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**Deanery of Postgraduate Studies**  
**Faculty of Education**  
**Curriculum & English Teaching Methods Department**



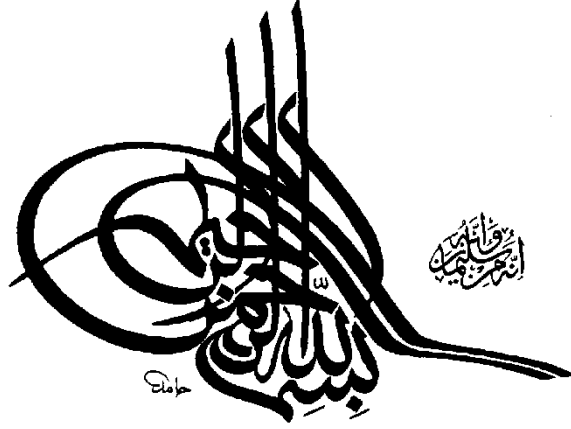
# **The Impact of Educational Drama Intervention on Palestinian Ninth Graders' English language Speaking Skills at Gaza UNRWA Schools**

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﴿قُلْ هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ﴾

[الزمر: 9]

"Are those who know equal to those who know not?"

(Surah Az-Zumar (The Groups): 9)



## DEDICATION

*I would like to dedicate my work:*

*For the soul of my father, and my sister Samira who were  
the source of love and support.*

# *Acknowledgement*

My gratitude is due to Allah, the Almighty, Who granted me knowledge and bestowed His everlasting mercies and bounties upon me during this long journey.

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# **The Impact of Educational Drama Intervention on Palestinian Ninth Graders' English language Speaking Skills at Gaza UNRWA Schools**

## **ABSTRACT**

The study aimed at investigating the impact of using Educational Drama Intervention (ED) on the Palestinian ninth graders in UNRWA schools. It sought to determine the extent to which ED creates opportunities for students to promote their speaking skills. The intervention was designed to maximize speaking skills by utilizing three strategies of educational drama: role play, simulation and hot seating. For answering the questions of the study, the researcher adopted the experimental approach. The sample of the study consisted of (60) female students distributed into two groups. One of the groups represented the control group of (30) students; and the other represented the experimental one of (30) students. The groups were randomly chosen from a purposive sample from UNRWA Rafah Prep (D) Girls School in the Gaza Strip where the researcher works as an English Language Supervisor.

The Educational Drama strategy was used in teaching the experimental group while the traditional method was used with the control one in the second semester of the school year (2011-2012) for six weeks covering (21 hours). The researcher utilized two main tools and another five supporting tools employing four types of assessment represented in analytical assessment (an observation card) and the holistic one (a checklist). The internal and external assessment and reflection were also used by getting all the parties involved in the intervention being interviewed; the students shared in the experiment and the drama teacher. A panel of five expert teachers shared in assessing the collective speaking performance of the students using the checklist.

The analysis of the seven tools utilized in this study indicates the superiority of the experimental group which received speaking skills through educational drama compared with the control group who received practicing speaking skills through the traditional way.

The data of the study was analyzed using T-test independent sample, which was used to determine significant differences between the groups. Effect size technique was used to measure the effect size of the Educational drama intervention on the experimental group in the total score of the observation card, the checklist and self assessment card.

The results indicated that there were statistically significant differences between both groups in favour of the experimental one, in improving speaking skills due to the Educational Drama Intervention.

Based on those findings, the study recommended the necessity of implementing the Educational Drama techniques in teaching English language to bring about better outcomes in students' speaking skill. It was also suggested that further larger research should be conducted tracking the effect of the Educational Drama on different dimensions of learning English language, other school subjects and different grades.

## ملخص الدراسة

"أثر تدخل الدراما التربوية في تحسين مهارات التحدث لدى طالبات الصف التاسع الفلسطينيات

في مبحث اللغة الانجليزية في مدارس وكالة الغوث الدولية بغزة"

هدفت هذه الدراسة إلى التحري عن أثر استخدام تدخل الدراما التربوية في تحسين مهارات التحدث في مادة اللغة الانجليزية لدى طالبات الصف التاسع الفلسطينيات في مدارس وكالة الغوث بغزة. لقد سعت الدراسة للوقوف إلى أي مدى تقدم الدراما التربوية فرصاً للطالبات للإرتقاء بمهارات التحدث. لذا تم تصميم التدخل لتحقيق أقصى قدر من مهارات التحدث من خلال توظيف ثلاث استراتيجيات من الدراما التربوية: لعب الأدوار، المحاكاة و الكرسي الساخن.

وللإجابة على أسئلة الدراسة، استخدمت الباحثة المنهج التجريبي، حيث طبقت الدراسة على عينة ممثلة مكونه من (60) طالبة من مدرسة بنات رفح الإعدادية (د) وهي مدرسة تدار من قبل وكالة غوث وتشغيل اللاجئين بغزة حيث تعمل الباحثة كمشرفة للغة الانجليزية ، وقد وزعت العينة على مجموعتين إحداهما تجريبية تكونت من (30) طالبة، والأخرى ضابطة تكونت أيضا من (30) طالبة تم اختيارها عشوائياً.

واستخدمت الدراما التربوية في تدريس المجموعة التجريبية، بينما استخدمت الطريقة التقليدية في تدريس المجموعة الضابطة وذلك في الفصل الدراسي الثاني من العام (2011-2012) لمدة ستة أسابيع بمعدل (21) ساعة دراسية.

ومن أجل متابعة التجربة و التأكد من نجاحها، قامت الباحثة ببناء أداتين رئيسيتين و خمس أدوات مساندة توظف أربعة أنواع من التقويم ممثلة في التقويم التحليلي (بطاقة الملاحظة) والتقويم الكلي (قائمة رصد) . واستخدمت الباحثة أيضا التقويم و التأمل الداخلي والخارجي عن

طريق إشراك جميع الأطراف المشاركة في التدخل و ذلك عن طريق إجراء مقابلة مع بعض الطالبات المشاركات في التجربة وكذلك مع معلمة الدراما. و تم إشراك لجنة من المعلمين الخبراء و عددهم خمس في تقييم الاداء اللفظي الجماعي للمجموعة التجريبية باستخدام بطاقة الرصد.

تم تحليل بيانات الدراسة باستخدام اختبار (t-test) لعينة مستقلة، والتي تم استخدامها لتحديد دلالة الفروق بين المجموعتين. وقد تم أيضا استخدام مربع إيتا لقياس حجم تأثير المتغير المستقل على المتغير التابع و ليس هناك أي تأثير جاء نتيجة الصدفة.

و أشارت النتائج إلى وجود فروق ذات دلالة إحصائية بين المجموعتين لصالح المجموعة التجريبية، في تحسين مهارات التحدث بسبب تدخل الدراما التربوية.

اعتمادا على هذه النتائج، أوصت الدراسة بضرورة تبني تقنيات الدراما التربوية في تدريس اللغة الإنجليزية لتحقيق نتائج أفضل في مهارة التحدث. واقترحت أيضا أنه ينبغي إجراء مزيد من البحوث لتتبع تأثير الدراما التربوية على مختلف أبعاد تعلم اللغة الإنجليزية، وغيرها من المواد الدراسية و كذلك مختلف المراحل التعليمية.



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# Chapter I

## Study Background

# Chapter I

## Study statement and background

### 1.1 Introduction

This chapter tackles the background and the problem of the study, the questions, the hypotheses, the purpose, the significance, the justification, the limitations of the study, the definition of variables and the definition of operational terms.

An increasing attempt in research tends to relate the major features of teacher's and students' behavior in classrooms to learning outcomes. The nucleus of the idea for this study was conceived through teacher discussion and reflection about teaching speaking. In general, as Kulawanit et al. (2005:3) confirms that at a large number of workplaces, employers are looking for applicants who are proficient in English speaking and listening, and some of them may request that schools and universities focus on developing such skills. For this reason, Swender (2003:14) advocates that beyond an individual instructor's reasons for emphasizing oral proficiency, foreign language departments are also increasingly requiring language students to demonstrate oral proficiency in order to graduate. Brown (1994:103) argues that speaking skill or oral language is not only an utterance but also a tool of communication. It occurs when two or more people interact with each other aiming at maintaining social relationship between them. Consequently, it is of paramount importance for English teachers to find effective pedagogical techniques to help enhance students' speaking abilities, among other English skills they also need to develop.

Speaking is perceived as a scary and thorny issue which most of the English language teachers try to ignore. They thought it is a parrot-like drilling, forgetting about the communicative role of it. Even though, the Palestinian curriculum has shortage to link



and bridge the gap between course-book dialogues and natural usage. Here comes the educational drama which can help to bridge a similar gap between the classroom and real life situations by providing insights into how to handle tricky situations.

Based on the researcher's evaluation of the available literature, it seems that much of the research undertaken is qualitative in nature and as O'Gara (2008: 3) states that it provides little in the way of quantifiable evidence to support assertions as to the impact of drama on learning. This study is an attempt to examine whether drama can indeed be used as an instruction to teach 'definite knowledge'. The researcher will examine the impact of drama on speaking skills to try to determine the effectiveness of this approach over traditional methods.

According to Griggs (2001) (cited in Mustafa (2006: 19) Educational drama is only one of these alternative methods and as an instructional tool that teachers and educators utilize in their classrooms to facilitate learning and develop the future teachers. Educational drama has been increasingly recognized among educators as an effective teaching tool. Bolton (1986: 19) defines educational drama as “a process of engaging with something outside oneself using an ‘as if’ mental set in order to activate, sustain or intensify that engagement”. This calls for improving English speaking skills in order to handle the growing challenges of international communication in a globalized world.

An increasing concern about the coherence of our society and developing responsible citizens requires a moral compass by which we allocate ourselves and others in the world to begin to re-evaluate and create new values; to imagine, envisage, a society worth living in, and living with a better sense of where we are going with deep convictions about what kind of people we want to be. Educational drama is a social act of meaning-making and it has the capacity to ignite the collective imagination to do this.

Somers (2008: 63) indicates that "drama is a social art. It operates at a real social level and at the symbolic level of the dramatic language". These two functions operate in dynamic relationship

This study is grounded as mentioned in Creech and Bhavnagri (2002: 3) on:

- 1) the enumerated set of principles concerning child development that are recommended in Developmentally Appropriate Practice in Early Childhood Programs; and
- 2) the Vygotskian concepts of scaffolding and the zone of proximal development. Scaffolding in (Berk & Winsler: 1995; Bodrova & Leong: 1996 and Creech and Bhavnagri: 2002: 3) is introduced as a process whereby children gradually learn with the support, guidance, and direction from experts, such as adults or others, until they are finally able to work independently. The gradual development of the students in acquiring speaking skills can be achieved by presenting the sub skills in doses to move from one stage to another. They also define the zone of proximal development (ZPD) as a dynamic region between where an individual can accomplish independently to where a person can develop, learn, and accomplish with assistance from a competent person ( adult or peer).
- 3) Through dramatization -the employment of role play, simulation and hot seating- the students in the aforementioned 9<sup>th</sup> -grade class received constant scaffolding. Creech and Bhavnagri (2002:3) stress that students shifted from functioning at the lower limit of their ZPDs (performance without assistance) to the upper limit (a higher level of performance with assistance). Specifically, scaffolding enabled children who had little understanding of what constitutes a well-use of speaking skills-they were at the lower limit of their ZPDs-to communicate, interact and

sustain conversation--the upper limit of their ZPDs. Finally, the children were able to create their own conversation without the teacher assistance.

This study aimed to examine the impact of an English instruction using the educational drama (1- role playing, 2- simulation and 3- hot seating) to enhance students' speaking skills. It was anticipated that the findings of this study regarding the impact of the intervention of educational drama would shed light on ways teachers could make use of the techniques of drama effectively and fruitfully to enhance their students' speaking skills in their class. Prochazka et al. (2007: 8) assure that "Integrating drama as a teaching method in language teaching, means bringing real life as well as fantasy situations and characters into the classroom. It requires enthusiasm and a willingness "to take risks" on the part of the students and the teacher".

## **1.2 Statement of the problem**

The nucleus of the idea for this study was conceived through discussion and reflection about teaching speaking skill to ninth grade UNRWA students. Although English for Palestine guidelines for grade 1-9 state that 25 percent of the time devoted to this subject should focus on development of students' speaking skill, it is believed that teachers have access to very few instructional strategies or activities that mesh with the curriculum. Furthermore, the teachers felt that some of the suggested activities were impractical for use with prep cycle students and many were impractical to evaluate. Jung et al. (2001:1) identified another problem that there are few (if any) assessment tools to assist teachers in evaluating this critical area. The traditional written exams are used to evaluate the spoken performance in our schools and that reflects the deficiencies in our educational system.

The current study is motivated by the need for students in UNRWA schools to develop their speaking skills as they learn English as a foreign language. Ninth graders who gain high scores in standardized tests can hardly express themselves or communicate effectively in English language. These students use English language only in short, simple conversations based on dialogues they learned. It becomes evident that what they learned of English language was not for communication, but for performing on a test. When they need to communicate, particularly in a serious matter, they switch back to their native language.

Therefore, the researcher has a concern to find out the impact of teaching educational drama on speaking skills. To attempt to alleviate these concerns the following research questions were developed:

### **1.3 Research Questions**

The problem of the study can be stated in the following main question:

**What is the impact of educational drama on the Palestinian ninth graders' English language speaking skills at Gaza UNRWA schools?**

The following minor questions emanated from the above major one:

- 1- What are speaking skills?
- 2- What are drama techniques?
- 3- What difficulties do ninth graders encounter in mastering functional language in speaking written test?
- 4- Are there statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the students who learn English language through dramatization

(experimental group) and those who learn English language through the traditional method (control group)?

- 5- Are there statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the high achievers in the experimental group and their counterparts in the control one?
- 6- Are there statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the low achievers in the experimental group and their counterparts in the control one?
- 7- Are there statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score in the beginning and at the end of the intervention on the experimental group's speaking skills?

#### **1.4 Research Hypotheses**

- 1- There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in speaking skills between the students who learn English language through educational drama (experimental group) and those who learn English language through the traditional method (control group).
- 2- There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the high achievers in the experimental group and their counterparts in the control one.
- 3- There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the low achievers in the experimental group and their counterparts in the control one.

- 4- There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score between the pre and post observations of the experimental group.

## 1.5 Purposes of the study:

The study aimed at achieving the following objectives:

1. Investigating the impact of utilizing educational drama inside the English language classes in the prep cycle (9<sup>th</sup> grade) in Gaza southern governorates at UNRWA schools, with respect to (a) significance (b) benefits (c) reasons for teaching drama (d) constrains, and (e) teaching approaches and strategies. The researcher is going to tackle these spheres fully in chapter two.
2. Examining the effects of dramatization on students' speaking skills and the accurate use of language functions. The broader purpose of the study is to find more efficient and meaningful intervention to teach English language speaking skills to prep students.
3. Familiarizing English language teachers with basic principles of designing, selecting and using educational drama techniques in teaching English language. Besides, it will provide them with a guide to facilitate this task.
4. Investigating the viability of the Educational Drama (ED) strategy as a means to achieve the following goals in ninth grade classes: 1) to provide an alternative to the traditional instruction format 2) to elicit extended discourse in teaching English speaking skills through ED 3) to give students opportunities to use English language functionally through utilizing ED. 4) to measure the change in ninth graders' speaking skills in English language as a result of implementing educational drama in English language classes.

5. Giving a suggested perspective for improvements and innovations in teaching speaking skills.

## **1.6 Significance of the Study**

This study is significant for a wide-ranging audience:

### **1.6.1 Teachers**

The current study is relevant to EFL teachers because implementing new pedagogical practices may result in effective outcomes for their students. Many EFL teachers have experienced frustration with students who do not speak in class or who seem uninterested in communicating. Further, these teachers may benefit from this study because it was conducted in the context of Drama intervention. Because much of the research on foreign language instruction is conducted in language courses, School teachers may not feel that the findings of these studies are relevant to their setting. This study, because it was conducted in a school setting, may be more meaningful to school teachers who are facing the challenge of balancing speaking skills and target goals.

### **1.6.2 Curriculum Designers:**

English for Palestine Curriculum Guide for grade 9 provides very little direction for teachers. The curriculum guide for the speaking strand of English for Palestine is very vague in terms of activities and evaluation. From the researcher's experience as a supervisor, she advocates that the purposes for speaking are fairly helpful and offer us some direction when coming up with accepted qualities of thoughtful speakers. Another shortcoming of the curriculum is in the area of evaluation. The curriculum indicates that speaking should be at least 25 percent of the instruction. The curriculum does a poor job

in providing evaluation tools in evaluating the speaking activities. Some written exercises are provided; however, most are very vague, inappropriate to measure the speaking indicators and cannot be translated into a percentage grade for reporting purposes.

### **1.6.3 Students**

This study may provide a means for reviving student interest, especially if implementing ED intervention is received favorably by the students. As we know, students are less interested in speaking because they think it is difficult, boring and impractical. If ED involves students by giving them opportunities to talk and makes English more accessible and enjoyable, we may observe increased level of achievement over time.

Students engaged in ED intervention will also benefit from this study because investigating pedagogical practices can reform the practices of teachers. In order to improve instruction, it is important to understand what students' goals and expectations are. Understanding the struggles and the successes students have with language learning specially the speaking skill will push the profession forward as we continue to reflect on ways to improve students' language development in the context of ED and other interventions.

Most importantly, this study has important pedagogical implications. If foreign language teachers are to shift their practice from a traditional format to one in which participation is encouraged, it is important to begin to share what that transition looks like when implemented.

Many children are currently making good progress in learning to speak, but there is subset of children that are of concern. The good news is that special educational



interventions have proven effective in altering the slow progress of this set of children so that they become able to benefit from classroom instruction. A good example to be mentioned the studies of Emel et al. (2010), Sari (2011), Aqlisty Nia (2011), Tsou (2005) and others which stated the positive effect of educational drama on speaking and communication skills. This study, then, contributes to the lack of knowledge in the field regarding the incorporation of speaking skills goals through ED strategies inside the classroom and to draw implications for school policy. It triggers the fear and misconception of the teachers to try. The teachers felt that some of the suggested activities were impractical for use with prep cycle students and many were impractical to evaluate.

In the end, this intervention will be conducted not only to know more about the process of speaking development through ED in a theoretical sense, but for its assumed utilitarian value—to inform teachers and administrators so they can help all children, particularly those lagging behind.

## **1.7 Basic Assumptions**

The researcher asserted that several assumptions framed this study:

1. Language learning is a complicated sociocultural process shaped by a learner's participation in various contexts (social and educational).
2. The development of speaking skills is a social activity. In order to improve speaking and conversational skills, students need opportunities to speak which are rare at the school settings.
3. Educational drama provides a social event for language learning affected by dynamics in the classroom.

4. Students who are at grade nine will be interested in developing their ability to converse and speak English when using ED strategies.

## **1.8 Limitations of the study**

The study is applied within the following limitations:

1. The population of the study consisted of the ninth graders enrolled at Rafah Prep Girls (D) School which is run by UNRWA in the Gaza Strip. It is conducted only on females not males.
2. The study was carried out in the academic year (2011 – 2012), second semester.
3. The study is restricted to the used tools i.e. diagnostic test, pre/post oral test and the observation card.

Supplementary tools: the checklist, the student self assessment and students and drama teacher interviews.

4. It is conducted encompassing the following sub-skills of speaking: communication, functions, interaction and message strategy and receptive and evaluative skills.
5. It is conducted utilizing three educational techniques: role play, simulation and hot seating.

## **1.9 Definition of Operational terms:**

Surfing and reviewing the related literature and previous studies, the researcher adopts the following operational definitions as they were comprehensive, clear and on the point.

### **1.9.1 Impact:**

It is the change in the learners' speaking skill in English language that may result from implementing the Educational drama intervention.

### **1.9.2 Drama:**

Somers (2008: 63) defines drama as a social art. It operates at a real social level and at the symbolic level of the dramatic language. These two functions operate in dynamic relationship. Davis & Behm 1987 (cited in Mages: 2008: 262) add that it is "an improvisational, non-exhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact and reflect on human experience". The researcher comes to the definition that drama is an art where students interact in a social setting that imitates real life situations.

### **1.9.3 Educational Drama:**

DICE project (2010) labels ED as a framed activity where role-taking allows the participants to think or/and behave as if they were in a different context and to respond as if they were involved in a different set of historical, social and interpersonal relationships. The researcher defines ED as a lived-through experience which moves along an educational continuum that embraces many forms. It goes from simple role play, simulation and hot seating to fully-structured forms; but the focus remains on identifying opportunities for learning and how to organize these forms.

The researcher compiles that educational drama is a pedagogy that utilizes play-like techniques to prompt students' communication, interpersonal, cognitive, self advocacy, thinking and speaking skills. It is a playful behavior and very purposeful at the same time.

#### **1.9.4 Intervention:**

According to the Oxford English Dictionary (2009), it has come to mean “the action of intervening, stepping in, or interfering in any affair, so as to affect its course or issue.” Interventions tend to be of three main sorts: (1) comprehensive interventions representing new or restructured literacy programs designed for classes of children, (2) focused interventions for classes, subgroups, or individuals that supplement existing programs with skills or knowledge to facilitate children’s development, and (3) comprehensive intervention designed for individuals and for subgroups of children who do not respond well to existing programs. The choice of the focused intervention in this research means using instructional strategy (educational drama) focused on a particular skill (speaking) to complement the existing classroom program.

#### **1.9.5 Ninth Graders:**

They are female students aged between (14-15) and study English for Palestine at UNRWA schools in Gaza.

#### **1.9.6 Speaking skill:**

Speaking skill is the ability to speak target language to communicate with others that consists of accuracy, fluency and comprehensibility. Mackey & Gass (2005:9) summarizes oral expression as follows: “Oral expressions involve not only the use of the right sounds in the right patterns of rhythm and intonation but also the choice of words and inflections in the right order to convey the right meaning.” The researcher defines it as an act of communication tends for sharing meaning through social interacting. Noticeably, it encompasses communication, functional, interaction and message strategy and receptive and evaluative skills.

### 1.9.7 Oral speaking Test:

Weir (1995: 7) defines it: ...in testing communicative language ability we are evaluating samples of performance, in certain specific contexts of use, created under particular test constraints, for what they can tell us about a candidate's communicative capacity or language ability.

### 1.9.8 Strategy/ Technique:

Sachar (2006: 93) defines it as an indicator of the way in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings in drama. The two terms are used in this study interchangeably.

### 1.9.9 UNRWA Schools:

It means the Elementary and Prep schools that are run by the United Nations Relief and Works Agency at Gaza Strip.

### 1.10 List of Abbreviations:

<b>Abbreviation</b>	<b>Equivalent</b>
<b>ED</b>	Stands for educational drama.
<b>EFL</b>	Stands for English as a foreign language.
<b>UNRWA</b>	Stands for United Nations Relief and Works Agency.
<b>Ss</b>	Stands for students
<b>SB</b>	Stands for student book

## 1.11 Summary

This chapter provided a relevant introduction to the research problem. It also introduced the study statement of problem, research questions, research hypotheses, the purpose, the significance of the study, basic assumption, limitations of the study, definition of terms and list of abbreviations.

# **Chapter II**

## **Literature Review**

## Chapter II

### Literature Review

#### 2.1 Introduction

This chapter provides a roadmap for the related literature and previous studies. It is divided into two parts; section one consists of three sections:

#### 2.2 Theoretical part:

- 1- Section One discusses the concept of **English language acquisition and its implications with** educational drama.
- 2- Section Two focuses on the notion of **speaking**.
- 3- Section Three concentrates on **Educational Drama**.

#### 2.3 Previous studies:

It displays the previous studies related to educational drama and its impact on literacy, speaking, lifelong skills and motivation.



