social, intellectual and linguistic, social-cultural and linguistic skills of students. Furthermore, it has the

power to integrate students' different styles of learning which facilitates the communication due to the collaboration involved in producing a make-believe product which is inter-related to their world of imagination. Hence, the process of their learning at the same time would be fun, exciting, and meaningful since students are engrossed in their world of 'make believe'. Thus, it helps to facilitate and motivate the learning of target language.

Contrary to other techniques of teaching, drama process students in a variety of language function in a different situation of communication (Kramch, 1993; Paulson, 1974) that relate to real-life situation of communication. Furthermore, drama encompasses, at the same time, the linguistic and the culture that stimulate actively language in use. Thus, drama provides pupils a strong motive to communicate in a significant setting where the focus is on "how to do things" rather than "how to describe things" (Moulding, 1978). As a result, it can heighten students' problem solving, critical thinking and social skills. Also, the repetition process during the rehearsal enhances as well as various proficiency in oral communication in a natural way: listening and responding skills, reading and pronunciation. From a psychological perspective, drama facilitates oral communication as it can increase confidence, motivation, naturalness, empathy and reduce the facility of reflection because students can also apply the language in a revealing situation that involve physical activity and emotion, and strong support from the group.

Consequently, it encourages their social interaction which could further increase their self-esteem, develop their interpersonal relationship and improve the communication skills. In one of his study, concluded that the participants showed a positive progress in oral communication skill while doing the drama and postulated that her finding also has a significant influence in developing students' communication skill in the target language even within a limited vocabulary. As educators we continually seek genuine schemes to motivate and enhance the learning experiences of our students. In educational contexts, the utilization of drama as an important and useful teaching technique is becoming increasingly popular. Using drama encourages relevant, productive and thoughtful processes of thinking, and also the development of interpersonal skills. Drama may be one of the reasons that can improve the learning experience of the students is because of its special capacity to adapt several diverse types of learning and thus empower second language learners.

In a globalised world today, English is a widely and internationally spoken language, and it has an essential part in the way of vivacity of the people. English becomes so important and as it is the medium of communication and the impact of information technology and communication, knowledge is sought from various sources like professions (Wonglekha, 2010). Martin (2002) estimates that fifty three countries use English as the language of the state. The progression of the English syllabus is a necessity from the need to write English for communication through fostering the pedagogy that emphasizes better communication skills and language skills that is compulsory is communicative aptitude because it is the basis for individuals to interact more clearly and quicker than any other ability.

Speaking practices within the classroom need to embody both interactional and transactional functions, as language learners will have to speak both transactional and interpersonal target language settings. In transactional cases, where exchanging knowledge is the primary reason for the speaker deciding to speak, Brown and Yule (1994) said the language appears to be simpler, more descriptive than in a purely interactional setting. Thus they assume that normal language speaker achieves the ability to express their need, to communicate knowledge. Talking is considered a significantly valuable savvy, since it is one of the basic keys to communication. Students can perform instruction, express ideas, intention and convince other people by mastering speaking skills. Everyone needs this skill, no matter what their profession is, they need to speak skills to take an active part in the interaction process and improve their field of expertise as well.

There are four skills in learning English which must be apprehended by the learners. Such mastery includes speech, reading, writing, and hearing. Talking and composing skill are classified as successful skills, whilst listening and reading are responsive ones; both of these competences is learned and articulated in a different way. Effective proficiency which includes speech and writing are two essential components of the communications process. Being stated by Widodo (2008), it takes a greater degree of overtime to talk in language, although writing demands a greater degree of accuracy and was considered one of the most challenging skills for learners to master.

The drama can be helpful in improving English language learners' oral language skills. Drama will increase the motivation of students to learn English, decreases anxiety and, in particular, enhance the learning of languages. Learners may gather more knowledge applying the English language through dramatic arts, as well as increasing their confidence level. In addition, the students work in group in the drama, working as a group that ought to support one another. Many students are cleverer than others. While others are more skilled in studying language, others students are outgoing, communicative, extrovert personalities with drawn introverts while others are reserved. Via drama all these types of learners can be met and mixed, making up for the strength of each other and the weakness as language learners. Finally, because they aren't working alone it will create the students optimistic.

Culham (2003) observed the advantages of applying the basic student drama exercises and the following in the teacher-in-service workshops:

1. Learners should speak up in ways other than by language.
2. Dramatic arts events include opportunities for group construction in a classroom where students with different language ability levels are present.
3. Teachers may also use non-verbal gestures to display empathy and concern for students in a way that does not allow for more formal language teaching, constrained by the physical limitations and the need to understand.
4. Nonverbal drama events offer an ideal means of relieving the burden of language learning.
5. Students, who are often hesitant to speak out, may relax when the language pressure is removed entirely.

6. The drama practices improve the 'Full Physical Response'.
7. Power dynamics shift in every drama work as the teacher goes along with the students to become a member.
8. Non-verbal drama activities are passed directly to verbal activities and these non-speaking activities trigger subsequent verbal interchanges.

One of the aims of teaching English is to empower learners to convey through the use of the colloquial in the form of oral and written communication, through which a student can express his or her mind, inform and maintain social relationships through communication with others. Talking is one of four core language competences in every situation in our daily lives. Several factors cause incapacity to speak English as witnessed by the students. One of these is teacher's way of teaching English, particularly in speaking. The student's inability to use English appears to arise because the teacher almost never offers the students the chance to have speaking practice and different communicative practices that encourage them talking to another.

1.2 Statement of the Problem

Informative dramatic art was recognized as ever more powerful instrument among educators. Bolton (1986) describes educational drama as “a way of engaging with something outside of oneself, using a ‘as if’ mental set to activate, maintaining or intensifying the interaction.” It is an innovative exercise involving creativity, extemporization, impromptu work, easy characters and the producing of stories (Jendyk, 1981; Siks, 1981). Scholarly play is a cycle of improvisation and non-exhibition led by a leader in imagining, enacting and reflecting on human experiences (Siks, 1981). The word drama is used as a paraphrase in this study to use any exercises as a reference which involve elements of dramatization. Some words relate for a common set of operations. Instructional play, method drama, role play, imaginative drama, children’s drama, story drama, any of the terms used to refer to the use of drama in education include children's theatre, stage games, simulation, improvisation, educational drama and classroom drama. Occasionally educational drama is used in combination with method drama since drama is a widely used term in drama literature process drama to refer to the traditions of drama.

Operating drama literature indicates that the drama provides educators with multiple ways to facilitate learning process and self-progression. Informative drama enables learners in being involved, inspired, encouraged and productive learning agents among these suggestions (Heathcote, 1984; Wagner, 1999; Warner, 1995). This encourages learning, multiple meanings, when the drama is interwoven into education (Stylinger, 2000). This enables the current knowledge connecting to prior

learning, which gives opportunities for educators to observe the needs of students and experimental stage in order to promote further learning (Courtney, 1990; Heathcote, 1981). Notwithstanding the literary works on the effectualness of drama with adolescent is continuously growing (Johnson & O'Neill, 1984; Wagner, 1998), little is written about adult learners' use of drama. For instance, the drama is not commonly seen as possible mainstream teacher education pedagogy. Educational drama has found a minor position as occasional role playing, improvisation, some simulation or as a form of metaphor in teacher education programs (Griggs, 2001).

There are several problems that teachers generally encounter while speaking in their classroom activities: students are reluctant to speak or say anything, students speak in their mother tongue, and the lesson is noisy and out of hand, and the teacher loses control of it. Dealing with the reluctance of the students to speak; Burns and Joyce (1999) note that: there are three factors that can make students hesitant to take part in the role of speaking in the classroom. Firstly, cultural factors, for example the principle that grasping knowledge concerns speaking with the instructor as well as not communicating regularly in the classroom, and believing that learning language is primarily based on reading and writing from a reference book or textbook and completing assignments. Secondly, language factors for instance obstacles in switching out of native speech of the learner following the tone, accentuation and featured patterns of English, difficulties with the pronunciation of native speakers by the teacher, lack of understanding of common English grammar patterns and how they may differ from one's own language, lack of cultural or social language awareness.

Thirdly, a variety of intellectual and engaging components like cultural stupefaction, early adverse associational or diplomatic interactions, lack of encouragement, nervousness and class embarrassment. However, as cited by Saputra & Wargianto (2015), Chastain (1985) notes that students are unwilling to engage in verbal activity due to the following (1) communicating is more difficult than sitting back and talking to the teacher or wandering in some fantasy world, (2) many students feel uncomfortable in their first attempts at second language communication, (3) many students are self-conscious and do not like making the same mistakes or looking silly to their peers, (4) they fear embarrassment, mockery and ridicule.

1.3 Aim of the Study

The goal of this research is to determine latest motives and approaches to implement students' speaking skills via drama activity aimed at raising their interest and motivation. The approach used to achieve this goal has been through drama technique that fosters engagement and cooperation among students, and is a normal and effective way to improve their speech skills. We don't necessarily refer to acting on stage in front of people with "drama technique" yet some events where students are able to communicate their personality, emotions and ideas (Maley and Duff, 1982). Students are using the expression through extending it to a particular purpose, a communicative feature such as a performance, a character-play, a scenario, a discussion, etc. In a real situation, as is the case in daily life, they find an immediate area of application of what they know, that is to say, they apply, use and in a certain sense construct their vocabulary.

The application of drama technique Increases the common engagement within a classroom, and as a result, improves the verbal competency of the students, as without motivation, linguistic changes cannot be rendered. Ideally, the findings of the current research will be providing the educators with much guidance on the strategies to produce a perfect atmosphere by catching the attention of the students, creating an effective communication need and improving the language skills of the students.

1.4 Research Objectives

Problems are design to be “ill-structured” and to imitate the complexity of real life situations. Even though a number of researchers confirmed the advantages of using the second language in drama games, English language teachers are still hesitant in using drama methods or approaches because they are facing difficulties in making sure that they have enough materials and adequate time to carry out the lesson. Apart from that, the major aim of this research is to analyse the influence of drama activity towards the development of language proficiency of students, in addition also to assess the influence of drama activity regarding the intrinsic grounds of students. Indeed, both malleable points are linked seeing English language proficiency improvement can be achieved through boosting the well-being and momentum of the students. The goals can also only be accomplished in a classroom setting, whereby the students are placed in the learning process and are given a culture of confidence, low stress and support.

To summarise, the main goals of the on-going research are described as follows:

- Evaluate the influence of drama activity on learners' intrinsic motivation.
- Evaluate the influence of drama activity on the progression of learners' speaking proficiency.

This research will also be carried out by pursuing those more specific goals:

- Set an effective classroom environment focused on learners
- Promote mutual cooperation between students among friends and classroom tasks
- Build originality, concepts, and objective analysis of facts for students
- Deliver relevant also specific conditions for the acquisition of new words and useful expressions.

1.5 Research Questions

The current study is attempting to justify the following questions:

1. What influence does drama activity have on students' motivation?
2. What influence does drama activity have on students' speaking skills?

1.6 Significance of the Study

This research helps determine the efficacy of speaking in ESL classroom using drama practice to enhance speech. It provides the rationale for Malaysian language teachers to undertake oral group work in class to improve the speaking skills and motivation of the students. The study also offers advice to ESL teachers to establish effective oral group activities such as drama activity, as they can recognize the major problems their students are facing. Thus teachers are mindful of the benefits of dramatic art in the process of teaching and learning.

The research findings will serve as one way for teachers to know whether ESL and prefer drama as a technique or not appropriate for teaching literature and the value of using drama in literature teaching. In addition, the findings can be a reference source for educational practitioners and as guides for the application of pedagogical practice, especially in teaching English language subjects in classrooms. It can also give new insight into the application of drama activity in second language classroom to the other non-English medium lessons to the teachers and other educational practitioners.

In practical terms, the study finding can be a reference source and translated into pedagogical practice for educational practitioners, particularly in conducting English language subjects. For instance, study findings can serve as one of the baseline references for lecturers to be aware of what and how the students actually perceived drama in literature learning and teaching. Therefore, the study findings could provide some suggestions for those whom are related to the process of

integrating drama into the curriculum to take the necessary steps to ensure the effectiveness of its delivery. Lastly, it is also to meet one of the objectives of the syllabus, that is in using drama and role-play in learning literature (Ministry of Education, 2003).

In addition, the students will appreciate the strengths of others and work with them. This will increase the listening, preparation and communication skills and consequently improve their ability to communicate. The students will be engaged in group drama activities as participants and decision-makers. In addition, the value of group work will be determined in ESL classroom. Therefore, this research is useful in providing information on ways to develop natural ways of speaking.

1.7 Operational Definition of Terms

1.7.1 Drama

Drama is described in this study as an activity which requires students to use spoken and non-spoken types of intercommunication. Both have been taught to address a major purpose in the process of learning language, as well to reflect the relationship to oral skills in which speakers and listeners can create and share meaning in the drama (Chaney & Tamara, 1998). Researchers analysed the product that is the presentation of the drama in the study, not the process of presenting the drama.

1.7.2 Verbal Form of Communication

According to Chaney and Tamara (1998), verbal communication is a form of words and phrases used to communicate intent and emotional knowledge. The verbal forms of communication are classified into four major categories, namely basic forms of conversation, dialogs concentrating on receiving a particular service, dialogs in the context of formal or informal conversation, and discussions (Desselmann and Helmich, 1981, as described in Ronke, 2005).

1.7.3 Non-verbal Form of Communication

According to Ronke (2005), people who was living 3 million years ago had no voice box and articulated their messages only using signs and body languages. They are using motions and dancing as a means of communication. Nonverbal forms of communication are described in this study as the use of hands, feet, arm, head, and emotional expressions like laughing, crying, and shouting (Ronke, 2005).

1.7.4 Motivation

According to Guay (2010) motivation is “the basis for the conduct”. Citing Gredler, Broussard and Garrison (2004) they defined motivation highly as “the trait in which motivates humans to oblige to something or the other way round.” Psychologically, motivation refers as the crucial element of settling and achieving one’s goals – and research shows people can influence their own motivation and self-control levels.

1.7.5 Intrinsic and Extrinsic Motivation

With the inherent random satisfactions of successful will practice, intrinsic motivation energizes and sustains behaviours. It has also been proven in behaviours such as playing, learning, and problem findings are obvious, which people also do for external rewards. Study investigators also equate intrinsic motivation with extrinsic motivation, which is motivation controlled by terms of reinforcement. Conventionally, teachers see intrinsic motivation as most beneficial and contributing to greater learning results than extrinsic motivation (Deci et al., 1999).

Universiti Malaysia

CHAPTER TWO

LITERATURE REVIEW

2.1 Drama

Drama is the show of applying the creativity in becoming someone else other than you, even something else. Dramatic art could bring us anywhere to various time space. It is restricted solely by the creativeness, the learners' worry of danger, and in addition established limitations of the leader or teacher. Courtney (1980) describes drama like "a man's mechanism by which creative thinking turns to an act of doing, it is established on inner understanding as well as recognition, thus leading to forms of playacting."

Since ancient times the drama and the theatre arts have been around. "The Ancient Greece's entertainment, which evolved from singing and dancing into a glory days of art, is much more common for us in the civilized world" (McCaslin, 1998). There was a high respect for those who were involved in the world of art and entertainment during the ancient days. McCaslin (1998) also stated that, "Plato adopted dramatization as a form of study in The Republic." Aristotle encouraged learning any forms of artistry, differentiating both practices that were worth it and valuable. Drama has been used for instruction, and as an entertainment medium. The notions of applying art entertainment as a lessoning medium were not the latest alternatives. Significantly today's educational dramatic work ought to be credentialed to academics in Britain, Australia, New Zealand and Canada. Many skilled proponents had managed to bringing drama and performing arts into schools

as a separate program. Numerous schools still ignore even this. While educational drama has not becoming the latest alternative, new research into the mind and education is triggering the popularity of implementing drama activity into lesson to rise.

Teachers who are using dramatic art in teaching their pupils find this method to be incredibly effective and thus spread the message. In many nations, theatrical art has been part of the curriculum of education, and can also be considered a subject in its own right, along with its own set of goals or learning outcomes and syllabi. Besides in which the application of dramatic arts in English class are has been the concept used since before Ancient Greece. In Aristotle's plays, however, the Ancient Greeks were the first people to formalize the idea that drama was a reflection of real life, and that man would benefit from it similar to real life (Heath, 1996). He outlined six elements of drama in his book 'The Poetics' which are:

1. Plot – what is going on within a script, the order of occurrence, the story and not the theme; what is going on and not knowing the meaning of it.
2. Theme – intended to what the drama entails, in comparison to the storylines (plot); the central concept in the drama.
3. Character – the identity or segment portrayed by the performers in the entertainment.
4. Diction/Language/Dialogue – the playwright's vocabulary choices and the enunciation of the lines supplying player.
5. Music/Rhythm – through songs whereby Aristotle refers to as speech tone, beats and tune.

6. Spectacle – visual aspects of playing game; background, outfits as well as specific film techniques in film.

Drama is a work of art in which comprehensive idea which could not be restricted only to the very performance, academically, likewise it is to be regarded upon to interact with public towards various viewpoints. Better the just needing to go to the theatre to observe and learn from any play, it is necessary to think whatever on stage is not immediately identifiable: the planning phase. That undertaking may be of many different ways to help language teachers and students. That is, there are different techniques and activities used in the theatre in the planning of a performance, much in which should possess the important educational principles about the teaching of languages.

In Wessels (1987) as cited by Krivkova (2011), “educational theatre employs similar methods that performers use throughout the play. Yet after everything is arranged in the playhouse for the advantage of the public, all is designed in the classroom for the good of the novices.” Consequently, the primary objective of applying the English-class dramatic tasks and the methods is to benefit the education advancement, particularly the growth of the language proficiency of the students. Educators should be noted, however, that communication qualities are not only skills which provide benefit from applying of theatrical and dramatic methods in English as a second language class.

Krivkova (2011) notes that, “the teaching of drama can be used in various ways in the instruction.” The most appropriate way to use drama education in international language instruction however, by using it as a working strategy. It would be a realistic procedure in which learners involved in an imaginative exercise where learners becoming more innovative, discerning, interactive also responsive. It is based on a student-centred method leading to both experimentation and action. It is meaningful to apprehend that none is either incorrect or correct, it is seemly refer to what students are capable of producing around the particular moment and venue; it sure ultimately upgrade through frequent exercise as well as relation.

In the actuality of the language instruction, it seems more like the use of drama education is advantageous as it is able to ultimately alleviate anxiousness and tension while parallel to this; putting learners in imaginary situations where they will allow realistic and spontaneous use of the target language. As educators, effective learning needs to be provided to the students. Such acquiring of knowledge can simply be done via setting up learners in dissimilar conditions where students can observe if anything they have cultivated or practiced is valuable on top of it; important. When apprehending knowledge is important it is likely to remain permanently when learners don't discover an approach to apply it.

Davies (1990) states that teachers need to build an environment in which both students and them feel confident with what they know and enjoy. The dramatic exercises could be utilized at any level and at any point, Davies continues. This is among the most significant benefits of dramatic art type of activity: the activity can be accommodated to various degrees, settings and themes. Realistically, certain particular exercise can be applied to educate or at another point, it's a subject of imagination on the educators' faction. Nilson (2009) concludes these are different activities that can be produced using theatrical methods. For example, introducing a situational conversation between students, in which language can be used in a real context, can promote students; speaking skills. Nevertheless, there are more to the approaches which can, among others, improve not only communication abilities but also body language and self-confidence.

2.2 What are “dramatic activities”?

Nowadays, catching the interest and motivation of students in the class is not an easy task, therefore, there are many forms teachers should do or use prior engaging learners to actively partake throughout the process of learning. Among these methods employed in language classes there are the so-called “dramatic events”, whose terms can create some confusion. Dougill (1987) discerning among the typical forms of dramatic activities, in particular the presentation of a story, and several numbers of varied practices for example playact, reproduction, competition, anthems, etc. He noted the first “play” and the second “casual dramatization” (Dougill, 1987). He also argues that both these two domains should never be treated apart, because they are both “mimicry of behaviour,” as Aristotle says (Dougill 1987). The theatre as well as

informal drama is valuable tools that can be applied in an English curriculum and are generally referred to as “drama” or “dramatic events” in this paper study. As we are going to remember, dramatic art activity is not just that about the outcome, the results, but likewise about the whole language method of acquiring knowledge (Phillips, 2003).

The nature of drama was found by Sun (2003) to be adaptable, malleable and perpetual; therefore there are no set and constant templates for drama. Learners may become performers in order to act out the tale the students want or maybe write their own soundtrack for the film. Theatre provides students the chance for building the tale with a new plot and characters. It is to them a pleasant experience (Bas, 2008). Role play is very popular for teachers; whereby it also helps teachers to discuss the various forms of role play, such as dramatic plays, storytelling and interviews, in English as a Second Language class. Yet there are many problems for teachers with the variety of forms.

Applying various forms of acting out based on various levels and demands of the students is worthwhile (Gaudart, 1990). Playing the roles also simulating are both common class exercises. The key concept of simulation is a realistic setting whereas role-playing is described as “an exercise that challenges someone to accept on a real or imaginary character” (Sam, 1990). Gaudart (1990) regarded replication to be an additional dynamic instrument for incorporating the experiences of the students in acquiring language knowledge. This exposes the students towards the opportunity in expressing their very own views as well as to exercise language usage.

Imitating is somewhat ideal for warm-up. “While no language is used during mime, its power lies in the fact that the pantomime alone is able to serve as a trigger in producing as well to evoke language throughout the action process” (Gaudart, 1990). For example, as a Second Language classes students like charade games in English. Miming makes for more effective charade games. Teachers split students into teams; one team member demonstrates the image of the speech forms or phrases after that the team’s enlistee take charge in imitating not to utter some words to the members of his own team. The team members must guess the terms by miming the actors. The classroom environment hence grows comfortable and will in turn promote grasping knowledge experiences using dramatically methods (Chauhan, 2004).

Teachers may ask them to construct a Second Language skit in English class for other pupils to deeply understand the term vocabulary or allow them to use a list of new vocabulary items to make the plot. Facilitators support learners to expand and establish the newly colloquialism over applicable pieces of literary texts (Sun, 2003). Improvised dramatic practices were somewhat important likewise any lessons in English. This allows students to use gestures and facial expressions to create emotionally appropriate words. They will also be able to develop non-verbal skills; as mentioned earlier gestures, facial expressions, as well as body language. Students may have the freedom to perform and build the role students wish to become (Wagner, 2002).

Based on Guida's theatre seminar (1995), he developed that theatre projects and ad-lib are so significant forms that assisted the learners in reducing their anxiousness, nervousness also speaking the language fluently. O'Gara (2008) suggests that the dramatic art makes students feel inspired emotionally and cognitively engaged in language class. Working together and communicating with others is important to the students. It provides a fine chance in practicing hands-on activities. Theatre training helps improve the integrated linguistic skills of the students. As for the practice of reading, a community of students is invited to read the novel, interpret through actions and drawings of it. This may assist the students in deeply understanding the visuals and storylines in the process (Wagner, 2002).

The achievement of dramatic art programs promoted the literacy of English as a Second Language class. Ratliff (2001) provides us an adequate definition of literary dramatization that in which allows students the opportunity to examine the writer's revelatory and objective and act out according to the literature's function. This improves the learners' ability to read, write and listen. Guida (1995) discovered through drama that surprisingly those pupils whom do not have the self-esteem to voice out in front of people are willingly to participate in the activity or play. Students are definitely enjoying themselves and are imaginative, nevertheless consistently capable of communicating properly. Sun (2003) shows way dramatic activity works throughout composition lessons, as well. Educators are asking pupils to learn a subject with regard to non-native. Learners were asked to analyse several literary texts on the on-going subject, on top of that fostering the students in building the story for performing the life of immigrants. At the end, learners or performers

apply what they had observed to explain the subject based on different standpoint and write it out.

Learners obtain a more concrete comprehension of their position as well as the importance; that composing possessed throughout their lifetime through this drama practice. The students are advised moving further than the original story. Many conversational learners are encouraged to expand the content for the program, in which, the learners who are more active and sociable. We should bring real-life adventures into it, like tourist spots that they have been to. The motivation of learners in developing own interpersonal and intrapersonal proficiency is a catalyst (Davies & Pearse, 2002). Nonetheless, some are portraying drawbacks to those exercises, Sam supports as it is Troublesome to monitor group; exercises cannot match all stages; few minimum-level students lack the abilities to use languages skilfully; these activities may lack correct language forms and structures (Sam, 1990). While dramatic activities may create a variety of pleasure and enjoyment for learners, some parents can complain at the end of the class whereby their child discovered little of the dramatic exercises or tasks (Gaudart, 1990).

2.2.1 Benefits from the use of Dramatic Activities in Language Teaching

Having dramatic exercises in a language class may bring many benefits to the students to be identified. For example, as stated by Chukuegguhere (2012), Desialova (2009) identifies a list of factors why drama can be used as an important instrument in language classrooms. The following are the grounds mentioned:

1. Dramatic art is perfect for motivating communication between students and peers.
2. In making learning the language an enjoyable motivational adventure.
3. In helping students develop self-esteem and trust required for spontaneous operation of the language.
4. Bring an outside atmosphere into the lesson.
5. Enhance the grasping of the language knowledge unforgettable by direct experience.
6. Invigorate the intelligence, imagination and creativity of learners.
7. Developing the willingness of students to accentuate and becoming effective communicators with others.

The use of classroom dramatic art practices extends further than just entertaining. This offers learners the opportunity to research other subjects and develop a community of expertise in which otherwise will not be instigated. Dramatic exercises are able in bringing learners closer towards the sententious literacy for which a lot of educators are longing. Apart from what has been mentioned, Ustundag (1997) believes that “the dramatic activity helps children to learn how to persuade each other and how to stand in each other’s situation.” We will then help to build people with a greater awareness of compassion and kindness towards others. Through the use of the drama. These two attributes are important within the context of the classroom because they can help build better instructional processes.

In addition to the social and interpersonal advantages, learners may also acquire own proficiency skills through the application of the language class dramatic activities. As stated earlier, the students would use vocabulary in a more realistic way, that is to say: dialogs in a sense of realistic situation. Hence, it will directly support the learners' understanding of the language's practical dimensions. On the other hand, students can learn the proper use of certain constructs and the appropriate soundings of both individual terms and clauses by continuously repeating conversations. Of example, something that is encouraged in which allowing learners an opportunity to compose and create individual dialogs, applying as much vocabulary as possible and frameworks they could think of. Through this method, educators would make certain of a more productive procedure which on the other hand promote cooperation and synergism; especially during the exchanging of ideas.

2.3 Defining the Field and Positioning it in the Field of Education

Work in educational drama was based upon the identical as today's constructivist thinking ideas (e.g. Lev Vygotsky, Jerome Bruner, and Howard Gardner) who underlies present language learning comprehension (Wagner, 1998). Wagner (1998) argues whereby knowledge is not automatically poured into the heads of the learners according to the concepts of constructivist learning but is instead built independently by every learner through diligently immersing in real life experience. Such is precisely the philosophy drama in education; hence it must be remembered by all educators that the advanced interpretation of knowledge is all about constructive research and working with one another, so that perspective has changed slightly from the early days of constructivist learning theories. Wagner (1998) determined that

dramatic techniques develop efficiently since it involves both the learners with their body and mind; building creative interpretation of the performance they ought to produce.

Socio-cultural theory is the next theory in which underlying drama may be found in the current educational settings. Schoen (2011) claimed that both social and cultural theories are associated with how one, gregarious and settings matter of cause, particularly in apprehending knowledge and manners, affect human activity. Major basic concept is when human beings are known as cognitive and instinctive individualities; as a matter of fact ambiguity on the sociable environment affects natural thinking and also well-being. Therefore, it placed an ambient in whereby the apparition exists is by paramount noteworthiness for social cultural understanding.

Also Sullivan (2000) states that in sociocultural theory the social context is central – in the terrain of obtaining knowledge, motivations for learning in a given environment, socially and institutionally defined values are intertwined, and cognitive training is intervened with devices and gestures, the main instruments of colloquialism. As the ideas are expressed for drama, it is clear that dramatic activity is a social interaction taking place in the learning environment. The performance members are required to communicate with one another, hence edification occurs through exposition on whatever other members do or say. The social and cultural method to acquiring new knowledge is therefore important for learning language via dramatic activity. Drama can also be categorized as a social-constructivism method to grasping knowledge, because dramatic art has characteristics of both the theories described above.

Kao and O'Neill (1998) stated, first of all, the educational dramatic activity derives from young learners' role-play and its rationale falls on the values of inclusive education focused on children themselves. In year 1920s and 1980s in the United States, the possibilities that drama could bring in education were first recognized and similar trends were observed in Britain during the 1940s and 1950s. The implementation of dramatic activity or techniques in English classroom has stressed enthusiasm, imagination, self-reflection and individual development rather than new attainment of dramatic mastery and learning, however nowadays regarded in particular to be an increasingly analytical, extraverted and presentable mechanism pertained to sense concession. Nevertheless, McGregor (1976) affirms to achieve a clearer comprehension of individuals and contexts by doing performance or play, as drama offers an interactive, viewable and instant ordeal that is constantly distinct out of interpretation, transcribing, or debating the similar issues.

Second, in addition to understanding the exchange of contents in a play, O'Neill and Lambert (1990) have even believed its associational scope, the scope of contact as well as the concrete aspect. The researchers also commentated in drama the human aspect and organization aspect, and connection of the two. Nevertheless, dramatic performance is put together following the contributions that the rest of the group have to monitor, understand, accept and respond to. Maley and Duff (1994) support the believe noting in which each students bringing a dissimilar experience and also life in the classroom, hence the effort must be remarked as the main benefit during interaction session among each other.

Maley and Duff (1994) too emphasize whereby dramatic activity illustrates and demonstrates the fantasy and apprehension of learners as well as the naturalistic ability of individuals bringing part of one's past experience to life. Hence, when creating materials in drama a person's identity or character is acted as a subject. Dougill (1987) also notes that drama activities provide a means to involve the whole personality of a learner in the drama process, not just the part that processes the thought. Because the students are immersed in the drama with their whole identities, it is necessary to make clear the differences between the fantasy and the reality. That is done via dealing an agreement for drama (Owens and Barber, 2001). It's basically an agreement on ways the participants wants to achieve as a group, and ways the students want to build group effort and teamwork. The agreement can be either spoken or written, and the community and instructor will all work together will last for the period.

Apart from dealing of an individual's temperament and handling a dramatic activity in an English classroom, there are a number of other significant things to remember while dealing with the drama – respecting the thoughts of others and getting a 'yes' mind-set. Those were addressed by Koponen (2004). She talks and accepts of offers. She also remarks that to accept a proposal or an offer in an honest manner meaning to listen to another people and to agree to what is being proposed. A person may include gestures or even take initiative instead of speech as an answer to the proposal. Koponen emphasizes in which embracing proposals pushes the storyline of the play further but at the same time encourages participants' sensation of achievement and self-esteem, thereby contributing to the overall positive relationship with others.

Ultimately, the drama's structure is quite difficult to describe. Heikkinen (2005) believes that drama is about physical, auditory, illustrative, and memory in telling stories, and so, engaging in drama occurs in a holistic way. In reality, educational theatre comprises of learning theatres, as well as a diversity of non-identical topics. Producing methods are collaborative, and use the instruments of dramatic art and extemporization. In other word, learning in the drama conforms of the public performance of plays and other form of dramatic arts. Drama is practiced with diverse learnedness environments, which encompasses collaborative types of dramatic art, performing dramas, and employed dramas (Heikkinen, 2004). However, in his understanding of the structure of drama, Bolton (1979) goes even further, and says that drama is language in many respects. Bolton also exemplifies his view in a similar way: dramatic art can be seen as a spider web and it withdraws language-without the other, they do not exist.

Related to the genres of Heikkinen is the description of the key kinds of drama encounters by Bolton (1979) - activities, theatrical and acting out. In regards to what is mentioned, it has become the traditional description of ways to bring the dramatic art to primary, secondary, as well as tertiary institutions. Bolton suggests profoundly there are drawbacks and strengths of the three types of dramatic action and students ought to be encouraged consequently. Practice also known as activities of adequate duration which aligns with definite objectives and guidelines. These are typically performed in minimal batch; in duos or one by one. Besides that, dramatic play is set by location, circumstance, suspense, plot, and analysis of roles. Dramatic play is therefore extra complicated in terms of manner and main features are adaptable, easy-going and simple. Finally, the produced play will be performed in

front of the audiences; on the other hand the aim of all hard work will become the 'end product'. English lessons in the current set of materials are merely focuses on drills and also dramatic art techniques or methods as the activity suit ESL learning aims more than theatrical activity.

Bolton (1986) correspondingly deliberate diverse kinds of dramatic exercises in accordance with a spectrum that has two contrarities: transposing in the focus of encountering and transposing in the focus of producing, that is to say provide other people an opportunity to explore and nourishing their skills. Bolton notes the exposures of those polarities. Alternatively, there is a third type of orientation exercise the object of which is to practice. This distinction therefore suggests an association among purpose as well as the exceptional opportunities: the exposure as regards to experience is involved with the state of involuntary, whereas the aspect concerning success emphasizes the state of presentation, and the aspect regarding the activities is concerned with the state of action. The activities in the current content unit deal primarily with the aspect on the activities; however to some degree even two other orientations are available.

McGregor, Tate and Robinson (1977) believed the major elements of the dramatic activity in classroom and concluded in which there are 4 major elements that revolve about it: interpersonal communication, material, ways of putting something into words, also the application of media – the 'language' of the drama. Next, dramatic activity is in fact a social practice. We are encouraged to engage on both actual and symbolic levels as the learners participate. Second, the drama manipulates understanding issues, questions and issues. Therefore drama contents are

compatible in that it is observed at the degree of people's characteristics and communicative reaction. In addition, as actors discuss the significant and apprehension concerns via dramatic activities the students are playing by various forms of portraying certain challenge by acting out their characters and circumstances students think of. Finally, the manner of each material is presented and the ways of illustration found and used are shaped by the actors who develop skills in the drama media. To sum up, in drama students are able to observe various degrees hence will produce a play or a drama concurrently and overlay one another. Dramatic activity is multifaceted, as it operates across multiple media. Thus, drama also has a consequential measure of mastering capabilities instilled in its learning being and therefore the educator have to take into account what to accomplish within specific participants in the drama.

Heikkinen (2005) likewise believed wherein educational dramatic roles are in the education area. Heikkinen implies that learning in drama is an aesthetic work. The cultural dimension while the creative side is involved in investigating life phenomena, brings to it communality, participation and interaction. Indeed those two possess similarities as both productions in narrative; contain a specific theme chosen, and cultural and extroverted regulations that guide the relation between members. Therefore the aesthetic knowledge context as well as the cycle of cultural work combines to create different kinds of drama environments, imaginary realities and potential spaces. It is worthy of mention, however, that drama in education, for example the use for the elements for teaching drama, might infrequently become as complex and creative as real dramatic art training. Much as it comes to educational

drama, the main goal is to educate someone else through the instruments of the dramatic art, and therefore the artistic element of the drama may not be as obvious.

2.4 Challenges of English as a Second Language

The challenges faced by Malaysian teachers in teaching English is to make their class environment appropriate to the knowledge essentials of today twenty first century literacy requires a complete pedagogies as a reference to students as assistant writers and assistant stage manager in the obtainment of knowledge (Koo, 2008). Acquiring knowledge is observed as involving and participating in organizations of training (Wenger, 1998), structuring learning culture important as well as emerging. Interpreted within the concrete and evolving principles of literacy is that it is about brand-new way of acquiring knowledge, encouraging contemporary awareness and providing incentives for continuousness and discontinuance. They acquire new literacy as the learners engage in practical learning. Our learners are disadvantaged by latest formulation of educational edification in our learning settings which remark a strong significance on the individual excellence of knowledge (Naginder, 2006). Learners are analysed on the basis of individual's success and competence to achieve better exam marks or show expertness in composition.

The method of judging learners according to their proficiency and competence mute the utterances of the learners, enabling the students to become excluded from the constructive use of speech. Having the same perception, Koo (2008) cautioned that “as long as knowledge remains to be perceived in regards to limited use, to be easily removed its hands-on discussion, Malaysian students will be eminently deprived” in the broad world of today. Koo asserts further that “there is a major gap amid school and university learning walk-throughs and expectations, norms of the alternate works in today’s world.” The improvised education commanding the ability to negotiate diversity for the 21st century creates unique conceptions, and thinks outside of the box. The newly English class must include erudition settings that facilitate imperative understanding, promote creative values in addition consider diverseness in universal way. Baker (2009) explains 21st century literacy in the following terms:

“To cultivate principles, behavioural norms and laws of action, contribute to good people, to cultivate forces of thought and explanation, to enculturation, to deliver and inspire, to give happiness and impassioned progression, to acquire hypercritical knowledge, to cultivate spiritual devoutness, to foster society growth nevertheless in being the fundamental aspect to the curriculum's academic performance.”

Sadly, as many secondary and tertiary teachers can testify, English language skill levels of many students achieved lower than the required conventional provided by the Ministry of Education (Nalliah & Thiyagarajah, 1999). The learners are unlikely to effectively conduct a communication in English language, achieve minimal grades in English tests, and worst, they are uninterested in acquiring English knowledge. That argument is attested by my own experience as a former secondary school teacher, and by a college English lecturer. This failure to communicating adequately in the language has been cited as part of the problems with local Malaysian university graduates that Malaysian employers had (Hazita et al., 2010). Indeed, a study carried out by the Malaysia's National Education Research Institute (NAHERI, 2003, as cited in Puteh-Behak, 2013) exposed that, in addition to being unable to converse alright in English, the most of jobless graduates had no intentions of conversing in English language.

Hence, to comprehend the issue, an individual has to confront the fact of the problem. Even though in Malaysia English language has the prestige of becoming an additional language, the actuality is exceedingly distinct from what was anticipated if English actually is a second or third language as reported, regardless it is actually a non-native language corresponding to the distinct human populations especially with reference to size and density discovered in the country as a full, can be questioned. In addition, there are issues which need to be addressed. To begin with, there were learners living in a more urban environment where exposure to English as a Second Language (ESL) is easier to access. In this setting, learners moreover likely to listen, observe, as well as using English, and the process of acquiring the students is strengthened each time this happens.

The next class of learners is the community in which occurs from a less urban settings, whereby English language hardly signifies more than the function of an international language, although it is almost daily broadcasted about it by media. Many of the students have been noted to face an issue in learning English. This is, after six to 11 years of studying English from primary to secondary level, they still have considerable difficulty in gaining working knowledge of the language and how it works. Most of the learners are deeply troubled as they are trying to construct simple yet correct sentences, and many Malaysians share this dilemma in wider society. This poor level of literacy represents, and reinforces, students' incompetence to speak with others, weak English examination scores, and their poor level of encouragement even to study the language.

Next, the surrounding environment offers little use for English, which in many ways makes studying English unnecessary. Most of the ESL learners come from domestic families that are working as production-line workers in the farming site or even the manufacturing field. Often English is continued to be used as the former imperialist language forces, this is one of the fundamental explanations why those so-called 'extremists' prefer obliviousness on language-based information. This is in line with the slogan of Malaysia "*Bahasa Jiwa Bangsa*" or "Language is the people's spirit." In spite of that, it is also been found that more often than not, regardless of certain basic principles; it is more likely to not having the interest and initiative in learning the language than not wanting to learn the language itself. In addition, the interconnecting context does not encourage the progression of English language proficiency in the name of sociable deference, considering learners whom attempt in speaking English as flaunting now and then; ostracized by some division

of their classmates or group members. Hence, it is particularly appropriate for students with low level proficiencies.

The pedagogy approaches which as of now most of the learning institutions in this country seem to be preferred are skewed concerning the more conventional approaches of teaching, whereby educators occasionally hesitant in moving further from what is recommended in the textbook. It will suggest learners seated on classroom chairs in front of the teacher, do much of the learning. In addition, in many schools, teaching and learning at times are incapable of accommodating various delivering trends, fairly alike to give an exclusive learning paradigmatic based on substantial colloquial students research. Nevertheless, it is conceded whereby in every single case these are generalizations that may not be true. Of course, other factors would contribute to the challenges facing the English language as the second language, particularly in a non-urban environment, and can be evaluated on a particular circumstance; based on the point of occurrence.

2.5 Current Reports of the use of Drama in ESL/EFL

A significant amount of research has been conducted that informs the first language (L1) drama field of language acquirement (Stinson & Winston, 2011; Wagner, 1998). Applying dramatic art in order to educate ESL or particularly additional second languages in this regard is able to hold on various forms, although interrelated. Maley and Duff (1983, 2005) apply which the researchers named as dramatic methodologies, which are particular methods used on stage by actors in their use, and transpose them into the context of language classrooms. Others might

be as basic and easy as vocalizing speech sounds and control of the volume, clarity, and distinctness of a voice in order to gain greater audibility; role-playing performing and overbearing role challenges.

Wessel (1987) study correspondingly bounds on a really suchlike generalization of a language classroom applying dramatic methods, although she generally labels the work as a drama. Di Pietro specified the following teaching approach as a key to promote interrelationship in which the learners had the complete grasp across the dialog and scenario aftereffect. In any case, the characters assigned or actors would have in order to engage effectively with each other, students will use the language available to them to communicate especially in achieving great result.

In their ground-breaking report, Kao and O'Neill (1998) pictured a comprehensive, complex exposition of both teaching and learning drama performed in Taiwan. The researchers develop a detailed spectrum of dramatic techniques for second language learners, whereby the dialogue is structured and instructive on the one end, and the emphasis it is about accurateness and efficiency, and as it progresses, the debate becoming more natural and spontaneous, with fluidity and communication in the foreground. The exemplifications of methods provided, if followed by the said spectrum, begin with screenplay, and process via performed plot, linguistic game, reproductions, improvisational role-playing, scenario, and lastly end with educational dramas, with Kao and O'Neill finding them in being the highest point of development of dramatic techniques that direct to precision and proficiency in intercommunication (1998).

Newest study into the use of educational drama or play in order to train supplementary language has indeed shown good outcomes in accomplishing an original and naturalistic students' interpersonal (Kao & O'Neill, 1998; Stinson & Freebody, 2006; Stinson, 2008). Furthermore, it should be remembered, however, that process drama itself is still a name, and the other dramatic art techniques, the expert's encompass of Heathcote (1995) thinking like that, still Existing and others are not solely incompatible. Kao and O'Neill (1998) process drama study depicted based on an annotation of the research been delivered in the context of the English as a second language learners in Taiwan. In Malaysia, the application of process drama in the ESL classroom has been documented in a single study (Samat, 2010). Tabulation of the study described on the research implied that the learners sensed a meaningful increase in their English-language communication skills, and hence an increase in the level of encouragement and commitment to the learning activity.

Whereas modern work tends toward the importance of authentic colloquial in dramatic pedagogies, Cheng and Winston (2011) took a dissimilar method by hypothecating whereby the use of Shakespeare in English classes are able to supply learners with an invigorating learning environment. The context in which Cheng and Winston (2011) research or in other way is interpreted albeit defensive contrary to traditional defined education contained in Taiwan higher learning references books shed certain ideas on why Shakespeare was chosen as an educational mean. Both said researchers applied the theoretical and realistic logic of Bakhtin (1981), Cook's (2000) the theories of language learning and the raw power of Cicely Berry's experience as examples where the dramatic and linguistic elements of Shakespeare justify its use over traditional textbooks. Allwright (1981) transcribed the

contemptuously entitled paper “*what teaching materials do we want?*” This challenged the appropriateness of handbooks of various groups of students on account of individual demands.

Nonetheless, contradictory to the extremely tough conduct on references books the headline indicates Allwright has not questioned for the references books complete abandonment. Allwright also affirmed that there was worth in the perspective of the deficiency where the textbooks covered the syllabus adequately and included acceptably arranged activities to avoid students for every teacher failure, and preferred to differing perception whereby the mastery in written resources is dissimilar from that of the educator who is master in communicating with others in making the class a facilitative education setting. Nonetheless, the researcher also concludes in explaining that those opinions work on the premise that the people with the most relevant expertise make the best choices, and then encourages the readers to doubt if they were really the suitable kind of people for the work. The view of Allwright was part of several ways in which the view of those who are against reference books was split: the powerful standpoint calling for a complete abandonment of the textbook in favour of instructor-made instruments, also the poor opinion of Allwright in which the resources discovered in the textbook are remotely insufficient yet it can be used when the instructor can define the students’ necessities and modify those content (Harwood, 2005).