## 2.1 Introduction

Traditional classroom practice often takes the form of drilling demonstrating the ability to ask and answer. In contrast, the purpose of real communication is to accomplish a task such as obtaining information or expressing an opinion. According to Rowland (1987:122) learning is viewed as "a process of construction or reconstruction by the learner and that therefore, teaching, which is a deliberate intervention in the learning process, must be founded upon an attempt to understand the learner's present state of knowledge". Mantero (2002: 6) indicates the importance of authentic exchanges in the language classroom. He writes "True dialogue stems from a negotiation of meaning, an attempt to understand, or convince someone of a point of view". Participants must manage uncertainty about what the other person will say and how to reply.

It was anticipated, as Allwright (2005: 364) notes, understanding a problem is enough to create change. For this reason, Sari (2008: 4) assures that speaking is the most difficult part in learning a foreign language because it involves the manifestation either of the phonological system or the grammatical system of the language and students feel really shy about talking in front of other students, Yaffe (1989: 36) states that teachers do not need experience or background in drama to effectively use it as a teaching strategy. Instead, they need only a sense of adventure and a willingness to try. Furthermore, Yaffe (Ibid: 37) points out that anyone who stands in front of a classroom day after day knows a great deal about performance.

Thus, Tan (2007:15) notes that the students' silence in class does not mean that they do not like the lesson. The reason might be that the students are afraid of speaking up for fear of committing mistakes, or the allotted time is inadequate for them to formulate their thoughts cohesively. Weist (2004:214) finds that students are limited to

passive roles because the instructor dominates the discourse approximately 90% of the time in the class periods observed. On a similar remark, McCarthy and O'Keefe (2004: 9) argue that student talk develops thinking. She writes, "By giving students power over language, we enable them to have power over their thought processes. If language is the means by which we gain control over our thinking, and speech is the primary mode for the process, we need to look at speech to see how it uniquely performs this function". Larsen-Freeman (1986:131) affirms that the ultimate goal of adopting the Communicative Approach in the language classroom is to help students become "communicatively competent". To achieve this goal, students have to master certain aspects of the learned language. In addition, Pica et al. (1996:59-60) claim that "participation in verbal interaction offers language learners the opportunity to follow up on new words and structures to which they have been exposed during language lessons and to practice them in context".

### **2.1.1 The Method makes the difference:**

Obviously, the classroom observations reveal that the interaction between teachers and students typically takes the form of a one-to-one exchange between the teacher and one student in a whole class setting, instead of other possible patterns of interaction, which develop out of exchanging ideas, feelings and thoughts.

So, Brown et al. (1984: 5) mention that all languages, even the first language, are learned with some direct teaching of the spoken component. Bukley & Dwyer (1987: 38) list four characteristics of language to keep in mind in designing instructional strategies:

- Language is personal: it is inextricably part of the student's emotional and intellectual well-being.

- Language is social: it is used to communicate to someone else.
- Language is active: it is learnt through use, not study.
- Language is functional: it is prompted by the need to say something worthwhile to someone who has a genuine need in listening.

However, Conejeros & Ortiz (2006:1) study revealed that teaching methods make a big difference. Students showing the highest academic achievement had teachers who made them speak in English as well as practice it. They also used different assessment tools. The researcher has found through the classroom visits that this is not what Palestinian English language teachers generally do in practice. That means the current English teaching methodology used in Palestine is not efficient or effective. A change in the methods used to teach the English language is urgently needed.

### **2.1.2 Students are on Focus**

With reference to the students' role, Nystrand (1997: 17) emphasizes that recognizing students as sources of knowledge is a crucial component for creating a classroom environment in which language learners are empowered and given significant opportunities for language practice. When students work together, knowledge is something generated and co-constructed. According to Nystrand (Ibid: 18) "The teacher's role is to moderate, direct discussion, probe, foresee, and analyze the implications of student responses. Whereas knowledge in recitation is prescribed, knowledge during discussion unfolds a process that values personal knowledge and accordingly promotes student ownership".

Subsequently, Neelands (2000:54) acknowledges the need for a curriculum which should be planned in response to the conception of the 'curriculum as lived/experienced.

Such a curriculum provides students with opportunities to interact and use the language authentically.

### **2.1.3 English language acquisition:**

There is no doubt that learning a foreign language requires active training and practice. Bley-Vroman (1990: 43) advocates the importance of instruction and defends the notion that learners need to be exposed to and practice a foreign language.

In order for successful language acquisition to occur, (Aski, 2003; Glisan & Donato, 2004) call for the need to express students' own ideas and opinions in the target language. Aski (2003: 62) explains that students need opportunities “to interpret and express real-life meaningful messages, negotiate meaning, and exchange information”.

According to Asher (1982: 128), both L1 and L2/FL learning pass through three stages: a silent period, the development of understanding, and a readiness state. Therefore, any foreign language teaching strategy should follow the biological program. In other words, it should develop comprehension before making the student speak. Although studies indicate some language learners undergo a "silent period" (Hanania & Gradman, 1977; Krashen, 1982; Rodriguez, 1982) draw attention to it as a natural part of second/foreign language acquisition and may be beneficial to the language learning process. (Dulay, Burt, & Krashen, 1982; Ellis, 1999 and Gibbons, 1985) highlight the disagreement regarding the contribution that the silent period makes to language learning. In general, student participation includes many forms of student actions such as speaking. Wagner-Gough and Hatch (1975:28) say that the conversational interaction represents the basis for the development of syntax, and is not just for practice. In addition, Swain (1985: 5) suggests that learners need the opportunity for meaningful use of their linguistic resources to achieve native-speaker levels of grammatical accuracy.

In addition, Pica et al. (1996: 59-60) assert that "participation in verbal interaction offers language learners the opportunity to follow up on new words and structures to which they have been exposed during language lessons and to practice them in context". Teaching which takes place in the classroom is described by Amidon and Hunter (1966: 1) as "an interactive process, primarily involving classroom talk, which takes place between teacher and pupils and occurs during certain definable activities". So far, Stolurow and Pahel (1963: 384) put forward that "... teaching is fundamentally a social process involving communication and interactions between at least two people, a teacher and a student".

### **2.1.3.1 Language Acquisition Theories**

Consequently, the theoretical basis for this study is provided by 3 renowned researchers in cognitive / educational psychology and second and foreign language acquisition: Vygotsky, Krashen and Bruner.

- 1- One of the core tenets of Vygotsky's as cited in Nicholl (1998: 23) the sociocultural theory maintains that learning occurs through interaction. (Vygotsky: 1978) introduces the concept of a zone of proximal development (ZPD), which is the notional gap between a.) the learner's current developmental level as determined by independent problem-solving ability and b.) the learner's potential level of development as determined by the ability to solve problems under adult guidance or in collaboration with more capable peers. Acquisition of knowledge and skills occurs as we participate in society through interacting with and receiving guidance from more capable persons.
- 2- Stephen Krashen devises a similar notion for language acquisition with his five hypotheses. Krashen (1982:55) asserts that "Acquisition requires meaningful interaction in the target language - natural communication - in which speakers is

concerned not with the form of their utterances but with the messages they are conveying and understanding." He talks about the kind of input that is one step beyond ESL/EFL student current stage and which a student needs in order to make progress in acquiring English. He calls this gap  $i+1$ , where (i) is the current level of proficiency. When a student is exposed to comprehensible input, acquisition takes place. Indeed, Krashen (1981:33) avers that comprehensible input is a sufficient condition for language acquisition and he suggests that *natural communicative input* is the key to designing a syllabus, ensuring in this way that each learner will receive some 'i + 1' input that is appropriate for his/her current stage of linguistic competence. However, Krashen (Ibid: 33) further proposes that no language will be acquired in the presence of the affective filter. This simply means that a student who is nervous or bored in class will learn neither subject content nor new language, even if the input is comprehensible. Furthermore, and it is in this aspect where drama techniques become especially relevant in acquiring the language.

- 3- Jerome Bruner coins the term scaffolding as a description for the kind of assistance given by the teacher or more knowledgeable peer in providing comprehensible input and moving the learner into the zone of proximal development. Scaffolding is the term given to the provision of appropriate assistance to students in order that they may achieve what alone would have been too difficult for them. Scaffolding includes all the things that teachers do already when they predict the kinds of difficulty that the class or individual students in it will have with a given task.

### **2.1.3.2 EFL Acquisition Theories and Educational Drama:**

In a meticulous review of the EF language acquisition theories, the researcher compiled the following pillars to be taken into consideration when utilizing educational drama to promote EFL students' speaking skills:

- Learning through interaction and social involvement with the help of the teacher.
- Comprehensible input and agreeable conditions of learning.
- Motivation and the affective filter.

Subsequently, educational drama shares many of the language acquisition theories that make acquiring speaking skills easy and successful, and it also emphasizes the communication skills and meaningful input required. Also, research has shown drama to be a successful method of ESL/EFL instruction. Specifically, drama has been shown to reduce students' anxiety, and to increase their confidence and motivation towards foreign language learning. In addition, a small body of research shows that drama is effective in improving foreign language skills; yet does not specifically address the needs of English language learners. This study uses these frameworks as a way to add to the literature on the uses of educational drama in English language instruction.

In a scrupulous appraisal, researches show a positive effect of drama on students' interaction, academic achievement, involvement, anxiety, self-confidence and motivation towards learning English. Ur (1996:233) accentuates that the traditional teaching methodology does not promote optimal learning. Interaction in the classroom is dominated by the teacher while the student in the class is doing "the same thing at the same time and in the same way".

Educational drama focuses on meaning and oral expression. This is supported by Krashen's theory that a FL is most successfully acquired under conditions similar to those of L1 acquisition in which the focus of instruction is on meaning rather than on form and where there is plenty of opportunity to use language meaningfully. However,

drama techniques go a step further because they also centre on other meaning conveyors, such as grammar structures, pronunciation and intonation.

Besides, Richards and Renandya (2002: 12-13) introduce twelve principles concerning the acquisition of EFL. They pinpoint some such as motivation, meaningful learning, self confidence and risk taking as major pillars of a successful learning. When learners experience meaningful learning, they are led towards better long-term retention than rote learning.

### **2.1.3.3 Educational Drama and the Affective Filter**

Drama has the potential to lower English language learners affective filter, helping them lose their inhibitions and overcome their fear, shyness and anxiety. Burke & O'Sullivan (2002:25) put in plain words that educational drama is an engaging activity that can increase motivation and cause students to be so involved in the action and forget that they are actually learning.

By sharing in educational drama strategies, students' motivation, self-esteem, the realistic appraisal of themselves and willingness to become gamblers in the game of language play a role to go beyond their absolute certainty. (Stern, 1980; Coleman, 2005; Stinson and Freebody, 2006) studies claim that drama helps ESL students gain self-confidence and that they felt less nervous speaking English in front of the group. Most of them enjoyed the drama activities and were motivated to participate in more.

### **2.1.3.4 Educational Drama: learning as a social activity**

One of the core tenets of Vygotsky's sociocultural theory maintains that learning occurs through interaction. Carpenter (2000:11) proposes that in order to provide students with: 1) varying degrees of linguistic support, 2) consensus building and interdependent group functioning and promoting the active participation;



communicative (Task-based) activities should be adopted. Such activities should address the shortcomings inherent in a classroom dynamic born out of the restricted definition that communication = question & answer. Task based activities focused on the participation of each individual class member in a social setting

Studies of (Lim, 1992; Wudong, 1994; Zhou, 1991) have revealed that when students participate actively in class through educational drama, their academic achievement seems to be higher than that of those who are passive in class. Krupa-Kwiatkowski (1998:133) summarizes in her study that "interaction involves participation, personal engagement, and the taking of initiative in some way, activities that in turn are hypothesized to trigger cognitive processes conducive to language learning". Schmitt (2002: 116) denotes that languages can be unconsciously acquired through conversation and exposure to 'comprehensible input', based on the notion laid out by Krashen and SLA theorists. Hedge (2004:12) claims that for being competent users of language, concentration should be on genuine interaction of language. He confirms that explicit or direct focus on form is unimportant.

Brown (1994: 17) agrees with Rivers (1987: 9) that, "for the genuine interaction language learning requires,... individuals (teachers as well as students) must appreciate the uniqueness of other individuals." Students need during language classroom interaction, a teacher who can understand their special needs –not one who will manipulate or direct them, or decide for them how they will learn, but one who will encourage, guide and build self-confidence and create enjoyment while learning the language.

### **2.1.3.5 Educational Drama: learning as a scaffolded activity**

Peregoy and Boyle (2008:128) explicate that "Drama activities provide students with a variety of contextualized and scaffolded activities that gradually involve more

participation and more oral language proficiency; they are also non-threatening and a lot of fun". McMaster (1998:568) elucidates that there exists a direct relationship between theatre and language learning and that implementation of drama techniques would improve vocabulary acquisition, fluency, communication, pronunciation and get rid of shyness, etc. Vygotsky (1978: 35) also raise the value of socially shared activities that are environmentally enriching as a means of promoting higher mental functioning. Therefore, the teacher enriches the children's environment by bringing them to educational drama techniques.

McMaster (1998: 579) presents strong arguments for the benefits of drama in developing language skills. She adds: "Children involved in drama activities are constantly experimenting with different ways of talking, which leads to a higher awareness of the variations in language". Bodrova (1995: 45) underlines that through dramatization, the children in the class receive constant scaffolding as they shifted from functioning at the lower limit of their ZPDs (performance without assistance) to the upper limit (i.e., a higher level of performance with assistance).

Willis (2007:15) proposes "that strategies promoting active learning be defined as instructional activities involving students in doing things and thinking about what they are doing". To this end, activities in this study include role-play, simulation and hot seating.

In the same context, O'Gara (2008) and Cunningham and Hall (2002) bring to light that drama provides an excellent platform for assessing students' general language skills and for teaching language. Hall (2002:64) writes, "The communicative activities of the classroom and their resources, the particular participants and their histories, and the very processes by which the participants conjointly use the resources to accomplish their lives as members of their classrooms or other learning contexts, become the

fundamental units of analysis". Chinn et al. (2001: 378) claim that learners must be active agents in their own learning and he added that instructional parameters and decisions affect discourse features such as "the amount of teacher talk and student talk, the frequency of interruptions, the character of teacher and student questions, and the cognitive processes manifested in the students' talk".

The studies of classroom talk in FL classes prove according to (Weist, 2004; Mantero, 2002, Donato & Brooks, 2004) that students are not engaging in communicative exchanges. However, Donato & Brooks (2004: 186) investigate the role of literature course in providing occasions for participation in advanced speaking functions.

According to Mantero (2002:182-183) when questions have only one right answer, students are not able to consider alternative points of view. Thus, the foreign language teacher's goal should be to create a sense of reality or facilitate situations of real communication by following the communicative approach.

To conclude, the researcher believes that EFL can be acquired through the application of language acquisition tenets. As challenging as it may be to utilize the pillars of those theories, educational drama seems a rewarding strategy. ED represents thoroughly those theories and reflects their notions in prompting speaking skills. To do educational drama, the rewards in terms of socialization, promoting students to their ZPDs, lowering the affective filter and language acquisition are very gratifying.

Next, speaking skills are going to be tackled in detail.

## **2.2 Speaking Skills**

Speaking is a thorny issue for language acquisition. This is first of all because people tend to judge the speaker status on the basis of fluency and a native-like pronunciation. Very few students are capable of achieving a native-like standard in all

respects and fail in carrying conversation with the right functions in normal communicative situations. Most of our teachers consider speaking as a parrot-like drilling and fail to assess it according to the communicative effectiveness which is based on comprehensibility and probably guided by native speaker standards. In the following section, the researcher displays the literature tackling the notion of speaking skills and its functions, types and components which can be utilized at our classroom settings.

### **2.2.1 Speaking... What?**

Speaking is the most important skill, because it is one of the abilities to carry out conversation and communicate with others. Oxford Advanced Dictionary ( 1995:827) presents speaking as the ability to express or communicate opinions, feelings, ideas, etc, by or as talking and it involves the activities on the part of the speaker as psychological, physiological (articulator) and physical (acoustic) stages.

Additionally, Jung, et al (2001: 2) provide us with a solid definition of speaking, namely, “converting meaning in the mind to spoken language”. Andryani (2012: 2) delineates speaking skill as the ability to speak target language to communicate with others that consists of accuracy, fluency, grammar, vocabulary, pronunciation and comprehensibility. Aqlisty Nia (2011: 23) adds that speaking is an interactive process of constructing meaning that involves producing, receiving, and processing information. Building on Aqlisty Nia's point of view, Nunan (2003: 590) and Channey & Burke (1998:13) state that speaking is a productive oral skill consisting of producing systematic verbal and non-verbal symbols, in a variety of utterances to convey meaning

With that in mind, the researcher endorses the previous definitions of speaking. She defines speaking as a social activity or a process of building and sharing meaning

through the use of a variety of contexts. It can be inferred that it goes beyond utterances to negotiating meaning. It demands a native-like imitation and encompasses communication skills, functions, interaction as well as receptive and evaluative skills.

## **2.2.2 Speaking Functions**

According to Brown and Yule (1991), as quoted in Richards (2007: 2) "The functions of speaking are classified into three; they are talk as interaction, talk as transaction, and talk as performance. Below are the clarifications of these functions:

### **2.2.2.1 Talk as Interaction**

To create good communication, interaction is needed to serve a primarily social function as Rivers (2000: 543) says "communication derives essentially from interaction". Richards (2008: 22) states that people wish to be friendly and establish a comfortable zone of interaction with others. The focus is more on the speakers and how they wish to present themselves to each other than on the message. Brown and Yule (1991: 54) illustrate the features of the interaction

- Has a primarily social function
- Reflects role relationships
- Reflects speaker's identity
- May be formal or casual
- Uses conversational conventions
- Reflects degrees of politeness
- Employs many generic words
- Uses conversational register
- Is jointly constructed

### **2.2.2.2 Talk as Transaction**

While transaction is concerned with what is said or done, Hodson and Jones (2006:14) clarifies that "in this type of spoken language students and teachers usually focus on meaning or on talking their way to understanding".

Moreover, Byrne (1991: 33) gives a distinction between the two types of talk as transaction:

A- Situations where the focus is on giving and receiving information (e.g., asking someone for directions). There is no need to pay attention to accuracy, as long as information is successfully communicated or understood.

B- Transactions that focus on obtaining goods or services, such as ordering food in a restaurant. Donald (2005:145) suggests that students need to be competent at both 'message-oriented' or transactional language and interactional language, language for maintaining social relationships.

### **2.2.2.3 Talk as performance:**

It refers to that type of talking that transmits information before an audience, such as public speaking, classroom presentations, public announcements, and speeches.

Talk as performance as Richards (2007: 6) reports, tends to be in the form of monologue rather than dialogue such as giving a class report or a lecture or a class debate.

### **2.2.3 Speaking Types:**

Another distinction in which speech events differ is the purpose of talking. Brown et al (1984:45) characterize two dimensions: chatting or listener-related talk and

information-related talk. Chatting maintains social contact by exchanging of amicable conversational turns.

On the other hand, the information-related talk refers to transferring information on a particular topic. It is related to teaching-learning situations. Some features should appear in information-related such as giving the information in bite-sized chunk, logical progression, questions, repetitions and comprehension checks

#### **2.2.4 Speaking Features:**

To answer the question, how speaking skill differs from other skills and to what extent the features make it a distinguished skill; Luoma (2004:20) cites some of the following features of spoken discourse:

- Composed of idea units (conjoined short phrases and clauses)
- May be planned (e.g., a lecture) or unplanned (e.g., a conversation)
- Employs more vague or generic words than written language
- Employs fixed phrases, fillers, and hesitation markers
- Contains slips and errors reflecting online processing
- Involves reciprocity (i.e., interactions are jointly constructed)
- Shows variation (e.g., between formal and casual speech), reflecting speaker roles, speaking purpose, and the context

#### **2.2.5 Speaking Competences:**

To carry out a successful speaking task the following competences should be acquired:

- 1- Initiating a conversation: knowing how and when to open a conversation is a key speaking competence that learners must be taught. A study by McCarthy and

O'Keeffe (2004:5) has shown that much classroom conversation involves the teacher taking the role of initiator.

- 2- Turn-taking: This is the interaction management skill that learners would do well to acquire. Bygate (1998: 65) and Flucher (2003:24) illustrate that turn-taking and adjacent-pair practice will provide learners with indispensable knowledge of when it is appropriate to listen and talk, for how long, and the preferred response pattern to adopt.
- 3- Verbal and non-verbal symbols: It is the ability to convey meaning by encompassing appropriate expressions verbal and non verbal in the proper context. Channey (1998:13) assures that speaking is "the process of building and sharing meaning through the use of verbal and non-verbal symbols in a variety of contexts".
- 4- Participation, interaction and engagement: To create English language classroom that is full of fun and a dynamic place to be, right activities should be taught in the right way. Speaking in the class can be a lot fun, raising general motivation. Consequently, Sari (2011:2) adheres to the idea that if the students do not learn how to speak in the language classroom, they may soon get bored and lose interest in learning foreign language. Shafer et al. (1983: 2) highlights the significance of spoken language in learning as: It "is a way of representing the conscious world to ourselves and to others. It has become increasingly clear that success in school is a product of learning the language of the schools. ... Interaction through talk at home and in school is essential in bringing about oral language fluency and ultimately literacy."



## 2.2.6 Speaking Difficulties

To most people, mastering the art of speaking is a single most important aspect of learning a foreign language. Fauziati (2002:126) and Lawtie (2004: 35) measure the success in speaking in terms of the ability to carry out a conversation in the target language. Language is not only taught and learned, but it is used as a habit. Therefore learning speaking is difficult because it must be practiced as a habit to master it. Hodson and Jones (2006: 9) tell us:

*"Spoken English is more challenging and 'scary' because it is instant and public unlike the thoughtful and private mode in which we operate when we are writing. The written text allows us to erase, cross out, rephrase and edit. The spoken phrase is already a public event. "*

Thus, Lockwood (1996:41) proposes that confidence levels increase when students are involved in the classroom activities. In the same context, he sees that it is the teacher's task to bridge the gap between the language demands of the classroom and curriculum and each child's language resources.

### **Speaking Difficulties lie in:**

#### **2.2.6.1 Perception of the role of learners:**

##### **A- The talking time**

Debating that talking is still regarded as a time-wasting and a low status activity Tarleton (1988:123) points out that teachers view children's classroom talk as a sign of poor concentration, distraction and disobedience. Therefore, learners become passive in English learning and they are not able to speak. As a result, the English teaching learning process is not effective. Barnes (1982:19-20) reminds us that children are not

passive receivers of knowledge. Through language they are able to make knowledge and thought processes available to introspection and revision.

Al-Mohanni in his study (2011:3) noticed that EFL teachers talked most of the time and students were left with limited opportunity to practice the language. This inhibited the development of spontaneous use of the foreign language. However, Tarleton (1988: 21) believes in oracy as a valuable method of learning which gives listening and speaking high priority. Such a reaction to the learners' talk will have a negative impact on how learners view their talking and listening in the classroom. Learners will see it as a means of socializing and not learning. Teachers have to consider talking as a mark of effective learning and promote it during lesson time instead of suppressing it and viewing it as a time-wasting distraction. Chinn, Anderson & Waggoner (2001:23) mention that teachers depend on recitation in classroom discourse. Because of that, Ments (1990:1330) expects teachers to involve students in active learning. Thus, their role is seen as facilitators of learning through helping students reflect on their experiences. This would help in developing their language listening-speaking ability. Ments (Ibid: 12) elaborates on that issue saying:

*Talking is an essential part of this process. It enables students to assess the importance of what they have experienced, and gives them an opportunity to integrate new information into their scheme of things.*

## **B- Shyness and hesitance**

Sari (2011:1) points that Learners are often hesitant to speak because they are afraid of pronouncing the words correctly or feel really shy about talking in front of other students. Sari (Ibid: 6) states that many students who have enough knowledge

about English grammar felt difficult to speak because they were not used to speak or had less confidence.