Bodily-kinaesthetic intelligence is one of Gardner's theories of multiple intelligences (1983, 1998, 1999); accentuate significantly in most aspects of dramatic pedagogies, particularly in view of the fact in which dramatic art is concrete in manner (Maley & Duff 2005). Howard Gardner's classification of his theories allows both the teacher as well as the observer to best delineate their instruction instruments and whatever is going on throughout the lessons. Rothwell (2011) narrates the impact of knowledge stimulated by bodily movements and tensions more or less a real, having or involving several modes of intercourses which create a critical aspect in various kinds of literacy that, given further actively incorporated into the speech classes, may "motivate, increase and establish the linguistically involvement of entry level students."

Also anchoring Rothwell's research is the combination of social and cultural factors theory of linguistic intercourse by Bakhtin (1981). Bakhtin (1981) also mentioned that, the linguistic was created via the withstanding contradictions among what is constituted as the sense of an expression, and correspondingly whatever the speaker or learner brings into the meaning of the utterance. Kress (2004) generates on Bakhtin's theory through adjoining that the capacity of the participant to offer a specific sense to learn facilitate development for an engagement, in which the effect compelled the learner to carry out to contact and rely on any sort of communication tools that they possess at their own fingertips, regardless of illustrative, auditory, touchable, bodily movement or oral.

Ntelioglou (2011) similarly looking at multimodalities, including shifted education, are partial of the cultivation of multi-literacies of a compulsory ESL course in accordance to drama. Providing knowledge using dramatic pedagogy itself is multi-modal, as teachers and learners participate in various modes of oral-writing, form of a written or printed work, motion of voice, plot, and are just a few examples. In line with what Cheng and Winston (2011) are discussing about the discerned deficiencies of unspecified educational plans in reference to other conventional methods, it has been recognized that the higher learning system do not meet the needs of a growing linguistic and cultural diversity of the student population (Cummins, 2001; Pennigton, 2004; Nieto & Bode, 2008; Gandara and Rumberger, 2009; as cited in Ntelioglou, 2011). Intrinsically considered, the study and systematic recording of human cultures analysis of Ntelioglou (2011) is based on the immersion in meaningful practices (New London Group, 1996), whereby uses the experiences of the learners' personal experiences which resulted to an effective, eloquent contents that the learners able to interact with.

Their individual experiences are the guiding force behind the lessons and draw comparisons from Kress (2010) principles of expressing engagement, and an accessible setting is not limited only to one type of method of learning from. Gee (1992) assumes that linguistic and the context are sociable, whereby words such as 'purpose' are not the denotations of "cognitive substances occupying in the minds of individuals" just preferably the name of "social and mental activities reaching to a greater distance or more advanced point to entail the environment and culture." The telling and reading of own experiences through drama pedagogy in the linguistic classes produce a social learning environment. The results of Roswell (2013) in her

study agree on account of which in that Roswell notes in the study that being in an effective operation with multimodalities may become a work of storytelling, whereby “the root of a written work or material originating based on ideas, perception or even principle entwined into a narration which in the end become materials via colloquialisms,” and hence the whole procedures is co-operative, shared and solely depends on people of the said exercise if working with multimodality.

Alongside the use of dramatic art in teaching second language and foreign language learners, the use of dramatic pedagogy has also been extended to the teaching of other languages, whether first or second languages. Piazzoli (2011) using acting programs as part of a third year course in Italian at an Australian university, and in the end the results Piazzoli collected displayed that the study participants were able to create more genuine and spontaneous language as compared to a traditional language lesson. This was attributed in the study report to the engagement that the participants had with the position, meaning that was relevant during the English drama practice. Magos and Politi (2008) also detail their research by applying role playing activity for immigrants in Greece to teach Greek as a second language. The steps of using the strategy of role play can be summed up as follows: i) instructor develops plot, which usually involves problem solving tasks; ii) learners freely choose any part they wishes to act and are motivated to plan as well as practicing their own script; iii) role-playing begins with learners inspired to exhibit attitudes and authentic reactions to the circumstances students encounter in the drama and role playing; and lastly iv) response provided before the session ends.

In addition, Magos and Politi (2008) even address the critical question of second language learners who cannot participate in genuine involuntary contact due to their restricted linguistic capacity and therefore with one another, at some degree, scaffolding the grasping of knowledge of the students within adequate time to create and also rehearsing the text. There is a similar conflict between the current linguistic knowledge of the students in a publication resulting from this study, the linguistic information they will acquire throughout and following the English as a second and foreign language task is complete, and the linguistic information that they should acquire once completing their mission, and recommend appropriate platform for the students (Nawi, 2013). In addition, an educator should search for a strategic a middle ground between what is usually achieved in a method drama lesson in which students have the ability to play with the texts and a more tightly regulated language lesson in which students are given more structure and guidance but also at the expense of better freedom of expression.

Magos and Politi (2008) discovered that the learners appreciated the ever constructive guidance of an instructor in the study as it gave them a measure of how to behave, or what to response. An amendatory feedback of the teacher took the structure of amending the errors of the learners throughout the role-playing in oral speech, employing the misconducts in the act to general errors focused instruction of the essentials; the arrangement of words and phrases to create well-formed sentences in a language. Such can be done in phases, however, particularly at the early phases in the use of role-playing, as the sessions were made significant in making sure it is enjoyable and friendly (Magos & Politi, 2008; Peregoy and Boyle, 2008) and healthy, whereby the learners will be feeling secured acting their roles and

characters. Apart from that, they could master the language in a great confident, imaginative and also innovative manner (Maley, 1997; Kao & O'Neill, 1998; Heathcote, Johnson & O'Neill, 1984; Baldwin, 2004; Maley & Duff, 2005; et al.). Peregoy & Boyle (2008) summarizes the interrelationship among drama platform and linguistic skills by expressing that “dramatic exercise providing learners with a range of situation and scaffold exercises that slowly require further interaction and linguistic skills are on the other hand not impending and pleasant.”

One of the concerns that could be brought up in reaction to the use of dramatic pedagogy is to what extent of ‘craft’ does an educator needs to master in order to use dramatization didactics throughout the lesson and use it right? Dunn and Stinson (2011) cited O’Neill (1991, 2006), in which O’Neill explains the art educator’s role to be willing to “trust in changing educational and creative priorities where necessary”, in accordance with Taylor's (1995) idea of ‘pedagogical and aesthetic mixing,’ and the notion of Neelands (2009) that every lesson in drama infuses both features of a creative and intellectual adventure (Dunn & Stinson 2011). The latter contributes to another problems for instance the usual traditional English educator in ESL/EFL (the qualified English instructor either for English as a second language or foreign language only limited insight into the dramatic pedagogy) Can the drama tools be picked up and used as a legitimate teaching tool in the classroom, without needing to be intensively educated until he or she becomes a drama expert? Would drama pedagogy skills also been provided and exposed to the standard English teachers?

Subsequently, there are studies followed through in Singapore that were recorded by Dunn and Stinson, where findings were recorded and contrasts were made amid different teams of educators or facilitators – a team consists of teachers who are experts in dramatic art, and another one a team of great English as a second language educators who were have no experiences whatsoever in the world of dramatic art. Hence, the results gathered in the documentation exposed that the teachers’ ‘art’s cultural importance, as well as the educators’ comprehension of the principles of dramatic pedagogy, has definitely brought great impact to the classes. Nevertheless, it has been found in which the education adventure hold the possibility in becoming distorted and decreased to mere transactional literacy without these components, following to a high deduction in the learning experience of the student's quality and depth.

Stinson (2009), based on the similar research that Dunn and Stinson (2011) write, also discusses this conflict between art and exams. Stinson (2009) conducted an intermediate study in Singapore in the study in order to educate art didactics to inexperienced educators at ESL. He decided to examine whether the practice will give a sufficient knowledge and confidence for these ESL teachers to be ready and cope independently in applying dramatic didactics in their classroom. The study used the methods of design research (Brown, 1992; A. Collins, Joseph, & Bielaczyc, 2004; A. L. Collins, 1992; Kelly, 2004) as a means of making end changes to the outcome or course in order to gain an in-depth comprehension of the study goals. Essentially, the obstacle faced was the defiance from majority of the teachers in research to the introduction of drama pedagogies, and in many cases incorrect ideas about drama.

Stinson wrote: “The educators viewed dramatic art as a crafty procedure or practice in order to stimulate trainings as well as move away out of the primary method of sharing knowledge and printed exercises which were the teachers’ usual drill, and endeavoured to recognize that apprehending knowledge took part whenever fewer written artefacts were available to validate the development of learners” (Stinson, 2009). In fact, she states undeniably that the educators whom tended to be much at ease applying dramatic didactics came back to traditional teaching methods when test or examination is approaching. The method on the other hand did not exclude its rationalization; however, one of the participating educators in the research has encountered a poor collection of findings from her pupils, who she taught using the pedagogy of drama. Nonetheless, she notes that it seemed there is no clear connection between the lesser outcomes of the test as well as the use of dramatic pedagogy in the English as a second language class, although those respective teachers might have suggested the connection.

It can be speculated that the relatively poor involvement of educators in dramatic pedagogies mentioned in Stinson’s research was due to the specific cultural context in which it was set. Even so, the speculation raises some effect regarding the suitability of the dramatic didactic in accordance to the students’ personal and life experiences. Magos and Politi (2008) stated that they found a clear contrast in the second language classroom between students from the Russian and Balkan countries and students from the Muslim countries in Greek language in which they concentrated during their study. In general, Muslim learners have been identified as being farther cautious in participating in the drama activity or performance. Nevertheless, the said definition seemed as a matter of fact over-generalized, because

Magos and Politi (2008) equate regional cultural background with the religion (for example Greek, Russian, Balkan, vs. Muslim), that can be technically be claimed as manipulative because of the disparity in categorization (nation vs. faith).

Nonetheless, the key point that can be derived from Magos and Politi (2008) is that it may not be ignored that ways of life must be taken into consideration when introducing a teaching and learning program that is totally different from what the students are, or somewhat the educators themselves, are experienced in. Lai-wa, Yuk-lan, Yin and Shuk-kuen (2011) agree whereby persuading students to reply during the lesson is a big matter of course in Asia where “Asian students are hesitant to engage in the activity dialogue, forced to answer, reluctant to make any inquiries, and continue being amiable and becoming less independent throughout the lesson” (Braddock et al. 1995; Jones et al. 1993; Tsui 1996, cited in Cheng 2000).

Notwithstanding, Cheng (2000) likewise suggests in which the theory must not be regarded as a major argument, while there could be other relevant reasons of Asian students’ passivity and lack of involvement. Such triggers that emerge from different sources, including inadequate technique (which may generally, be deeply inspired by the contextual qualities), and also language skills that meet the required norm in a language classroom. Accordingly, in a research project conducted in Malaysia, similar behaviour was observed by the participants, particularly in the earliest phases, who mentioned having considered it hard to adapt to the changing method of studying (applying dramatic pedagogies) but rather that they were having difficulties in performing the drama assignments resulting from their low level of English skills (Nawi, 2013). Eventually, this habitual problem simplifies the process

of inquiring – Is there any apprehensions against attracting too much attention to oneself, in line with real cultural inhibitions?

Nonetheless, given the difficulties before us of incorporating dramatic pedagogy in an Asian setting, for both teacher and learner there is also the silver lining to remember. Stinson's (2009) research displayed a standard intermittent subject matter that drama made lessons exciting and more rewarding for its students rather than the educators and researchers pertained in the research. Learners were characterised as "actively involved", "attended", "highly motivated", and "actively respond" throughout the lessons. Dramatic activity boosts morale and decreases nervousness (Richard-Amato, 1988; Stinson, 2009; Kao & O'Neill, 1998; Maley & Duff, 2005; Rieg & Paquette, 2009; Baldwin, 2012; among others). Reducing the negative feelings such as lack of motivation, self-confidence, and learning anxiety are necessary for learners if they want to learn as well as maintain the learning competencies and acquiring of knowledge (Krashen, 1982, 1985, 1988; Krashen & Terrell, 1983). There are also other aspects of encouragement through which by sharing learning via acting out stories (Peregoy & Boyle, 2008), as well as by developing students' sophisticated thinking (Wright et al., 2007, as cited in Rieg & Paquette, 2009).

2.6 Learning through Drama

Although educational drama can be considered as an important concept of learning method (Heikkinen, 2005), the students' learning ability is significantly inherent in its existence. For instance, Bolton (1986) determined such development in children can appear in many ways in a longer time span when using drama activity in English or any language classes, such as their thinking, taking, acting on their property making, respecting each other's point of view, Feeling of artistic discipline, desire for more knowledge of truth, publishing, drawing, etc. In the area of drama there are three styles of learning models by drama professionals: Bolton's model (1979), Sava's model (1993), and Heikkinen's model (2005). Heikkinen (2005) reported on the rule of active learning constructed by Owens (2005), in addition to his learning model. Based on his theory, dramatic activity provides a fictitious latitude and framework to investigate any phenomenon or matter that allows for educational drama accordingly.

In this type of educational drama research or study, a researcher interprets and completely investigates as a whole through his own personality the story, positions and bodily metaphors. The drama usually creates familiar and common situation, and also assumptions that are unrestricted and examined using body gestures. Essentially, active education is somewhat assimilating the components of the story, encountering tasks and challenges as a team together and rectifying. Therefore, drama inquiry is indeed a special mechanism that emerges out of the group's needs. In addition, Owens and Barber (2001) grouped the potential lesson results of dramatic activity into several categories – theatrical knowledge and know-how, communications

knowledge, as well as the potential aspects of learning. Therefore, learning occurs in and via dramatic activity hence both aspects of learning are directly interrelated. Based upon the definition shows, dramatic activity is to a full extent or degree a multi-dimensional type of art which produce a considerable number of learning capability inherent in its existence.

Moreover, Byron (1986) also considers what kinds of learning in drama are possible. According to him, although the edges are considerably overlapping and blurring, there are five learning areas that represent a diversity of potential knowledge through drama. Such areas are the type of content, development of cognitive abilities and development of language skills – using the medium (drama), social learning by community procedure, and finally, self-determination and accountability considering one's personal creation. However, McGregor et. al (1977) propose a positive participation in the artistic activity leads to a higher level of individuals' comprehension hence in other circumstances, apprehending the application of the method of portraying, organizing and communicating emotions and concepts, manipulating and applying drama mediums, as well as collaborating with other people on both representational and actual stages. To some degree all the mentioned forms of knowledge occurs during dramatic activity but few can be highlighted even better than the rest.

McGregor et. al (1977) maintain the three dimensions of the main types of learning in drama include: 1. The teacher's capacity to apply and retain knowledge with respect to the specific aspects of context being discussed 2. Better facility to convey comprehension through behaving in such a way as to reflect and explore abstract concepts by practice 3. Increased the abilities to produce experiences obtained by deliberate role playing and knowing both the general and personal ramifications of the experience. What every students can achieved from such hypotheses of studying drama are that drama appears to have a number of conflicting aspects whereby – personal versus general, individual versus team, theoretical versus factual, apprehensive versus inattentive, discussion versus hands-on, imperfection by the results, which significant factors can be found throughout the process of acquiring knowledge. That is to say, it is a method and each individual plays an important role in the learning aspect. As a consequence, everyone learns and adapts from one another, nevertheless becomes more broadly in regards to the environment, dramatic activities, and the areas of learning itself. However, for every subject or material can be adapted pretty much so that only the creativity of the teacher establishes limits for working with creative and also dramatic art activity.

2.6.1 Bolton's Model (1979)

Bolton (1979) indicated an acceptably alike form in a drama experience to Heikkinen's model for stages in learning. Bolton's framework has four phases for acknowledging the transition as well as the movement through the phases is both moving to a better learning environment and experiences. The said trend generates through a situation or conflict created over otherwise trivial matters; normally due to

boredom over a mundane or uneventful life. It is said to be a non-learning introductory level, as there are no improvements in perception as well as inexistence of compatibility neither emotion nor objectiveness. The second phase is development, apart from that it has already been regarded with senseless repetition of something that is common. A conscious recognition of what is understood happens in the third stage, and thus the phase is known as clarity. The next and last phases are the shifting in perception, which can also be regarded as an adjustment whereby challenges of perception occur.

Although the framework has been over a decade, nonetheless it expresses opinions and views that are so important to the essence of dramatic activity and educational dramas and in consequence still rational and reasonable in the current education. This model concedes the apprehensive aspect in the development of acquiring knowledge, as well as in what way the learning process slowly progresses in respect to the shift in perception that is the centre of various types of learning.

2.6.2 Sava's Model (1993)

Sava's model of the artistic learning process is the other framework which can also be adapted to drama-learning. According to Sava (1993), receptive data supplies arrays of structure and framework in order to create the inner cognitive-emotional designs; hence the learning of concept frameworks is focused on an enough number of receptive data which slowly allows the internalization of experiential awareness about the production and procedures, primary fundamentals and generalization of the dramatic arts design concerned. Therefore, the student

creates visual, representational and logical meaningful structures with the aid of conscious guidance through one's own creative acts. Different kinds of harmonic, visual, spatial interpretations and ideas of body movements are essential resources in creative thought.

These can only be established under conditions in which the learner may connect an individual's receptive expertise with another individual's intuitional emotion and perceptions that arise based on someone's both past experience and emotions. The procedure in questions is to develop a thorough analysis of aesthetic learning via using an individual's own receptive encounters, aesthetic symbols and observation of concepts, tools and also matter to produce an expression, as well as using the forms of cultural apprehension and cultural reasoning. Put the matter another way, creative education is regarding to the functional combination of visual, experiential, imaginative, and theoretical intelligence by the learner, as well as exploration and selection that are together influencing the student in such a course whereby an individual is able to conduct personal cultural perception and expressing his or her own personal experiences and emotions.

Sava (1996) correspondingly elaborated a system design for the creative knowledge process. The design or framework demonstrates the way receptive and personal feeling sensations not only turn to awareness but also comprehension. There are artistic mental and material instruments at the core of the model which have been built as an important part to create a complete education environment. The materials are those physical materials that can be found in various forms of artistry, while cognitive devices were the intellectual as well as emotional roles used by the learner

in interpreting art and creative practices. These instruments are developed and utilized by the learner throughout the artistic learning process.

It starts at immediate emotional experiences and sensory experiences in the actual cycle model. Those are the primary points for all creative and cultural experience and operation, hence sufficient time must be provided to the learner in order to develop as well as evaluate the life encounters according to his own speed. Therefore the student is aware of an individual's aesthetic-authentic adventures during the first process. Then the observations, students' perceptions as well as the creative preferences were discussed, contrasted and assessed together with the rest of the participants of the group in the second phase. By asking the right questions, the teacher guides this work and assists students to place their perceptions and encounters in wider cultural environments, if they are creative in a way. Therefore, in the final stage, learners little by little acquire the capacity to draw conclusions of their personal encounters, apart from that gaining data on the engagement of creative-cultural generalization.

Even so, learners solely get the concepts of art in the fourth phase and symbolize the existence by actively establishing it by them. Consequently the inner, individual receptive and meaningful adventures and visual intelligence of the learners ought to transpose towards a profound human comprehension which correspondingly influences the observance of an alternate receptive and meaningful experience, and thus the sequence begins continuously. The creative method of acquiring knowledge as a whole develops artistic receiving, interpreting as well as producing activity in a more conscious and developed way (Sava, 1993).

2.6.3 Heikkinen's Model (2005)

Heikkinen (2005), based on his genre-fields, established a concept of learning through drama. Training in this model occurs in three dissimilar stages, which in a way connected to one another in consequence forming an observational loop or even the methodological principles of interpretation process. Both steps build the base of knowledge, negotiation, and independent research. The first step is devoted to collecting the impressions of the learners and general observations on a specific genre, examining and analysing the evoked thoughts. Furthermore, the role of the genre should be explored, the structure analysed and how it can be seen in that genre.

In the second negotiation process, the aim is to broaden learners' comprehension of the 'style' that the format is being evaluated, its ways are being changed, and how those changes influenced the genre is being observed. The apprentices can build their own drama nature coinciding to a selected kind in an autonomous phase of work which is the last. The method as a whole includes the development of information communication and individual work.

2.7 Why using Drama Activities in a Language Classroom?

How do dramatic arts in education become assuredly helpful and meaningful? In a language classroom it can be found significant and reasons to support their exertion. The major meaningful feature relating to dramatization is to foster communication proficiency. According to Ulas (2008) remarks, "while theatre has subsisted for hundreds of years as a potential language teaching method, it was only in the last

thirty years or so that its applicability to improve oral skills as a language learning tool came to the forefront.”

Although the classroom use of drama is relatively recent, it was originally engaged as preparation and lessoning tool by other institutions (Ashton-Hay, 2005). The army of Prussia was foremost the early to use dramatic arts alternatively as a training technique to recruit new recruits, and the British Army continued to implement such a tactic as TEWTS (Tactical Exercises without Troops). The United States also made use of action, simulation and improvisation during the Second World War (Ashton-Hay, 2005). By addition, NASA started using these drills to prepare astronauts for space travel and several sports have used them as training techniques. Eventually, drama activities in education were introduced, particularly subsequent the creation of the Communicative Approach during the 1970's (Ashton-Hay, 2005).

Amid the many advantages of employing drama methods in an English class, many researchers agree that the activities are somehow engaging, enjoyable, as well as practical in stimulating knowledge for students (Dougill, 1987; Livingstone, 1985; Maley and Duff, 1982; Phillips, 2003). Maley and Duff (1982) also believe in a way that the exercises are based in respect to every person's naturalistic abilities to mock, imitate and denote him or her by gesticulation.” Learners correspondingly ignite their creativity and mind during the lesson or activity, allowing themselves to describe their own past experience, and to contribute to creating an interesting and meaningful environment within the classroom. As students reproduce real situations, they are

also providing various types of language capacities; therefore learners are directly presented to the original conversational learning environment.

As a matter of fact, dramatic art in the area of education; “coincides by facilitating the student's extroverted, intellectualistic, and language progression” (Dougill, 1987). In addition, drama exercises enable the learners to display their personal emotions, character as well as imagination (Maley and Duff, 1982) in order to be applied during the English or any linguistic lesson. Performing drama furthermore enables learners or the performers themselves to display their passions, opinions, and also moods that may differ relying on the scenario of contact (Fleming, 2006). Of example, statement and phrases may submit to several own meanings, depending on the scenario; of place and ways of saying them (Phillips, 2003).

Through the disquisition of different linguistic types and documents, dramatic practices encourage social interaction, critical thinking skills, creative problem solving and oral communication skills development (Aldavero, 2008). Apart from that, other advantage which can be obtained through drama activity is that timid learners are still able to stay hidden at the back of (Phillips, 2003) a role at the same time displaying own identities, hence the students are energetically participated in such events, since the “personalisation” is making linguistic too expressive and unforgettable despite thorough or even recurring practices would.

In reality, the language is more easily preserved by voicing the feelings and personal character (Desiatova, 2009). According to Ulas (2008), these will be assimilated and not forgotten if the students encounter the topics personally. Dramatic movements have the ability to successfully excel the mission. Learners and participants often start to mislay their discipline, due to the point where they can “break their daily identity” by playing a role (Phillips, 2003). Students, particularly the shy ones, feel encouraged especially when they were assigned to an esteemed role, and tend to give up their lack of confidence and nervousness when performing in front of others (Phillips, 2003).

Out of a further practical language viewpoint, the dramatic art or drama activity enable learners to “view linguistic amid unique perspectives, in order to follow examples of acts which are most likely to be carried out in the context, nevertheless those behaviour trends which exist within any languages”. Maley and Duff (1982), specified the roles correspondingly as “convincing, compatible, and trusting.” Learners are cultivated to talk and having the opportunity to converse via nonverbal communication, for example movements or positions of the body and facial expression, even with a restricted language (Phillips, 2003). Many important aspects make drama practices an effective resource to be implemented in any linguistic classes, as it includes not so much in the linguistic area itself, but rather the interactions of physically, mentally, emotionally and socially (Phillips, 2003).

Dramatic art events seek to “diminish the differences as a whole between traditional lessons and language ambiguity in the common normal life that are not part of personal experience” (Dougill, 1987), as they embrace the logical as well as analytical worlds, on one part, and the expressive and creative realms, on another. Desiatova (2009) illustrates the way in which dramatic art is taking the life or reality we are living right now into the learning environment, as the goal is bigger than acquiring language knowledge. The drama activity may be an extracurricular activity, because learners may apply contents from different subject matter as well as learn other world’s languages culture.

Of all the purposes, drama increases the stimulus of the students and creates a fun and enjoyable atmosphere for both students and teachers (Desiatova, 2009). In addition, it’s familiar to young pupils since it is an aspect of their life experiences when they used to play with tales and scenarios from a very young age (Phillips, 2003). The major benefit of employing drama methods is the ability to use words in one setting. In reality, learners frequently find themselves vulnerable to tiny fragments of languages in the classroom, for example sentence structures, sounding and blending, instead of the entire sentences or conditions (Phillips, 2003). At times of communicating, students were not being “questioned to integrate the dissimilar frameworks that they are studying” (Phillips, 2003), and dramatic activity drives learners in portraying own endeavours via using wide selection of forms and features of linguistic to be able to communicate effectively. Desiatova (2009) confirms that students can learn a foreign language through drama by continuously interpreting meaning from a context, creatively utilizing their previous knowledge, engaging

socially and work together as a group incorporating their creativity as well as imagination.

Benefits from the dramatic works via sequence of qualities and features that seem to conflict with one another, according to Fleming (2006). Participants, specifically, can:

- be strongly engaged but distant at the same time, realising that the situation is actually fictitious
- act seriously but without liability, since the fictional sense frees them from taking responsibility for their action
- be actors and audience alike
- contextualise one's own experience into fiction nevertheless creating whole new experiences beyond the conceptual structure of dramatic art

Correspondingly, Ulas (2008) sums up artistic drama's diversity by the following six (6) values:

- Students learn significant contents better than any other contents
- Training comes as an achievement of the interactions of the student and his surroundings
- The further the pupil uses receptive parts when studying, the more memory of the obtained knowledge.
- The students learn most through learning as well as doing
- Active involvement in learning emotional behaviour is critical
- In educational settings where there is more than one stimulus, learning is simpler and more lasting

Dougill (1987) mentions 7 (seven) major benefits of dramatic techniques when applied in a linguistic classroom, supporting the subject matter that we have been discussing:

- Drama has interaction structure
- They require unpredictability in the use of language
- They link the learning environment to reality
- Drama encourages imagination as well as involving those who are taking part directly
- Drama activity encourages students to participate physically and mentally
- Drama builds self-assurance, and somewhat able to give inspiration
- Drama helps to nurture classes of vary abilities and consists of many students

An extra advantage mentioned by Ashton-Hay (2005) is that the dramatic activity will be employing various types of acquiring knowledge. Indeed, as we have said so far, the drama includes not only the cognitive sphere, but also the psychological and affective spheres. Ashton-Hay (2005) enumerates the different intellectuality involved in dramatic activity:

“The dramatic activity combines oral language literacy using words, texts, colloquial and comprehension. Self-learning is about the thoughts and emotional responses of the story, its features and how we respond as individuals, while personal and social knowledge resulted from working together to create a scenario or role playing. Kinaesthetic learning stimulates the behaviours of the physical, bodily movements and tensions. Their spatial learning skills are developed as students recreate with the drama images,

images, visual details, staging, motion, location and direction. Logical learning is derived from the use of rational patterns, causal and effect relationships, and other believable drama-related concepts. Art, or more specifically linguistic art, is sometimes being applied in the dramatic research.”

Through citing Maley and Duff (2005) we may conclude that many advantages in teaching language drama:

- Language skills are incorporated in an essential manner. For most tasks impromptu speaking activity is highly important
- It incorporates communicative and non-communicative gestural
- It delineates on the empirical and the emotional dimensions
- Through contextualising the language in its entirety, the classroom experience is brought to life by an intense focus on meaning
- Focusing on person-wide learning and multi-sensory inputs helps learners build on their strengths and expand their range
- Responsibility for learning is passed from teacher to learner where it belongs

The encouragement too is being created via the diversity and feelings of expectation generated through the exercises, in particular per cultivating confidence, introspection as well as trust in the students (Maley and Duff, 2005).

2.8 Motivation

Motivations comprise a series of convictions, attitudes; ethics, desires as well as behaviour all nearly interrelated to one another. The outcome is nevertheless, different stimulus strategies will concentrate as regards to empirical habits (for example tracking as well as the usage of strategy), non-empirical factors (for example expectations, values, as well as the behaviours), the one as well as the other. For instance, Gottfried (1990) describes scholastic encouragement as the “contentedness of academic literacy with the exposure to proficiency; curiousness; continuousness; performing demanding, difficulty, and original task.” Apart from that, Turner (1995) sees encouragement as associated by means of analytical involvement that Turner himself defines as “coercive utilisation of self-regulating, high level learning techniques, for example treatment, communication, preparation, and tracking.”

Broussard and Garrison (2004) note that contemporary motivational work appears to take place around three questions:

1. Can I do this task?
2. Do I want to do this task and why?
3. What do I have to do to succeed in this task?

Can I do this task?

Considering what Broussard and Garrison say, that answering the primary issue established a series of alternate hypotheses about individual effectiveness, characteristic and self-assurance. Bandura (1982) describes an individual effectiveness as “decisions as in what way good action methodologies needed in order to accord through potential circumstances can be enforced.” Eccles and Wigfield (2002) however develop on the description of Bandura (1982), describing individual effectiveness as the confidence of a human being in their “organizational and managerial power in executing an action course for solving a problem or carrying out a mission.”

Based on the individual effectiveness generalization by Bandura (1982), effectiveness can be known as the significant factor of commitment, determination, and context of goals. Cognitive study underpinnings the idea, indicating whereby human beings that possess high individual effectiveness are also correlated with the utilisation of analytical and empirical techniques, as well as the expectations of individual effectiveness declare accomplishment above, moreover beyond existing level of abilities (Pintrich & DeGroot, 1990).

An even more scheme of study in the area of encouragement is addressing the problem of the control axis. Based on this hypothesis, people should be motivated to the point that they feel that their own achievements and failures are in control (Eccles & Wigfield, 2002). According to this context, personal characteristics in the degree to which these essential demands are met indicate variations in the level of

motivation (Connell & Wellborn, 1991, as cited in Eccles & Wigfield, 2002). The control axis is nearly connected with the idea of peculiarity. Attributes are concerned with the beliefs of a student or performer about the triggers of failure or the achievement of end performance. There are various kinds of criteria, which comprised of abilities, commitment, mission, as well as chance. Based on the hypothesis of attribution, the forms of characterisations an individual holds decide his or her motivation level based on whether the reason is viewed as something modifiable and under the control of the individual (Weiner, 1985, as quoted in Eccles & Wigfield, 2002). Ethnic quality, for example, is a trait fairly stable and difficult to manipulate.

On the other hand, actions are within the power of an individual, and appear to be adaptable. Therefore, standard accomplishment on an assignment is most probable in contributing to decreased work as well as the encouragement to those bearing remittances of skill than to those who are bearing remittances of effort due to failed performance by the previous performers expresses a lack of capacity which can be unlikely to be altered, while failure for that last group indicates that achievement is within reach if more effort is spent. Cognitive study shows that the characteristics that carry attempt suggests to display a good measure of constructive learnedness behaviours, for instance set goals which concentrates on acquiring knowledge instead of success (Miller & Meece, 1997), utilizing tactics, as well as engagement in demanding or difficult assignments (Stipek, 1996). Nonetheless, educators ought to build good results on the aspect of competence instead of exertion as achievement imparts valuable competence of knowledge to the second language learners (Schunke, 1983).

Eventually, the principle of assuredness is linked more or less to the individual effectiveness as well as the axis of regulation. Based on the hypothesis, learners must assume that they are qualified in education fields in order to feel that they are self-worthy in the sense of the school (Covington, 1992, as Eccles & Wigfield cited 2002). This research line implies whereby learners striving to increase their self-respect by developing casual criterion that strengthens students' perception of competency as well as operation would maintain a form of abilities.

Such as, cognitive study shows that skill and effort are the most popular characterizations for both college and younger students and a lack of commitment is the chosen attribution for failed tests. Based on the mentioned hypothesis, learners would similarly participate in an ill-mannered habitude of acquiring knowledge, such as negative thinking, making up excuses, seeking to avoid complex assignments and not attempting to avoid negative attributions of the ability to perform tasks they are not sure they can perform (Covington & Omelich, 1979, as quoted in Eccles & Wigfield 2002).

Do I want to do this task and why?

In this group Broussard and Garrison (2004) includes theories of expectation-worth, intrinsic hypotheses of encouragement as well as the principle of making own choices or decisions. The concept of inherent encouragement is inextricably associated to inherent valuation. Intrinsic motivation refers to motivation that is motivated by personal enjoyment, desire, or pleasure, and is typically contrasted with extrinsic motivation, induced by contingencies of reinforcement (Guay et al., 2010).

Extrinsic motivation is usually exploited by offering incentives that can either be measurable (e.g., income, grades, privileges, etc.) or intangible (e.g., praise). Educators typically consider intrinsic motivation more beneficial than extrinsic motivation, and some research suggests that the learning outcomes under intrinsic motivation are greater than those achieved under extrinsic motivation (Ryan, Connell, & Plant, 1990).

Interests which refer to an “interaction relationship between a person and certain aspects of his or her surroundings” are closely related to values (Hidi & Harackiewicz, 2000). Interests are unique to the material, which could be interpreted as a condition and also a characteristic, as well as include both empirical and emotional parts. There are concrete cognitive evidences connecting the concerns to achievement or final exhibition (Hidi & Harackiewicz, 2000). Literature of interest distinguishes between individual interest or personal interest and situational interest. Human value has to do with a reliable characteristic attained for either a certain topic or subject matter. This particular form of concern directs towards success especially for the tasks that are taking longer time to complete, greater concentration, capability to concentrate, and enhanced the process of acquiring knowledge as well as the contentment, undeniably amid early aged learners. Nevertheless, situational interest, depending on the task context, is even more instantaneous, affectionate, and lasting only for a short time (Hidi & Harackiewicz, 2000).

Ultimately, the goals of learners are somehow linked to their own personal account for taking on assignments or projects. Objectives on the other hand can be divided into points of achievement (which can be contrasted with intrinsic values) and objectives of success (which can be compared to extrinsic motivation (Broussard & Garrison, 2004). Mastery priorities depend on preparation for life, while high achievement is emphasized by performance goals.

What do I have to do to succeed in this task?

Broussard and Garrison (2004) argued to some point that the research remains has direct to the progression of theories of self-conduct as well as self-determination in which both meet an endeavour to link encouragement with perception. It has been shown, for instance, that self-regulated learners using different methods have a high degree of individual effectiveness and establish targets for themselves. Versatile and flexible students on the other hand track their own behaviours; determine their performance, and expertise in reacting to the evaluation results. The degree of drama activity which possesses as a behavioural goal and also how a person react to assessment relies on how performance and non-achievements are presented, with assured response presumably than negative ones in order to inspire and enhance encouragement to a greater extent. Therefore, the theory of self-regulation believes that individuals can enhance their own motivation by implementing a variety of self-regulatory techniques, such as setting suitable and achievable targets, applying learning strategies, and monitoring and measuring progress towards objectives (Schunk & Zimmerman, 2007).

In like manner, Linnenbrink and Pintrich (2002) propose a framework on motivation-cognition association that combines previous achievement of the students, social aspects of the learning environment, motivation variable (for example goals and worth) as well as cognitive variable (background awareness, education strategies, awareness or analysis of one's own learning or thinking processes, and regulating oneself). The framework defines motivation as enthralling as well as affected through perception, and both are, in effect, affected by social context. In addition, this framework delineates attention as well as motivation as impacting academic performance and accomplishment.

In the end, Corno (1993) suggests the generalisation of autonomy, describing volition as the power of determination, resembling consciousness, determination, independent, productiveness, as well as initiative. Corno argued that volition mediates the motivational effort on one's manner. Apart from that, encouragement can result in a choice to conduct, however conscience is what determines how to execute such decisions. Whereas encouragement helps determine objectives, freewill supports the management and fulfilment of those objectives.

2.9 Drama Activities and Student Motivation

In the language classroom, excitement was listed as being one of the key reasons to use the drama. Based on Burke and O'Sullivan (2002) previous study, there are so many enjoyment and exciting dramatic events in which many learners forget that they are only learning and participating in the tasks. In other words, excitement allows L2 learners to learn the target language instinctively while having fun, which

makes them feel relaxed trying out the target language and eventually develop their skills. Bondreault (2010) also notes that the interactive and visual element of the drama can make learning an enjoyable and even memorable experience which in turn motivates students to learn the target language.

In addition, Sam (1990) argues that drama practices, such as role-playing and simulation, improve student motivation as such activities require not only active involvement and student focus to use the target language in realistic contexts. Nevertheless, multiple researches already revealed that the application of the dramatic activity can actually increase students' motivation. For instance, went on to teach a 30-week drama-based "language enrichment" ESL courses at the Malaysian university, Gill (1996) reported that his students not only enjoyed the course and increased their willingness to learn English substantially, but that they also started to speak English with each other when using their first language instead. The learners apparently discovered the enjoyment of learning English via the instructions according to the drama. Nonetheless, the students were also motivated in using the language beyond the usual learning atmosphere and settings; which creates a new learning environment.

Stern (1980) analyses using drama from a psycholinguistic viewpoint and exploring the advantages of using drama in the ESL classroom with regard to two types of motivation: 1) instrumental motivation and 2) integrative motivation. The researcher says that second language students are fundamentally inspired when engaged in play development seeing that it directly generates "real communication need where students are expected to use natural English in a meaningful context."

For example, if the students play a play as a whole class, they have to communicate with each other to successfully complete the play. In terms of integrated encouragement, learners are excited about learning English because a drama enables language learners to participate in the new community and helps them to develop an understanding of how target language speakers interact with one another. In many other terms, by portraying a new person's position in the target culture, students can connect with the people in the new culture and build empathy with them, increase their desire to belong to the diverse society and thus increase their inclusive motivation to learn English.

Maley and Duff (1982) focus on the connection between drama and student motivation and claim that "if drama is motivating as we believe it to be – the reason could be that it draws on the human resources of the class as a whole and that each technique produces a different, unique outcome each time it is practiced in its own way." Drama is difficult to predict, since nobody can notify in advance what will actually occur during some of those types of activities, what kind of language will be produced or what sentiments would be implied (Maley and Duff, 1982). On top of that, language is only one aspect of drama; imagination, spontaneous creation and collaborative work decide the rest. It really is an important feature of dramatic activities, as participants learn to understand each other and resolve their internal anxieties to other kinds of activities where they need too much disclosure.

The thing that's useful for promoting encouragement is shifting. Learners are required to mentally and emotionally shift when having a conversation, just because that's what we normally do in everyday conversation (Maley and Duff, 1982). Students become further engaged as well as motivated when being exposed to a friendlier and easy-going atmosphere in which the students may sometimes "grab a chance on applying the linguistic matter" (Maley and Duff, 1982), because it seems to be a way to experiment with their knowledge of the language and explore their weaknesses. Dramatization is indeed an effective approach for learners to enhance their confidence by undergoing the language in a particular situation when using a foreign and second language (Dougill, 1987). Better understanding of the ability to use the influence of a language other than English fosters students and this is particularly true with regard to speaking skills. Ulas (2008) addresses the significance of communicating through the following statement:

"Speech is just about popular as well as essential medium of interaction between people. Talking politely, effectively and articulately and using good voice projecting is the key to successful communication. In addition, communication is somehow related to the progression of life, since it occupies a meaningful individual and also social role."

This ensures that if pupils are able to communicate in the target language, they feel more motivated, productive and driven and drama is a powerful resource for creating a constructive and real sense of communication. Another technique for increasing the motivation of students in the classroom is to give greater flexibility to students (Guthrie, 2000; Hidi & Harackiewicz, 2000; Pintrich, 2003; Stipek et al.,

1995; Stipek, 1996; Turner, 1995). Hidi and Harackiewicz (2000) argued that giving students more influence over their own learning can be a way of improving situational interest, which may grow into a more secure and long-term interest. Likewise, when teachers encourage students to make choices about their own learning, Turner (1995) states that learners are somehow preferred to take an interest in their job seriously. Students with choices appear to display greater engagement, set goals and other self-regulated learning behaviours.

Stipek et al. (1995) made a comparison between pre- and kindergarten Didactic interventions for some focusing on more child-centered learning approaches. Participants in participant-centred programs evaluated their own abilities substantially higher and had higher success levels in didactic programs than children. Moreover, children in self-directed learning programs pursued more diverse activities, took more pride in their academic success, were less reliant on authority figures and had less academic anxiety in didactic programmes than their peers. Such findings suggest that teaching strategies that emphasize the choice of students in the development of acquiring knowledge can be particularly authenticated especially in enhancing stimulus.

Based on Stipek (1996) argument, the increment of student's choices may occur in various ways, consists of delegating responsibilities to decide after learners have completed their tasks, enabling learners to rate by themselves as well as assess their progression and development from time to time, creating "task agreement" especially when learners negotiating deadline and long term assignment deliberations, the establishment of independent learning centres and the selection of

specific tasks to be carried out by the students. Guthrie (2000) also recommended permitting the learners freedom and independence in choosing reading materials to be analysed, subjects to explore, and also ways to expect during the process of acquiring knowledge. Turner (1995) describes a range of levels in which the learners should apply their predisposition, for example arranging the assignment to be completed, choosing full members for group work, determining the written materials to be read and which section to be written, as well as identify what particular benefit to pursue in the classroom when given opportunities.

Using collective or collaborative strategies of learning (Guthrie, 2000; Hidi & Harackiewicz, 2000; Pintrich, 2003; Stipek, 1996; Turner, 1995) is another strategy for strengthening student motivation. Nevertheless, Bossert (1998) suggests that motivation is one of the possible mechanisms of mediation through which collaborative knowledge impacts accomplishment. Motivation from fellow classmates or group members can boost commitment during the project, Bossert says, the originality of cooperative classroom activities makes the students pay attention to the transfer of resources. The question is presented by Hidi and Harackiewicz (2000) on the pretext of situation value.

Working with others is, according to this viewpoint, a way to improve temporary interests whereby sooner or later it can cause personal interests. As Turner (1995) says, teamwork gives students the opportunity to witness an imbalance. Second, teamwork provides opportunities for peer modelling, which can stimulate curiosity and interest, and flourishing students' end product result models may be more inspiring to learners besides teacher performance framework. Eventually,

collaborating with others encourages academic commitment through group performance's added responsibility, which allows individuals to stay longer than they usually would on difficult tasks.

2.10 Drama and Communication

The use of dramatic activity in teaching English language contributed to authentic verbal interaction, which involves thoughts, emotion, feeling, suitability and malleability (Barbu, 2007). English language teaching may not meet its objectives. However after years of English teaching, learners apparently have not developed the courage to use the language inside and outside the classroom. Due to the lack of exposure to speak English outside the college, as well as the lack of exposure to native speakers who can interact with students on authentic issues, the traditional English class hardly gives students the opportunity to use language in this way and grow fluency in it. Another idea is to teach English through drama, as it offers a framework for listening skills and creating meaningful languages, driving learners or pushing them to apply their own language tools, thus improving their language skills.

On the other hand, the application of dramatic activities and techniques in second language teaching also provides read and write situations. The mundanely of a traditional ESL lesson can be broken by using drama strategies to teach English, and the syllabus can be turned into one that helps prepare learners to confront their real world well as qualified English-speaking users as they have the ability to use the language in practice. The drama develops oral communication as a means of communication methodology; the drama gives students the ability to use language

meaningfully and properly. Maley and Duff (1979) noted that their drama brought back some of the lost emotional material into the English language. The authenticity and understanding are more relevant than the pattern or grammatical structures. Dramatic activities and techniques will boost in restoring the entire condition by shifting the procedure of acquiring knowledge, beginning with meaning and hence developing into language arrangement. This appears to make language learning more relevant, and helps to train learners for real encounters in life.