### **C- Limited opportunities of interaction:**

Because most of our daily communication remains interactional, language teachers should provide learners with opportunities for meaningful communicative behavior about relevant topic. According to Richards and Renandya (2002: 37) speaking is one of the elements of communication happened in a formal environment between teacher and students. In this regard, Tarleton (1988: 2-3) states that: "Oracy is a process or an activity which places equal emphasis on speaking and listening and recognizes their independence. As a process, oracy assumes a dual role and reminds children that communication is a two-way affair". As communication derives essentially from interaction, it is recommended to activate educational drama sessions to promote communication.

## **2.2.6.2 Perception of the role of teacher**

### **A- The pressure of the overloaded curriculum:**

Even though, advocates of the speaking skill consider it as crucial backbone, they hardly find appropriate activities and tools of assessment. Simons (2002: 6) confirms that while speaking is considered to be an integral part of language arts, it tends to be neglected in the school curriculum. Hughes (1994: 7) affirms that "the message for teachers is clear: developing children's oral language is now an essential part of their work".

Consequently, teachers, under pressure to cover an intensive curriculum, find themselves concerned more about covering the curriculum rather than exploring ideas.

In that sense, classroom interaction is seen as providing answers for the teacher's

questions. As the interaction is teacher dominant, students cannot predict what will take place next. They are passive and such a role does not ensure that learning takes place. Vygotsky (1962: 83) describes this kind of learning as a 'parrot-like' learning which is not "simulating knowledge of the corresponding concepts but actually covering up a vacuum".

### **B- The concept of Control:**

Teachers perceive control as keeping order. It is control over the behaviour of children to avoid losing order. Rowland (1987:121) investigates the role of control in the classroom; he concluded that it happens in authoritarian and oppressive learning settings where everything is in the hands of the teacher. Such control over language is also seen as a control over the minds of the learners, as they have to unquestionably accept the teacher's instructions. Such a control limits the opportunities of interaction.

According to Edwards and Westgate (1987: 44) teachers' continuous control over classroom interaction as a precondition for attaining their educational goals is probably not far from their minds. This is because of the failure to 'keep the noise down is likely to be "severely judged, both by their students and their colleagues."

As a result, Rowland (1987:122-123) stresses the importance of allowing children to practice some control over their thinking through negotiation, otherwise "learning is liable to the sterile, to be dependent upon the teacher". He also draws the teacher's attention to giving a real chance to children to explore what they learn before reaching the learning points planned for achievement describing the learning gained under control as a superficial technical competence.

### **2.2.6.3 Difficulties in speaking itself:**

There are some characteristics that can make speaking difficult. As Brown (1994: 120) demonstrates some characteristics of spoken language can make oral performance easy as well as, in some cases difficult.

#### ***Clustering:***

Fluent speech is phrasal, not words by words. Learners can organize their output both cognitively and physically (in breath group) through such clustering. It is phoneme groupings, not alphabet letters

#### ***Redundancy:***

The speaker has an opportunity to make meaning clearer through the redundancy of language. It means repetition of linguistic information inherent in the structure of a language. It also refers to unnecessary repetition in speech. The expression freedom and liberty is redundant.

#### ***Reduced forms:***

Contraction, elision and reduced vowel form special problems in teaching spoken English. Jung (2001: 33) defines a contraction as a shortened form of one or two words (one of which is usually a verb). In a contraction, an apostrophe takes the place of the missing letter or letters. Some contractions are: I'm (I am), can't (cannot), and Ma'am (Madam).

Elisions mean the dropping of a sound in the middle of a word, or between words, when verbalizing a sentence or phrase. This often occurs with initial or final word vowels, or sometimes with entire syllables. Some examples of elision are "cap'n" instead of "captain" and "wanna" instead of "want to".

### ***Performance variables:***

One of the advantages of spoken language is that the process of thinking as we speak allows manifesting a certain number of performance, hesitations, pauses, backtracking and corrections.

### ***Stress, rhythm and intonation:***

Those features are the most important characteristics of English pronunciation. The stress time's rhythm of spoken English and its intonation pattern convey important messages.

### ***Interaction:***

Interaction means the learning to produce moves of language in a vacuum which indicates the creativity of conversational negotiation. Shafer et al. (1983: 2) point out the significance of spoken language in learning as: It "is a way of representing the conscious world to ourselves and to others. Cunningham and Hall (2002: 64) asserts that the focus on the social lives of students will shape and contribute to language learning

## **2.2.7 Why is Spoken Language Undervalued?**

There are many reasons standing behind undervaluing the speaking skill at classroom.

- 1- More attention is paid for learning as teachers are faced with many competing requirements on the time available during the lesson period. Browne (1996: 10) thinks that the reason for overlooking the importance of talk as part of the learning process is the "prioritizing of pupils' learning".
- 2- Passive attitude towards speaking and considering planning and conducting speaking activities as a tiresome and exhausting effort.

- 3- Teachers are faced with many competing requirements on the time available during the lesson period. Watching students listen and talk, teachers think that there is no need for planning for productive talk which they see as an "organisational headache".

## **2.2.8 Speaking Components:**

Speaking encompasses the knowledge of communication contexts which determine both the content and manner of verbal expression. Chastain (1998: 330-358) confirms that speaking goes beyond making the right sounds; it has many components such as choosing the right vocabulary or construction. Thus, the ability to interpret and appropriately respond to nonverbal clues such as facial expressions and tones of voice also plays a part. Brown et al. (1984, p. 5) claim that all languages, even the first language, are learned with some direct teaching of the spoken component. Language in school is used not for communication but for learning. And such attitude towards speaking hinders the spontaneous production of oral performance.

### **2.2.8.1 Communication skills:**

The ability to speak in a foreign language involves several components that speakers need to acquire in order to communicate effectively. For this reason, Janudom and Wasanasomsithi (2004: 2); Paulston and Bruder (1976: 55) confirm that "Communicative competence must include not only the linguistic form of a language but also knowledge of when, how and to whom it is appropriate to use this form". However, the assessors as well as the EFL teachers are invited to take care of the following *criteria in the student's performance*:

A. Speaks clearly and expressively through appropriate articulation, pronunciation, volume, rate and intonation to the degree to be understood by others in a way that the message is fully clear.

B. Uses and understands spoken language appropriate to the context (e.g., topic, purpose, audience).

C. Uses nonverbal cues that emphasize meaning.

**Fluency:** Nunan (2003: 589) defines it as the ease and speed with which a student is able to formulate and generate speech in the target language. It comes mainly through contextual speaking practice, not drilling with isolated words. It includes:

- Producing connected speech **occasionally** disrupted by hesitations as students search for correct form of expression.
- Elimination of translation and omission of filler words (reduction).
- Speaking fluently and talking for an appropriate length of time.
- Responding and showing basic competencies which are needed for everyday life communication.

**Pronunciation:** or the Sound of speech is a thorny issue for language assessment, however. This is first of all because people tend to judge native/non-native speaker status on the basis of pronunciation.

Although vast numbers of language students learn to pronounce in a fully comprehensible and efficient manner, very few learners are capable of achieving a native-like standard in all respects. In a sequence, comprehensibility can be the criteria to be used in judging speaking skills

**Accuracy:** Since accuracy is related to comprehensibility, it is often at least one aspect of pronunciation criterion. Luoma (2004:22) assures that it often includes speed,



intonation, stress and rhythm. To evaluate "interactional efficiency" would encompass the students' use of stress and intonation to highlight important phrases and focus on expressiveness. Indicators to be taken into consideration:

- Using correct pronunciation for both **familiar and some unfamiliar** words
- Using a variety of sentences
- Making **few** grammatical errors which do not interfere with the message
- Making **good** use of cohesive devices to connect ideas

### ***Grammar:***

Students' progress is often tracked according to the grammatical forms that they can produce accurately. In general, students are seen to proceed from knowing a few structures to knowing and utilizing more complex ones with making few mistakes. However, the grammar that is evaluated in assessing speaking should be related to the grammar of speech.

Another factor that affects the grammar of speech is the level of **formality** of the speaking situation. Situations involve planned speech tend to be relatively formal which require more written like language with more complex grammar, whereas unplanned situations rang from formal to informal.

In formal situations call for more oral- like language with strings of short phrases and short turns between speakers. Test designers can design task by verging the kinds of speaker roles and role relationships and planning time.

### ***Vocabulary:***

Luoma (2004: 16) defines it as: "being able to express oneself precisely and providing evidence of the richness of one's lexicon". However, using very simple and ordinary words naturally is likewise a marker of highly advanced speaking skills.

Spoken words contribute to the listener's impression of the speaker's fluency and keep the conversation going. Using of vague words such as 'thing' help the speaker go on regardless of the missing word and at the same time they appeal to the listener to understand and supply it if they can.

### **2.2.8.2 Functional Skills:**

One set of skills that have influence on what gets said in a speech event and how it is said is the social and situational context. It deals with communicating for specific purposes. Situation can be deferred as the physical setting and the nature of the event i.e. greetings, giving advice, agreeing or disagreeing and so on.

### **2.2.8.3 Interaction and Message Strategy**

This set of skills encompasses the ability to participate in situations ranging from informal conversations to more planned and formal interactions. Furthermore, Harmer (2001: 104) states that the other element for the speaking is mental/social processing. These skills require the ability to maintain conversations using a sequence of ideas clarified by details.

Through the interventions, the drama teacher concentrates on the following indicators which show that the speaker:

- A. Maintains conversations (e.g., enters in, takes turns, responds to others' remarks and closes a conversation).
- B. Presents ideas in an orderly way.
- C. Clarifies and supports ideas with necessary details (e.g. examples, illustrations, facts, opinions).

#### **2.2.8.4 Turn taking, Processing and reciprocity:**

Apparently, the processes of speaking and listening are most intertwined and happen under the pressure of ever ticking time. Bygate (1995:142) suggests a solution to this which is reciprocity which means that speakers react to each other and take turns to produce the text of their speech together. Reciprocity helps the students with the processing demands of speech and has a social dimension. Turn- taking patterns create and reflect the social relationship between them.

#### **2.2.8.5 Receptive and Evaluation Skills**

It is well known that before speaking, listening to others in an effective way is essential. Through listening, the speaker distinguishes between different purposes in communication and critically evaluates the spoken message.

This set of skills includes the speaker's ability to understand and evaluate messages of others. It ranges from listening effectively to evaluating others' ideas. It passes through following sequence of ideas and drawing inferences. Once the listener recognizes how others' points differ and interprets nonverbal cues, effective and appropriate feedback will be provided.

- A. Listens effectively to spoken messages (e.g., hears the speaker, understands meaning, follows sequence of ideas and draws inferences).
- B. Recognizes and interprets nonverbal cues given by others.
- C. Describes others' points and recognizes how they differ.

#### **2.2.9 Criteria to be observed:**

The following criteria which are sated by Jung et al (2001: 10-11) should be taken into consideration when planning, implementing and evaluating any speaking task.

### **A. Voice: Delivery/Enunciation**

1. Demonstrate effective verbal/voice characteristics.

Check for:

- Intonation (modulation of pitch)
- Loudness level
- Rate of speech
- Tempo/fluency of speech
- Overuse of filler words (e.g. like, um, uh, well, y' know . . .)

### **B. Form: How?**

1. Correct grammar and complete sentences: The teacher should check for: Pronoun usage, word order, verb tense agreement, plural formation and question formation, use of prefixes/suffixes as well as negative contractions.

2. Use a variety of sentence types.

Check for: affirmative/declarative statements, negative statements, interrogatives, sentences with clauses, adverbial discourse devices (e.g. therefore, in other words, so)

3. Pronounce sounds correctly.

Check for:

- Articulation of problematic sounds such as /s/,/r/,/th/

**C. Content: What?** Luoma (2004:29-59) talks about some indicators which should be observed:

1. Use appropriate vocabulary for the situation (audience).

- Use of overly formal or informal language
- Vocabulary level that is too difficult or easy

2. Use specific word choices (so listener clearly understands meaning).

Check for:

- Use of unclear or confusing terminology
- Use of non-specific referents (e.g. “thing”, “stuff” . . .)
- Difficulty retrieving words

3. Organize their thoughts.

Check for:

- Did you provide clear evidence of a logical sequence for your topics/ideas?
- Did you highlight key points clearly?
- Did you summarize key points at the end of your reply?
- Were your ideas presented clearly and concisely, or did you tend to ramble or stray off topic?

**D. Overall Effectiveness (Details, Use)** Jung et al (2001:11) assures that good speakers:

1. Demonstrate appropriate body language for the message.

They utilize the following tactics:

- Eye contact
- Physical stance/body posturing
- Hand movements/gestures
- Facial expressions
- Audience attentiveness

2. Pay attention to the non-verbal language of the listener.

Check for:

- Speaker awareness of the listener/audience
- How well the audience was engaged
- Awareness of time constraints

## **2.2.10 Tips for increasing speaking:**

### **2.2.10.1 Increasing Oral Communication in the Classroom**

Effective oral communication requires the ability to use the language appropriately in social setting or interaction. Sari (2011: 2) calls teachers to play the role of talk facilitators at all learning levels. Children need to learn enough vocabulary and expressions to practice it. This cannot be accomplished without the teacher being involved in classroom interaction and discussion.

### **2.2.10.2 Tips to evoke Speaking interaction**

- Providing students with regular opportunities to communicate orally in English about topics that are relevant to them. According to Donato and Brooks (2004:54), students need to have multiple turns in talking and chances to express themselves if they are going to produce extended discourse which is a marker of an advanced speaker.
- Participation is even: Here Byrne (1991:12) portrays the teacher as the 'skilful conductor of an orchestra' whose job is to give a chance to each one of his students to participate and see how satisfactory his performance is. So far, Johnson (1995:3) indicates that the students' participation shapes the ways in which they use the language for classroom learning. Glisan and Donato (2004: 474) stress the importance for students to reach the advanced level of proficiency by providing sufficient opportunities for learners to nominate and engage in meaningful and pertinent discursive interactions, to have multiple turns in talking, and to develop strategies for self-expression”.
- Practice and risk taking are keys to developing the ability to communicate, and this can be enhanced through the following:

**Tips** provided by BC Ministry of Education (1999: 5-6):

- Set up the classroom to create a positive, English atmosphere. Display posters
- Encourage students' work to stimulate interactions and to foster ownership.
- Use English as much as possible during class and insist that students do the same.  
You may simply record what percent of the time they worked and spoke in Arabic.
- Provide students with a list of useful expressions to initiate sustain and/or conclude a conversation.
- Provide opportunities for students to hear authentic speakers of English from a variety of sources (e.g., guests, television or radio excerpts).
- Work with the students to develop scenarios for short role plays, simulation and hot seating or other communication activities linked to each theme. Write the topics on cards and set aside time each week (or each class) for practice.
- Keep a video-taped bank of sample conversations and other oral activities so that students are able to see examples and discuss the necessary elements to produce a good activity.
- Discuss criteria and elements of an ideal spontaneous interaction: a good speaker, who questions, responds, reacts, rescues, adds, sustains or embellishes.
- Provide copies of standards, rating scales criteria and tools such as those included in this research (observation card or self assessment).
- Discuss these frequently with the students prior to each assigned oral activity.

The researcher affirmed that those tips are crucial in building a roadmap for teachers to conduct speaking classes. They focus on involving students in their learning and being aware of the standards they are going to be evaluated according.

### 2.2.11 Standards, Rating Scales and Tools:

Worth mentioning that BC Ministry of Education (1999:5- 8) developed field-testing oral assessment and evaluation materials to assess and evaluate students' abilities to interact in French in natural and authentic situations. In all assessment and evaluation activities, it is essential that students know the task requirements, the criteria, and the rating scale that will be used.

Accordingly, the criteria are drawn directly from the learning outcomes for grade 9 and emphasize speaking sub skills: communication, functional skills, interaction and message strategy, receptive and evaluative skills. Using rating scales and examples of student work, performance standards describe the levels of achievement, how they relate to expectations and what student work looks like at each level. Jung et al (2001: i) emphasize that the development of criteria for “Qualities of Effective Speakers” is of great value in assisting teachers to integrate these standards across the curriculum. The rating scale describes four levels of student performance adopted from "Behavior-based performance which was developed from Behavior Anchored Rating Scale (BARS) ". These scales focused on assessing performance dimensions that represent the expected requirements :

- Not yet within expectations
- Meets expectations (minimal level)
- Fully meets expectations
- Exceeds expectations (Adopted from BC Ministry of Education, 1999: 20).



## 2.2.12 Assessing Speaking:

### 2.2.12.1 Observation

Therefore, in order to "record behavior as it is happening", Merriam (1998: 8) depicts classroom observation is employed as an instrument for collecting data. According to Genishi (1982: 565) the observation method is the best way to answer research questions. "It is the fundamental method for understanding a phenomenon in which naturalistic observation is the instrument for other researchers". He also writes that the observation process allows us to obtain essential information for drawing inferences and making decisions.

Consequently, Wajnryb (1992: 11-13) has an overview of observation as an appropriate method for increasing understanding of the complicated relationship between teaching and learning in the language learning classroom. He remarks that "Being in the classroom as an observer opens up a range of experiences and processes which can become part of the raw material of a teacher's professional growth". In an educational setting, observation in the language classroom is considered of crucial importance in providing teachers with perspectives for teacher preparation, practice and professional development. It plays a basis to develop their "professional roles and responsibilities". So far, New York State Education Department (2000: 10-11) clarifies that assessing speaking performance can be applied into: (1) holistic which considers a performance as a whole and (2) analytical which observes a performance by breaking it into components.

Three significant areas in spoken discourse for assessing speaking are:

- purpose for talk.
- The speaking situation.
- The speaker roles.

Notwithstanding, it is the purpose of talking which formulates the variation whether it is talking to chat or talking to inform. Information – related talk often comes sandwiched between social chat and information informing which can easily turn into a serious discussion.

In brief, this demands to make sure the participants know what kind of talk they should aim for to do well on the oral test. The most important point is getting the message across and confirming that the listener has understood it. The raters should take care of establishing common ground of the criteria used in assessing speaking skills. The researcher, therefore, employed two ways of assessing speaking behavior the analytical and the holistic ones.

### **2.2.13 Teaching Speaking:**

Teachers have to consider talking as a mark of effective learning and promote it during lesson time instead of suppressing it and viewing it as a time-wasting distraction. Teaching speaking according to the Palestinian Ministry of Education (1999: 30-31) means equipping students with:

- 1) Producing the English speech sounds and sounds patterns.
- 2) Using words and sentence stress, intonation patterns and the rhythm of English language.
- 3) Selecting appropriate words and sentences according to the proper social setting, audience, situation and subject matter.
- 4) Organizing their thoughts in a meaningful and logical sequence.
- 5) Using language as a means of expressing values and judgments.

6) Using the language quickly and confidently with few unnatural pauses, which is called fluency.

Furthermore, Ments (1990: 12) mentions that teachers are expected to involve students in active learning. Thus, their role is seen as facilitators of learning through helping students reflect on their experiences. Nevertheless, this is achieved through talking and discussing matters of concern where students listen and talk to each other. This would help in developing their language listening-speaking ability. Ments (Ibid: 12) elaborates on that issue saying:

*One of the commonest skills which is needed is that of taking an effective part in verbal discourse; in other words talking and discussing matters of concern. Students must be taught how to listen to what others are saying, to analyze their arguments and to compare them with their own experiences. They must be able to clarify their own thoughts, to present them to others in their group, and to defend them logically and persuasively when challenged.*

The researcher concluded that grasping the sub-skills of speaking requires a mastery of listening skills. It is the teacher's role to train the students to listen attentively, analyzing and then building their own points of view to express themselves freely.

### **2.2.13.1 Tips to Teach Speaking**

From the researcher's experience as UNRWA school supervisor, the following tips are of great importance.

- Talking is an essential part of building a competent speaker process. It enables students to assess the importance of what they have experienced, and gives them an opportunity to integrate new learning points into their scheme of things.

- Clear and correct pronunciation is of vital importance, thus more attention is needed by exposing students to native speakers excerpts.
- Patience is a golden rule through slow and steady enhancement and constant revision and recycling.
- Variety is a demand with the help of mixed activities, such as dialogues, drama techniques, choral revision, chants, songs, poems and rhymes. Teachers should take into consideration students' varied abilities, expectations, motivation level, and knowledge and last but not least, different learning styles. Thus, teachers need to vary approaches and offer as much opportunities as possible.

In the same context, the researcher urges teachers to limit their talk in order to get more students involved for a longer portion of class time. Furthermore, they need to engage their students in many conversations and dialogues.

### **2.2.13.2 Stages of Teaching Speaking**

#### ***1- Orientation, lead in or Engagement Stage:***

In this stage, teachers should put students in the mood of the activity by giving an introduction about the topic. Teachers should build upon the students' prior knowledge or schemata. Harmer (2001: 59) introduces engagement as “making it clear that something ‘new’ is going to happen”. The sequence of this stage is represented in:

1- Introduction and instruction clarification, Arabic is accepted. Byrne (1991) and Ur (1991) affirm the acceptance of the use of the mother tongue.

2- For more clarification, educators support the use of visual input as well as AVM.

3- Setting the scene by organizing the classroom environment encompassing seating and grouping or pairing. Harmer (2001: 120-122) proposes four basic ways of grouping: friendship, streaming, chance and changing groups.

### ***2- Presentation or Modeling stage:***

It is when teaching takes place and consists of modeling. The teacher presents authentic examples to be followed later on. Byrne (1998: 2) explains that "through which students will be introduced to new vocabulary and the theme of the lesson."

### ***3- The Imitation, practice or production stage:***

The researcher considers it as the most important stage in the language classroom. At this stage the teacher is seen as a manager and guide to help give students the opportunity to know the functions of the language and be able to initiate and start an interaction with others in a meaningful way. In a sequence, it starts with controlled practice where students imitate the given example and then move to a semi controlled phase where the teacher withdraws from the scene. Later, the students get the chance to carry out similar activities in the freer practice phase. Lastly, the students have their own version through the creativity phase.

## **2.2.14 Errors Correction: an issue of debate:**

Error correction is a debatable issue as some questions are raised concerning when and how to correct speaking errors. Shafer et al. (1983: 28-29) provide their opinion concerning corrections. They point out:

*Corrections frustrate children. As children are trying to produce meaning, teachers are blocking their efforts by responding solely to form. A teacher's job is to get children talking, and corrections stifle talk. Teachers need not totally ignore children's use of nonstandard grammar... Teachers can model the correct form ...*

*The differences between correcting and modeling the correct form may at first subtle, the latter involves accepting the child's language while responding to the meaning that the child is attempting to convey.*

Porter (1989: 15) justifies the standpoint that “mistakes are an integral part of the language-learning process, and that an opportunity to make them in a free phase in any lesson ultimately enhances learning, rather than hinders it”.

A fair number of slips and errors as Luoma (2004:16-18) states such as mispronounced words, mixed sounds, and wrong words are due to inattention. Our students slips can signal lack of knowledge while there are errors that specific students make, such as using no + verb to express negation in English. (I no read) and there are others that are typical for all speakers. The raters are trained to outgrow a possible tendency to count each error that they hear.

Thus, the researcher came to the wrapping up that overcorrection hinders the spontaneous production of the ninth graders. It discourages the students and raises the affective filter. It is advisable to be selective in correcting the speaking errors which require more focus on fluency rather than accuracy. Intensive training, modeling and exposing students to real and authentic opportunities can do a great job in creating a competent speaker.

To conclude, the researcher asserts that speaking is a thorny issue where efforts should be directed towards it. The deficiency in the performance of our students is caused the method and the tools of assessment. Changing attitudes is vital to tap the source of the problem as it requires a tendency towards trodden new roads. Such roads are represented in adopting new strategies such as educational drama where students are going to be involved. Exposing students to authentic activities and being engaged in real life situations increase participation and motivation to be active players in the teaching-

learning process. Altering the notion of the dominant role of the teacher can embark the learner-centered notion. It escalates the students' motivation and participation as they turn to be partners and influential figures not receivers.