Earl Stevick (1980) believed which second language acquisition catered both for the inherent artistic element of individuality and for the self-aware and rational portion. Dramatic events may be applied in providing the students with chances to actively engage. It is also believed that the tasks require the entire personality of the student, and not just the intellectual phase. The effectiveness of acquiring knowledge may be accomplished at the point whereby the learner is involved in the projects or assignments; followed by self-motivation in using the practiced linguistic. Morrow (1981 quoted in Sam 1990) claimed in which conversational practices must adhere in advance of certain fundamentals: learners must understand the tasks they are completing as well as the intent of their activities. As a unit it is necessary to work in the sense of communication. Communication can't be separated into different parts. Dramatic art can be taken into account as a social interaction training, as it promotes communication between learners and provides countless chances in using the target language in circumstances that makes people believe.

Vernon draws attention to the fact that this conversational use of language often promotes fluency. He states that learners are motivated to pay attention, interpret analytically and afterwards recite their parts for some time while learning a story. By rehearsing their own lines and phrases they are familiarising themselves with, in addition by promoting self-expression they can say them with engaging fluency, dramatic activity helps and encourages learners in applying English with confidence and imagination. Talking is more or less general and effective medium in making people communicate. The foundation of an affluent interaction is to talk politely, clearly and distinctly, and to use efficient verbalism projecting; speech is related to the achievement in life because it portrays a meaningful individual as well as social role (Ulas, 2008).

Several research studies have shown that artistic, entertaining and entertaining drama practices make a positive contribution to the general education process and that these practices improve speech skills. The drama and role-play practices are useful learning and teaching strategies, according to Makita (1995), which enable learners in participating effectively throughout the procedure of acquiring knowledge. Such dramatic exercises can take various forms and allow the teacher to offer learners diverse learning encounters by continuing to develop different methodologies according to the needs of their students. These role-playing exercises enable the teacher to build a friendly, enjoyable classroom atmosphere in which students are encouraged and motivated to effectively learn the target language. Dramatic art possess an important role, particularly in improving mainly developed or enhanced language proficiency amongst its elementary aspects. Smith (1984) argued that while drama has existed for hundreds of years as a potential language

teaching tool, its usefulness as a language acquisition technique to improve communicative competence has only been at the mainstream in the last thirty years or so.

As to the fact that dramatic activity and techniques have a significant effect on linguistic education, Goodwin (2001) notes that “dramatic art is especially useful resource for enunciation training since it is different elements of communication skill (colloquy, accentuation, functional comprehension, and non-linguistic conversation) may be applied in a unified manner.” Other components are also found to involve in the development of language proficiency: the enhancement of these elements is encouraged by adding quality to contact and drama. In this regard, Whitear (1998) approach speaks not only of words, structure and pronunciation, but also of feelings, motivations and meanings which are useful advantages for the language learner to add drama. In addition to the above elements, drama strategies and activities can be added to improve interpersonal abilities through language proficiency, enunciation, group work, building confidence and cultural understanding.

Desiatova (2009) claimed that a clear advantage in acquiring linguistic and literacy knowledge is the application of drama and drama practices. It allows learners to communicate; hence exposing the students directly to the opportunity to converse through non-linguistic conversation and interaction, which includes bodily motions and gestures as well as expression of the face, even with minimal vocabulary. The participation of students in negotiating and constructing meaning while engaging in a drama helps them to gain insight in the connection between history and language, and encourages them to connect their language to the environment around them

(Maley and Duff, 1978). Dramatic activity was ascribed with the abilities to inspire learners as well as encourage their own learning, some ownership and control (Wilburn, 1992). Participating in drama projects or events enables the learners to really test different situation; records and vocabulary without any real consequences (Neelands, 1992). Kao and O, Neill (1998) suggest whereby degrees of confidence when learners need to think about something and, most importantly, when they discover the appropriate way to share their thoughts and aspiration.

The capability to deliver a speech easily and with self-assurance is one of the key features of the oral communication skills social dimension. Drama seems to be the best way for the learners to gain faith within themselves. In regards to this matter, Pietro (1987) noted that learners who are not instinctively speaking also become more able to enter the debate when they know that a teacher figure is not nominating them. Sam (1990) continues through suggesting in which dramatic activities can be used to provide ways of involving students directly, including the teachers, the whole adult and not just his or her mental system. Peregoy and Boyle (2008) claimed that “Drama activities provide a range of contextualized and scaffolding activities for learners that gradually need further interaction and more language development, as well as being non-threatening and enjoyable.”

Another common reason in the language classroom to use drama is self-esteem, as it is very crucial to develop effective attainment of linguistic knowledge, which is part of the most general obstacles for second language students. Second language learner whom engaged in drama projects should build powerful and distinct utterances according to Stern (1980), that able to make the target language sounded more natural. This is due to the fact that performers have to project their lines loud and clear in order to allow the audiences to understand effortlessly what they are talking about. The researcher also suggests that theatrical experiences are able to support learners in gaining their self-esteem through the use of English; these exercises will show to L2 learners that in realistic communicative circumstances they can indeed express themselves (Stern, 1980).

To put in another way, dramatic activity acts as a simulation for real world conversation and gives a feeling about what way effective interaction is in practical situations when the learners start practicing by utilising the second language. Consequently, if students encounter a real-life conversational scenario in their everyday routines, their improved level of self-esteem will encourage them to speak English and eventually enable them to improve their intercultural communicative competence. Moreover, the possibility that certain learners take on a new position in the act or role-play, instead of being their true self, generalized anxiety disorder learners to “expand their trust and to increase their confidence in talking to native speakers” (Burke & Sullivan 2002). Apart from that, the dramatic activity allows learners to discover brand-new identities which students themselves may not encounter yet.

In addition, “exercise in speech projections, typically exercised by performers, will allow learners to overcome their social anxiety, discretion and loss of faith” (Hardison & Sonchaeng, 2005). Learners should be more comfortable in speaking the target language by knowing and practicing how to project their voices. There is indeed some evidence that dramatic exercises and strategies will eventually encourage the learners to develop their self-esteem. In her study of six advanced ESL students in an intensive English program, Dodson (2002) noticed that the students felt they had gained confidence in English speaking after taking their elective drama course, called Language and Pronunciation by Theatre. She also discussed traditional drama approaches such as respiratory and voice preparation, which make her learners appear less stressed and worried to communicate in English effectively. Clearly, the drama will help the students conquer their shyness and nervousness when speaking the target language.

One of the main concepts of the social dimension of oral communication is the ability to voice fluently, efficiently and with trust (Trivedi, 2013). That being said, even after years of studying English, students do not feel safe enough to use it outside the classroom in a real communicative situation. This is consistent with the traditional education system, in which students have no ability to learn the language and gain fluency, as well as not being exposed to English spoken outside the classroom or to native English speakers. Therefore, a potential solution found by Trevedi (2013) is to teach English through dramatic approaches that create a simple conversational structure for listening and speaking, and to make students use their language resources automatically to promote their language skills. Dramatic activity or event improves verbal communication, hence enhancing both conceptual and

contextual use of the language by participants (Trivedi, 2013). Through the use of personality and affective environment, drama strategies can be used to provide the student with the ability to be actively involved in interaction phase. The student has a stronger ability to use the language other than English while being fully involved in the activities (Trivedi, 2013).

The dramatic activity and techniques are genuine; it can be used in real conversation, whereby learners can communicate their experiences and ideas while listening to the feelings and ideas of their classmates (Aldavero, 2008). To put in another way, English is being applied as a specific way of communication in a communicative sense, that is beyond from vocabulary lists or grammar exercises. Such activities promote fluency in conversation and also help remember different words. The language is used, enforced in a game or activity aimed at establishing a connection, and the profundity with the facts strengthens the fluency of speech of the students, knowing listening and retaining words. The drama allows learners to talk, whereby it directly leads to the opportunity to communicate. Aldavero (2008) also underlines how learners' self-esteem and interactive engagement in the classroom improves. Aldavero also argues that the drama exercises allow students to use the language they feel most comfortable with: advanced learners may engage in more nuanced dialogues, while less confident students simply build simple conversations (Aldavero, 2008).

The emphasis on the communication approach to language teaching now places great importance on setting contexts in classrooms where students can use language in meaningful ways (Dougill, 1987). This stems from the fundamental aspects that language is particularly “a medium of conversation, not an abstract unit of learning” (Dougill, 1987). Dramatic methods can provide a context within which students are “really in need of contact” (Dougill, 1987). This need can be fulfilled only under certain conditions and in an acceptable classroom setting, as we will comment on the next. The first thing to remember is the teacher-student relationship and their responsibilities.

2.11 Teacher and Student Role

Dramatic exercises are perfectly designed driving towards the “whole person” approach (Dougill, 1987), through putting all the students at the core of the procedure of acquiring knowledge, rather than the language. Dougill (1987) pointed out that the exposure to languages especially in the classroom will stimulate the development, feelings and intellectual part of the students. The whole personality of the students is involved by games, role-plays, mimicking and acting and not only the dimension of cognitive reasoning is stressed. The drama techniques therefore appear to abandon the conventional one-sided classroom, marked by a teacher-dominated lesson in favour of the students’ pairing and group works. By standardizing the class and promoting a collaborative learning atmosphere, the constructivist competence has provided the learners or participants a more active part in the language development (Dougill, 1987). Learners operate in communities, which mean they are more confident, relaxed and creative. (Salii and Bytyqi, 2014).

One attribute which can make a major difference in student learning performance is students' willingness to engage with their instructors. Pianta (1999) describes student-teacher relationships as emotional experiences arising from on-going teacher-student contact with their students. If students feel that their teachers are caring, trustworthy people, they tend to connect with their teachers and begin to see their teachers as someone who supports them and gives them the opportunity to develop their learning while doing well at the same time. A good atmosphere in the classroom is important because the social-emotional climate of a teacher with students will provide opportunities to see themselves as strong, deserving and productive members of the classroom community and allow them to feel part of the learning process. Trickett & Moos (1973) states that the classroom atmosphere focuses on three underlying components: the ability of students to establish relationships with their teachers and peers; the degree to which learners engage in learning activities; and the overall structure and order of the teacher's classroom. (cited in Myers & Claus, 2012).

A constructive and respectful relationship is required to build a healthy environment and provide students with opportunities to work without pressure and get eager to study the language. They can remember newly learned information better, especially when learners are led to positive emotional stimulus (Nielson & Lorber, 2009). If the classroom is operating in a healthy and welcoming atmosphere, the students feel inspired and empowered to learn and work actively with the teachers. So the teacher's position is vital to the impact of language learning. The communication between teachers and students affects the students' overall motivation to learn and the classroom learning experiences. Davis (2008) reports:

“Operating as socializing agents, educators can definitely affect the social and intellectual experiences of the students through their ability to instil values such as motivation to learn in children; providing classroom contexts as well as fun environment that stimulate the motivation and learning of students; addressing the need to belong to the students; and serving a regulatory function to develop emotional, behavioural and academic skills.”

A teacher or an educator who really cares for his or her learners passes on knowledge emotionally and portrays great interactions with the students. The teacher also gives the learners the chance in order to build an emotional connection. Allen, Gregory, Mileami, Leen, Hamre, & Pianta (2013) propose that “enhancing the qualities of teacher-student interactions in classrooms is based on a good understanding of the essence of effective teaching for teenagers.” Allen (2013) who reviewed a variety of examples of learning contexts or qualities of teaching were addressed in literature on education and also development, the important elements are however correlated with learners’ process of acquiring knowledge. Allen also points out that Hamre and Pianta have emerged as a form of evaluation that organizes aspects of teacher-student relationships in three key areas: emotional support, classroom structure and educational support.

The emotional relation makes the students feel comfortable before the teacher and the class which is critical for the students' success or failure. Classroom management is one of the techniques educators coordinate the classroom to achieve various objectives, first of all the classroom objectives, which includes how teachers arrange the classroom physically for learning. Teaching services are important in helping teachers implement the best strategies, helping them to better differentiate education and meet the needs of all students and promoting their engagement in the procedure of acquiring knowledge. Educators usually play a meaningful position which gave a big impact on the learners. Attributed to the efficacy of an instructor and how he or she interacts and motivates students to know, the accomplishments and shortcomings of the students can be directly linked. Students become more inspired and involved throughout the activity of acquiring knowledge especially when learners portray positive relationships with the teacher. The compassionate teacher nevertheless is trying to build a supportive classroom atmosphere in which the students will be able to react and obtained knowledge beyond what they have already know.

Weber, Martin, and Cayanus (2005) find that when students consider their work as important in the classroom, they are compelled to engage with their teachers for psychological, practical and participatory reasons. Students will be more interested in learning more, and become active. "Learners with a high level of interest view a content area as relevant, Are interested and involved in and feel knowledgeable about the subject matter" (Mitchell, 1993; Tobias, 1994). Based on Krapp, Hidi, and Renninger (1992) research (cited by Joseph P. Mazer, 2013) "a level of interest is usually caused by certain environmental factors at the moment and

may be defined from the perspective of the cause or from another individual's point of view concerned." Mazer (2012) states "Students with increased interest in emotion are drawn to a subject field because the material is energized, inspired and emotionally connected." Inserting learners into a positive atmosphere where they can feel engaged and inspired to learn, share their experiences and demonstrate their skills is important.

This means that the production of drama inside the language class depends on a fundamental shift in the relationship between teacher and student (Maley and Duff, 1982). Such exercises cannot operate without a comfortable atmosphere in which the teacher is no longer treated as the source of all wisdom or the sole arbiter of what is 'right' and 'wrong' (Maley and Duff 1982), yet as a facilitator of the learning process or, as an animator, to use the French expression. So Carkin (2007) suggests that the student-teacher relationship must be based on freedom and self-expression, which is possible if there is equality between them. It should also on the other hand reduce the teaching or lesson time of the teacher so that the learners have more chances to practice the target language (Salii and Bytyqi, 2014). Fleming (2006) argues that dramatic activity is certainly student-centred, as it would not work without the active participation of the students. It also generates "a need to learn the language either by using creative suspense, or by putting more burden on the learner than on the teacher" (Ulas, 2008).

The teacher must be clear and sure from his or her side that the students understand what they have to do, then he or she must step back and let them be the true protagonists of the activity, “controlling but not directing” (Maley and Duff, 1982, p.22). If something goes wrong or there are awkward moments, the instructor should not interfere, as these are natural and necessary to make the students reflect. However, there are no right or wrong ways to do such things, because they depend on the personalities and experiences of the students themselves. What the instructor should do is allow his or her students to chat, think critically, listen to each other’s ideas and learn how to discern what’s important, because that’s exactly what’s happening and what they’re doing in a normal daily conversation. In addition, the teacher must bear in mind that his or her students are not professional actors and actresses, but they are merely practicing and enjoying their English (Phillips, 2003).

Consequently, it is essential for the teacher to provide feedback on what the students have accomplished, not only on the final product or achievement, but also and especially on the whole process, how they have worked together in groups and how they have found a common decision. So, even if the children find the final ‘result’ to be the most important component of the practice, the process is the main objective of the instructor. Feedback is important and positive, so if teachers consistently provide it during drama events, students can slowly develop their drama skills, motivation and language (Phillips, 2003). Pupils should be given some time after rehearsing to reflect about what they have done. This can be performed orally or written, in groups or as a whole class. Learners should be reviewing themselves to evaluate what they have done properly and to understand how they can improve.

The teacher should offer his or her opinion, while concentrate on the positive points to inspire the students and improve their tasks/work. Phillips (2003) suggests that first language feedback should be provided, so they can articulate themselves more accurately. Nevertheless, it should be kept in mind that the object of the feedback is not to improve the language of the students but rather their results. We discussed how students are the focal point of the entire learning process, while teachers need to facilitate a relaxed energy environment by providing assistance and non-threatening feedback (Maley and Duff, 2005). But what if the students make mistakes in grammar during the activities?

2.12 Students' Mistakes

As regards the mistakes of the students, the instructor will address them later, without interrupting the action in the course. This is key in allowing students to feel free to participate, “respond and communicate naturally” (Maley and Duff, 1982, p.22) without any fear of error making. Fixing errors while students are speaking might have an inhibiting effect and may interfere with the creativity process (Dougill, 1987). Teachers therefore need to behave cautiously, trying to avoid interrupting mid-flow students or offending those who need help or support. Wright et al. (2006) found that “the biggest error is that the learner should not talk at all” (p.3). Language flows more easily in a friendly environment where students are not concerned about accuracy (Marshall, 1994). The question is how to deal with the mistakes made by the students? Hot cards are one option (Dougill, 1987, p.133). On which teachers will write down their notes in related errors and pass them directly on to the individual students in question.

Another choice when tracking the activities of the students is to make mental or written notes that will be explained later. Nevertheless, mental observation is minimal, as it is easily forgotten, so the most suitable way to track the actions of the students is to use pen and paper and address next major errors. The main disadvantage of this method is that when students notice that their speech is being monitored so in detail, they may feel uncomfortable and inhibited. As a result, teachers should be as discreet as possible when reviewing behaviours, maybe waiting for the correct moment to take notice instead of doing so straight ahead when a student has made a mistake (Dougill, 1987). In this respect, an important strategy is for the instructor to write examples of proper or correct language use as well, which provides a positive reinforcement for students and a means of promoting further speech practice (Dougill, 1987).

A positive approach with error corrections is much more efficient, as it generates a right model rather than concentrating on the error. The instructor should therefore first find something positive to comment on, and then list the areas that can be strengthened (Phillips, 2003). It helps to create a non-threatening environment, which is important to the success of the lessons.

2.13 Classroom Environment

When students are not used to playing drama in the language class, they may be cautious and uncomfortable with some events, and if they acquire sufficient courage to travel around the room and make contact with their peers, they may encounter more demanding tasks (Maley and Duff, 1982). This means students need their time to get used to such activities, and it's important not to push them and try to create a comfortable and fun environment. Therefore, since most of the tasks are in pairs or groups, students need to build up a trustful and safe relationship with one another (Dougill, 1987). Talking in public in a foreign language class can be awkward, particularly if students are not that accustomed to that. We also need to share ideas, accept criticism, cooperate, "take risks and correct one another" (Dougill, 1987, p.11), recognizing that they have to work together. In an atmosphere of distrust and scepticism, in which students would not share their opinions or emotions, this would not be realizable.

The traditional classroom setting full of chairs and desks is not the best option regarding the area where dramatic tasks should be conducted (Maley and Duff, 1982). If it is not practical or too difficult to push the furniture apart, then another space may be used. Students may be asked to move their chairs and tables in a game, where they must be as fast and quiet as possible (Phillips, 2003). The room is important for the movement that the activities need, but also to create a visual and physical contact with the person you are talking to. In reality, as we said earlier, it is important not only to communicate with words, but also to use non-verbal communication, so students need an open space that encourages this achievement. In

addition, the central space can be used as a type of stage in which one or more students can demonstrate to the rest of the class. In this way, students are also liberated from the disturbances by desks caused by the traditional classroom structure (Dougill, 1987).

Another explanation supporting the value of the classroom's physical layout is psychological, as typically rows of desks and chairs stand for order and discipline, while an open space reflects "disorder and lack of control" (Maley and Duff, 1982, p.19). This is one of the reasons why many teachers object to the idea of working in groups because they see their power undermined and students fleeing their influence. Usually teachers do not claim this openly, however, they tend to use other reasons to object to the working group, such as "it takes too long to organize," "they make too much noise," "how can I fix them?" "What kind of language can I give them?" "How can I get them together to speak English?" (Duff and Maley, 1982, p.19). Many teachers are not relaxed because they have to move away to a more flexible and volatile approach from the traditional safe systems and routines (Fleming, 2006). Younger students may also show a lot of exuberance and excitement, which can cause discipline problems, whereas adults may have shyness and inhibition issues.

According to Maley and Duff (1982) by following some basic rules such difficulties can be overcome or reduced:

- Students should suspend their judgment during the whole activity
- The instructor must be as clear as possible and give precise instructions so that the students know what group they belong to, who are their partners and what they are supposed to do

- Materials must be provided such as photocopies, pictures and objects
- The teacher will walk around the classroom and be in close supervision
- The instructor must determine how much he or she interferes in the course of the lesson

Maley and Duff (1982) also reflect on the immense benefits of working in groups or in pairs:

- The relationship between teacher and student is strengthened, since the former is not considered as the source of knowledge, but rather as a “controller-in-chief”
- Interaction of the students speaking increases and becomes more natural
- The students engage in their own process of learning
- Students benefit from the positive environment created within the community, sharing their strengths, supporting each other and participating in the activities

According to Phillips (2003), the responsibility for their mission falls to students who work in teams. In reality, they must make decisions as a group, listen to the suggestions of their colleagues and collaborate to achieve their goals, “find ways to settle their differences and use the strengths of each member of the group” (Phillips, 2003, p.7). In the case of problems with discipline, pair work is better than group work and structure is also easier and faster (Wright et al, 2006). Moreover, pair work provides the students with opportunities to practice a more focused listening and speaking.

How to form the groups? Should students themselves or the teacher decide? Lynch (2001) explains that a student of higher education may not wish to cooperate with a weaker partner. For both of them, however, there can be advantages: “the more experienced learner takes practice in generating comprehensible output; the poorer partner gains expertise in negotiating value” (Lynch, 2001, p.115). They should be composed of mixed ability in the event of a game or activity that requires competition between groups. Sometimes teachers also decide to assign group leader, which is usually selected from among the most capable students, but not always necessary. Nonetheless, motivating a researched learner by giving him or her burden of the entire group could be a good strategy (Wright et al., 2006).

We have seen how classroom environment plays an important role in coping with the strategies of drama. Students need to feel safe to take risks in the target language so a positive and friendly environment is important. Often, however, this is not enough, as students may not feel like completely participating on the tasks. The resistance of students is a common and recurrent issue that teachers will face in the classroom and there are several ways for dealing with that.

2.14 Student Resistance

Often students with dramatic experiences may be hesitant or sceptical. Some of them don't understand the significance of the drills, and they think they're a waste of time, or maybe they're just too nervous. Maley and Duff (1982) call these students “difficult clients”. According to them (Maley and Duff, 1982), by communicating with each other the instructor should try not to pay particular attention and continue

the task, as the issue always addresses itself within the groups. In order to avoid student resistance to drama lessons, Dougill (1987) points out that when he or she conducts an activity, it is important for the instructor having a clear goal in mind. The instructor also needs to share the intent with the students before each practice by explaining it to them (Dougill, 1987).

Another common reason for student avoidance is self-awareness, which is the fear of speaking or behaving in front of the classroom and being laughed at (Dougill 1987). This is very popular among teenagers who are often pretty shy or uncertain. The performance of drama activities and the subsequent learning rely on the emotions and self-esteem of the students, so when they feel uncomfortable, it is advisable not to force students (Maley and Duff, 1982).

As for this particular case, we are given some advice by Dougill (1987):

- First of all, the instructor will lead by example, conducting the activity as an example in advance. It helps the students relieve their tension and clarifies any doubts regarding the practice.
- Second, the instructor should avoid putting a student on the spot, especially if he or she lacks confidence. Instead of asking a student to do it, the instructor should instead ask for volunteers before beginning an exercise.
- In addition, positive comments are important because they promote the engagement and involvement of the students. Critique and constructive feedback may, on the contrary, prevent a student from continuing the operation.

- Ultimately, teachers should not “require too much of the students” (Dougill, 1987), as they are not used to such practices and their peers may be mocked.

Like any other kind of classroom techniques, there is a need to carefully plan drama activities; otherwise the lesson will lead to chaos (Dougill, 1987). Also, the teacher should make sure that the instructions are fully understood by everyone in order to prevent student resistance, so it could be appropriate to use the mother tongue. As we said earlier, a way to raise the interest of the students is to vary the activities and make them unpredictable and enjoyable. This will catch the attention of the students and reduce the risk of indifference or reticence. There are many potential activities which can be done according to the inclinations of the classroom.

2.15 Types of Drama Activities

2.15.1 Mime

Dougill (1987) defines the mime as “a non-verbal representation by gesture, body movement, and expression of an idea or story” (p.13). It is a very useful, effective and undemanding activity which highlights the importance of non-verbal communication, in particular through facial expressions and gestures (Klippel 1987). Mime makes it easier for students to comfort themselves with the idea of performing in front of their classmates without worrying about language. It’s fun and can easily be used as an exercise to warm up. The visual aspect, which plays a prominent part, is another benefit (Dougill 1987). As a matter of fact, visual associations are

extremely reinforcing memory which helps to retain language. In addition, the observation and improvisation skills of the students are trained (Klippel, 1987).

This builds learners trust by inspiring them to get up and do things ahead of each other. Mime helps develop the power of imagination and perception of students, and can also be very literally “a source of great enjoyment” with students appearing to “be very excited about this type of drama” (Hayes, 1984). It is generally possible for the language teacher that mime acts out an idea or story through gesture, body movement, and expressions without using words. Savignon (1983) says that mime then allows the learners to be comfortable with the idea of performing in front of peers without thinking about language and that although no language is used during a mime; it may be a spur to use language. John Dougill (1987) confirms this when he states that mime is not just one of the most strong and fairly undemanding ones. The strength lies in the fact that while no language is used in mime, the mime itself can serve as a trigger to produce and evoke language before, during and after the action.

Mime is a perfect way to reinforce memory by visual association and helps to remember language objects whenever a related image is presented (Rose, 1985). Mime will allow the students to correct language in their minds and the following exercise illustrates how vocabulary objects can be updated and improved (Dougill, 1987). Setting a box in front of the class, the teacher mimes take something out of it and asks students to take a guess about what it might be. The teacher then invites a student to enter the box and whispers to the student the name of the object, who in turn mimes taking the object out of the box while the rest of the class speculate. Mime can generate language use where explanation is needed, teacher instructions,

and student discussion when mime involves pair work or group work; learners usually find it easier and more motivating to produce language when they have to do a job (Ur, 1981).

If the mime is then performed before the rest of the class, it is helpful to use the target language to assess and explain what has been seen, as in the example below which aims to improve fluency (Dougill 1987). Operating in pairs or small groups, students are given work topics on which to form the basis of a three-minute mime (e.g. a wrong-doing robbery, an accident at a bus stop, a cinema argument) five minutes are required to plan and rehearse. Students perform their mime in sequence, and the teacher asks the class to describe what it has been after each programme.

2.15.2 Role-play

Roll play is, according to Blatner (2002), a way of discussing the issues involved in complex social circumstances. McCaslin (1990) agrees with this point of view by arguing that the emphasis is on the importance of the participant's understanding of the position rather than the creation of an art. Participants are assigned roles in role play which they exercise in a given scenario. According to Kodotchigova (2001), role play trains the L2 learners in a specific social and cultural sense for L2 communication. The purpose of role play is instructional rather than therapeutic, and the circumstances discussed are familiar to all. Community events, school scenarios and incidents involving the playground offer opportunities for conversation and group discussion.

Role play helps participants to explore and turn previous experience into characters for the plot. According to Wrenschur and Altman (2002), the participants are thus able to take on roles here to alienate them, and try for once what it feels like being on the other side. From the point of view of language teaching, the main benefit of role play is that it allows for the development of a language flow that might otherwise be difficult or impossible to construct. Role play can also help to recreate the language students used in different situations, the kind of language students will probably need outside the classroom (Livingstone, 1983).

By simulating reality, role play helps the students to plan and train for potential situations in the future. Ideas for role-playing can be derived from situations that teachers and learners experience in their own lives, from books, television programs and movies, or from their daily interactions with other people at school or university, or at work. The next step to be taken after choosing a setting for a role-play is to provide ideas on how this scenario will evolve. When using and implementing role-playing exercises in the classroom, it is important to consider the level of language proficiency of the learners. Thinking a role is an essential element in the drama, Heathcote (1984) believes that role-taking is so versatile that it will fit both styles and circumstances of teaching when applied to education.

Broadly speaking, role play involves being an imaginary person, usually in a hypothetical and sometimes in a real situation (Venugopal, 1986). Livingstone (1983) sees role-playing as a learning activity that allows the students the opportunity to practice the language aspects of role-behaviour, the specific role they may need outside of class. According to Richards (1985), role play includes a scenario in which it defines an environment, participants and a target question. Participants will carry out the mission they have been assigned, drawing on whatever language resources they may have.

From the definitions above we can come to the conclusion that role play is thus an activity that requires an individual to assume a real or imaginary role. If participants try to complete a task it involves spontaneous interaction. There are a lot of different kinds of role play. Dramatic works, dramatization of stories and social drama, presentation of lecture forms, discussions, and interview. These range from beginners to role-play for weaker students to advanced role-playing for the more professional students. Different types of role play require different strategies; the implementation of role play, roles definition; facilitation and debriefing sessions vary accordingly.

As Livingstone (1985) says, role play is “a classroom activity that allows students the opportunity to practice vocabulary, role behaviour elements, and real roles outside the classroom that they may need.” According to Blatner (2009), role plays help students become more interested and involved, particularly by applying knowledge to practice, solving problems, valuing alternatives and looking for original answers. Students are able to develop a wide range of skills, such as

initiative, self-confidence, group work, and overall communication. Role plays not only prepare students to communicate in a foreign language, but also in a specific cultural and social context (Kodotchigova 2002).

The traditional relationship between the teacher and the students, where the former is the master and the latter has to follow, must vanish in order to realize an effective role play (Livingstone, 1985). Students need to feel free to express themselves by being their own masters. It means that, apart from the pre-role play exercises, the instructor needs to stay out of the results as he introduces the subject and discusses how the exercise will be performed.

Among the many advantages of using role plays in the language classroom is the fact that the activity involves the students completely. In fact, students need to “be active nearly 100 percent of the time” to be successful (Livingstone, 1985, p.25). In addition, role play allows students to use the language themselves, implicitly, without their teacher’s coercion. To increase the student enthusiasm and, as a result, participation in the learning process, the feeling of doing something relevant and useful is vital. In fact, role play has the benefit of recreating various types of registers and scenarios that would not necessarily be used in a classroom (Dougill, 1987).

Another advantage noted by Livingstone (1985) is the possibility of performing role plays with mixed groups of abilities. In fact, the roles can be assigned according to the characteristics of the students, by giving a confident and fluent student, for example, a significant role, and a less talkative role to a shy student. “The teacher’s role is to improve performance in the foreign/second language, not to modify personality. Roles can be developed to suit not only the student's linguistic ability, but also the student's personality” (Livingstone 1985). Role plays have the special quality of the learning process employing improvisation and spontaneity (Blatner, 2009).

On the other hand, with performing role plays, there are some practical drawbacks, especially related to organization. The space is not always useful to begin with, as most teachers work in classrooms, which are too limited and cramped to handle, multiple speaking groups at the same time (Livingstone, 1985). Another drawback is time, as role-playing takes up almost the entire lesson if we include pre-role play preparation and follow up. Nevertheless, Blatner (2009) emphasizes the importance of warming up a class before beginning a role-play, as it is an improvisational exercise, and students must feel safe before participating. What role should teachers play in controlling? As Livingstone (1985) points out, “the role of the teacher is to be as unobtrusive as possible during the role play phase” Either he or she may sit outside of the performing space, or the instructor may move around the classroom. One way the teacher will experience the operation is by playing a role himself or herself. It should be a minor role, not affecting the speed of the action.

A role play should be carefully selected, with a set of features in mind. Kodotchigova (2002) outlines six steps to be taken to create a successful role play in a classroom. The instructor must first of all create a situation, bearing in mind the needs, desires, age and previous experience of the students (Livingstone, 1985). A role play selected for adolescents for example will not be the same as for business people or adults in general. The role-play is developed after selecting the context. To achieve this, teachers must consider the level of the students, so the role play will be designed according to their foreign language competence (Livingstone, 1985). The next step is to prepare the language by predicting the language required for the performance (Kodotchigova, 2002). Students are subsequently given detailed descriptions of the position and details, such as their names, age, characteristics, etc. These roles are allocated in the fifth stage, and the role play is portrayed. Lastly, the follow-up activity is devoted to debriefing, where students can express their views on the performance.

2.15.3 Simulation

As a case study, Jones (1980) calls a simulation where learners become participants in an event and form the course of the event. Within a defined situation collection of situations that mirror real life and in which participants behave as directed, the learners have tasks, functions, duties and responsibilities. Jones (1982) defined simulations as “a reality of simulated functions and surrounding structures.” A simulation activity is one in which the learners address a problem in a given environment. Students are either playing themselves or someone else in simulation activities. Simulation activities are also activities which interact with various dialog

categories. Social formulae and dialogs such as welcoming, parting, introductions, compliments, and grievances would be one group. Simulation exercises will teach students how to work with the appropriate social niceties in a social situation: for example, students may practice turning down an invitation for a date or party. Another category of simulated interaction activity is community-oriented tasks, in which students learn how to handle shopping, buy a ticket at a bus stop, etc. This kind of simulation helps the students communicate community involvement and at the very least help in the task of gathering important information.

It's difficult to draw a clear line between role play and simulation. Such two behaviours contrast with those of drama. Role play is often used in role simulation inside simulation; the participant remains the same individual when responding to a challenge simulated on the basis of his or her own personal or professional experience. Differences between role playing and simulations are not that relevant in language teaching. As Livingstone (1983) pointed out, "the main concern of the language teacher is to provide incentives for role playing and simulation." The purpose of a simulation is to give participants the opportunity to practice taking on specific roles and improvising in specific situations on the premise that when situations involving similar skills arise in real life, participants can perform their roles more efficiently with practice.

A simulation activity provides specific situations in which students can practice different communication skills, such as asserting themselves, expressing opinions, convincing others, arguing for opinions, problem-solving groups, analysing situations, etc. (Smith, 1984). Using given details about the relevant aspects of the situation, participants have to make decisions or come to some agreement or solve a problem, this meeting a challenge posed by the simulated situation.

Occasionally, role plays and simulations appear to be misunderstood or interpreted differently by various researchers (Dougill, 1987). Livingstone (1985) separates the two practices by stating that “simulations don't have to adhere too closely to real life, unlike role plays.” For example, they that include shipwrecking on a desert island. The main point is that the students bring to the task their own personality, knowledge and opinions. Nonetheless, Livingstone (1985) points out that “from the point of view of language teaching there is little distinction between embarking on a role play, simulation, or simulation involving role play” (p.2), since what is necessary for the teacher is to create an opportunity to generate spoken language. Both exercises “can minimize classroom artificiality, provide a reason to speak, and enable the learner to talk meaningfully to other learners” (Sturtridge, 1984).

According to Buckener (1999), “a simulation is an immersive, interactive experience where participants’ content and tasks are designed to reflect what people meet in specific environments.” Simulations therefore create an ambience in which participants are involved in an activity that is personally meaningful. Sturtridge (1984) states that “the learner is assigned a task to perform in simulation or a problem to solve; the background information and the setting of the problem are simulated” (p.128). She also argues that such practices were initially conducted in business and military training, where the result was extremely significant (Sturtridge, 1984). On the contrary, the result of a simulation is not important nowadays in language learning, since the language used throughout the operation is what really counts.

Dougill (1985) states that simulations are better known, rather than drama classrooms, for being used in general education and training. A typical example of simulation could be used in Business English, in which an employee and an employer address their business situation (Dougill, 1985). Regalia are required in this kind of activities. For example, a simulation of a board meeting will include documentation and an agenda, as Dougill (1985) clarifies. “Simulations are used more often with adults than children because of this focus on truthfulness to the real world; whose lack of knowledge and experience will make things difficult” (Dougill, 1985, p.139).

2.15.4 Improvisation

Landy (1982) describes improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to a teacher's limited instructions, usually containing statements about who you are, where you are and what you do there. Therefore, the emphasis is on connecting with characters, enacting roles and tapping into their inner imagination and fantasy experiences. And, according to McCaslin (1990), improvisations focus is on helping learners explore their own tools from which their most creative ideas and strongest feelings flow, enabling participants to gain freedom as self-discipline and cultivating the practice of collaborating with others. In their book improvisation, Hodgson and Richards (1974) define the term as spontaneous reaction to the unfolding of an unforeseen situation.

Improvisation is an excellent strategy to use in the L2 classroom as it motivates the learners to be involved in real circumstances, thereby growing their self-awareness. At the beginning students will be reluctant and shy to engage in the lessons, but they will become more excited after a few sessions and their confidence level will be phenomenally enhanced. According to McCaslin (1990), dialog in improvisation is intended to be brief and scanty at first, but with realistic phrases, the players begin to explore the possibilities of character development by incorporating oral language. Implementing strategies that aim to improve the confidence level of L2 learners will inevitably lead to better use of the target language. Improvisation provides opportunities for learners not only to improve their language communication skills, but also to improve their trust that will eventually lead to positive ideas being created.

Before the improvisation session starts, the instructor or facilitator may include setting up a background to remind the participants where they are present and what they are supposed to represent in their interrelationships with other characters. As this is an unscripted, unrehearsed exercise in acting, the participants are free to make their own spontaneous contribution as the play unfolds. It means they have the right to use their own vocabulary and to build their characters in the ways they wish. Apart from that, one of the advantages of improvisation is the degree of independence; which the participants can practice during the creative session.

Exercises in improvisation may include a whole class of learners or smaller groups. Once the context is given the learners can engage in the exercise spontaneously. An entire class improvisation activity may include the market participants where some are the buyers and others are sellers. The role of teacher is to provide the context and the participants spontaneously act out their roles without planning. It's important to remember that much of the material for the improvisation activities will come from the context and experiences of the participants themselves. Spontaneous improvisation offers learners the opportunity to practice language and communication skills and to improve their emotional range by playing roles that are foreign to them and outside their own experience.

Used as a dramatic practice in language schools, “the desire to improvise is a necessary ingredient in language usage” (Dougill, 1985, p.19). Every type of practice is based entirely on the imagination of the students, because no one knows what is going to happen. It is possible to evaluate and explore the vocabulary used during improvisation afterwards by providing ideas and suggestions on how to develop it (Dougill, 1985). Trivedi (2013) explains that improvisation not only gives students the opportunity to develop their linguistic communication skills, but also, and particularly, their faith in them. In addition, since this role is not based on rehearsing or a script, the learners can freely express their spontaneity. We can create as much of their own characters as we want and talk as they feel (Trivedi, 2013). Therefore, the main advantage of improvisation is without question the degree of freedom given to students throughout the performance.

2.15.5 Scripts

Scripts are primarily used by theatre groups to act. Nevertheless, the script is used for many purposes before it is implemented (Dougill, 1985). Firstly, it’s read at home, in group or individually. It is then evaluated and discussed. Students can focus on the whole play after having specifically worked on one or two particular excerpts. Later they have to memorize the script and interpret it as directed by the director. Finally, the script becomes a dramatic performance (Dougill, 1985).

From a linguistic point of view, the scripts provide real, natural and oral samples of language. These can be contrasted with the dialogs in language textbooks, but these are usually divided in phrases or small units, so there is no consistency in the expression provided by scripts. Furthermore, Dougill (1985) states that they “give to the student psychological protection” (p.23), they are “less intimidating and less stressful than many other drama practices, because the material is given rather than produced” (p.24).

Scripts do not necessarily have to be targeted to a final performance in language classroom. Dougill (1985), however, suggests that script success helps students improve their self-confidence, self-discipline and collaborative work. Scripts can be used in many areas, including reading comprehension, fluent practice, pronunciation, language and style study, and vocabulary research (Dougill, 1985). Participants are involved in the task directly and physically, not only with the verbal language found in the script itself, but also with the paralinguistic features the text may imply.

Scripts need to be carefully selected for optimal use. First, Dougill (1985) notes that “whatever the purpose; the language concerned must be accessible and meaningful to the students’ needs.” The teacher then has to take the number and form of positions into consideration. A solution for scripts with few characters is to split the class into classes, or a function can be divided between two students, etc. The length is also important, because it is advisable not to pick a very long script (Dougill, 1985). Sometimes it is better to focus on a passage than on a whole long play. Ultimately, the desire for drama has to be fair, as students are not real actors.

Whatever activity is chosen, the teachers themselves need to be confident and decided in order to work well. Teachers are “the key to the success of these activities” (Maley and Duff, 2005), as their achievement depends on how students plan, introduce, explain and exemplify them before performing. This means that in order to increase their self-confidence and language capacity, pupils need to be actively directed towards such practices (Dougill 1987).

2.16 Theoretical Framework

Although trends in this field have shifted and changed over time, today still subscribes to the fundamental theories of language teaching and learning. Skinner’s behaviourism (1957), Chomsky’s universal grammar and language learning system (Chomsky, 1955, 2001, 2005, 2007), are among the ideas that have had a major impact on language teaching; Gee’s sociocultural theories of language learning (Gee, 1992, 1999, 2001, 2012), Communicative Language Teaching (based on Hymes’s theory of communication skills (1971), Krashen’s Monitor Hypothesis (Krashen, 1982, 1985, 1988), and Krashen and Terrel’s Natural Approach (1983) were further developed by Canale and Swain (1980). These are the main theories I draw on for my theoretical framework, which focuses on the Malaysian contexts, but there is more to consider. The review section starts with the concept of language, and proceeds to highlight problems in the learning of second language that have importance to the field up to the present day.

This paper, though drawing from Malaysian perspectives, is primarily concerned with addressing consequences for the research in Malaysia. In Malaysia, English is a second language that has historically been on the receiving end of language teaching patterns and activities established in other countries. Teachers are trained to use the Communicative Method, or Communicative Language Teaching (CLT), which has been popular for the last four decades but has seen attacks by academics such as Bax (2003) in recent years; who claims that CLT does not take proper account of the context in which language is taught and used, Beale (2002) arguing that CLT is inadequate for classroom environments, yet Nolasco and Arthur (1986) who argue that CLT assumes a teaching universal point of view do not take into account the socio-cultural differences in different language courses. One of my goals in creating this theoretical framework is to investigate what works best for the different contexts in Malaysia, rather than recommend a common theory of language teaching.

2.16.1 Second Language Acquisition

2.16.1.1 Definition of Language

Georges Mounin & James Labadie (1960) published an extensive review of the concept of language, where the reader is given an overview of how the meaning originated from “Language (language), sequence of words agreed upon by each individual; language (language) used in a nation to explain to each other what each individual thinks” (Frutièr's Dictionnaire, 1704; as mentioned in Mounin & Labadie, 1960) to include broader definitions encompassing sound, communication,

and national ideas. The Oxford English Dictionary (2012) currently offers seven major language meanings, each of which has its own sub-definitions and examples. However, the definitions most relevant for the context of the research would be:

1. The spoken or written communication system used by a nation, person, culture, etc., usually consisting of words used within a standard grammatical and syntactic structure
2. A form of communication other than by the use of language, such as gesture, facial expression, etc
3. The form of words in which something is communicated; manner or style of expression;
4. The shape of words conveying something; the manner or style of expression
5. The literary composition style also text wording

The Merriam-Webster Dictionary (2012) and the Longman Contemporary English Dictionary (2009) both give similar meanings. Although the definition of language has evolved from the above definition of Frutière, there is an almost negligible element in the almost infinite weight definition that states that language is a “sequence of words agreed upon by each individual.” This would mean the language is useless in itself until it complies with the rules of what its interlocutors have agreed. James Paul Gee (Gee, 1992, 1999, 2001, 2012) supports language as a social structure, and never reads, writes, listens, or speaks; it is always done in a way that implies something that belongs or aspires to belong to the Discourse culture.

Simply put, language always has a meaning and learning a language is not just learning to decipher sounds and text, but also the meanings and appropriateness that come with it. This view of language sets the direction for language learning discussed in this study, which focuses not only on the acquisition of lexical and grammatical forms, but also on the appropriateness of their meaning.

2.16.1.2 Theories of Language Learning: *The Behaviourist - Cognitivist Conflict*

One of the most enduring beliefs about learning is that you will inevitably commit it to memory if you learn something time and time again. Humanity has practiced this form of rote learning since time immemorial. Pavlov (1927, 2009) performed perhaps the most famous experiment to explain learning by repetition, or classical conditioning, where he used stimulus-response to trick his dog into salivating on demand. The first American to use Pavlov's theories on conditioning was John B. Watson, an American psychologist who conducted work using animals first, but then became interested in human research (Mergel, 1998). In terms of human emotion, Watson's notable contribution to knowledge centred on behavioural modification credited to emotional responses to certain stimuli. Watson is also credited to use the term 'behaviourism' as a first person.

According to Good & Brophy (1990), behavioural science focuses on researching specific behaviors that can be detected and assessed. This meant that whatever the mind experienced as conditioned by stimulus and reaction could be quantitatively calculated, dismissing the possibility of thought processes occurring within the mind (Good & Brophy, 1990; Mergel, 1998; Skinner, 1957). Through his book *Verbal Behaviour* (1957), Skinner furthered behaviourism work by introducing the concept of operant conditioning, which varied in its application from Pavlov's classical conditioning. Skinner would put animals in boxes containing a number of levers, and the animals would figure out which lever they had to push to get food.