## 2.3 Educational Drama

*"Of the many teaching strategies which are likely to promote dialogue, the approach which has the greatest potential and yet is the least often used is drama in education--where teachers and students co-create fictional roles in contexts, in order to explore and reflect on some issue, concept, relationship or event."*

C. O'Neill (1985)

For successful language acquisition to occur, students need to express their ideas and opinions in the target language. Aski (2003: 2) explains that students need opportunities "to interpret and express real-life meaningful messages, negotiate meaning, and exchange information". When students are engaged in these types of exchanges, language becomes more authentic and enables them to share in communicative interchanges in the foreign language.

Further, the low achievement, reluctance to speak and unwillingness to participate orally in public events are the core reasons to reconsider this intervention. This presents a call for our teachers to modify or even change their techniques to overcome these obstacles. The students' low performance level in English Language requires serious research for alternative techniques that may improve our students' achievement level that is the educational drama.

In addition, Ryan-Scheutz and Colangelo (2004: 380) claim that drama methods have not often been included in teacher training as a core principle of teachers' development, so it is of great importance that in-service training institutions and programs offer workshops or even a real training course on the use of drama techniques in language teaching.



### **2.3.1 Drama ... what?**

DICE Project (2010) provides a definition of drama as a shared experience among students where they suspend disbelief and imagine and behave as if they were other than themselves. Holden (1981:1) points out that "Drama applies to any activity which asks the students to portray himself in an imaginary situation; or to portray another person in an imaginary situation". Drama is a framed and an imaginative activity where the participants think or/and behave as if they were different persons in a different context. They respond differently as if they experience another set of social and interpersonal relationships.

Moreover, Cusworth & Simons (1997:35) assert that taking a role in a drama is a mental attitude, a way of holding two worlds in mind simultaneously: the real world and the world of the dramatic fiction. Hence, the meaning and value of the drama lies in the dialogue between these two worlds and the human subjects behind its representations and because of this, drama is an act of 'self' creation.

### **2.3.2 Educational Drama... What?**

Educational drama is the utility of the art form of drama as an educational pedagogy at classroom. It incorporates elements of theatre to enrich the students' learning experience physically, socially, emotionally, and cognitively. It encompasses all senses as a multisensory mode of learning. Heathcote (1989:5) offers a definition of it as: "anything which involves people in active role-taking situations in which attitudes, not characters, are the chief concern". Shand (2008:24-25) delineates Educational Drama to using creative drama techniques to teach other subjects. These techniques include, but are not limited to pantomime, storytelling, story dramatization, role-playing, simulation, hot seating, improvisation, theatre games, process drama, and play production. First and foremost, as McCaslin (2006: 8), Kao and O'Neill (1998:13)

assert that educational drama offers an unpretending opportunity to practice speech. It puts forwards a built in motivation to express themselves and be understood as it entails interacting in English and making full use of the various features of oral communication. DICE project (2010:6) states that "Drama is more concerned with providing the child with lived-through experience, with the enactive moment, rather than with performing the rehearsed moment. It moves along an educational continuum that embraces many forms, from simple role play that is very close to child's play to fully-structured sharing (including showing); but the focus remains on identifying opportunities for learning and how to organise these."

In addition to practicing speech in a meaningful context, Cusworth & Simons (1997:33) affirm that the language that arises is fluent, purposeful and generative because it is embedded in context. It helps to develop the social and linguistic competence as well as listening and speaking skills. As Esslin (1976:11) sheds light on that in drama it is not the words but the situation in which the words are delivered that matters.

In a wrap up, the researcher compiled a definition of educational drama as a pedagogy that utilizes play-like techniques to prompt students' communication, interpersonal, cognitive, self advocacy and thinking and speaking skills. It is a playful behaviour and very purposeful at the same time. In Educational drama classes, "as if" mood embraces a desire to enliven authentic contexts. It tends to create a competent, co operative and motivated speaker. Educational drama refers to a work of art which will be exploited as a resource for language learning in the present study especially prompting speaking skills.

Educationally speaking, this study makes use of educational drama as a medium to improve speaking skills in classroom settings in UNRWA schools. However there is

also a deeper concern and a wider potential in educational drama: to connect the ways of thinking and emotions to build new attitudes, to explore and reflect on traditional methodologies and try out new ideas, acquire new knowledge, create new values, and build self-efficacy and self-esteem.

### **2.3.3 Drama... Why?**

#### **2.3.3.1 Seven reasons are identified by Burke and O’Sullivan (2002: xx) to incorporate drama in the foreign language classroom:**

1. Teachers and students can concentrate on pronunciation.
2. Students are motivated.
3. Students are relaxed.
4. Students use language for real purposes.
5. Risk-taking equals heightened language retention
6. Community is created.
7. Students and teachers can approach sensitive topics.

The researcher linked such reasons with the ultimate goal of teaching drama which is to enliven teaching English language classes. Teaching drama goes beyond the cognitive purpose to incorporate the affective one and creating an active community member.

#### **2.3.3.2 For other reasons, the following points of view are considered:**

The benefits of drama techniques or drama to speaking development are extensively acknowledged in the following merits

### ***A- Promotion of learning:***

Rationales for the use of educational drama highlight the unique power of drama to tap into children's intrinsic motivations and to involve the emotions for lasting and memorable learning. Furthermore, according to Dougill (1987: 24) and Taylor (2000:6), drama techniques can satisfy primary needs of language learning in that they can create motivation, enhance confidence, and provide context in learning a language.

However, Dinnapoli (2003: 68), in his support for the "great value of using dramatic techniques in the teaching of English for specific purposes", concludes that learning through drama helps to develop the four main language skills. Moreover, Mattevi (2005:45) and Makita-Discekici (1999: 7) posit that the use of drama in an English class not only enables English teachers to deliver the English language in an active, communicative, and contextualized way but also equips language teachers with the tools to create realistic situations in which students have a chance to learn to use the target language in context.

Nonetheless, Cusworth & Simons (1997:31) and O'Neill (1995: 67) agree upon the following points:

- \* Drama is seen as a process for engaging in learning both emotionally and cognitively. Reeve (2006: 658) claims that "when engagement is characterized by the full range of on-task behavior, positive emotion, invested cognition, and personal voice, it functions as the engine for learning and development".
- \* It makes learning ever lasting by turning situations and ideas memorable. Bolton (1986: 31) states that it promotes 'the deepest kind of change that can take place ... at the level of subjective meaning'. It offers plenty of opportunities to use language meaningfully

\* Drama promotes awareness and ownership of knowledge. Drama offers an alternative approach to the printed word and allows students to connect with learning content through action. By extension, Heinig (1993: 6) and Wagner (1998: 11) claim that drama increases students' overall comprehension and understanding of content and enables them to examine text more closely. Wagner (Ibid: 12) equates drama as a type of transformational magic – it invites students to learn more about a particular topic.

Lang (2003:23) mentions that educational drama gives young children "the opportunity to gain understanding and appreciation of differences and to develop values that promote tolerance."

\* It offers opportunities to extend current knowledge, interests, understanding and language into the zone of proximal development (ZPD) through shared activities. It enforces students to share in acting in role plays, simulations and other techniques getting them practice new patterns of language.

### ***B- Promotion of Speaking***

The benefits of drama techniques or educational drama to speaking development are extensively acknowledged. According to Hamilton and McLead (1993: 7), drama is beneficial especially to speaking development. Wessels (1987:13) adds that drama can reinforce a need to speak by drawing learners' attention to focus on creating dramatic situations, dialogues, role plays, or simulations. Educational drama focuses on meaning and oral expression. Drama techniques focus on other meaning conveyors, such as grammar structures, pronunciation and intonation.

### ***C- Developing Thinking and problem solving***

Pitman (1997:12) advocates that "The purpose of drama in education is to develop student thinking so that a common understanding of oneself and others can be

reached". Brown and Pleydell (1999:5) insert that "[drama] introduces young minds to 'as if' symbolic thinking, [which is] the intellectual foundation for problem solving, social learning and even reading". Cusworth & Simons (1997:9) put in that it allows exploration and problem solving in safe, supported and motivated situations where children are more likely to take risks and 'have a go' without the threat of real-life consequences.

#### ***D- Communication and social interaction***

It can be seen, therefore, that drama techniques have been used in clinical, school and community settings to promote the social and emotional development. McGregor, Tate and Robinson (1977: 24) attempt to define it as an "expressive process which is best understood through the idea of symbolization and its role in the discovery and communication of meaning". Similarly, as mentioned above, Schnapp & Olsen (2003) propose that drama can be effectively used for the social-emotional development of people with special needs.

#### ***E- Reflection on human experience:***

Approximately at the same time, Davis & Behm (1987: 262, cited in Mages, 2008) endeavor to state the role of drama in which participants are guided by a leader to imagine, enact and reflect on human experience". Gauweiler (2005: 3) asserts that through drama students could be encouraged to imagine, discover, and create alternate realities.

#### ***F- Self advocacy and self-awareness:***

Szecszi (2008: 12) refers to the ways in which drama can help to develop self-advocacy and empowerment in individuals. He suggests that through drama techniques, children become empowered with knowledge, skills, and attitudes about themselves and the world around them. Porter (1989: 4) also speculates the idea that different contexts

within drama would offer a range of different communication possibilities, enabling participants to develop a greater self-awareness. When using ED techniques such as role plays, hot seating, dialogues, interviews, simulation, Porter (Ibid: 5) states that students have the opportunity to use language to cope and react to different real situations, “unselfconsciously creating their knowledge of the real world and developing their ability to interact with other people”

#### ***G- Limit boredom and lack of effort on learners' part.***

It works from a premise of shared power between students and teacher, allowing students to see their ideas respected and used to further the drama. This promotes students' engagement, ensuring that drama remains an enjoyable and desired activity. According to Akey (2006: 58) there is a positive association between this kind of relationship with students' level of engagement as well as their academic gain. This could be considered one factor affecting the students' language learning improvement.

#### ***H- Building Rapport***

Educational drama is great fun and creates an enjoyable, relaxing, and friendly learning atmosphere. It also helps foster rapport between the students and their teacher.

### **2.3.3.3 The use of ED techniques in foreign language teaching**

In a pioneering point of view, (Asher 1982; Solé 1987: 92) shed some light on English teaching by means of drama techniques. They affirm that language acquiring happens in a particular sequence (silent period, understanding and then speaking). Therefore, any foreign language teaching strategy should develop comprehension before making the student speak. Solé (1987: 95) determines that comprehension should be developed through body movements and hours of exposure to the target language. Therefore, following this idea, the starting point of any adequate instruction of a FL

should be focused on creating the feeling of reality through a drama technique and a mood of believability and relaxation.

Moreover, McMaster (1998:574) puts forward:

*Drama is an invaluable tool for educators because it is one of the few vehicles of instruction that can support every aspect of literacy and language development. It encompasses all four of the language arts and helps build decoding, vocabulary, syntactic, discourse, and meta-cognitive knowledge.*

Thus, the foreign language teacher's goal should be to create a sense of reality or facilitate situations of real communication by following the communicative approach.

Furthermore, according to Dougill (1987: 9) and Taylor (2000:13) drama techniques can satisfy primary needs of language learning in that they can create motivation, enhance confidence, and provide context in learning a language.

#### **2.3.3.4 Constrains to use Educational Drama**

Teachers may encounter some barriers, which could have been reasons for the sparseness of educational drama classrooms. Ritch (1983:14) Kaaland-Wells (1993:16-18) and Rodgers (1999: iii) focus on some constrains, such as:

- Amounts of time and space to conduct it properly. Toepfer (2008:175) states that teachers wanting to use educational drama will battle time constraints.
- Institutional constraints, such as a textbook driven curriculum which makes it difficult for the teachers to implement more student centered alternatives. Schon (1983: 332-333) summarizes, "Curriculum becomes an inventory of themes of understanding and skill to be addressed rather than a set of materials to be learned".
- The teachers' personal beliefs and routines for the teaching of prep English.



- Student response to instruction and the teachers' interpretation of the student response.
- Other colleagues' perception of ED and how to convince them of the benefits of using educational drama. This is called by Rodgers (1999: 4) "tension which emerged due to differing visions of teaching". Those opposing visions make professional development a rare occurrence.

### **2.3.3.5 Educational Drama Techniques**

Drama techniques are defined as strategies to communicate or convey the intended meaning which involves a wide range of activities. Therefore, it is worth noting that these two terms will be used interchangeably throughout this study. Heathcote (1989); Wagner (1998: 22) affirm that they are the everyday tools of the drama teacher. They help to develop enquiry skills, to encourage negotiation, understanding and creativity. They can enhance performance skills such as character development and storytelling and be used across the curriculum to actively involve students in their own learning. Drama strategies may include: role plays, teacher in role, forum theatre, conscience alley, hot seating, tableaux, still image and freeze frame, thought tracking, storytelling, spotlight, cross-cutting, soundscape, dance, games, and simulations. Each dramatic genre is distinct with different purposes and learning outcomes. Meanwhile, drama techniques utilized in a language class have generally been divided into seven types, including games, mime or pantomime, role playing, improvisation, simulation, storytelling, and dramatization. Dillion (1988: 37) presents those techniques with regard to speaking skills; they are considered pedagogical devices vital for initiating classroom interaction.

The present study combined drama elements and types of drama techniques:

(role play, simulation and hot seating) into an arrangement of instruction in order to broaden learners' opportunities for nourishing their speaking abilities. The term Drama Techniques refers to any dramatic activity designed to promote the development of students' speaking skills.

### **2.3.3.6 Role Play... What?**

In Cambridge International Dictionary of English, role play is defined as, "a method of acting out particular ways of behaving or pretending to be other people who deal with new situations. It is used in training courses of language learning and psychotherapy." A new understanding of role-play is offered by Ladousse (1987:4) by redefining it as "an educational technique, known to generate a lot of fun, excitement, joy and laughter in the language class as 'play' itself guarantees a safe environment in which learners can be as inventive and playful as possible".

Further, Andryani (2012:3) identifies role-play as a spontaneous, dramatic, creative teaching strategy in which individuals overtly and consciously assume the roles of others. It involves multi-level communication, being an imaginary person in a hypothetical or a real situation and is a powerful affective teaching strategy that influences attitudes and emotions and promotes higher-level cognitive and affective thinking skills of analysis, synthesis, evaluation, and valuing.

Similarly, Littlewood (1981:49) adds that role-playing is used to broaden people's repertoire of behaviors and to help them gain insight into their present behavior and possibly to modify it. Role-playing gives people an opportunity to try out behavior before mistakes are made in a real life situation. Students pretend they are in various social contexts and have a variety of social roles. Harmer (1991:62) lays emphasis on role-play activities where the teacher gives information to the learners such as who they are and what they think or feel.

These definitions underpin the claim that role-play is an effective strategy for learning because it is connected to real-life situations. Role play promotes active, personal involvement in learning. Further, Burke and O’Sullivan (2012:3) advocates that these conceptions of drama rely on the understanding that it operates most effectively when a balance is achieved between the art form and the pedagogy, and not one without the other.

### **2.3.3.7 Characteristics of role-play:**

Littlewood (1981: 56) mentions some of the characteristics of role-play as:

- A classroom technique in which “a) learners imagine themselves in a situation which could occur outside the classroom.
- Learners adopt a specific role in this situation.
- Learners are asked to behave as if the situation really existed, in accordance with their roles”.
- “learners must negotiate in the interaction itself as it unfolds, each partner to the other’s communicative acts and strategies”

### **2.3.3.8 Role plays... why?**

For communicative competence to be best taught in class, Taylor (1982: 32); Littlewood (1981:6) and Scarcella & Oxford (1992: 80) believe that teachers should “... provide students with exposure to and interaction in the diverse registers they need to know”. In their opinion, one of the ways is by using role-plays in the classroom. They added that role-plays “...bring the outside world into the classroom”, and limitations imposed by the classroom are overcome. In the same context, Larsen Freeman (1986:259) explains that role plays are important in the communicative approach because they give learners an opportunity to practice communication in different social

contexts and different social roles. A role play is a highly flexible learning activity which has a wide scope for variation and imagination. According to Ladousse (1987:5) role plays use different communicative techniques and develops fluency in the language, promotes interaction in the classroom and increases motivation.

### **2.3.3.9 Simulation ... What?**

Simulations are defined by Jones (1982: 5) as “...reality of function in a simulated and structured environment”. In simulation participants have roles, functions, duties and responsibilities– as doctors, customer, salesman, policeman – within a structured situation encompassing skills of decision making and problem solving. Savignon (1997: 3) presents the idea that simulation involves decision making. She holds that simulations are simplifications of real-world situations. Ramos (2002:19) postulates that all simulations contain three essential elements: reality of function, simulated environment, and a structure built around some problem or problems. Just like Jones’ notion of simulation, for Paulston and Bruder (1976:119), a simulation activity is one in which the student is assigned the role of playing himself.

Gauweiler (2005: 4) explains that because simulations are related to the field of drama, they share some of the traits of drama such as characterization and invention. Through concrete experiences, students process abstract concepts and issues. So far, he determines that simulations present opportunities to examine values and increase decision-making skills.

Essentially, a simulation has three characteristics:

1. A reality of function which means the participants in a simulation must step inside the role they have accepted and act accordingly.
2. A simulated environment where there is no contact with the real world.

3. A structured environment where the participants have all the facts and information provided for them.

### **2.3.3.10 Simulations in the Classroom**

Simulations are a type of experiential language learning model which allow students to express themselves to their peers in a class setting. Gauweiler (2005:44) indicates that it is spontaneous, unrehearsed, and not directly taught. Simulations enable students to learn about a subject through interaction and discovery. In addition, Hess (2001: 45) pinpoint that the participants act in accordance with assigned roles and make decisions as if they were those individuals. In a simulation, the dialogue is unscripted because the students do not rehearse. Instead, they use their background knowledge of the topic and interpretation of their characters to recreate a particular event. Particularly, Jones (1982:21) points out simulations tend to be student-centered rather than teacher-centered. So far, a teacher should adopt the role as a facilitator who creates situations for students to engage in a simulated reality. To conclude, Jones (Ibid:3) sums up the simulation technique as 'one expression of the philosophy that students should be active participants in the learning process'. With both the teacher and learner playing active roles in the classroom, language classes can become more challenging and much more rewarding.

### **2.3.3.11 Difference between role playing and simulation**

Milroy (1982:3) defines simulation as “a representation of real-life dynamic situations”, while role-play as “the acting-out of a simulated situation by participants in assumed roles.” There does seem to be some agreement, however, that simulation is a broader concept and more elaborate than role-playing. In simulation students retain their own personas and are not required to pretend to be someone else, while in role play one student might be told his/her role. Besides, Wagner (1998:16) affirms that role play is a

component of a simulation. For the center of all dramatic exercises, role play cannot be extricated from the simulation. Raz (1985: 72) highlights the difference that simulation unlike role-play exercises where the participants are told 'You are angry', 'You are obstinate', 'You are weak', a genuine simulation does not try to control the behaviour-behaviour depends on the participant and is real, not assumed". Therefore, just as Ladousse (1987: 5) explains, simulations are complex, lengthy and relatively inflexible, while role-play is quite simple, brief and flexible. Scarcella & Oxford (1992: 13) claim that simulations imitate real life situations, while in role-play the participant is representing and experiencing some character type known in everyday life. In simulations, students can bring items to the class to create a realistic environment. In role play, the participants interact either as themselves or in imaginary situations. Simulation involves role play as defined above. However, the participants in this activity normally discuss a problem of some kind with some setting that has been defined for them.

Essentially, both role play and simulation are commonly used in foreign language classes to facilitate communicative competence. For instance, if a student is acting as a teacher, s/he brings chalk, use a board and so on. A researcher resembled the relation between them if a simulation is an umbrella, role-play is the handle. In conclusion, simulations always include an element of role play. It is a broader concept than role-play.

### **2.3.3.12 Hot seating ... What?**

In a broad definition of hot seating, Ashton-Hay (2005: 11) states that it is the use of the press conference format or something similar, students play the role of a character who sits in a seat in the center of the improvisation and answers questions that others have who are participating.

Further, McArthur (1983: 101) adds that in a simulation a character is questioned by the group about his or her background, behaviour and motivation. The method may be used for developing a role in the drama lesson or rehearsals, or analyzing a play post-performance. Even done without preparation, it is an excellent way of fleshing out a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group.

### **2.3.3.13 Hot seating... Why?**

Hot seating techniques can be employed to serve various purposes, subsequently; Hyman (1979) and Borich (2004) mention some purposes including:

- (1) it helps let other people know more about the character.
- (2) it creates interest and motivate participation in a class,
- (3) it encourages students to express their thoughts or ideas as well as to help them clarify their thoughts or ideas, and
- (4) it helps evaluate, diagnose, and check students' preparation and understanding of the material as well as the knowledge students bring into the class.

Moore (2005:45) proposes that hot seating is a valuable tool that will aid delivery of the learning goals. This is most immediately apparent in communication, language and literacy:

- Use language to imagine and recreate roles and experiences.
- Use talk to organize, sequence and clarify thinking, ideas, feelings and events.
- Sustain attentive listening, responding to what they have heard by relevant comments, questions or actions.

Hot seating will also help with the personal and social development:

- Be confident to try new activities, initiate ideas and speak in a familiar group.
- Maintain attention, concentrate, and sit quietly when appropriate.

Additionally, questioning techniques is one component of hot seating technique. It can be applied to create background knowledge of drama components, such as situations, types of characters, or dramatic themes. The understanding of these components will make learners' engagement and interaction in drama activities more meaningful.

Hot-seating is a way of developing (or deepening) character. This means when being in the hot-seat, you answer questions from others in the group while you are 'in role'. When other people ask the hot seated questions, the characters have to answer them in as much detail as possible. The characters will seem more realistic if you feel you really 'know' them. It is easier to be spontaneous and believable if you have carefully explored the target character during the hot-seating process.

#### **2.3.4 Advantages of Role-playing Simulation and Hot seating:**

According to Littlewood (1981); Robinson (1981); Raz (1985) and Van Ments (1989), these techniques can be attributed to numerous reasons:

- Role-plays, simulations and hot seating provide students with opportunities for practicing in class the language they need for interacting outside the classroom. As a result Scarcella and Oxford (1992:89) stress that they fulfill students' need for realism---a desire to "relate to life 'out there' beyond the classroom's box-like walls".
- Role-plays, simulations and hot seating can be made relevant to students' needs.
- Give students the chance to carry out a task or solve a problem together;



- As roles and situations are equivalent to real life, students will be motivated to produce real-life language.
- Role-plays, simulations and hot seating have the effect of psychological inoculation; Raz (1985: 228) asserts their role in reducing anxiety and inhibitions when the learner has the opportunity to use language outside the classroom”.
- Increasing motivation as Jones (1982) and Stern (1980) affirm that they increase students' and teachers' motivation, especially for those in EFL situations that might see English as a deferred need at best.
- Helping the learner to confront and identify with the target culture as well as learning about cultural differences between the target language and the mother tongue. As it is assumed by the students that Arabic and English have the same cultural functions, until they are given the chance to discover otherwise. Scarcella & Oxford (1992:189) find role-plays a good technique to develop cultural knowledge because they “...provide a relatively safe, protected situation in which students can make cultural and language mistakes without feeling too threatened”.
- DiPietro (1987) stresses not only the importance of the functions of a language but also their constraints. Through role-playing, simulations and hot seating, learners are able to vary language according to the social context and situation and explore different registers and functions.
- Role-plays, simulations and hot seating can develop and/or elicit communicative competence in the individual as they trigger certain psychological factors that promote communication. In a simulation, language use is an aspect of the communication necessary to perform tasks and not a test of correctness.