Skinner held to the belief that humans would also develop in the same manner, being another species in the Darwinian sense. A combination of social exposure, consistent interaction, and operant conditioning (Skinner, 1957) would include learning through behaviourism. Training is therefore done by access to external sources and then through the modelling and practice process. According to Skinner, this model often applies to language learning, where the components required for language learning are defining behaviour-control variables, evaluating how they interacted with the learner, adequate access to the desired learning outcome (i.e. language to be learned) and reinforcing and promoting learning consolidation. In short, the crux of the behaviourist philosophy was evident – all learning is learned socially, and can be quantitatively assessed.

Nevertheless, Gestalt psychology and cognitive psychologists, who were of the belief that learning was more than learned behaviour, and that more things were going on in the mind, did not accept the behaviourist view. Noam Chomsky (Brovitch, Cullimore, Bramwell-Jones, Massas, & Perun, 2011; Chomsky, 1955, 1959, 1967, 2001, 2005, 2007; Mergel, 1998) was perhaps the most renowned opponent of the behaviourist view of learning, especially language learning. According to Chomsky, Skinner's behaviourist approach to language learning (or as Skinner likes to say 'empiricist') was faulty on several levels. The first drawback Chomsky points out is that Skinner's animal behaviour studies did not provide adequate empirical evidence to demonstrate their cross-application to human behaviour. Nonetheless, Chomsky postulated that Skinner nearly forced a connection between animal and human operative conditioning (Chomsky, 1959, 1967).

Chomsky (2007, p. 3) notes that, evidently, language development in the person must include three factors in order to be learnt: (1) genetic endowment, which sets limits on achievable languages, making it possible to acquire languages; (2) external info, converted to the experience selecting one language or another within a narrow range; (3) Concepts not unique to Language Faculty.

2.17 Multiple Intelligences Theory in Education

Howard Gardner's (1983) multiple intelligences are the result of studies into the development of human cognitive abilities. That makes the theory special is its divergence from the growing intelligential norm. Modern interpretation is consistent with two basic assumptions: that cognition is unitary and that individuals can be properly described as having a single, quantifiable intelligence (Campbell et al, 1999). But Gardner (cited in Christison, 1998) advocates a pluralistic view of the mind that acknowledges many diverse and distinct aspects of cognition and recognizes that people have different cognitive abilities and cognitive styles that contrast. Intelligence is defined as:

1. The desire to resolve issues one faces in real life
2. The ability to create new solutions to problems
3. The ability to create something or to offer a service appreciated in one's own community

According to Gardner (1983), some of the indicators of an intellect are possible detachment from brain damage, resistance to encoding in a symbol scheme, the presence of fools, savants, prodigies and other outstanding individuals, an identifiable core activity or group of operations, support from psychological experimental tasks, support from psychometric results. Such signs show that it is not possible to classify all skills and talents as intelligences and that it is important to be considered intelligence for each intelligence to meet those standards.

Briefly defining the eight intelligences as follows (Christison, 1998; Lazear, 1994):

Bodily-kinaesthetic intelligence: This wisdom refers to the capacity of the body to communicate ideas and feelings for problem solving.

Intrapersonal intelligence: That intelligence can be summed up as being able to understand yourself. Your power, your weakness, your moods, your desires and your intentions.

Interpersonal intelligence: The intelligence can be summed up as the ability to understand the moods, emotions, desires and motives of another person.

Linguistic intelligence: It is the capacity to properly use words both verbally and in writing.

Logical-mathematical intelligence: This intellect can be described as the ability to make good use of statistics and to think well.

Musical intelligence: Ability to sense rhythm, pitch and melody. It involves skills such as the ability to recognize simple songs and in simple melodies to vary pace, tempo, and rhythm.

Spatial intelligence: It's the ability to feel the shape, space, colour, line, and form. This requires the ability to convey visual or spatial concepts in a graphical way.

Naturalist intelligence: This knowledge can be defined as the ability to recognize and distinguish plants, minerals and animals, including rocks and grasses, as well as all flora and fauna diversity.

Current educational programs are generally focused on a predominance of linguistic and mathematical intelligences and the other six intelligences are ignored. Berman (2002) points out that, when we teach multi-modally and cater for all types of intelligence in each of our classes, we will fail to reach all of the group's learners whatever approach we take to teaching.

As far as teaching a language is concerned, Gardner (2003) argues that “sensitivity to multiple intelligences may help a teacher not only decide which modalities are most successful in presenting a new language, but also how to ensure that linguistic knowledge communicates optimally with all the intelligences that may participate in the communication process. Christison & Kennedy points out that “a program guided by the principle of multiple intelligences provides a way of handling different levels of language skills within one class – a very common situation in adult ESL classes (Costanzo & Paxton 1999). When multiple activities are available, more students can find ways to participate and take advantage of the opportunities for language acquisition.”

Christison (1998) claimed that in the past few years, EFL teachers have embraced few theories more enthusiastically than Gardner's theory of the multiple intelligences. The teachers supported this hypothesis because it contains their intuitions that students are smart in various ways and that more students can be more effectively reached. The use of drama in language education attracts the attention as a result of an enquiry into possible ways to reach students more effectively in language classes.

Drama games, events, and productions build all Gardner's intelligences, but are especially powerful in spatial, body/kinaesthetic, interpersonal, linguistic, and intrapersonal intelligence. The use of drama as a teaching tool activates many innate human intelligences which are often neglected by traditional teaching methods.

2.18 The Natural Approach

Through developing the Natural Approach which they developed in 1977 using Krashen's theories and Terrell's teaching methods, Krashen and Terrell (1983) extended the philosophy behind the concepts of the direct approach and the Comprehension Approach in greater detail. Language learning is communicative, according to them, where a heavy emphasis is placed on understanding and using language as a collection of signals that is communicated to be understood. This distinction becomes clear in the first of four out of five Natural Approach hypotheses which inform this research, which is the hypothesis of acquisition/learning.

This hypothesis clearly distinguishes between what language 'acquisition' and language 'learning', where acquisition is defined as learning to use language for 'real communication'; and 'learning' is a process in which the learner 'knows' the 'formal knowledge' of the language to be learned (Krashen, 1985, 1988; Krashen & Terrell, 1983). This meant that the only way to achieve competence in a second / foreign language, according to Krashen, was through language acquisition, using an implicit mechanism that is formed by actual language use. This also implied that the grammar should not be taught according to Krashen, as the learner 'acquires' the

language through input from ‘comprehensible input’ will be acquired, Krashen’s next hypothesis, the Input Hypothesis, is an example of that.

The Input Hypothesis postulates that the learner (for lack of a better word in this context) acquires language by recognizing inputs that are positioned far beyond their present level of knowledge or capacity, or as Krashen explains – ‘ $i+1$ ’, where i is the present level of input or skill, and 1 is the level immediately above. The same concepts may be found in the use of scaffolding (Bandura, 1977; Bruner, 1983; Vygotsky, 1978, 1987), but Bandura, Bruner and Vygotsky's emphasis on scaffolding is more on social constructivism. Nevertheless, the concepts of scaffolding are identical-to reduce the gap between the knowledge acquired by the learner and the knowledge expected to be taught.

First, the Affective Filter Hypothesis can be very important in guiding this study hypothesis, as it postulates that learning is sifted through an affective filter that is directly influenced by the learner’s emotional reactions to the learning environment (Krashen, 1985, 1988; Krashen & Terrell, 1983). The higher the level of negative emotions, the higher the filter, is resulting in less knowledge gain. In principle, this would mean that regardless of how good the instructor is, or how good the instructional material is, if a student is filled with negative emotions such as anxiety, low self-esteem, and frustration, the student may be able to walk away from a class without learning.

This theory is applicable to the study because one of the most important reasons that drama pedagogies are used is to ensure that students are in a healthy learning environment where they are free to use their imaginations and make choices that they would not normally be able to make within their classroom's bounded contexts. To put it simply, drama reduces the affective barrier by suppressing inhibitions and anxiety, and by providing security in a situated sense, paving the way for better learning (Baldwin, 2012; Kao & O'Neill, 1998; Maley & Duff, 2005; Rieg & Paquette, 2009).

Krashen & Terrell champions the techniques of the direct method and also firmly believes that grammar can only be learned through natural means, so that the learner can understand the language. Nonetheless, Krashen also talks about the Monitor Hypothesis, which notes that language constructs that are 'learnt' (as opposed to acquire) are also given a place. According to the Monitor Hypothesis, the language learner will use these learned language constructs to control the language production, where it will make corrections and modifications to the language obtained prior to its actual pronunciation. Krashen also lists three conditions to be met for the monitor to be used: i) the learner must be aware of the rule; ii) the learner must be focused on correctness; and iii) the learner must have time to use the monitor (Krashen, 2003).

In addition, Krashen (2003) states that while language acquisition is important to a language learner, it does not provide 100 per cent of the desired language source of competence. There is still a need to learn grammar, spelling and good writing aspects such as punctuation which even native speakers still need to know. The Monitor Hypothesis therefore offers a solution to the concept that language can only be gained and not learned, allowing the language teacher to make informed choices about how much to compromise between teaching grammar and communication.

2.19 Communicative Language Teaching in Malaysia

Communicative language instruction can be traced back to the paper by Dell Hymes (1971) entitled *On Communicative Competence*, a response to Chomsky's theory of linguistic ability. Hymes argued that the theory of Chomsky did not explain the linguistic disparities observed in young learners of the language (Mohd Amin 2011). Canale and Swain (1980) further established the framework of communicative competence by categorizing its four underlying competencies, which were grammatical competence, discourse competency, strategic competency, and sociolinguistic competency.

Nunan (1991, p. 279) identified five elements of CLT's task-based learning which were: i) stressing the ability to communicate in the target language through interaction; ii) introducing authentic texts into the learning context; iii) providing learners with opportunities to focus not just on language but also on the learning process itself; iv) strengthening the learner's own personal experiences as important elements leading to teaching in the classroom; and v) an attempt to link language learning in the classroom to enabling language outside the classroom. Richards and Rogers (1986, p.64) identify CLT's emphasis on “communicative abilities rather than pure mastery of systems,” which elevates the lessons from precision to fluency to concentration.

The foundation on which CLT is built provided educational policy makers, particularly those in Asia, with a teaching method that differed from the very structural approach to language teaching that was considered the norm at the time of its introduction (Chung, 2005). Malaysia is a Commonwealth country which, like most other Commonwealth countries, adopted English as a national language, and which was later reduced to become the country's official second language through an increase in Malaysian nationalism (Foo & Richards, 2004). Malaysia subsequently became one of the Asian countries that embraced CLT as the language teaching system of choice relatively early in the 1970s (Chung, 2005; Mohd. Radzi, Azmin, Zolhani, & Abdul Latif, 2007).

Nevertheless, the type of ELT in the national schools during the transition from English to Malay led to a broad difference in language learning achievement between urban students and rural students, as the syllabus was more tailored for English-speaking (second or first language) students (Rajeretnam & Nalliah, 1999). However, throughout the years of implementation of CLT in the Malaysian school context, English skills have declined throughout the 80s, 90s, and 2000 and beyond (Chandrasegaran, 1980; Murugesan, 2003; Talif & Edwin, 1990).

It can be gleaned from the literature that there is a weak link in the equation between language learning and language skills; whether it can be seen in society at large, or if it can be seen in schools in a more tangible way in the form of ESL instruction. Whatever the cause, it would seem obvious that a paradigm shift might be what is needed to turn the downward trend in ESL skills in Malaysia, for example, moving from more 'traditionalist', drill-based and textbook-based learning to more stimulating and inspiring learning, such as using the creative elements of drama, Catering for more practices with a more practical approach to brain-based learning, and more systematic multi-intelligence approach.

CHAPTER THREE

RESEARCH METHODOLOGY

The research methodology used in this study is discussed in this chapter. The discussion of this chapter involves purposes of the research and research questions, research design, research site and participant, data collection techniques and data analysis.

3.1 Purposes of the Research and Research Questions

This research has a twofold purpose. It is to analyse the impact of drama activities on both the development and motivation of the speaking skills of the students. Nevertheless, the two variables are related since the enhancement of speaking skills can be accomplished by increasing the interest and motivation of the students. The goals can only be achieved through a proper classroom environment, where the student is placed at the center of the learning process and where there is a climate of trust, low stress and support.

In summary, the key objectives of the current investigation may be described as:

- Evaluate the influence of drama activity on students' intrinsic motivation.
- Analyse the influence of drama activity on the development of students' speaking skills.

The work was also carried out by following those more specific goals:

- Set a good classroom environment focused on learners
- Promote the mutual cooperation of the students through peer and community activities
- Improve the creativeness, creativity and critical thinking of the students
- Include concrete and practical circumstances in which new vocabulary and useful phrases can be learned

3.2 Participants and Research Site

This research has been carried out with ESL diploma students of a private college in Selangor. The participants belonged to the same class; consisted of 10 students constitutes the research group. To study the impact of the drama techniques in the ESL classroom, the study was carried out by applying a quasi-experimental design. The students were directly involved in the final project at the end of the semester where they applied drama techniques. Such activity was aimed at improving the oral skills of the students, one of the main goals on the specific context. The average age of participants in the research group was about 18 years old.

3.3 Research Design

A quantitative approach has been used in this research when carrying out this research. The current research takes into consideration independent as well as dependent variables.

Independent variable:

- 1) Drama methods applied

Dependent variables:

- 1) Improved student motivation
- 2) Improved student speaking skills

The dependent variables are inextricably linked. On the one hand, only if the students are inspired and informed enough can the speaking skills be improved; on the other hand, motivation is greatly enhanced if students know that they have improved their speaking skills.

3.4 Instruments of Data Collection

In this research, a quantitative research methodology was utilised and modified from Fabio (2014) study. The data was obtained through the following means:

1. Test
2. Questionnaire

The present study was conducted through several instruments used to gather data and analyse the results of the participants. First of all, the participants were given a pre-questionnaire about their motivation in the class while learning English (Appendix 1). The questionnaire contained 19 items scored on a Likert Scale of four points, going from number 1, if they disagreed with the argument, to 4, if they were strongly agreed. The questions were divided into three parts, each representing a different aspect to be assessed: intrinsic motivation, extrinsic motivation; self-assessment of their language skills; in the classroom of the ESL.

Secondly, the participants performed a pre-test aimed at assessing their initial speaking production level (Appendix 2). The students engaged in discussions about the various topics to be documented. They were given a few minutes to read the question, pick and prepare their answers before beginning. The test contained elements such as:

1. You will be learning English in the UK, USA or another English speaking country. Argue about your plans. How are you going to travel there? What do you need to bring along with you? What are you going to do with your free time? Do you have any other plans?
2. You will be throwing a party to celebrate the end of the school year. Argue about your intentions. Where would you be celebrating? Do you want music? What food and drink are you going to be getting? Do you have any other plans?
3. Having a chat: Food. What food is your favourite? How did it come about? Who makes it? Can you cook? What are your specialties? Who manages to

cook at home? Will you cook anytime for your family? I want to consume some of the traditional Malaysian cuisine. What do you suggest? How many days do you go to the restaurants? Would you think the youngsters eat too much fast food?

4. Having a chat: Hobbies and games. Play any of the sports? When are you playing then? Ever participated in a competition? Is sports important to young people? If they don't, why not? Tell me your hobbies. Is there a musical instrument you can play? Do you have enough time for the hobbies? If you don't, why not?

A post-questionnaire was another tool that was applied during the research. The element was similar to the corresponding pre-questionnaire ones, but the strategies and exercises carried out in the classroom were specifically addressed. In this way, any possible change with respect to student motivation became easier to assess. In addition, an oral post-test was conducted with the group in order to evaluate any eventual development concerning the speaking skills. After having had some minutes to gather ideas, each participant made a brief presentation about a subject.

Two Different types of discussion items were given. A convincing speech on an argument was given in the first form of exposition. These included some examples:

- Nowadays the study of a foreign language is important.
- It is very important to practise sport continuously.

A second type of oral test consisted of narration. Those were some of the following topics:

- Tell me about your vacation.
- Tell me about a time when somebody gave you a surprise.
- Tell me how you have had a difficult journey.
- Tell me about a time when something important was lost.

The test contents will be administered to assess the speaking ability of the students including pronunciation, grammar, vocabulary, fluency, and comprehension. In addition, at the stage of the analysis, the Wilcoxon Signed Rank Test, a non-parametric statistical hypothesis used to compare two related samples, matched samples, or repeated measurements on a single sample to assess whether their population mean ranks differ. It can be used as an alternative to the paired students t-test, t-test for matched pairs, or the t-test for dependent samples when the population cannot be assumed to be normally distributed. A Wilcoxon signed-rank test is a non-parametric test that can be used to determine whether two dependent samples were selected from populations having the same distribution was applied to compare speaking pre-test and post-test scores. Non-parametric test was utilised in the study because there were fewer than 30 participants in this quasi-experimental study. The scoring system based on the criteria as follows:

Speaking Skills	Needs Improvement (0-4)	Satisfactory (5-6)	Good (7-8)	Excellent (9-10)
Grammar	Student was difficult to understand and had a hard time communicating his/her ideas and responses because of grammar mistakes.	Student was able to express his/her ideas and responses adequately but often displayed inconsistencies with sentence structure and tenses.	Students was able to express his/her ideas and responses fairly well but made mistakes with tenses. However he/she was able to correct him/herself.	Student was able to express his/her ideas and responses with ease in proper sentence structure and tenses.
Pronunciation	Student was difficult to understand, quiet in speaking, unclear in pronunciation.	Student was slightly unclear with pronunciation at times, but generally was fair.	Pronunciation was good and did not interfere with communication.	Pronunciation was very clear and easy to understand.
Vocabulary	Student had inadequate vocabulary words to express his/her ideas properly.	Student was able to use broad vocabulary words but was lacking, making him/her repetitive and not being able to expand on his/her ideas.	Student utilised the words learned in class, in an accurate manner for the situation given.	Rich, precise and impressive usage of vocabulary words learned in and beyond the class.
Fluency	Speech was very slow, stumbling, nervous and uncertain with response, except for short or memorised expressions. It was difficult for a listener to understand.	Speech was slow and often hesitant and irregular. Sentences may be left uncompleted, but the student was able to continue.	Speech was mostly smooth but with some hesitation and unevenness caused primarily by rephrasing and groping for words.	Speech was effortless and smooth with speed that comes close to that of a native speaker.
Global achievement	The overall output from the student was confusing and unclear. Student made little or no effort to	The listener needed to engage with the student to clarify difficulties in comprehension.	The overall contribution put little or no demand on the listener.	The overall contribution was not only very good, but student also communicated effectively

	communicate.	There was an understandable, final message.		with the examiner or another student, being able to follow the natural rhythms of an everyday conversation.
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3.5 Procedure

The process comprises three phases. The first phase occurred before the quasi-experimental group commenced the activity. It consisted of a pre-questionnaire to investigate their motivation on the subject administered to the research group. In addition, pre-speaking assessments were carried out with the participants to determine their starting point.

Phase two consisted of an implementation method. It was consisting of eight 90 minute sessions each. The methodological guidelines were based on the Communicative Approach, and the use of dramatic methods fulfilled them. These provided a meaningful context for the students to communicate in, as they were sociolinguistically relevant to the participants, the setting and the topic (Larsen-Freeman, 1990). The teacher assumed the role of a guide promoting the learning process and enabling the students to be imaginative and to share their own opinions, ideas and feelings while controlling their speech in the process. Therefore the lessons were learner-centric, as the responsibility for their own learning was given to the students. As discussed in the review of literature, it is important that the teacher be as discreet as possible, so that the participants do not feel overwhelmed or embarrassed about what they say or do. In fact, they were never interrupted during the activities

for any error correction, since the real aim was to recreate an atmosphere of low stress where they could be engaged through conversations similar to the daily interactions between humans.

Most of the exercises were carried out in pairs or groups and included physical movement within the classroom, in addition. Because the students were not so used to working in pairs and teams, group organization sometimes led to problems. However, a lot of them did not want to be separated from their regular partners. Nonetheless, the students were mixed up so that everyone had the opportunity to cooperate with another peer. To attain a pleasant environment of trust and self-confidence, this was important.

The students were given a post-questionnaire during the third and last process to assess any important changes about their motivation. At this point the participants were assessed through post-speaking tests. The goal was to assess the possible improvement for the participants by using the same assessment rubric used during the pre-tests (Appendix C).

CHAPTER FOUR

FINDINGS

There were two types of findings, quantitative data derived from pre and post questionnaire and data from speaking tests. The results obtained from the Likert-style items questionnaire are summarized in this section; on a scale from 1-4 (1= strongly disagree and 4= strongly agree). Descriptive statistics are presented in tables and relevant findings are highlighted.

4.1 Pre and Post-Questionnaire

The items in the questionnaire were divided into three main sections: (i) intrinsic motivation, (ii) extrinsic motivation, (iii) and skills (see Appendix A).

4.1.1 Intrinsic Motivation

Table 1. Intrinsic motivation (pre-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. I prefer the material of this subject to be challenging, so that I can learn new thing.	2.70	3.00	1.06	20.0	10.0	50.0	20.0
2. I believe that the contents of this subject are useful in my life outside the college.	2.20	2.00	0.63	10.0	60.0	30.0	0
3. I think that this subject is useful and necessary for my professional development.	2.30	2.00	0.95	20.0	40.0	30.0	10.0
4. I am very interested in the thematic contents of this activity.	2.00	2.00	0.67	20.0	60.0	20.0	0
5. I enjoy my English classes.	3.30	3.00	0.48	0	0	70.0	30.0
6. I like the kinds of activities we do during this subject.	3.00	3.00	0.47	0	10.0	80.0	10.0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

Table 1 showed the mean and frequency of the intrinsic motivation for pre-questionnaire. Analysis of the data showed that 70.0% (m= 2.70) of the respondents reported that “I prefer the material of this subject to be challenging, so that I can learn new thing.” 30.0% (m= 2.20) of the respondents believed that “the contents of this subject are useful in my life outside the college” and 40.0% (m= 2.30) stated that “I think that this subject is useful and necessary for my professional development.” Data also showed that 20.0% (m= 2.00) of the respondents stated that “I am very interested in the thematic contents of this activity”, “I enjoy my English classes” 100.0% (m= 3.30), and “I like the kinds of activities we do during this subject” 10.0% (m= 2.00).