- Both shy and more extroverted students benefit from drama role-plays, simulations and hot seating. Harmer (1991: 133) posits that during role-playing, simulating and hot seated “...students do not have to take responsibility for their own actions and words – in other words, it’s the character they are playing who speaks, not themselves”. This explains why students are likely to lose their inhibition and shyness through the three techniques.
- Role-plays, simulations and hot seating help in promoting proficiency especially on the oral test. These students also became more confident and less inhibited in speaking English, as well as more willing to take part in interactions in English. They encourage the production of utterances that are unpredictable and generated by context
- Role-plays, simulations and hot seating allow for the classroom setting to be expanded and its limitations to be overcome. Savignon (1997:187), Guntermann, (1980); Littlewood, (1981) and Purcell (1993) confirm that students explore situations that would otherwise never come up in the classroom”. They encourage freer use of language.
- Ladousse (1995: 5-6) emphasizes that peer learning is encouraged and sharing of responsibility between teacher and the learner in the learning process takes place

### **2.3.5 Advantages of Role-play, Simulation and Hot Seating in Language**

#### **Education:**

The following list is based on Maxwell (1997) and other scholars’ work such as: Sato (2001: 10) on the advantages of role-play, simulation and hot seating in language education:

- 1) They enable students to learn and practice English language in a meaningful context. By relating the knowledge they get from classrooms to their daily life, they acquire and practice their knowledge visually, aurally, and kinesthetically and thus the language context is memorable long after they have forgotten much of the learning which they obtained in other ways.
- 2) They improve students' different skills for the language acquisition process. The different roles designed in role-play offer the students opportunities to practice their oral skills in various types of behavior
- 3) They motivate students to be interested and involved in learning. As Purcell (1993: 33) emphasizes that the essence of role-play, hot seating and simulation is involvement, students are motivated to learn. Therefore, role-play can also promote cooperation and competition in class which stimulates every student to learn.
- 4) Additionally, McMaster (1998: 24) posits that they dismantle the normal teacher-student relationship so that students take control of their own destiny within the simulation, leading towards "declassrooming" the classroom.
- 5) They create low-anxiety learning environments for students. Ladousse (1987: 16) comments that role-play provides a mask for students and encourages them to feel liberated in performing. Chesler & Fox (1966: 14) claim that while doing role-play (also other drama techniques), the students can participate both in action and speaking. They will engage in the class activity instead of sitting or standing still. This can release their anxiety of being different and isolated in class and could increase their self-image
- 6) They offer students a variety of experiences and improve their four language skills.
- 7) They help to improve students' cultural and nonverbal behavior.
- 8) They allow teachers to monitor the students' progress unobtrusively.

- 9) They exclude error correction from the equation during the exercise.
- 10) They allow students to experiment with new vocabulary and structures.
- 11) They can be used as an assessment technique.

### **2.3.6 A Link between Role-plays, Simulations, Hot seating and Language Assessment**

The standardized tests fail to give us insight on how the student *might* perform in a real setting. So as part of the tendency of finding a substitution, Littlejohn (1990: 125) suggests that "the use of simulations as a testing device is . . . an important development since it should be possible to replicate the situations in which learners will have to use the language." Oral examinations can make use of the three strategies where students are given different roles to play in groups and left to interact on their own pace. Tackling such replication provide a chance to monitor not only the production of the language but also the process of language emerging. Littlejohn (Ibid: 128) puts in that "simulations will show us how the student actually performs". This also is applied to the rest of the educational drama techniques.

### **2.3.7 Disadvantages and drawbacks of Role-playing, Simulations and**

#### **Hot seating:**

In spite of all the advantages attributed to the use of the three techniques in language classrooms, there are also drawbacks that can limit their effectiveness: Sato (2001: 22-28) addresses more practical problems with incorporating the techniques:

- 1) the lack of classroom space;
- 2) cost of a lot of classroom time, students' play acting, chaos in the classroom;
- 3) the lack of grammar work; and

4) lack of enough opportunities to participate.

5) Operational problems of preparation, implementation and assessment.

- The noise level.
- The difficulty some students have in carrying out certain roles.
- Advanced students monopolize most speaking opportunities.
- Students' faulty pronunciation is reinforced as immediate feedback is not given directly.
- They require preparation which detracts from target language contact time. Some criteria will have to be set before selecting the appropriate task.
- The lack of reality in roles which is due to the artificiality inherent to the task. During the situations, students do not produce the same language they would in a real-life situation, which is a more natural and relaxed setting. Susanti (2007: 19) states that "role-play first of all is not and cannot be a realistic situation".
- A negative role of the audience as it is difficult to involve the rest of the class while a small group of learners act out their roles.
- Role-plays, simulations and hot seating may lead to embarrassment concerning grammar mistakes. Thus this might allow less motivated students to withdraw from participation. According to Smith (1984: 17), promoters of role-play "...may have set their goals too high", and role-playing may not be as effective as the theory suggests.
- They allow students to misunderstand and misuse new vocabulary and structures
- They leave teachers feeling ineffective or excluded.

- They work best with already effective speakers of the target language

In addition, Van Ments (1990:16) offers a list of the potential drawbacks of the usage of role-play, simulations and hot seating:

- 1) Teacher loses control over what is learnt and the order in which it is learned.
- 2) Simplifications can mislead.
- 3) Use a large amount of time.
- 4) Use other resources-people, space, special items.
- 5) Depend on the quality of teacher and student.
- 6) Impact may trigger withdrawal or defense symptoms.
- 7) May be seen as too entertaining or frivolous.
- 8) May depend on what students already know.

### **2.3.8 Solutions**

It is proposed by Ramos (2002: 18-23) that teachers may take the following measures to overcome such withdraws:

- Conduct the presentation stage via English language.
- Ensure that the Role-plays, Simulations and Hot seating are of relevance and interest to the students.
- Form pairs and groups with mixed or differentiated levels of ability depending on the students' needs.
- Monitor the groups' language and participation levels during the role-play, simulation and hot seating.

- Deliver ongoing feedback and remedial work on observations taken during monitoring.

In summary, even though role-plays, simulations and hot seating pose some unique features to promote the development of speaking skills, these techniques have drawbacks that may jeopardize their success. On the one hand, they allow students to use the English language in a non-threatening situation and promote cultural understanding. Besides, through them learners are able to go beyond the classroom limitations and interact to satisfy different functional and social needs. In addition, in role-plays, simulation and hot seating learners are introduced to the traditions, culture, behaviors, habits, and values of the English language speakers.

On the other hand, the lack of reality inherent in the technique may prevent students from acting as they would in real life. Moreover, the roles assigned to the students are not always what they are likely to assume in real-life situations. Finally, the issue of the embarrassment concerning grammar mistakes also poses a problem to the success of the activity. It inhibits interaction and favors the more extroverted students. Although role-playing, simulation and hot seating have been part of educational drama classrooms, its success is not always guaranteed. Teachers are invited to keep an eye on students' performance through the preparation and production stages. Ongoing and subsequent assessment is a demand to guarantee the success of both techniques.

### **2.3.9 Role-playing, Simulation and Hot seating and Speaking Skills:**

Researches point out that the teacher dominates the entire conversation in the classroom settings. Role-play, simulation and hot seating activities can compensate for the limitations of the traditional teacher-dominated language classroom. They provide students with a variety of conversational models between different roles and this changes the class to student-centered. It is apparent that there is a little room for genuine

communication to occur inside the classroom. Scarcella and Crookall (1990: 228) argue that since the teachers determine the whole speaking process, students are less likely to have a full picture of how language is used in the “outside” world. In addition, by practicing within different roles, the students can experience a variety of speech acts such as apologies, promises, congratulations. Being exposed to such genuine verbal interaction, the students gradually develop the communication strategies that enable them to make learning in progress. Moreover, the students make their conversation flow freely without frequent interruption by their teachers, as the main focus is real communication instead of accuracy. The students are allowed to speak more than given patterns, and they will make more errors while speaking. However, error correction is relatively low and the students are allowed to learn from their errors in a less stressful situation.

To sum up, in a reflection on the intimate relationship between speaking skills and ED techniques, Richards (2007:43) announces that it seems invariable by-product, covertly acquitted and implicitly facilitated. By relocating the locus of conversational control and allowing other language models to be introduced and experienced, role-play, simulation and hot seating serve as effective speaking activities which make the language class student-centered and self-learning initiated.

### **2.3.10 Teachers’ Competences, Roles & Responsibilities**

#### **2.3.10.1 Teachers’ Expected Competence**

Cheng (2008:11) mentioned the following roles:

- A thorough knowledge of the methodology
- Sensitive to individual and group behavior
- Self-knowledge, maturity and balance.



- In addition to the above mentioned competence, teachers should also be thoroughly clear about what roles and tasks they have in role-play and simulation implementation.

### **2.3.10.2 Teachers' Roles**

In order to create play environments and improve children's speaking skills; Roskos (1995: 19) provides the following list of the roles of teachers in running role-play. Role-play shares with all simulation and hot seating activities in concept of the teachers' roles.

The roles of teachers in role-play, simulation and hot seating:

- 1) Onlooker: Appreciates ongoing drama, nods, smiles, etc
- 2) Stage Manager: Gathers materials, makes props, constructs costumes, organizes set, makes script suggestions
- 3) Co-player: Assumes role and within the role: Mediates dialogue, guides plot, and defines roles and responsibilities of different characters
- 4) Play leader: Introduces conflict, facilitates dialogue, solves problems

### **2.3.10.3 Teachers' Roles in Different Procedures**

Teachers play crucial roles in the success of role-play, simulation and hot seating, and once the teachers clearly know what roles they play, they can start finishing their tasks step by step.

#### ***A- Conducting Role-plays:***

The following procedures are observed by Cheng (2008:12-17) in handling role-plays:

- 1) Preparation: Choose a relevant situation; determine roles and assemble information.
- 2) Briefing: Outline educational purpose; declare situation and roles, give opportunities for role-takers to establish their own intra-personal information; make arrangements for the setting-up of the role-play.
- 3) Interaction: Support role-takes and draw attention to the aspects of interaction
- 4) Discussion: Identify different learning points; help students put interaction into perspective, encourage each student to participate and help members appreciate the insights and skills necessary for the effective playing of roles in real life situations similar to the simulated ones.

Surely, O'Sullivan (2011: 122) asserts that achieving success in teaching language is best acquired by the utility of role-play when:

- The teachers' roles being fully understood
- Responsibilities are taken using certain techniques
- Necessary procedures are followed to accomplish the tasks mentioned above.

### ***B- Conducting a Simulation***

In the term of introducing simulations a five-part structure is presented: preparation, introduction, activity, winding down or debriefing and assessment:

#### **1- Preparation or Setting up**

- Gauweiler (2005: 22-32) advocates that preparation should be adequate and in details, time is specified and constituent parts of the simulation are known. It

should emphasize reality of context over language. Students' familiarity and expectations, at the various stages of the process, are fully known.

- Adaptation of the classroom environment by organizing the room and gathering resources. As simulations represent real-world scenarios, materials should simulate the materials that would be used in the real world.

## **2- Introduction or Getting Going:**

- Tasks, roles and background are introduced.
- Students engaged in information collection task.
- Useful lexis, structures, discussion strategies are provided. Information should be kept as brief and simple as possible to avoid confusion, but can be given as homework texts or in the native language to help speed understanding of what is involved
- If possible, it is worthwhile watching a simulation in action before having a go.

## **3- Managing the Activity:**

- Students produce and interpret language on their own as the teacher withdraws. Ramos (2002: 55) calls the teacher for allowing group discussions.
- Solution of the problem or completion of tasks should be managed by the students.
- During the simulation the teacher becomes a roving observer, intervening when requested to act as an informant on the language or scenario, but otherwise simply collecting data to share in the debriefing. Overt error correction should be avoided and mistakes noted for discussion later
- Set up the monitoring equipment to record the proceedings of each group.

#### **4- Winding down and Debriefing (optional)**

- Be positive that all groups and their members work effectively and contribute to process. If not, try to outwit simulation time to give feedback.
- If a discussion ground to a halt, - without intervening in the session amend the timetable so that students do not feel they are at a loose end.
- Provide systematic and constructive review, share students discuss the tactics employed, assessment of the performance, analysis of the language used, errors and further linguistic input.

#### **5- Assessing Students:**

- Generally, assessment will be based on how students have performed on individual tasks and on their participation and contribution to the group effort.
- As the product of the simulation is a joint effort, a group mark can be allocated to each member, or the group itself can be asked to fairly share an allocated mark among its members. In other cases the quality of the student's work on task, the effectiveness of communication, the degree of participation, and the appropriateness of the group solution to the activity can provide a basis for assessment.

C- **Conducting hot seating:** Mynrad (2006:1-3) concludes the following steps in implementing hot seating technique:

- The students act the character sit on a chair in front of the class (arranged in a semi-circle), although characters may be hot-seated in pairs or groups.

- The teacher takes on the role of facilitator to guide the questioning in constructive directions.
- Students can be helped by familiarizing them with the background of the character and the topic to be hot-seated.
- It may not be necessary for those playing the characters to do much preparation.
- Although some roles obviously require research students may surprise the teacher with how much detail can be added from their own imaginations.
- It is important that the rest of the groups are primed to ask pertinent questions.
- Don't get bogged down in facts during hot seating, but concentrate on personal feelings and observations instead.

In conclusion, Educational drama has a propensity to help shoulder the burden of having a competent speaker. It plays a fundamental role in accelerating acquiring the students the anticipated outcomes of building a positive, enthusiastic outlook, embracing a tendency towards the utility of educational drama and innovation. The researcher advocates the role of educational drama in raising the speaking skills as well as raising commitment and dedication and excellence. It is not a bare medium for respect and empathy towards others but also a tool for engagement in collaborative partnership working within and beyond the school.

## 2.4 Previous Studies

As stated before the study aims to examine the effectiveness of an English instruction using the educational drama to enhance students' speaking skills.

This section tries to examine 33 previous studies in an attempt to benefit from their procedures, tools, results, and recommendations.

The researcher surveyed 33 studies .The studies are divided in to four parts. The first part which contains fifteen studies deals with studies related to the effect of educational drama on speaking skills and proficiency. The second part reviews six studies related to the effect of educational drama on social attitudes and life long skills. The third part discusses eight studies related to the effect of educational drama on literacy skills. Finally, the fourth part which consists of four studies reviews studies related to the effect of educational drama on motivation.

The studies in all four parts are sequenced thematically, followed by the researcher's comment.

### 2.4.1 Studies Related to the Effect of Educational Drama on Speaking

#### Skills and Proficiency

In a recent study, the purpose of Sari (2011) was to improve student's speaking ability at the eleventh grade. The writer formulated problem statement as: can socio drama improve the students' speaking skills? Socio drama, according to the writer, is a method by which a group of individuals select spontaneously to enact a specific social situation common to their experience. It is effective in clarifying values, developing social skills, solving problems, diagnosing an organization, developing and rehearsing action plans or improving personal effectiveness and awareness. Socio drama can be one of the teaching methods in a particular speaking skill .The target population of this

study included one English teacher and all of students at the eleventh grade of SMA N 1 Pac Iran. The writer selected the sample of one teacher and a class of students at the eleventh in a random sampling, in order to get specific information about the socio drama method and the students' responses toward the method. The writer used: questionnaires, interviews and observation. After analyzing these three instruments, results revealed that using socio drama techniques in teaching had a positive effect in developing speaking skills.

Close to the aim of the previous study, Aqlisty Nia (2011) conducted a study to know whether drama can improve students speaking ability. It also aimed to give general description about the implementation of drama in the classroom and about the things happening in the class when it was implemented. The sample of this study was from the second graders of SMA Muhammadiyah 1 Surakarta. The method used in this research was an action research where the researcher taught speaking English using drama technique. The research data were collected by using techniques of qualitative and quantitative data collection which included: observation, interview, pre-test and post-test. This classroom action research concerned with solving the problems by identifying them, planning, implementing, and observing the action, reflecting the result of the observation, and revising the plan for the next steps. The result of the research showed that drama could improve students speaking ability. Besides, their test achievement during the research was better than their score in the teacher's note before the actions were implemented.

In the same context, the aim of Tsou's study (2005) was to improve speaking skills through instruction in oral classroom participation. Student participation included many forms of student actions such as speaking, listening, reading, writing, and body language or physical movement. Students at a university in southern Taiwan were

selected from the freshman English class, a required course for all first-year students. Those participants were divided into two groups: experimental and control group. The researcher designed a course that depended on Participation Instruction (PI). PI is a kind of instruction which depends mainly on using drama techniques in teaching. Therefore, the initial hypothesis of this study was: will PI increase Taiwanese students' oral participation in class. The study included both quantitative and qualitative data. The quantitative data were collected through questionnaires, tests, and observations; the qualitative data were gathered through passive participant observation, survey responses, and an interview with the teacher. In order to examine differences between the experimental and control groups before the onset of the experiment, preliminary tests were done. At the end of each semester, every student was required to fill out course and teacher evaluation forms. These two completed forms were then analyzed and their average scores were calculated. The experimental group had consistently higher mean scores than the control group. As a result, the researcher recommended teachers to use the PI in developing speaking oral skills.

Related to the previous study, Naqeeb (1997) tried to answer the question about the role of role play strategy in enhancing and developing speaking proficiency. The population of the study consisted of all the eighth graders in UNRWA schools in Nablus. The sample consisted of (60) students. The experimental group was taught by role play strategy while the traditional method of teaching was used with the control one. Interviews with the students were used as a tool for the study. According to the statistical treatment, it was concluded that role play strategy was effective in developing the students speaking proficiency. It was also concluded that none of the subjects reached the level 3 or beyond in the speaking proficiency.



Similarly, Susanti (2007) would like to prove whether the scores of speaking taught by using role play were better or not. The writer also wanted to know the process of role play activities. The population of this research was the students of ninth grade in Islamic Junior High School Soebono Mantofani Jombang, Ciputat. There were three classes in this grade and the number of students was 104. The writer chose 1 class with 30 students as the sample to observe by using cluster random sampling.

To know the effectiveness of teaching speaking by using role play, the writer gave oral test to the students. Because the test was an oral test, the writer divided the skills into five criteria, which were the skills of pronunciation, grammar, vocabulary, fluency and comprehension. The researcher collected the data by teaching and observing the subjects within seven steps: greeting, pre-test, presentation stage, practice stage, production stage, post test, and finally the closure. Having analyzed the data of pre-test and post-test by using t-test formula, the results showed that the coefficient is 13,420. It means that there was a significance increase in teaching speaking by using role play. Moreover, from the results of the analysis of the research, it was proven that the students' score of speaking taught by using role play was better. It means that the use of role play in teaching speaking was quite effective. In addition to that, results showed that the use of role play made the speaking and learning activity more enjoyable and interesting.

Also, both Janudom & Wasanasomsithi (2004) conducted a study to discover to what extent drama and questioning techniques could enhance students' speaking achievement. Moreover, in their study, they wanted to know students' attitudes towards English instruction employing the integration of drama and questioning techniques. The study was conducted with an intact group of 15 students, three males and 12 females, who were second-, third-, and fourth-year students enrolled in an elective course offered

by the university as a seven-week English through Drama summer course. Four teaching steps were designed by using the integration of drama and questioning techniques to enhance the students' speaking abilities. These four steps are (1) working on a drama script, (2) drama rehearsal, (3) drama production, and (4) drama evaluation. The four teaching steps were validated by a panel of experts and piloted with ten students to ensure their validity and minimize unforeseen flaws. To collect data, speaking achievement tests were administered before and after exposing students to drama and questioning techniques. An attitude questionnaire, arranged in a five-point Likert scale, was utilized at the end of the experiment. Data were also collected using students' journals and teacher's diaries so as to supplement the questionnaire data. The results showed that drama and questioning techniques help in enhancing students' speaking abilities and their positive attitudes towards EFL learning.

In addition, the main purpose of Al-Mohanna's study (2011) was to develop Saudi students' English listening and speaking skills. To achieve this purpose, the study investigated the classroom practices of English language teachers and students with special focus on listening and speaking skills. For the purpose of this study, nine intermediate schools spread throughout Riyadh city were randomly selected from the nine supervisory directorates (currently, offices of education), that was, one school from each office. The study adopted the qualitative inquiry approach to look at people in natural settings with classroom observation employed as an instrument for collecting data. The researcher depended on an audio tape recorder and on written field notes for later analysis. The tape recorder was used to record the teacher-student interactions as it was physically impossible to record everything that happened during the teaching period. The researcher also took notes, as some events which happened in a classroom could not be captured by audio recording. The examination of data revealed that the

EFL classroom communication was extremely centered on the teacher. The EFL teachers initiated the talk, asked questions, decided who was going to participate and evaluated the answers. They were in control of the period from beginning to end. The students were left with limited or non-communicative options. As a result, the researcher at the end of this study introduced some recommendations for improving the teaching of listening and speaking. These recommendations included using drama, story telling and games in teaching listening and speaking skills.

A further study was conducted by Stinson (2006), it aimed at discovering how the use of drama might improve students' oral communication in English. The writer meant by oral communication skills listening and speaking. Participants of this study involved groups of 16-year-old Singaporean students from about four schools participated in the study, each providing a class of approximately forty students for the drama intervention programme. The participants were divided into a comparison and an intervention group. Two of the schools provided classes at the same year level and stream for pre-and post-test comparison. The research intervention involved the students participating in ten hours of process drama classes, pre-planned by the researchers and facilitated by local drama teachers, and both the intervention and comparison classes were pre- and post-tested using the standard Ministry of Education Oral Communication examination. The results indicated that in the pre-test, the comparison and intervention groups had similar scores while in the post-test, the intervention group performed consistently better in each of the criteria of clarity, vocabulary, relevance to the topic, interaction with the examiner and, the need for prompting.

Related to the purpose of the previous study, kyriakopoulos's study (2008) was conducted to investigate the effect of improvisation and drama in improving oral communication skills of ESL learners. The writer thought that using drama in teaching

had many benefits since it provided learners with supportive environment. The participants that took part in the study were all native speakers of French and were learning English as a second language in a secondary school in Montreal. The researcher used questionnaire, observation, interview, and recorded material of the learners' work as the instruments of this study. He viewed the taped segment multiple times, each time taking detailed notes on the participant's vocabulary use, use of grammar forms, use of English expression, and fluency. After analyzing the results which were obtained from the multiple instruments, it showed that participants were able to use the English language with more effectiveness, fluency, and accuracy. They were also able to use the target vocabulary and English expressions appropriately. Participants were also more engaged and felt less stressed about using the English language to communicate.

Similar to the study of Stinson & kyriakopoulos, Miccoli's study (2003) was to make change in the classroom dynamics. In her study she aimed at investigating the value of using drama in a Brazilian university classroom. She applied the "English through Drama" course in a Brazilian university to see the effect of drama on developing the oral skills. The researcher and the participants met twice a week for 110 minutes. The researcher asked the participants to use the portfolios to record their reflection about using drama in developing the oral skills. According to the researcher, the portfolios were a record of best performances or productions. In this study, the portfolios were used as the evaluation tools for using drama in the classroom. The researcher encouraged the participants to use portfolios while implementing the course since it recorded learner's experiences, promoting reflections and changes. Results from portfolios indicated that using drama in classroom had high effect in developing oral

skills. Finally, the researcher encouraged the use of drama and portfolios for transformative and emancipatory learning.

Moreover, Emel et al (2010) conducted a study to examine whether the creative drama, which was integrated with communication skills, had any effect on communication skills of the students of Child Development and Education Teaching Department. The participants of this study consisted of 48 students divided into two groups: the experimental group with 24 students and the control group had the same number of students. Those participants were from Selçuk University, Faculty of Vocational Education students. Both pre and post test were used with both groups. The experiment group students were submitted to communication skills education program that was integrated with 90 minutes creative drama for 8 weeks. The pretest was applied to experiment and control groups before the implementation of the educational program. At the end of 8 weeks both groups were applied to the post-test. Evaluating Communication Skills Scale was used as Data Gathering Tool to measure communication skills of the students. The pretest scores showed that the experimental and control groups are equal in the scores of the pre-test. When the researchers examined the post-test score average of experiment and control group; it was seen that the post-test average of experiment group was higher than post-test point average of control group. The result also showed that the communication skills that were given through creative drama education increased the communication skill scores of students.

Additionally, the purpose of Jarayseh's (2010) study was to highlight the impact of using drama in teaching on the proficiency and fluency of the students studying English. Moreover, it was important to discover its impact on their social and academic life, hoping that this may lead to giving more attention and care for the use of drama in teaching English and the expected advantages for Palestinian students in the future. The

students of seventh and eighth graders in Herman Gmeiner School/ SOS and Talitha Kumi School in Beit Jala were the participants of the study. There were 31 students from Herman Gmeiner School and 26 students from Talitha Kumi School. The sample of the Impact of Using Drama study was chosen randomly from these two schools. After exposing fifty-seven students from seventh and eighth grades to drama-in-education techniques, they filled out the specifically designed questionnaire, which was given to all students in order to know their views during the drama lessons. Moreover, they took a test after being exposed to the two drama pieces. At the end of exposing them to drama for twelve weeks practicum, an assessment was carried out of every student in the two schools. Results indicated that using drama in learning English would make the students more enthusiastic and had more impact compared to the traditional approaches. The researcher explained the positive effect of using drama in enhancing students' confidence, self-esteem and oral communication skills. Finally, the results indicated that the use of drama in education led to an overall ensuring that they became active participants rather than passive recipients in the class.

In a unique study, Lin (2009) hoped to generate a holistic picture of Chinese EFL teacher's role-play implementation in secondary school classrooms and to provide valuable insights into role-play pedagogy in EFL education. Through a multiple case study of seven teachers and some of their students in an authentic Chinese secondary school context, the writer gathered data from various sources including in-depth interviews, direct classroom observations, student focus group discussions and subsequent questionnaires. The findings reflected the benefits of role play as a language teaching strategy. Moreover, the outcomes of this study included a sample role-play project and a series of recommendations that were helpful to teachers, administrators

and teacher training program developers to create a better situation to encourage the use of role-play both effectively and communicatively.

Similarly, Ramos (2002) conducted a study to find out students' perception about role-play and the effectiveness of using role-play activities in improving the interaction outside the classroom. The participants in this study were nine students enrolled in an intensive English program at a State University in North Central Appalachia. The group consisted of three Arabic speakers, four Spanish speakers, and two Japanese speakers. There were five male students and four female students, and their age range was between 18 and 32. Since the focus of the research was on the students' perceptions of role play activities, a qualitative research design seemed more appropriate. The three data gathering methods used in the study included a questionnaire, teacher and student interviews, and class observations. The questionnaire included twenty-four questions which included both structured response and open-ended questions. The purpose of the questionnaire was to elicit information about the learners' prior and current language-learning experiences, and learning strategies. The interview consisted of 13 open-ended questions, these questions focused on the participants' perceptions of role play activities. Moreover, the participants were observed over a seven-week period of time. Results indicated that role-play activities improve participants' interaction outside the classroom.

The final study of this domain by both Conejrous & Ortiz (2006) was conducted in an attempt to find out the efficiency and effectiveness of using drama techniques in teaching English as a foreign language. Thirty-six students (age 18 to 21) from the English Communication Teaching degree at the Universidad Austral de Chile participated in this study. The researcher of this study explained the present continuous for the both groups. The participants of the study were divided into two groups. The

first one was the control group which learned English by the traditional formal methods, and the second was the experimental group which learned English by using drama techniques such as role play, simulation, improvisation, dialogues and interviews. After using the traditional approaches with the control group and the drama techniques with the experimental group, a test was administered in order to find out the effectiveness of using drama techniques in teaching English. Results showed that the retention was significantly higher for the experimental group. It was strongly suggesting that drama techniques improved speaking and learning English.

Obviously, all the fifteen studies agreed with this study that Educational Drama and speaking skills are interrelated because most drama activities involve interaction, either verbal or non-verbal, in spoken form. However, educational drama techniques are especially useful for oral courses, where learners learn to voice their opinions and listen to one another. These studies enlightened the researcher in choosing the three techniques (role play, simulation and hot seating). All the previous studies used the experimental method save two which utilized the qualitative, descriptive one. They depended on observation cards, questionnaire, pre and post tests and interviews. The instrumentations utilized in the previous studies drew the attention of the researcher to the use of the oral test, observation card and the interview. The researcher did some modification to be applicable at UNRWA classroom settings. This study benefited greatly from the domains the previous studies utilized in categorizing the sub skills of speaking. It also handed the researcher in picking the suitable tools utilized though the study. The researcher concluded that whenever educational drama was utilized, a great chance was provided for authentic practice and genuine promotion of speaking skills.



## **2.4.2 Studies Related to the Effect of Educational Drama on Social Attitudes and Long Life Skills**

In their study Schnapp and Olsen (2003) tried to measure the effectiveness of drama curricula through the Project Access Summer Program (PASP). The subjects of the study were chosen from high schools and post-high school at Howard Community College in Columbia, Maryland.

The PASP was divided into the following categories: Introductory Exercises, Nonverbal Exercises, Verbal Exercises and Scenes, and other Performance Activities. As a result of participating in these exercises, students had grown in self-esteem and in ability to self-advocate. The application of this program took four weeks. Through this period students were exposed to different activities such as "Pass the Word" in which students stood or sat in a circle and told a story. Each student contributed a single word. This exercise showed students that they had to work together to develop verbal communication. Another exercise was "to tell the truth" this exercise tested students' abilities to tell a believable story. Based on the popular television quiz game, the exercise tested a student's ability to tell someone else's story as if it were his own. The results of this study indicated that this program achieved improvements in self confidence and in ability to self advocate. Moreover, students learned about the significant effect that studying drama may have on one's ability to speak in public." In addition, evaluation responses consistently demonstrated that students found the drama component of Project Access to be the most challenging and rewarding part of their experience.

Another project was conducted in (2010); The DICE project (2010) had brought together practitioners from 12 countries working in educational theatre and drama (ETD). The purpose of the research had been to see how ETD impacted 5 of the 8

Lisbon Key Competences for lifelong learning. This two-year project was a cross-cultural research study investigating the effects of educational theatre and drama on five of the eight Lisbon Key Competences. These were:

1. Communication in the mother tongue
2. Learning to learn
3. Interpersonal, intercultural and social competences, civic competence
4. Entrepreneurship.
5. Cultural expression.

The research was conducted with almost five thousand young people aged 13-16 years. One of the objectives of the project was to create an Education Resource (the book you are reading) - a publication for schools, educators and artistic practitioners about the different practices of educational theatre and drama. To disseminate this pack at the European, national, and local levels worldwide, another objective was to compare theatre and drama activities in education in different countries and help the transfer of know-how with the mobility of experts. After the application of the project results indicated that the participants:

- felt more confident in reading and understanding tasks,
- felt more confident in communication,
- were more likely to feel that they are creative,
- were better at problem solving,
- were better at coping with stress,
- were more empathic: they had concern for others.

In the same context, Seleim (1998) emphasized that drama was an effective and efficient method in teaching English and developing decision –making skill for the Prep Stage students .The study aimed to discover the effect of using drama on the prep

students' achievement in English language and their ability of decision – making. The study was limited to acting out the stories and dialogues in the Second Prep Book "Hello 4". The sample of the study consisted of (80) students in two schools in South Cairo. An achievement test in English language and decision –making skill test were designed and used as instruments for the study. The study came to the following findings: Drama was an effective and efficient method in teaching English language especially in developing decision-making skill. There was a positive relationship between the scores of the achievement test and the decision-making test attributed to the utility of the drama method.

A further study was conducted by Cheng (2008) to investigate the effectiveness of role play and grammar translation instructional methods on the oral performance motivation toward learning and social skills "communication skills" for Taiwanese college students learning English. The participants in this study were 100 college students southern Taiwan. Those participants were divided into two groups. The control group that received the grammar translation teaching method and the experimental group that received role play teaching method. Both pre and post test were conducted in this study as the main instruments for gathering data. The total experimental period involved 8 weeks of instruction, with two hours of instruction per week. After analyzing the data, results showed that implementing the role play instructional model would improve students' learning attitudes towards English learning, social skills ability, and oral performance.

The final study of this domain was conducted by Hamamci (2007). She conducted her study to determine the influence of drama education on the empathetic skill level of university students. The participants of this study were 73 students, 36 of whom "33 females, 3 males" were in the experimental group, and 37 of whom "31

females, 6 males" were in the control group. Those participants were from Gazi University, faculty of education. Data were obtained through the use of empathetic skills scale. The empathetic skills scale was administrated to both groups of students as a pre-test to determine the empathetic skill level of students. After that, drama education was provided once a week for 14 weeks for the experimental group, no procedure was applied to the control group during the same period. The same scale was applied again to the experimental and control groups as a post test one week after the drama education was completed. The data were analyzed by using a covariance analysis "ANCOVA". The results showed that drama education had a statistically significant effect on the empathetic skills of students in the experimental group.

Explicitly, this study does not trigger such a domain, it has some remarks that educational drama moves further from the cognitive domain into deeper ones. It presents an opportunity for imitating real-life situations where students build their own persona. The six studies assured that educational drama has great influence on social attitudes and life-long skills, which can be used as a proof for the extended benefits ED can introduce for students implicitly.

### **3) Studies Related to the Effect of Educational Drama on Literacy Skills**

In his study Hertzberg (2002) explained the relationship between theory and practice through an examination of drama activities written for a literature-based reading program. The unit of work demonstrated how drama can enhance children's understanding of dramatic art and at the same time develop skills in the reading and writing of narrative texts.

An action research project was reported that analyses a drama program in practice. This action research project taught drama through many activities such as role play. The aim of the drama program was to enhance children's understanding of literary

texts and in so doing to give them practice in literacy skills such as skimming and scanning for information (reading) and the writing of narrative texts while at the same time developing skills in the art form of drama. The unit was trialed with early childhood/primary children and their class teachers and with trainee teachers at a university. Those subjects were from the first-year trainee teachers at the University of Western Sydney, Macarthur were enrolled in a 13-week second semester subjects entitled English and the Creative Arts.

The results of using this action research project demonstrated how educational drama could be planned to enhance drama skills and at the same time develop literary and literacy skills in the reading of narrative picture books. For those who were unfamiliar with these drama strategies, written descriptions alone were difficult to follow and practical school-based professional development was recommended.

Moreover, in their study Creech and Bhavnagri (2002) discussed how drama could be used as a teaching tool to teach elements of story among adult children between the ages 6 – 10. They stated that students often in this age had a lot of difficulties in reading and writing simple stories. Moreover, they assured that using drama in teaching would overcome the problems because as they indicated drama depended on many activities such as role play, miming, and puppets, so children could learn best by using different models of learning. Results indicated that using drama in teaching could improve their abilities in retelling the stories and writing simple sentences about the story they had heard or seen without adults' assistance.

Related to the previous study, Keshta (2000) investigated the perceptions of students at Gaza universities, whose first language was Arabic, toward the drama and short stories areas of English literature with respect to (a) specific problems, (b) benefits, (c) reasons for studying literature, and (d) teaching approaches and

strategies. They were candidates for a B.A. degree in English. Furthermore, the study examined the effects of area of concentration and classification on the perceptions of student study participants about English literature. It aimed to identify more efficient and meaningful ways to teach foreign languages to secondary and university students in developing countries. The researcher used Learning Difficulties of English Literature Survey (LDELS): a questionnaire with five major sections, and Oral English Literature Survey (OELS): seven open-ended questions to efficiently collect data for several variables. The population included both (500) male and female students, similar in terms of cultural and educational background, who were enrolled in the second, third, and fourth university levels. The study targeted 147 student participants, 21 to 24 years old male and female students. The researcher emphasized that when English literature was taught effectively, students attained a greater understanding of the English language. He also reported that the most effective teaching approaches and strategies should have included communication where teachers were able to interact with the students and where students were able to discuss work and act out the various roles.

In the same context, the purpose of Gauweile's study (2005) was to describe how two fifth-grade teachers helped their students understand social studies and language arts concepts through simulations. The writer spent 100 hours over a period of eight weeks in the teachers' classrooms. Ten students at the age of eleven were the participants of this study. The questions which guided the research study were: why do teachers use simulation? And how do students respond to simulation. A qualitative approach was the most appropriate way to answer the research questions. The writer collected data in depth and details. To answer these questions, the writer interviewed each study participant three times, analyzed teacher resource materials and student work samples, videotaped and audiotaped the students' and teachers' behaviors, and observed

the teachers' and students' interactions. The writer discovered that the two teachers used simulations because simulations helped students to understand and remember the content, be interested in the material, and involved them in the subject matter. The writer also observed that students interacted more and more in different activities through out the simulation.

Close to the aim of the previous study, Fadden (2010) investigated whether standards-based instruction in drama had a measurable impact upon student mastery of language arts, theatre arts, and cognitive skills. The study participants were second grade students and their teacher. One second grade class participated as the treatment group, while another class in the same school served as the control group. In this study, a series of theatre lessons were implemented over a nine-week period. Three trained artists presented one lesson to the treatment group each week, during a 50-60 minute instructional block. Both qualitative and quantitative methods were utilized in the research. While Qualitative data included student surveys, student focus groups, and pre and post teacher interviews, quantitative one measures included performance on two language arts assessments (the Paced Standards Assessment and the DIBELS Reading Assessment). The researcher observed each of the nine drama lessons, paying particular attention to three identified target students. At the conclusion of the nine lessons, a student survey was completed by both treatment and control group students. A focus group was held with the treatment group students only. The qualitative findings suggested that treatment group students experienced a slight benefit in the listening and speaking areas of the Language Arts standards, as well as growth in vocabulary. Treatment group students also showed growth in meeting the theatre arts standards. The qualitative data suggested some changes in cognition, especially in higher level thinking, as well as enhanced oral language skills and more active student engagement.

No significant difference was found between the control and treatment groups on the quantitative measures.

Additionally, O'Gara (2008) stated that much of the research regarding the effectiveness of drama as a teaching tool is evaluated using qualitative analysis. He conducted collaborative action study that applied quantitative research techniques to assess the usefulness of drama as a teaching tool. The aim was to discover what happens to children's understanding of verb tense when taught using drama methods versus traditional methods. The sample consisted of two Year 4 classes with 22 children in each class. The pupils assessed were all native Italian speakers and attended a private international school in Milan, Italy. Two classes from the same year group received instruction in the differing methods over a three week period. Data were collected and analyzed using a two-tailed t-test for two independent samples with equal variance to examine whether either method was more effective. The researcher's hypothesis was that there would be no significant difference between the two methods. The results of the study concluded that teaching language tenses through drama was more effective than using traditional methods. The proposed null hypothesis was rejected.

In the study of Akdağ and Tutkun (2010), the authors aimed to determine the effect of drama as a teaching method on the achievement level of primary school fourth grade students in English lesson. The participants of this study were 50 students from two separate classes at the 4th class whose gender, socio-economic conditions and the previous year academic success resembled each other. Those participants were divided into control and experimental group randomly. As the method of the research, Pretest-Posttest experimental design with control group was used. The data were collected via an achievement test that consisted of the questions concerning knowledge, comprehension and application levels including the subjects of weather conditions,



seasons, food and drinks that were developed by the researcher. Research findings revealed that the teaching method based on drama was more effective than the traditional teaching method since drama method gave every individual an opportunity to participate naturally and actively in teaching-learning process. Finally, the researcher recommended that English teachers should be trained about the application of drama method aimed at increasing their cognitive proficiency, affective features, and behavioral skills.

The final study of this domain was conducted by Cremin et al ( 2006 ) .It is a year long research project which examined the relationship between drama and writing. . The purpose of the research was to understand the nature of the support that process drama offers to children as writers and to identify any features of writing which regularly surfaced in children's drama related writing. The research team, comprising two lecturers and three primary school teachers adopted a qualitative approach and a range of research methods including: video stimulated recall, observation of the case study children's involvement, analysis of their writing and focus group interviews. Process drama sessions based on picture fiction were planned and two approaches trailed in the pilot study to connect drama and writing. The first, termed 'genre specific' involved working towards a chosen text form at a designated moment during process drama, the second involved more spontaneously 'seizing the moment' to write. The main study focused on the latter approach and examined the elements of drama that impacted and supported children's writing. The connecting threads identified included: the presence of tension, emotional engagement and incubation, and a strong sense of perspective and purpose gained in part through role adoption. When these threads were in evidence, the writing produced captured and held the interest and attention of the reader and showed a clear sense of authorial stance. In addition, it was frequently full of

inventive details and the choice of language used tended to be powerful and emotive, often demonstrating a marked degree of empathy. The team observed that in addition to a palpable increase in motivation and commitment, an enhanced sense of focus, flow and ease in writing was noticeable when the children wrote in-role during process drama. Furthermore, the children often chose to revisit writing begun in the context of drama, to reshape and develop it further.

### **2.4.3 Studies Related to the Effect of Educational Drama on Motivation**

The goal of Shand's study (2008) was to show how drama could reduce anxiety and increase confidence and motivation towards speaking English. Moreover, the researcher aimed to reveal the responses of the student participants to the drama-based curriculum. The participants of this study were a sample from sixth and seventh graders from Arizona. Participants' response to the drama curriculum was measured by pretest-posttest, observations, and interviews with both participants and their teachers. Results of the study revealed that drama was successful in considerably reducing the third grade participants' anxiety and increasing their confidence and motivation towards speaking English. There was evidence of positive benefit of the drama with the sixth and seventh graders, but there was little change in participants' anxiety, confidence and motivation towards speaking English.

Baranowski (2010) reached the same results in his qualitative study which was conducted to examine the lived experiences of non-francophone FSL teachers in Manitoba, their relationship with French, and how a Process Drama-based workshop might boost the teachers' linguistic self-confidence. The participants of this study were five students and their teacher who were elected to take the course. Process Drama according to the researcher consisted of thematically based improvisations, which are used to explore a topic and, at the same time, to invite self-exploration. It possessed

unique characteristics, and had been successfully used in the second and foreign language classroom. The researcher imagined that Process Drama might enable teachers to extend their communicative competence by lowering the affective filter and creating a safe zone for linguistic risk-taking. The researcher observed the participants and their teacher when they took the course. At first, the researcher observed them when conducted the course without using drama process techniques. After that, the researcher attended the course for the second time but with using the process drama techniques. After this pre and post observation the researcher conducted an interview with the participants to take their opinions about process drama. Findings from this study indicated reduced oral anxiety as related to French language competency, reduced “performance” anxiety, and increased agency in terms of voice, identity, and self-understanding. For some participants, engaging with experience of Process Drama led to self-transformation.

In the same context, Toepfer (2008) conducted a collective study or multicase study. Its purpose was to explore a process – the formulation of drama episode – as done by English teachers who used process drama as a teaching method. The process drama according to the researcher was an improvisational and a relatively new teaching and learning strategy that invited participants to collaborate on developing a fictional event through which they explored human problems and issues. Through purposeful sampling, two teachers were selected based upon their background knowledge of and level of experience with process drama as the participants of this study. The researcher asked permissions of both teachers to interview and videotape/audiotape them as well as asked permissions of students to videotape/audiotape them. Findings indicated that students' learning through process drama was more enjoyable and achieved positive effects in learning English. Moreover, the two teachers who participated in this study

seemed to be more excited and motivated in teaching students by using the process drama.

The final study of this domain was conducted by Martello (2002). He tried to discover how drama promoted learning and he tried to know what students could learn through drama. In his experiment with the participants he focused on drama as a process rather than product oriented.

Rationales for the use of educational or process drama highlighted the unique power of drama to tap into children's intrinsic motivations and to involve the emotions for everlasting and memorable learning. Results indicated that learning through drama could:

- Enable children to use and reflect upon what they knew and through this assisted them to make their own knowledge conscious.
- Draw upon children's current knowledge, interests, understanding and language and offered opportunities to extend these into the zone of proximal development through associated activities and research.
- Involve the emotions which made situations and ideas memorable and assisted in everlasting learning.
- Allow exploration and problem solving in safe, supported and motivated situations where children were more likely to take risks and 'had a go' without the threat of real-life consequences.

#### **2.4.4 Commentary on the previous studies**

##### **Lessons learnt and uniqueness of this study**

Having reviewed those studies, the researcher enriched her background especially on specifying and identifying the criteria and tools for evaluating speaking

skills. Also, those studies have confirmed the effectiveness of an English instruction using the educational drama in teaching.

Moreover, the researcher believes that it is essential to conduct a study in this context to reveal more about speaking skills among Palestinian ninth graders.

The researcher reviewed 33 studies and chose 15 previous ones related to the effect of educational drama on speaking proficiency. Additionally, the researcher chose 6 studies related to effect of educational drama on social attitudes and life long skills. Additionally, the researcher selected 8 studies related to the effect of educational drama on literacy skills. Finally, the researcher picked the studies of Shand ( 2008) , Baranowski ( 2010), Toepfer ( 2008) , and Martello ( 2002) related to the effect of educational drama on motivation.

Definitely, this study will be the first one to examine the impact of an English instruction using the educational drama to enhance students' speaking skills among Palestinian ninth graders in Gaza UNRWA schools.

It is noticed that nearly half of the previous studies related to speaking skill as its main variable in the study. The current study is in agreement with the previous studies in terms of the target skill, speaking or communication. But still, while these studies tackled this skill in general, without specifications, the current study is more detailed and focused. It identified the main skill and its sub-skills such as communication, functional language, interaction, fluency and accuracy and other sub skills. Scientifically, this leads to more reliable and consistent results. For example, some studies tackled production and communication skills and did not specify and identify more than that; that is these dependent variables of these studies are very broad. So, the question that could be raised: what is exactly meant by production or communication

skill? Is it speaking? Is it writing? Both are production and communication skills. Thus, ambiguity could be generated; and consequently, less reliable results could be shown.

Moreover, it is obvious that all of the studies are recent studies such as the study of Aqlisty Nia (2011), Sari (2011) and the study of Al-Mohanna (2011). In addition to that some studies can be classified under two or more domains such as the study of Creech and Bhavnagri (2002) which can be classified under the domain of literacy skills and motivation and the study of Baranowski (2010) which can be classified under the domain of social attitudes or the motivation one.

The most important issue that the researcher benefited from these studies is the variant results and findings that the studies gave. It is clear that most of the studies gave positive findings such as the study of Aqlisty Nia (2011) whose research showed that drama could improve students speaking ability. The study of Baranowski (2010) which noticed that educational drama could increase motivation and reduce anxiety. And the study of Cremin et al (2006) who noticed that educational drama could improve literacy skills especially writing skills.

The last comment to be made is that the researcher of the current study greatly benefited from the data collection tools of the previous studies. The varied instruments used in the previous studies have given some insights to carry out this study effectively. Some of the important and suitable used tools to conduct these studies include questionnaires such as the study of Sari (2011), observations as in the study of Aqlisty Nia (2011), and interviews as in the study of kyriakopoulos.

# Chapter III

## Methodology

## **Chapter III**

### **Methodology**

#### **3.1 Introduction**

This chapter describes the procedures the research has gone through. It introduces a thorough description of the methodology of the study, the population, the sample, the data collection tools and the statistical treatment of the findings.

#### **3.2 The Study purpose**

This study sought to provide language educators with teaching tools, and study the efficacy of the tools through both quantitative and qualitative inquiry. The researcher adopted:

##### **The quasi Experimental Approach:**

Such an adoption was due to the nature of the research which aimed at finding the impact of educational drama on speaking skills.

#### **3.3 The Research Design**

To achieve the aim of this study, two groups were chosen, an experimental one and a control one. The experimental group was taught speaking via Educational Drama Intervention which activated a variety of techniques (role play, simulation and hot seating) in each lesson. The control group was taught speaking through the traditional method which focused on drilling without focusing on activating students' participation, communication, interaction and performance skills.

The research includes two variables; the first variable is educational drama intervention. The second variable is speaking skills. The experiment lasted for six



weeks. This means that the students were subjected to twenty one hours during the treatment.

### 3.4 Sample of the study

The representative sample of the study consisted of 60 grade-nine female students divided into two classes. One of the classes represented the control group and consisted of 30 female students; and the other represented the experimental one and consisted too of 30 female students. The groups were a purposive sample at Rafah Preparatory 'D' Girls School which is run by UNRWA where the researcher works as a supervisor of English Language. Table (1) shows the distribution of the sample.

**Table (3.1)**

**The distribution of the sample according to the groups**

Group	Experimental	Control
Count	30	30

### 3.5 The Variables of the Study

To affirm the accuracy of the results, the researcher classified the variables as the dependant variable and the independent one.