Table 2. Intrinsic motivation (post-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. The activity was a challenge to me, so that I learn new things.	3.30	3.00	0.48	0	0	70.0	30.0
2. I believe that the activity will be useful in my life outside the college.	2.30	2.00	0.48	0	70.0	30.0	0
3. I think that what I learnt during the activity will be useful and necessary for my professional development.	2.40	2.00	0.52	0	60.0	40.0	0
4. The activity was very interesting.	3.90	4.00	0.32	0	0	10.0	90.0
5. I enjoyed the lessons of the subject.	4.00	4.00	0.00	0	0	0	100.0
6. I liked the kinds of activities we did in the class.	3.90	4.00	0.32	0	0	10.0	90.0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

As for the post questionnaire, findings in Table 2 showed that 100.0% (m= 3.30) of the respondents reported that “the activity was a challenge to me, so that I learn new things.” 30.0% (m= 2.30) of the respondents believed that “the activity will be useful in my life outside the college” and 40.0% (m= 2.40) stated that “I think that what I learnt during the activity will be useful and necessary for my professional development.” In addition, the results indicated that 100.0% (m= 3.90) of the respondents reported that “the activity was very interesting” and “I liked the kinds of activities we did in the class.” 100.0% (m= 4.00) of the respondents stated that “I enjoyed the lessons of the subject.”

4.1.2 Extrinsic Motivation

Table 3. Extrinsic motivation (pre-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. What I care the most about this subject is getting good mark.	3.80	4.00	0.42	0	0	20.0	80.0
2. If I could choose, I would not take this subject.	3.70	4.00	0.48	0	0	30.0	70.0
3. The possibility of failing is what I am most concerned.	3.90	4.00	0.32	0	0	10.0	90.0
4. Whenever I have an English exam, I am worried and nervous.	3.90	4.00	0.32	0	0	10.0	90.0
5. I think that using constantly interactive materials in class, such as videos, songs, games and role plays, enhances the students' communicative skills.	3.30	3.00	0.48	0	0	70.0	30.0
6. I think that the current class environment of this subject facilitates my learning.	3.00	3.00	0.47	0	10.0	80.0	10.0
7. I think that group activities can foster the classroom social cohesion and facilitates my learning.	3.30	3.00	0.68	0	10.0	50.0	40.0
8. I think that an environment of trust, freedom of expression and relax facilitates my learning.	3.00	3.00	0.47	0	10.0	80.0	10.0
9. The lecturer helps me and motivates me constantly.	3.70	4.00	0.48	0	0	30.0	70.0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

Table 3 showed the mean and frequency of the extrinsic motivation for pre-questionnaire. Analysis of the data showed that 100.0% (m= 3.80) of the respondents stated that “what I care the most about this subject is getting good mark.” 100.0% (m= 3.70) of the respondents agreed that “if I could choose, I would not take this subject” and 100.0% (m = 3.90) reported that “the possibility of failing is what I am most concerned.” Data also showed that 90.0% (m = 3.30) of the respondents stated that “group activities can foster the classroom social cohesion and facilitates my learning”, “I think that an environment of trust, freedom of expression and relax

facilitates my learning” 90.0% (m = 3.10), and “the lecturer helps me and motivates me constantly” 100.0% (m = 3.70).

Table 4. Extrinsic motivation (post-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. What I cared most about the activity was achieving a good mark.	3.20	3.00	0.42	0	0	80.0	20.0
2. If I could have chosen, I would not have joined in the activity.	1.30	1.00	0.48	70.0	30.0	0	0
3. The possibility of failing is what I most concerned about during the activity.	2.70	3.00	0.48	0	30.0	0	0
4. I was worried and nervous about the presentation of the activity.	2.60	2.50	0.97	10.0	40.0	30.0	20.0
5. I think that the constant use of interactive materials such as videos, songs, drama, and role plays enhanced my communicative skills.	3.80	4.00	0.42	0	0	20.0	80.0
6. I think that the class environment created during the activity facilitated my learning.	3.50	3.50	0.53	0	0	50.0	50.0
7. I think that group activities we did fostered the classroom social cohesion and facilitated my learning.	3.60	4.00	0.52	0	0	40.0	60.0
8. I think that during the activity the classroom relations have been enriched; we were free to express ourselves and there was a friendly, trustful and relaxed environment, which facilitated in my learning.	3.70	4.00	0.48	0	0	30.0	70.0
9. The lecturer helped me and motivated me constantly during the lesson/activity.	4.00	4.00	0.00	0	0	0	100.0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

As for the post-questionnaire, findings in Table 4 showed that 100.0% (m = 3.20) of the respondents reported that “what I cared most about the activity was achieving a good mark.” However, 0.00% (m = 1.30) of the respondents disagreed to the statement (if I could have chosen, I would not have joined in the activity” and 70.0% (m = 2.70) stated that “the possibility of failing is what I most concerned about

during the activity.” The results also indicated that 100.0% (m= 3.60) of the respondents reported that “I think that the group activities we did fostered the classroom social cohesion and facilitated my learning.” 100.0% (m= 4.10) of the respondents thought that “during the activity the classroom relations have been enriched; we were free to express ourselves and there was a friendly, trustful and relaxed environment, which facilitated my learning” and 100.0% (m= 4.00) of the respondents stated that “the lecturer helped me and motivated me constantly during the lesson/activity.”

4.1.3 Skills

Table 5. Skills (pre-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. I can manage a conversation in English.	2.30	2.00	0.68	10.00	50.0	40.0	0
2. I understand my lecturer when she speaks in English.	3.10	3.00	0.88	0.00	30.0	30.0	40.0
3. I understand the grammatical rules we study.	1.30	1.00	0.48	70.0	30.0	0	0
4. I learn new English vocabulary easily.	2.70	3.00	0.48	0	30.0	70.0	0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

Table 5 showed the mean and frequency of skills for pre-questionnaire. Analysis of the data showed that 40.0% (m= 2.30) of the respondents stated that “I can manage a conversation in English.” 60.0% (m= 2.90) of the respondents claimed that “I understand my lecturer when she speaks in English” and 0.0% (m= 1.30) stated that “I understand the grammatical rules we study.” Data also showed that 70.0% (m= 2.70) of the respondents reported that they “learn new English vocabulary easily.

Table 6. Skills (post-questionnaire)

Item	Mean	Median	Std Dev	Frequency %			
				1	2	3	4
1. After the activity I think I have improved my skills in English conversation.	3.90	4.00	0.32	0	0	10.0	90.0
2. During the activity I understood the lecturer when she spoke in English.	3.90	4.00	0.42	0	0	20.0	80.0
3. During the activity I improved my grammatical skills.	2.00	2.00	0.47	10.0	80.0	10.0	0
4. During the activity I learnt new English vocabulary and idioms.	3.60	4.00	0.52	0	0	40.0	60.0

* Value based on 4 point Likert scale: 1= Strongly disagree 2= Disagree 3= Agree 4= Strongly agree

As for post-questionnaire, findings in Table 6 showed that 100.0% (m= 3.90) of the respondents reported that “after the activity I think I have improved my skills in English conversation” and “during the activity I understand the lecturer when she spoke in English.” In addition, the results indicated that 100.0% (m= 2.00) of the respondents stated that “during the activity I improved my grammatical skills”, and “during the activity I learnt new English vocabulary and idioms” 100.0% (m= 3.60).

4.2 Speaking Tests

The section focuses on comparing scores between the pre- and post-speaking tests (Appendix B). The following language aspects were taken into account when assessing the speaking skills: grammar, pronunciation, vocabulary and fluency (Appendix C).

4.2.1 Grammar Improvement

Table 7. The results of the Wilcoxon Signed Rank Test of grammar improvement for pre and post speaking test

Student	Pre test	Post test	Observed differences	Ordered absolute values of differences
1	20	60	-40	40
2	20	40	-20	20
3	50	50	0	0
4	50	60	-10	10
5	40	40	0	0
6	50	50	0	0
7	50	60	-10	10
8	60	60	0	0
9	60	80	-20	20
10	60	70	-10	10

Ranks	N	Mean rank	Sum of rank	z	p
Post test - Negative ranks	0	.00	.00		
Pre test Positive ranks	6	3.50	21.00	-2.232	.026
Ties	4				
Total	10				

* Based on positive ranking

Comparing the data of grammar improvement in Table 7 above, showed that the test scores increased for six of the 10 students tested whereas four students had no change in their grammar improvement scores. In the assessment, none of the students felt that they were weak speakers. However, they were being too careful in terms of grammar rules and word choices. When Table 7 was examined, it was found according to the results of the non-parametric Wilcoxon Signed Rank Test conducted to determine whether there was a significant difference between the pre-test and post-test scores of the students obtained from the speaking test that there was a significant difference between the mean scores ($z = -2.232, p < 0.05$). The mentioned difference was in favour of the pre-test. The post-test scores of the speaking test indicated a difference significantly as a result of the grammar improvement.

4.2.2 Pronunciation Improvement

Table 8. The results of the Wilcoxon Signed Rank Test of pronunciation improvement for pre and post speaking test

Student	Pre test	Post test	Observed differences	Ordered absolute values of differences
1	50	50	0	0
2	20	30	-10	10
3	50	60	-10	10
4	50	60	-10	10
5	30	50	-20	20
6	50	50	0	0
7	50	60	-10	10
8	50	50	0	0
9	70	70	0	0
10	70	70	0	0

Ranks	N	Mean rank	Sum of rank	z	p
Post test - Negative ranks	0	.00	.00		
Pre test Positive ranks	5	3.00	15.00	-2.121	.034
Ties	5				
Total	10				

* Based on positive ranking

Another fundamental aspect taken into account during the speaking test was the pronunciation. After finding the scores for pre and post-tests, it was found that the scores increased for five of the 10 students tested. The other five students had no change in score and remained stagnant. This may be due to the fact that students had little chance of training their speaking pronunciation; instead, they concentrated on grammar. The comparison of pronunciation improvement can be seen in Table 8 above. Apart from that, there was a significant difference between pre-test and post-test scores of the students in the quasi-experimental study ($z = -2.121$, $p < 0.05$). It can be stated that there was a significant difference in terms of pronunciation improvement of the students according to the speaking test results.

4.2.3 Vocabulary Improvement

Table 9. The results of the Wilcoxon Signed Rank Test of vocabulary improvement for pre and post speaking test

Student	Pre test	Post test	Observed differences	Ordered absolute values of differences
1	50	50	0	0
2	20	40	-20	20
3	40	70	-30	30
4	50	50	0	0
5	50	50	0	0
6	40	50	-10	10
7	50	50	0	0
8	50	50	0	0
9	70	70	0	0
10	60	60	0	0

Ranks	N	Mean rank	Sum of rank	z	p
Post test - Negative ranks	0	.00	.00	-1.604	.109
Pre test Positive ranks	3	2.00	6.00		
Ties	7				
Total	10				

* Based on positive ranking

Not much of differences can be seen on the vocabulary aspects. Only three of the 10 students increased their scores and the remaining seven students had no change in their vocabulary improvement score. This vocabulary aspect also revealed in Table 9 above that students who improved their scores employed a richer and more accurate vocabulary in their speaking post-test. As is seen in Table 9, the results of the Wilcoxon Signed Rank Test indicated that there was no significant difference between the mean scores ($z = -1.604$, $p > 0.05$). It can be said that there was no significant difference between the pre-test and post-test scores obtained from the speaking test in terms of vocabulary improvement.

4.2.4 Fluency Improvement

Table 10. The results of the Wilcoxon Signed Rank Test of fluency improvement for pre and post speaking test

Student	Pre test	Post test	Observed differences	Ordered absolute values of differences
1	30	50	-20	20
2	30	50	-20	20
3	30	60	-30	30
4	50	70	-20	20
5	50	50	0	0
6	40	50	-10	10
7	60	70	-10	10
8	60	70	-10	10
9	70	80	-10	10
10	70	70	0	0

Ranks	N	Mean rank	Sum of rank	z	p
Post test - Negative ranks	0	.00	.00		
Pre test Positive ranks	8	4.50	36.00	-2.565	.010
Ties	2				
Total	10				

* Based on positive ranking

Next fundamental aspect that has been taken into account during both speaking tests was fluency. Comparing the data of fluency improvement in Table 10, it was found that the scores increased for eight of the 10 students tested. Two students remained their score. Fluency is indeed one of the main aims and aspects in the drama activity. Even the shyest and lowest-level students achieved a better speaking fluency, a clear sign that reveals how they abandoned their fears and inhibitions. From Table 10, it was found that there was a significant difference between the pre-test and post-test scores of the students obtained from the speaking test that there was a significant difference between the scores ($z = -2.565, p < 0.05$). Hence, the test conducted

indicated a difference significantly as a result of the fluency improvement among the students.

4.2.5 Global Achievement

Table 11. The results of the Wilcoxon Signed Rank Test of global achievement for pre and post speaking test

Student	Pre test	Post test	Observed differences	Ordered absolute values of differences
1	60	60	0	0
2	50	50	0	0
3	50	50	0	0
4	50	70	-20	20
5	30	50	-20	20
6	50	50	0	0
7	60	70	-10	10
8	50	50	0	0
9	70	80	-10	10
10	70	70	0	0

Ranks	N	Mean rank	Sum of rank	z	p
Post test - Negative ranks	0	.00	.00		
Pre test Positive ranks	4	2.50	10.00	-1.857	.063
Ties	6				
Total	10				

* Based on positive ranking

Table 11 showed the comparison of global achievement for both speaking tests. After finding the scores, it was found that four of the 10 students tested increased their score and the remaining six students had no change in their global achievement score. This may be due to the fact that the participants are able to convey clear messages, yet having the difficulties in other evaluated speaking skills such as grammar, pronunciation, vocabulary, and fluency. According to the results of the Wilcoxon Signed Rank Test in Table 11, there was no significant difference between the mean scores ($z = -1.857, p > 0.05$). The mentioned difference was not in favour of the pre-test. The post-test scores of the speaking test indicated that there was no significant difference between the pre-test and post-test scores obtained from the speaking test in terms of global achievement.

CHAPTER FIVE

DISCUSSION

5.1 Discussion

Motivation is an internal state which initiates and maintains purpose-driven behaviour. It is a catalyst to intervention (Murray, 2010). Murray says “As students are inspired to learn, they strive harder to understand the content and thus learn more deeply, leading to a greater ability to transfer what they have learned to new situations.” When students can use the language themselves, they are conscious that they have learned something valuable and are encouraged to continue learning; perhaps the most important factor in the learning process itself is to retain motivation (Hedge, 2011). Some research in the field of motivation (Richards & Rodgers, 2001; Hayes, 2010) has shown that there is an inseparable link between motivational intensity and oral English ability. So it is very important to students speaking abilities to use any kind of good methods in the oral English class.

Results from this research show that the drama had an effect on the motivation of the participants to speak English. It has also been proven in Wagner (2009) that “drama is powerful because of its unique balance of thought and feeling, making learning exciting, challenging, relevant and enjoyable to real life concerns.” Wagner further notes drama has the ability to provide an opportunity for students to develop their English-speaking skills in an atmosphere where they feel safe. Research suggests that drama has the potential to reduce anxiety and increase motivation for learners of the English language (Stern, 2008). Study by Stern (2008)

showed that drama helped ESL students gain self-confidence, and they felt less nervous speaking English in front of the group as they were motivated by drama activities to speak English.

A significant difference was found between the pre-test and post-test speaking test mean scores of the quasi-experimental group students related to their grammar, pronunciation, and fluency improvements according to the non-parametric Wilcoxon Signed Rank Test. As a result, the post-test scores of the test indicated a significant difference. The difference between the pre-test and post-test mean scores of the students mentioned skills according to the non-parametric Wilcoxon Signed Rank Test was found to be significant. This can also be interpreted as using drama activity is highly effective in enhancing students' speaking skills and motivation.

From the findings it can be stated that there were no significant differences relating to the vocabulary and global achievement of the students in the group in terms of the speaking test scores. Though there were no significant differences for the two aspects, students were observed in order to achieve them. It can also be said that in terms of average scores, the other skills were found to have much significant difference and scores. Therefore, according to this result, the use of English drama activity in ESL classroom can be implemented and improve students' learning.

Hall (2002) claims that teachers have the ability to either inspire their learners or demotivate them to learn English. He further argues that students consider teachers as their source of knowledge and that if teachers do not use English during or outside the classes, as well, learners can fall into the trap of not speaking English just like their teachers. Hall also claims teachers should bear in mind that students are vehicles of change in hoping to speak English among ESL learners. Hall (2002) suggests that teachers should acquaint themselves with communicative language teaching methods or strategies such as role-playing and part-time conversations or group work to enable students to take part in classroom activities, if students are to achieve desired speaking skills. Stern (2008) in his study concludes that “teaching strategies should be adjusted to real life conditions in the classroom where students have a rich opportunity to express their thoughts and exchange views.”

The results in this study also indicate that drama techniques and approaches in ESL classrooms can be successfully implemented and organized to improve the daily curriculum. The findings confirm reports from other studies showing educational drama with positive effects on the anxiety, trust and motivation of English-language learners to speak English (Coleman, 2010; Stern, 2008; Stinson, 2006). While the participants sample is limited and the time frame is constrained to draw any generalizable conclusions, the findings indicate that the drama has significantly built up the confidence of the participants and motivated them to use the target language more.

Apart from that, most students were motivated by drama activities and they developed a community that fostered group cohesiveness that had them talk more freely in front of others. In addition to those positive effects on the affective system, the other elements of the natural approach are exemplified by drama events. Drama offers opportunities to practice communication skills, and provides meaningful and comprehensible input required for English language learners to acquire English successfully.

Hyacinth (1990) who had conducted drama techniques in Malaysia concluded that drama practices are useful to inspire students, to hold their focus and to stimulate their imagination. Chauhan (2004) and Jarana (2006) also found that this technique motivated their students during the learning process. According to Maley and Duff (1982), drama technique gave students a chance to make use of one's personality. During the steps of drama activity, students employed their own personality and idea into action. The reasons why it was possible for the participants to speak English for communication by using drama activity out of the score from speaking post-test could be resulted from drama activity in which students are willing and bold to act, and they can also use English in conversation, which stresses the practice of communicating students.

This study was consistent with Punyaruang (2012) as regards research in Thailand, who learned innovative dramatic exercises to encourage the speaking and writing skills of students in the College of Classical Dramatic Arts in Angthong. She found that the speaking skills of students were higher than the environment requirements, and they were more motivated to learn and this research was also consistent with Jaiharn (2013) who studied and compared English speaking skills using seventh grade dramatic activities at Bam Yang Tia School in Surin and she found that the students who studied drama were also able to speak highly motivated than the non-dramatic class and this research was consistent with Thepsuriwang (2014) who studied dramatic activities with eighth grade students from Santhithamwittayakom, Yasothon Province and found that speaking skills improved.

CHAPTER SIX

CONCLUSION

6.1 Conclusion

The aim of this study was to show how beneficial drama activity can be for ESL learners. Drama exercises have the ability to overcome the everlasting gap between the classroom environment and the vocabulary currently used in everyday human experiences through their concern for reproducing real life situations (Dougill, 1987). In the meantime, the students have shown their ability and enthusiasm to collaborate on the drama initiative. The students know how important this language is in the work and future life ventures of all today. Drama activities and lessons provided the project tools to accomplish this, affecting both the intellectual and emotional worlds of the learner and aimed at creating a meaningful, fun and low-stress atmosphere. In addition, while recreating authentic communicative contexts, they provided a range of language functions. The students had the opportunity to work in groups in this environment, being engaged in a cooperative learning context in a corporate environment.

The drama used to express feelings and emotions has become a common language learning tool, particularly in teaching English as a Second Language class. Drama is a valid technique that fosters the interest and motivation of the students by providing a relaxed and lively environment and it also involves the feelings and attention of the students through experience and connection between action and thoughts. Drama helps students to improve their imagination, strengthen their

confidence and enhance the activity to collaborate with one another. Teaching English as a second language requires balancing input and output, and drama is an effective tool for addressing this problem. With regard to the limitations of this research, the sample of students involved in the study was not selected randomly, so generalizability cannot be extended to all contexts and settings. A private college with a relatively small number of students in each class, owing to the unusual environment where research was conducted, it may not be easy to imagine how the results of this study would be transferred to other learning institutions where the class sizes might be relatively larger.

Furthermore, T-test's unavailability was also noticed in research limitation. The study also found out that training for a success was a positive strategy for students, but it has its downsides: it needs the learners plenty of time, preparation and high commitment. Nevertheless, the results from the study showed that the students themselves learned a lot from the experiment itself. As their final test was approaching, having to play a play had put too much pressure on the students. In view of this question, language educators who wish to carry out a full-scale performance may consider another, more sufficient and realistic timeline for producing the final product that could produce even more beneficial results.

With the quantitative data, there are various potential challenges to internal validity in a pre-test design that influenced this study. The most serious threat, according to McMillan and Schumacher (1989), is participant history; preceding events or maturation that may affect outcomes. Testing is yet another threat to pre-test internal validity – post-test design. Pre-testing can often cause the participants to

change their attitude to the question being tested (McMillan & Schumacher, 1989). It is very likely that the pre-test might have influenced the feelings of the students towards the drama and English language learning practices. They all seemed to have similar English speaking abilities. The range of abilities in speaking tests varied, however, with a few participants displaying very high and extremely low scores.

According to Creswell (2003), when a researcher wrongly generalizes results of a study to other populations, challenges to external validity emerge. Although this study has a quantitative aspect, it primarily looks in depth at a particular population-based drama-based instructional system. The number of participants in this case is small, and they were selected for convenience. The participants are therefore not generally representative of the general population; and the study results are not generalizable for other populations. Both results can be used only to identify the population under study.

Drama is definitely not a panacea for all the ills that exist in the world of language teaching, but it would seem that traditional methods of teaching do not have weaknesses in the area of oral skills. Now it's a matter of harnessing those abilities to the advantage of learners. To do this, we need to get rid of the paranoia of techniques perceived as risky, disorganized, etc. We have been shackled for too long to the belief that language should be taught just like other subjects: in a sequential, sequential fashion. Drama will help us prepare learners for the real world (Davies, 1990), merely by immersing learners in meaningful communication in which language is incorporated and not disintegrated.

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