- The dependant variable is speaking skills
- The independent variable is educational drama intervention.

### 3.6 Research instrumentation

In order to collect the data that help achieving the aim of the research, the researcher employed the following tools:

- 1- The diagnostic test. *Appendix A*
- 2- Speaking observation card. *Appendix B*

Further, for more support of the anticipated outcomes, the researcher utilized the following tools:

- 1- Speaking oral test (pre and post test). *Appendix C*
- 2- The speaking checklist. It is used by a panel of five expert teachers for collective assessment of the groups' performance. *Appendix D*
- 3- Speaking student self-assessment card (English and Arabic cards). *Appendix Ea/b*
- 4- Students' interview card. *Appendix (F)*
- 5- Drama teacher interview card. *Appendix (G)*

### **3.6.1 The Diagnostic Test**

Prior to the implementation of the intervention, the researcher specified the language speaking functions, *appendix (A.2)* tackled in both grade 8 and grade 9 (first semester), were collected by the researcher through reviewing related literature, previous studies, the teacher's guide of Grade Eight and Nine, English textbook and English Language Curriculum designed by the Ministry of Education, consulting experts in the field of English language and its methodology such as supervisors and teachers, and the researcher's own experience as a supervisor of English language subject at UNRWA schools. Building on that review, a diagnostic test was constructed.

#### **3.6.1.1 The diagnostic test ... Why?**

The diagnostic test was built on the target functions in the traditional way (pen paper exam) used at UNRWA schools to examine whether students master them or not. It aimed at defining the deficiencies in the speaking performance in a written way. It targeted figuring out areas of difficulty in the language functions which encountered the ninth graders. The researcher tended to present reasonable grounds for denoting that the

ninth graders suffer a lot in performing speaking functions. Luoma (2003: 191) mentioned that speaking skills have three main pillars fluency, accuracy and comprehensibility. Controversially speaking, the pen paper test examined one of those three pillars that is comprehensibility, ignoring the two other pillars (fluency and accuracy) which need oral performance to be noticed. As the pen paper test is one way to specify whether students master the defined objectives of mastering speaking skills, it can not reflect whether those who pass it are competent speakers or not. The researcher stressed the fact that although the written test was conducted in less stressful conditions than the oral test, it revealed very disappointing results and it suffered of the shortage in providing authentic judgment of acquiring speaking skills. The big question to be asked was how about assessing speaking skills performed in oral and stressful conditions. The results of the diagnostic test were used as an indicator and a justification for building the ED intervention.

### **3.6.1.2 The source of constructing the diagnostic test**

Depending on the ninth grade textbooks, teachers' guide and Palestinian Ministry of Education document, two teachers were asked to list the speaking functions they encountered in grade eight and nine. They pinpointed the cut crossing among the functions. Consequently, the (17) skills that are repeated in both grade eight and nine were tackled in the diagnostic test. Appendix (A.2) shows these functions.

### **3.6.1.3 Description of the diagnostic test**

The diagnostic test, final version, *appendix (A.1)*, consists of six questions encompassing (33) items covering (17) speaking functions. The items were equal in weight as they tackle the following functions: (asking and replying what things look like, expressing pain and giving advice, Making agreeing to positive and negative

statements, offering and replying to food offers, making requests and replying to requests, asking about the way, asking about the problem, expressing sorrow, asking about the price of something, giving someone something, replying to a phone call, talking about the suitability of clothes, greetings and saying goodbye, congratulation, making and replying to an invitation, suggestion and replying to suggestion, offering help and replying).

They are listed in the table of specification. **Table (3.2)**

The items of the test are distributed as follows:

**Question 1** is a matching exercise in which students match the expressions with the proper responses. It includes seven items covering seven functions.

**Question 2** is a what would you say question where students answer the situations by writing the proper expressions. It includes six items covering six functions.

**Question 3** is a completion exercise where students complete sentences from the pieces of conversation from the box. It includes (7) items covering six functions.

**Question 4** is a completion of a full dialogue with four items covering three functions.

**Question 5** is a completion of mini-dialogues with six items covering six functions.

**Question 6** is a response for instructions where students read the instructions and write the mini-dialogues. It includes three items covering three functions.

**Table (3.2)****Table of specification**

Speaking Function	question item	Mark	Percentage (%)
asking and replying what things look like	1.1	1	6.06%
	3.14	1	
expressing pain and giving advice	1.2	1	6.06%
	5.26	1	
Making and agreeing to positive and negative statements	1.3	1	6.06%
	3.19	1	
offering and replying to food offers	1.4	1	6.06%
	6.32	1	
making requests and replying to requests	1.5	1	6.06%
	6.33	1	
Asking about the way	2.8	1	6.06%
	3.16	1	
asking about the problem	2.9	1	6.06%
	5.29	1	
expressing sorry	1.6	1	6.06%
	2.10	1	
asking about the price of something	2.11	1	6.06%
	3.20	1	
giving someone something	1.7	1	6.06%
	2.12	1	
Replying to a phone call	3.15	1	6.06%
	3.17	1	
talking about the suitability of clothes	3.18	1	6.06%
	5.30	1	
greetings and saying goodbye	4.21	1	6.06%
	4.24	1	
Congratulation	4.22	1	6.06%
	5.28	1	
Replying to an invitation	4.23	1	3.04%
suggestion and replying to suggestion	5.25	1	6.06%
	6.31	1	
Offering help and replying	2.13	1	6.06%
	5.27	1	
Total	33	33	100%

*Table (3.2)* shows the distribution of the (17) language functions tested in the diagnostic test and the weight of each function. It is apparent that each function weighs 6.06 % except replying to an invitation as it got one mark not two.

### 3.6.1.4 Difficulty Coefficient:

O'dah (2002:125) presents the following equation of the difficulty factor of a test  
Difficulty coefficient equals the percentage of the correct responses of the students to the total number of the students who answered the test; we can calculate this from the following equation:

$$\text{Difficulty Coefficient} = \frac{\text{No. of wrong responses to an item}}{\text{The total responses to the items}} \times 100$$

Table (3.6) shows the difficulty coefficient for each items of the test:

**Table (3.3)**  
**Difficulty coefficient for each items of the test**

No.	Difficulty coefficient	No.	Difficulty coefficient
1	0.31	18	0.56
2	0.56	19	0.44
3	0.63	20	0.63
4	0.31	21	0.56
5	0.38	22	0.44
6	0.63	23	0.69
7	0.56	24	0.31
8	0.50	25	0.63
9	0.69	26	0.50
10	0.38	27	0.69
11	0.31	28	0.44
12	0.69	29	0.31
13	0.44	30	0.38
14	0.56	31	0.44
15	0.38	32	0.56
16	0.31	33	0.69
17	0.56		
<b>Total difficulty coefficient</b>	<b>0.50</b>		

**Table (3.3)** shows that the difficulty coefficient wobble between (0.31 – 0.69) with total average (0.50), that means each item is acceptable or in the normal limit of difficulty.

### **3.6.1.5 Reliability and Validity:**

Validity is concerned with whether a test measures the ability or knowledge that it is purported to measure. The researcher tended to prove the reliability or the consistency of the scores obtainable from the test.

The researcher found that if the test or the tool is administered two times and gives the same results; it is therefore a reliable one. For the tool to be valid, it should be checked by referees to judge whether it measures what it tended to measure.

### **3.6.1.6 Validity of the diagnostic test**

To assure the validity of the diagnostic test, the researcher used the referee validity and the internal consistency validity.

#### ***The pilot study***

The test was applied on a random sample of (30) students; from Rafah Prep D Girls School. The results were recorded and statistically analyzed to measure its reliability. The items of the test were modified in the light of the statistic results.

#### ***The Referee Validity***

To test the validity of the diagnostic test, the researcher administered this tool to a group of specialists to be refereed including professors of teaching methodology, supervisors of English language and UNRWA ninth grade expert teachers (*Appendix 1.2*) taking their valuable feedback into consideration. Some items were modified in the initial draft in the light of their comments. *Appendix A.3*

### *The internal consistency validity*

The internal consistency validity indicates the correlation of the score of each item with the total average of the test. This validity was calculated by using Pearson Formula.

**Table (3.4)** shows that the correlation coefficient of each item within its question is significant at levels (0.01) and (0.05). According to the following table, it can be concluded that the test is highly consistent and valid as a tool for the study.

**Table (3.4)**

**Correlation coefficients of each item score with the total score of the diagnostic test**

No.	Pearson Correlation	Sig. level	No.	Pearson Correlation	Sig. level
1	0.510	sig. at 0.01	18	0.501	Sig. at 0.01
2	0.473	sig. at 0.01	19	0.463	Sig. at 0.05
3	0.649	sig. at 0.01	20	0.383	Sig. at 0.05
4	0.396	sig. at 0.05	21	0.508	Sig. at 0.01
5	0.477	sig. at 0.01	22	0.376	Sig. at 0.05
6	0.395	sig. at 0.05	23	0.820	Sig. at 0.01
7	0.415	sig. at 0.05	24	0.412	Sig. at 0.05
8	0.820	sig. at 0.01	25	0.719	Sig. at 0.01
9	0.695	sig. at 0.01	26	0.680	Sig. at 0.01
10	0.584	sig. at 0.01	27	0.741	Sig. at 0.01
11	0.741	sig. at 0.01	28	0.610	Sig. at 0.01
12	0.789	sig. at 0.01	29	0.695	Sig. at 0.01
13	0.511	sig. at 0.01	30	0.800	Sig. at 0.01
14	0.482	sig. at 0.01	31	0.490	Sig. at 0.01
15	0.483	sig. at 0.01	32	0.726	Sig. at 0.01
16	0.690	sig. at 0.01	33	0.668	Sig. at 0.01
17	0.559	sig. at 0.01			

r table value at df (28) and sig. level (0.05) = 0.361

r table value at df (28) and sig. level (0.01) = 0.463



According to **Table (3.4)**, the coefficient correlation of each item is significant at (0.01) and (0, 05) it can be concluded that the test is a highly consistent and a valid tool.

### 3.6.1.7 Reliability of the test:

The reliability of the test was measured by the Split-half (Guttman) and Kuder-Richardson (K-R20) Techniques.

#### *Split half (Guttman)*

It relies on splitting the test into unequal two parts, and calculating the correlation coefficient between the parts by using Guttman Formula.

**Table (3.5)**

#### **Guttman Correlation between two parts (even X odd) :**

<b>SPLIT –HALF TECHNIQUE (GUTTMAN)</b>		
<b>TEST</b>	<b>TOTAL NO. OF ITEMS</b>	<b>SPLIT-HALF COEFFICIENT (GUTTMAN)</b>
Speaking Functions Diagnostic Test	33	0.856

From **Table (3.5)** it is noted that the test is proved to be reliable. The Split- half coefficient is (0.856) which is above (0.7) that indicates that the test is reliable to be used in the study.

#### *Kuder-Richardson (K-R20)*

(K-R20) depends on calculating the percentages of correct answers of the test items, and also on the variance of every item.

**Table (3.6)**

#### **(K\_R20) Coefficients for the Questions of the Test**

<b>TOTAL</b>	<b>(K_R20) coefficient</b>
33	0.927

O'dah, (2002: 176) assures that if the results show that the reliability coefficients are above 0.70 so they are acceptable. And as (K\_R20) coefficient = 0.927; that means that the diagnostic test is reliable to apply.

### 3.6.1.8 Discrimination coefficient:

That means that the test is able to differentiate between the high achievers and the low achievers.

$$\text{Discrimination Coefficient} = \frac{\text{No. of the students who have the correct answer from the high achievers}}{\text{No. of high achievers students}} - \frac{\text{No. of the students who have the correct answer from the low achievers}}{\text{No. of low achievers students}}$$

Table (3.7) shows the discrimination coefficient for each items of the test:

Table (3.7)

Discrimination coefficient for each items of the test

No.	Discrimination coefficient	No.	Discrimination coefficient
1	0.63	18	0.38
2	0.63	19	0.63
3	0.50	20	0.38
4	0.63	21	0.50
5	0.50	22	0.38
6	0.50	23	0.63
7	0.63	24	0.38
8	0.50	25	0.38
9	0.63	26	0.50
10	0.50	27	0.50
11	0.63	28	0.38
12	0.38	29	0.38
13	0.63	30	0.38
14	0.38	31	0.50
15	0.75	32	0.63
16	0.63	33	0.38
17	0.63		
<b>Total Discrimination coefficient</b>	<b>0.51</b>		

*Table (3.7)* shows that the discrimination coefficient wobble between (0.38 – 0.75) with total average (0.51), that means each item is acceptable or in the normal limit of discrimination according to the view point of assessment and evaluation specialists.

### **3.6.1.9 Administering the diagnostic test:**

Four classes were chosen randomly to implement the diagnostic test at the beginning of the second semester (November 2011) at Rafah Prep D Girls School. (155) students sat for the diagnostic test and the raters rated it using (0) for wrong answer and (1) for the right one.

## **3.7 The Observation Card**

In October 2011, the researcher examined the current research and resources available in the area of speaking and educational drama techniques. Through the first term of the school semester 2011/2012, the researcher gathered materials and reviewed educational literature concerning educational drama and speaking.

It became apparent that the researcher would be creating the bulk of the resources either from scratch or adapting/modeling them after ideas found in the research. Initially, this appeared to be a daunting task. As the researcher labored through it, focuses emerged and slowly found one moving forward rather than just treading water! It was needed to create criteria outlining the qualities of a competent speaker, speaking sub-skills and domains of assessing and indicators of speaking. With the help of many researches, web sites and books, the researcher found examples of criteria lists and modified these to create her own unique list.

### **3.7.1 The general aims of the observation card**

The observation card (*Appendix B.1*) aimed at measuring the impact of an educational drama intervention on the students' speaking skills in English language. It is a tool of speaking skills assessment where the oral test exercises' scores are filled in. Rating scales are to be filled according to the students' responses to the oral test. It is the assessment tool for the oral test and the intervention activities.

### **3.7.2 The source of constructing the observation card**

The researcher depended on some resources to construct the observation card such as the text book of English for Palestine –grade nine, teacher's guide and Ministry of Education document. Also, a lot of sources such as Teaching and Assessing Middle-Years Students' Speaking and Listening Skills by Jung et al. (2001) became an indispensable resource in the creation of The Qualities of Effective Speakers developing sub skills outlined for speaking. BC (British Columbia) Ministry of Education (1999) became key resource as the researcher struggled to create a list of criteria for speaking skills. These and other speaking resources can be found in the reference section. Information was examined from three areas: Academic Literature, Current Curriculum and Instructional Resources. This process resulted in the creation of the Observation card.

### **3.7.3 Description of the Speaking Observation card**

- The observation card consists of four major domains: communication and functional skills, interaction and message strategy, receptive and evaluative skills.
- Determining the performance indicators that describe the levels of achievement, how they relate to expectations and what student speaking performance looks like at each level.

- Building the observation card in its initial draft encompasses (15) indicators *Appendix (B.2)*.
- The observation card was refereed and some modifications were made and the indicators were reduced into (21) items in its final draft.
- Each criteria, then, is rated into four scale of rating scores, it is based on (BARS) and (PBRs) rating scales: (1) not yet within expectations, (2) meets expectations (minimal level), (3) fully meets expectations and (4) exceeds expectations. (Behaviour Anchored Rating Scales/ Performance Based Rating Scale)
- A pilot study for the observation card was carried out on a group of (5) students to assess its reliability.

### **3.7.4 Validity of the Observation Card**

#### **3.7.4.1 Referee validity:**

The observation card was refereed by a panel of specialists in English language and methodology in Gaza universities and colleges, supervisors and experienced teachers; see *appendix (1.2)*. According to their recommendations, some modifications were made. The indicators were reduced into (21) performance indicators.

#### **3.7.4.2 Internal consistency validity**

The researcher used Pearson Correlation Coefficient to compute the internal consistency of the observation card items. To measure such validity, Pearson Correlation computed the correlation of the following: each item with their domain or scope. It also indicates the correlation of the average of each scope with the total average.

According to **table (3.8)** the coefficient correlation of each item within its scope is significant at levels (0.01) and (0.05).

Table (3.8) shows the correlation coefficient of each scope with the total degree of the observation card. According to the following tables, it can be concluded that the test is highly consistent and valid as a tool for the study.

**Table (3.8)**

**Pearson Correlation coefficient for every item from the first scope with the total score of this scope of the Observation Card**

No.	Pearson Correlation	Sig. level	No.	Pearson Correlation	Sig. level
1	0.929	sig. at 0.01	12	0.957	sig. at 0.01
2	0.950	sig. at 0.01	13	0.946	sig. at 0.01
3	0.937	sig. at 0.01	14	0.938	sig. at 0.01
4	0.901	sig. at 0.01	15	0.938	sig. at 0.01
5	0.964	sig. at 0.01	16	0.964	sig. at 0.01
6	0.928	sig. at 0.01	17	0.930	sig. at 0.01
7	0.925	sig. at 0.01	18	0.954	sig. at 0.01
8	0.950	sig. at 0.01	19	0.946	sig. at 0.01
9	0.971	sig. at 0.01	20	0.950	sig. at 0.01
10	0.925	sig. at 0.01	21	0.973	sig. at 0.01
11	0.849	sig. at 0.01			

r table value at df (28) and sig. level (0.05) = 0.361

r table value at df (28) and sig. level (0.01) = 0.463

The results of **table (3.8)** show that the values of these items were suitable and highly consistent and valid for conducting this study.

### 3.7.5 Reliability:

The researcher used the pilot study to calculate the reliability of the observation card which was also measured by Alpha Cronbach and Guttman formula.

The Guttman formula involves dividing the test into two unequal parts, correlating the scores together for the two parts, and adjusting this coefficient using the Guttman Formula.

The researcher used Guttman Scaling to modify the length of the observation card to find out the reliability coefficient as shown in *table (3.9)*.

**Table (3.9)**

**Correlation coefficient between the two halves of each domain and the reliability of the Observation Card**

Scope	No. of items	Guttman spilt-half	Alpha Cronbach
Total	21	0.996	0.993

The results show that the correlation coefficient is (0.996) which means that the observation card is highly reliable.

### 3.7.6 Reliability of the Observation card

#### 3.7.6.1 Piloting the Speaking Observation card

In order to examine the suitability and appropriateness of the observation card in terms of time, difficulty and discrimination coefficients, the observation card was piloted on a randomly selected group of students, 5, who shared the same characteristics with the target groups, control and experimental. These three groups studied at the same school and were from the same cultural and environmental background.

After the implementation of the piloting test, the researcher computed the observation time.

**Observation time** = (the time needed for the first student to end the oral test + the time needed for the last student to end the oral test)/2.

Applying this equation, the researcher found that the total allocated time is among

11 – 13 minutes for each interview including the introductions, intervals and the end.

### **3.7.6.2 Inter-rater Reliability Correlations to Establish the Reliability of the Observation Card**

The researcher utilized the Inter-raters' agreement and disagreement equation by comparing the researcher and the drama teacher's scores. Observations were carefully noted. Each one worked independently and used the same rating scale to assign scores to the observed performance through the interval of the observation. At the end of the total observation time, both raters should have finished recording at the same time. Points of agreement and disagreement were recorded and some adjustments were made.

Calculate percent of agreement by dividing the number of observations that were agreed over the total number of agreement and disagreement of observations. Al Agha (1996:121) mentions the formula as followed:

#### ***Cooper Formula:***

$$\text{Agreement Coefficient} = \frac{\text{No. Agreement}}{\text{No. Agreement} + \text{disagreement}}$$

The drama teacher and the researcher observed five students as a piloting study. After rating the five students, the results of the times of agreement and disagreement of the ratings in the five observations are displayed in *table (3.10)*



**Table (3.10)**

**Agreement Coefficient between the two observations to calculate the reliability of the observation card**

Students	Indicators	Agreement	Disagreement	Coe
First student	21	19	2	90.48
Second	21	18	3	85.71
Third	21	20	1	95.24
Fourth	21	21	0	100.00
Fifth	21	18	4	85.71
Total	91.42			

These correlations are inspiring in that they reveal that the two raters were not giving exactly the same scores and neither were the scores too different from each other. The table shows that the highest score is (100.00) while the lowest is (85.71). The correlation between these ratings (91.42) would give an estimate of the reliability or consistency between the raters as well as indicate the observation card is highly reliable.

### **3.7.7 Implementation of the Observation Card:**

The rater read the questions in the oral test (appendix C) slowly and clearly for each student and the student then thought about the question for four seconds (this makes the task more directed and allowed the “weaker” student some thinking time). The students gave their answers. (at no point in this process may the rater clarify the meaning of any word in the question, and the conversation is exclusively between the student and the rater). The whole oral test is recorded to listen to it again. The scores are recorded in the observation card. The rater listened and gave each student a score.

### **3.8 The Supporting Tools**

### **3.9 Oral Speaking test**

The researcher decided that it is needed to come up with an oral test (pre and post test) that reflects the indicators of the observation card. *Appendix (C)*

### **3.10 Checklist**

The researcher thought of assessing the promotion of the speaking skills through monitoring the students' performance while acting. The checklist *Appendix (D)* represents the collective assessment of the whole group which could be used as an indicator of the progress the students achieved through the participation in the ED activities. It held a standpoint of the students point of views towards participation and how the performance skills be developed. It works as a guide for English language teachers in general for picking the included indicators which they ignore or do not know.

### **3.11 Student Self-Assessment**

To determine how the students viewed the ED intervention as an instructional practice, they were asked to comment on their speaking performance. As stated earlier, the students completed self assessment before and after the intervention.

In addition to the teacher's assessment of the students' speaking performance, a student self- assessment for speaking (*Appendix E. 1/2*) was also adopted and translated into Arabic.

### **3.12 Student's Interview**

The students who took part in the study in the control group were interviewed. The student interview consisted mostly of open-ended questions (*Appendix F*). These questions focused on the participants' perceptions of educational drama activities. The participants were asked questions about their experience of acting in the classroom and how they could benefit from it and which strategy was the most helpful and enjoyable one. The researcher's aim was to understand their experience and what they made of it. In order to obtain more accurate responses and to make sure the participants associated the interview questions with the correct classroom activity, the participants were asked to listen to themselves acting out a role-play, a simulation and a hot seating that had been previously taped.

### **3.13 Teacher's Interview**

The drama teacher was asked questions regarding her language teaching beliefs, her own as well as her students' perceptions of educational drama activities, and her opinion about each individual learner. The interview raises six open-ended questions interrogating whether the educational drama intervention change their perception towards utilizing it at class or not. *Appendix (G)*

### **3.14 The Intervention**

It is worth noting that three drama pieces were selected by the researcher according to scripts whose lengths were suitable for a class period. The students were assigned to work on them. The scripts vocabulary and syntax were accessible for foreign language learners. It is stated by Ryan-Scheutz and Colangelo (2004: 7) that their content required only such acting skills as amateurs could conveniently perform.

That means acting in the ED activities does not require a professional training. In the contrary it requires very simple performance skills.

### **3.14.1 The aim of the Intervention:**

The main goal of the intervention (Speaking/drama activities utilizing role playing, simulation and hot seating) was to teach the ninth graders what each quality (speaking indicators) looked like in speaking. It was then necessary to actually teach these two units by using ED strategies to see if the activities were effective in achieving their purpose. *Appendix H.2* shows the modules the experimental group learnt and imitated.

### **3.14.2 Duration of the intervention:**

The intervention lasted for six weeks for (21 hours) during the second semester of the school year 2012. A permission letter was sent for the parents of the students participated in the intervention. *Appendix H.1*

### **A description of the Intervention**

Three strategies were utilized in the "intervention"; hot seating, role playing and simulation with lots of entertaining techniques. The intervention was designed mainly to promote the targeted students levels in speaking skills and to pave the way to them to understand and interact in English easily.

For further understanding of this issue and improving language-learning outcomes, the researcher introduced an instructional treatment. It was a demand to introduce an oral speaking test to enlighten teachers with ways of assessing speaking skills. Weir (1995: 7) refers to speaking test as: "...a repeatable procedure in which the

learner speaks and is assessed on the basis of what he says." In addition, Weir (Ibid: 7) says:

*"...in testing communicative language ability we are evaluating samples of performance, in certain specific contexts of use, created under particular test constraints, for what they can tell us about a candidate's communicative capacity or language ability."*

The intervention consists of six main functions listed in the observation card to be tested before and after the intervention. It was necessary to gain feedback from other colleagues on the Speaking/drama activities.

A set of lesson plan was set up to be followed while presenting the ED sessions. (*Appendix H.3*). The steps of building the intervention is listed beneath:

**The intervention process went through many important steps to reach its final goal:**

- 1) Prepare, conduct and correct a diagnostic exam (went through a modification process to reach its final form)
- 2) List the results of the diagnostic exam on a spread sheet.
- 3) Determine the functions to be tested and the sub skills of speaking skills. Upon the completion of the Speaking/drama activities on the two units (unit 10 and 11 from English for Palestine grade 9), realizing that the most successful way to evaluate speaking skills was to create a generic rubric (the indicators of speaking skills listed in the checklist and the observation card) for all formal and informal speaking opportunities. The researcher thought it would be most productive for teachers to have a rubric (speaking indicators in the observation card and checklist) to work with that

would meet most of their assessment/evaluative needs. The researcher thought that it is worthy to use both holistic and analytical assessment.

4) Prepare an observation card which represents the analytical assessment approach. Speaking skill is broken into components and each component is represented into performance indicators.

5) Pilot the tools and as the research developed, through both the pilot and the main study, certain overarching categories were identified as connecting features; these were then used as observational prompts, although the researcher and the drama teacher tried to remain open to new insights.

6) Select the control group and the experimental group according to some definite criteria (level).

7) Snap shoot and administer an oral pre-test on both control and experimental groups and be filled in the observation card. The oral test is divided into three sections consisting of simulation, role play and hot seating covering the eight language functions in both units ten and eleven.

8) Disseminate a student self assessment card where students in the experimental group fill to specify their levels before and after the intervention.

9) Prepare the scripts and material based on the functions in unit 10 &11 to be applied on the experimental group. This set of skills consists of the specified functions in unit 10 and 11 in grade nine.

A-Talking about preferable food

B-Planning a shopping trip

C-Using spoken language creatively to enjoy and participate in imaginative situations, imaginary actions in different situations

D-Making and responding to requests

E-expressing points of view

F- Agreeing and disagreeing to different points of view

The expressions to be utilized in the scripts are listed in *Appendix (H.2)*

10) Gathering a collection of video clips *Appendix (H)* from the internet tackling the target language functions which were displayed at the beginning of the ED sessions. Discussion followed and cards with anticipated roles were disseminated. Students were asked to work together to produce the role play, simulation or hot seating.

11) Building a checklist to be used for the holistic assessment of the groups' performance. A panel of five expert teachers was trained to use the checklist as a tool of holistic assessment. Six sessions were observed before and after the intervention.

12) Holding the intervention sessions (3 sessions before and the same 3 sessions after the intervention). Each session employs the three strategies (Simulation, Role play and Hot seating) targeting two or three language functions.

13) Snap shooting an oral pre-test on both control and experimental groups after the intervention and fill in the observation card.

14) Asking students in the experimental group to fill in the self assessment card again.

15) Interviewing 6 students of those exposed to the intervention to express their opinions about the intervention.

16) Interviewing the drama teacher who conducted the intervention.

The analysis of the data was progressive as well: starting each meeting with the drama teacher and the panel of the expert teacher with informal analysis of the results of trying speaking skills and ED strategies with students, or with personal reflection on the materials created. The performances of the students were videotaped for the drama teacher and the panel to be viewed later. *Appendix (H)*

***The teacher's role in the intervention:***

A group of teachers work as a team to come to the final shape of the intervention's functions involved that must be tested. Many sessions were held to choose, decide and improve the items of the observation card, oral test, checklist sheet and the self assessment card. Modification phases were necessary to put the checklist in its appropriate final draft. Piloting the tools on different groups where a team of experts attended these piloting sessions to give their opinions about the reliability and trustworthiness of the observation card, oral pre test and the checklist items. This team of experts worked individually and in groups to choose different scripts and materials from the internet or to edit others by themselves. An executor of the intervention (the drama teacher) was selected to apply these scripts according to a previously netted lesson planning using all possible aids to support the intervention from videos, recorders, LCD, amplifiers worksheets, costumes and other varied realia.

***The students' roles in the intervention:***

The students were the core who went through an entertaining experience according to their comments in the interview made immediately after the end of the intervention.

It can not be denied that Students of the experimental group went through ups and downs where they experience failure sometimes but when they come to the end of



the intervention they were really pleased and enthusiastic about their achievements and levels. Students helped a lot in directing the scenes, snap shooting, preparing the sights and costumes, buying some objects and suggesting some great ideas that helped a lot in completing the intervention successfully.

It's important to tell that the control group envied the experimental group and demanded to attend the intervention for that the great pleasure their colleagues have been through.

#### **Steps followed in conducting the intervention:**

Almost the same steps were followed in planning for all the sessions to apply the ED strategies:

#### ***The general procedures followed in each session. Appendix H***

### **3.14.3 Controlling the variables**

To assure the results accuracy and avoid any marginal interference, the researcher tried to control the following variables before the study:

#### ***Speaking skills variable***

To make sure that the two samples of the students are equivalent in their previous learning of the speaking skills, the researcher applied the pre-oral test. The results were recorded and statistically analyzed using t-test.

**Table (3.11)** shows the mean and the standard deviation of each group in the pre observation of the speaking skills.

**Table (3.11)**

**T. test results of controlling the pre observation of the speaking skills for both groups**

Questions	Group	N	Mean	Std. Deviation	T	Sig. value	sig. level
Communication Codes	experimental	30	3.333	0.884	0.304	0.762	not sig.
	control	30	3.400	0.814			
Functional Skills	experimental	30	8.567	1.591	0.463	0.645	not sig.
	control	30	8.367	1.752			
Interaction And Message Strategy	experimental	30	5.200	0.761	0.611	0.544	not sig.
	control	30	5.333	0.922			
Receptive And Evaluation Skills	experimental	30	5.500	0.820	0.147	0.884	not sig.
	control	30	5.533	0.937			
Total degree of the test	experimental	30	22.600	3.747	0.032	0.974	not sig.
	control	30	22.633	4.189			

“t” table value at (58) d f. at (0.05) sig. level equal 2.00

“t” table value at (58) d f. at (0.01) sig. level equal 2.66

Table (3.12) shows that the (t) computed value is less than the (t) table value in the total degree of the test. This indicates that there are no statistically significant differences at (0.01) and (0.05) level between the experimental and the control groups in terms of their previous learning in the speaking skills  $t = 0.032$  sig. level = 0.974.

### 3.14.4 Equivalency of the two groups:

The students in both groups were equivalent in number, qualification and social, cultural, economic and financial background. Most of the students in both groups live in the same area- Al Shaboura Camp, Rafah, therefore they are exposed to the same environmental and cultural effects. The students of both groups financially belong to poor and middle classes. They also have achieved approximately the same success percentage at the end of the first semester unified tests conducted by UNRWA for the year 2011-2012 (64.1%) with the average of (24.7 for 9/1, the experimental– 24.4 for 9/2, the control group group). In reference to the students in both groups, they were

carefully divided into 3 sections with the same number as well as the same levels. In accordance to the results of the English language subject of the first semester, in each section, there were 10 students for each group with high levels (above 32 out of 40), 11 students for each group with intermediate levels (from 23 to 31 out of 40) and 9 students for each group that achieved the lowest marks (less than 23 out of 40).

### **3.15 Statistical Analysis Procedures**

1. Spearman correlation: to determine the internal consistency validity of the test.
2. Alpha Cronbach technique and Split-half technique: to measure the reliability of the observation card, checklist and self assessment cards.
3. Split-half technique and Kud-Richardson (K-R20): to test the reliability of the observation card
5. T. Test independent samples: to measure the statistical difference in means between the extraneous variables (the means between the two groups due to the study variables).
6. Effect size level by using T value, Eta square, and Cohen's d: to check the size effect volume (extent) of the evident significant differences which the independent variable, the intervention, had on the dependent variable; the experimental group's speaking skills and within the experimental group.
7. T-test Paired Sample was used to measure the differences in developing students' speaking skills between the pre- oral test and post-oral test of the experimental group.

# Chapter IV

## Results: Analysis of data

## Chapter IV

### The results of the study

The study aimed at examining the impact of an educational drama intervention on ninth graders' English speaking skills. In this chapter, the researcher offered the results of the six tools in order to collect data, starting with a speaking diagnostic test. The researcher also used the difference between students' rates in the pre oral test and their rates in the post oral test filled in an observation card. A checklist was utilized as well as a students' self assessment card and two interview cards for both students and drama teacher.

The statistical analysis of the collected data and the findings of the research were tackled with regard to the research questions and hypotheses by using Statistical Package for Social Science (SPSS). Therefore, the researcher employed different statistic formulas.

#### **The results of the study:**

##### ***1- What difficulties do ninth graders encounter in mastering functional language in speaking written test?***

To answer this question, the researcher constructed a diagnostic test. The following table (4.1) shows the results.

**Table (4.1)**

**Mean and Std Deviation of the diagnostic test to specify the difficulties encounter  
9<sup>th</sup> graders in mastering functional speaking skills**

Q.	Sum	Mean	Std. Deviation	%	
A1	71	0.458	0.500	45.81	difficult
A2	95	0.613	0.489	61.29	moderate
A3	84	0.542	0.500	54.19	moderate
A4	45	0.290	0.455	29.03	difficult
A5	59	0.381	0.487	38.06	difficult
A6	44	0.284	0.452	28.39	difficult
A7	52	0.335	0.474	33.55	difficult
B1	22	0.142	0.350	14.19	difficult
B2	8	0.052	0.222	5.16	difficult
B3	7	0.045	0.208	4.52	difficult
B4	11	0.071	0.258	7.10	difficult
B5	25	0.161	0.369	16.13	difficult
B6	14	0.090	0.288	9.03	difficult
C1	79	0.510	0.502	50.97	moderate
C2	119	0.768	0.424	76.77	Not dif
C3	82	0.529	0.501	52.90	moderate
C4	53	0.342	0.476	34.19	difficult
C5	66	0.426	0.496	42.58	difficult
C6	55	0.355	0.480	35.48	difficult
C7	89	0.574	0.496	57.42	moderate
D1	9	0.058	0.235	5.81	difficult
D2	12	0.077	0.268	7.74	difficult
D3	18	0.116	0.321	11.61	difficult
D4	42	0.271	0.446	27.10	difficult
E1	10	0.065	0.246	6.45	difficult
E2	10	0.065	0.246	6.45	difficult
E3	11	0.071	0.258	7.10	difficult
E4	10	0.065	0.246	6.45	difficult
E5	7	0.045	0.208	4.52	difficult
E6	14	0.090	0.288	9.03	difficult
F1	8	0.052	0.222	5.16	difficult
F2	9	0.058	0.235	5.81	difficult
F3	17	0.110	0.314	10.97	difficult
First	450	2.903	2.107	41.47	difficult
Second	87	0.561	1.280	9.35	difficult
Third	543	3.503	2.506	50.05	moderate
Fourth	81	0.523	0.800	13.06	difficult
Fifth	62	0.400	0.991	6.67	difficult
sixth	34	0.219	0.627	7.31	difficult
Total	1257	8.110	6.254	24.57	

The results in the table pinpointed areas of difficulties encountered by the ninth graders. They got a very low percentage (24.57) in the test. In reviewing table (4.1) thoroughly, it seems that the lowest percentages in the diagnostic questions were in questions five, six and two where students were hovering among the percentage of (6.67%, 7.31%, and 9.35%) with mean (0.400, 0.219, 0.561). Items B3 and E 5 got the lowest written responses (4.52) while item C2 got the highest (76.77) percent. It is apparent that question (C) did not represent a big difficulty for students as the responses for the situations were given to students. They would not make a slight effort to recall the proper function. Both questions five and six represented a great challenge for students. They required creating, enlivening and imagining the real life situations. For sure, when it comes to create their own language in real not artificial situations, it goes to a big failure.

**1- The first hypothesis is stated as follows:**

**There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in speaking skills between the students who learn English language through educational drama (experimental group) and those who learn English language through the traditional method (control group).**

To examine this hypothesis, means and standard deviations of the experimental and the control groups' results on the post- oral test of speaking skills were computed. The researcher used Independent Samples T-test to measure the significant differences. To interpret this hypothesis, the researcher used T-test independent sample results of differences between experimental and control group in the post oral test.

**Table (4.2)**

**T-test independent sample results of differences between the experimental and the control group in the post oral test.**

Skill	GROUP	N	Mean	Std. Deviation	t	Sig. value	sig. level
Communication Codes	experimental	30	7.167	2.534	7.900	0.000	sig. at 0.01
	Control	30	3.333	0.802			
Functional Skills	experimental	30	16.900	5.635	7.921	0.000	sig. at 0.01
	Control	30	8.367	1.752			
Interaction And Message Strategy	experimental	30	11.733	4.402	7.795	0.000	sig. at 0.01
	Control	30	5.333	0.922			
Receptive And Evaluation Skills	experimental	30	11.767	4.224	7.891	0.000	sig. at 0.01
	Control	30	5.533	0.937			
Total degree of the test	experimental	30	47.567	16.623	7.984	0.000	sig. at 0.01
	Control	30	22.567	4.224			

“t” table value at (58) d f. at (0.05) sig. level equal 2.00

“t” table value at (58) d f. at (0.01) sig. level equal 2.66



The results in **table (4.2)** indicate that the (t) computed value is greater in all the skills and in the total degree of the post oral test than the (t) table value in the post oral test. This means that there are significant differences at ( $\alpha= 0.01$ ) between the experimental group and the control one in favour of the experimental group. There is also a significant difference between the means of both groups in favour of the experimental group. Whereas the mean of the control group is 22.567 in relation to the total score of the oral test, the mean of the experimental group is 47.567. Based on such findings, it can be claimed that the English intervention delivered through the integration of drama techniques is effective in enhancing speaking achievement.

To calculate the size effect, Afana (2000: 42) assures that the researcher should use Eta square " $\eta^2$ " by using the following equation

$$\eta^2 = \frac{t^2}{t^2 + df}$$

Also the researcher calculated "d" value by using the following equation:

$$D = \frac{2t}{\sqrt{df}}$$

**Table (4.3)**

**the table references to determine the level of effect size ( $\eta^2$ ) and (d)**

Test	Effect size		
	Small	Medium	Large
$\eta^2$	0.01	0.6	0.14
D	0.2	0.5	0.8

**Table ( 4.4)**

**"t" value, eta square "  $\eta^2$  ", and "d" for each skill and the total degree**

Skill	T value	$\eta^2$	D	Effect size
Communication Codes	7.900	0.683	2.934	Large
Functional Skills	7.921	0.684	2.942	Large
Interaction And Message Strategy	7.795	0.677	2.895	Large
Receptive And Evaluation Skills	7.891	0.682	2.931	Large
Total degree of the test	7.984	0.687	2.965	Large

Further calculation of the effect size utilizing the above mentioned formula to measure the magnitude of the intervention indicated that the effect size is large at each domain. Consequently, *table (4.4)* shows that there is a large effect size for each skill compared with the total score of each skill. That means that the performance of the students improved greatly as they master the functional language. They started to use the proper expressions in the proper social settings. Their pronunciation improved where they started to imitate the native-like language.

**2- The Second hypothesis is stated as follows:**

**There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the high achievers in the experimental group and their counterparts in the control one on the post test.**

To examine this hypothesis, means and standard deviation of the high achievers in the experimental and those in the control groups' results on the post- oral test of speaking skills were computed. The researcher used MannWhitney Test to measure the significant differences. To interpret this hypothesis, the researcher used MannWhitney Test and *Z Value* results of the total average score of the high-achievers' post-oral test between the experimental and the control group.

**Table (4.5)**

**U and Z value to examine the differences between the high-achievers' post-oral test observation between the experimental group and the control group**

Skill	Group	N	Mean Rank	Sum of Ranks	Mann Whitney U	Z	Sig. value	Sig. level
Communication Codes	Experimental High-achievers	8	12.500	100.00	0.000	3.700	0.000	sig. at 0.05
	Control High-achievers	8	4.500	36.00				
Functional Skills	Experimental High-achievers	8	12.500	100.00	0.000	3.508	0.000	sig. at 0.05
	Control High-achievers	8	4.500	36.00				
Interaction And Message Strategy	Experimental High-achievers	8	12.500	100.00	0.000	3.664	0.000	sig. at 0.01
	Control High-achievers	8	4.500	36.00				
Receptive And Evaluation Skills	Experimental High-achievers	8	12.500	100.00	0.000	3.623	0.000	sig. at 0.05
	Control High-achievers	8	4.500	36.00				
Total degree of the test	Experimental High-achievers	8	12.500	100.00	0.000	3.459	0.001	sig. at 0.01
	Control High-achievers	8	4.500	36.00				

The findings in *table (4.5)* show that the (Z) computed value (3.459) is greater in the total score of the high-achievers' post oral test than the (Z) table value (1.96). This means that there are statistical significant differences of scores (0.01) and (0.05) between the high-achievers' post- oral test between the experimental and the control group in relation to the total score of the oral test in favour of the experimental high-achievers. In addition, there is a significant difference between the means of the high-achievers in the control group and the experimental group in favour of high-achievers of the experimental group. Whereas the mean of the control group is (4.50) in relation to the total score of the oral test, the mean of the experimental group is (12.50). That confirms the effectiveness of the educational drama intervention on developing the speaking skills.

To calculate the size effect, the researcher used Eta square " $\eta^2$ " and "Z" value by using the following formula (Afana, 2000: 42):

$$\eta^2 = \frac{Z^2}{Z^2 + 4}$$

**Table (4.6)**

**"Z" value and Eta square " $\eta^2$ " for each skill and the total degree of the test**

Skill	Z	Z <sup>2</sup>	Z <sup>2</sup> + 4	$\eta^2$	Effect size
Communication Codes	3.700	13.690	17.690	0.774	Large
Functional Skills	3.508	12.308	16.308	0.755	Large
Interaction And Message Strategy	3.664	13.427	17.427	0.770	Large
Receptive And Evaluation Skills	3.623	13.128	17.128	0.766	Large
Total degree of the test	3.459	11.963	15.963	0.749	Large

*Table (4.6)* shows that there is a large effect size for each sub skill with compare with the total score of oral test.

**3- The Third hypothesis is stated as follows:**

**There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the low achievers in the experimental group and their counterparts in the control one on the post test.**

To examine this hypothesis, means and standard deviations of the experimental and the control groups' results on the post-oral test were computed. The researcher used MannWhitne Test to measure the significant differences. To interpret this hypothesis, the researcher used MannWhitneTest and Z Value results of the total average score of the low-achievers' post-test between the experimental and the control group.

**Table (4.7)**

**U and Z value to examine the differences between the low-achievers' post- oral test observation between the experimental group and the control group**

Domain	Group	N	Mean Rank	Sum of Ranks	Mann Whitney U	Z	Sig. value	Sig. level
Communication Codes	Experimental Low-achievers	8	12.50	100.00	0.000	3.437	0.001	sig. at 0.01
	Control Low-achievers	8	4.50	36.00				
Functional Skills	Experimental Low-achievers	8	12.50	100.00	0.000	3.401	0.001	sig. at 0.01
	Control Low-achievers	8	4.50	36.00				
Interaction And Message Strategy	Experimental Low-achievers	8	12.50	100.00	0.000	3.422	0.001	sig. at 0.01
	Control Low-achievers	8	4.50	36.00				
Receptive And Evaluation Skills	Experimental Low-achievers	8	12.50	100.00	0.000	3.448	0.001	sig. at 0.01
	Control Low-achievers	8	4.50	36.00				
Total degree of the test	Experimental Low-achievers	8	12.50	100.00	0.000	3.378	0.001	sig. at 0.01
	Control Low-achievers	8	4.50	36.00				

The results in *table (4.7)* show that the (Z) computed value (3.378) is greater in the total score of the low-achievers' post oral test than the (Z) table value (1.96). This means that there are statistically significant differences of scores (0.01) and (0.05)

between the low-achievers' post oral-test between the experimental and the control group in relation to the total scores of the oral test in favour of the experimental low-achievers. In addition, there is a significant difference between the means of the low-achievers in the control group and the experimental group in favour of low-achievers of the experimental group. The mean of the control group is (4.50) in relation to the total score of the post oral-test and the mean of the experimental group was (12.50). This clarifies the positive impact of the educational drama intervention on the students' speaking skills.

To calculate the size effect the researcher used Eta square " $\eta^2$ " by using the following formula:

**Table (4.8)**

**"Z" value and Eta square " $\eta^2$ " for each domain and the total degree of the scale**

Domain	Z	Z <sup>2</sup>	Z <sup>2</sup> + 4	$\eta^2$	Effect size
Communication Codes	3.437	11.815	15.815	0.747	Large
Functional Skills	3.401	11.566	15.566	0.743	Large
Interaction And Message Strategy	3.422	11.707	15.707	0.745	Large
Receptive And Evaluation Skills	3.448	11.889	15.889	0.748	Large
Total degree of the test	3.378	11.412	15.412	0.740	Large

**Table (4.8)** shows that there is a large effect size for each domain and the total degree of post oral-test.

**4- The Fourth hypothesis is stated as follows:**

**There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score between before and after the intervention on the experimental group.**

To examine this hypothesis, means and standard deviations of the experimental group results between the pre and post-oral observation of speaking skills were computed. The researcher used **t-test Paired Samples** to measure the significant differences. To interpret this hypothesis, the researcher used t-test Paired Samples results of differences between the pre-oral observation and the post-oral observation of the experimental group.

**Table (4.9)**  
**T-test result of differences between pre and post observations of the experimental group**

Skill	applied	N	Mean	Std. Deviation	t	Sig. value	Sig. level
Communication Codes	pre	30	3.333	0.884	9.352	0.000	sig. at 0.01
	post	30	7.167	2.534			
Functional Skills	pre	30	8.567	1.591	9.477	0.000	sig. at 0.01
	post	30	16.900	5.635			
Interaction And Message Strategy	pre	30	5.200	0.761	8.588	0.000	sig. at 0.01
	post	30	11.733	4.402			
Receptive And Evaluation Skills	pre	30	5.500	0.820	9.108	0.000	sig. at 0.01
	post	30	11.767	4.224			
Total degree of the test	pre	30	22.600	3.747	9.313	0.000	sig. at 0.01
	post	30	47.567	16.623			

“t” table value at (29) d f. at (0.05) sig. level equal 2.05

“t” table value at (29) d f. at (0.01) sig. level equal 2.76

The findings in **table (4.9)** indicate that the (t) computed value is greater in the total score of the oral observation than the (t) table value. This means that there are significant differences at (0.01) between the pre-oral observation and the post-oral observation of the experimental group in favour of the post oral observation. In addition, there is a significant difference between the means of the pre-oral observation and the post-oral observation of the experimental group in favour of the post oral observation. The mean of the experimental group in the pre oral test is 22.600 in relation to the total score of the oral observation and the mean of the experimental group in the post oral test is 47.567. That indicates that the Educational drama intervention has great impact on the students' speaking skills.

To calculate the size effect the researcher used Eta square " $\eta^2$ " and "d" size effect :

**Table (4.10)**

**"t" value, eta square " $\eta^2$ ", and "d" for each skill and the total degree of the oral observation**

Skill	t value	$\eta^2$	D	Effect size
Communication Codes	9.352	0.751	3.473	Large
Functional Skills	9.477	0.756	3.520	Large
Interaction And Message Strategy	8.588	0.718	3.190	Large
Receptive And Evaluation Skills	9.108	0.741	3.383	Large
Total degree of the test	9.313	0.749	3.459	Large

It's clear from table (4.10) that the effect size on the four skills and the total score of the oral observation is large.



**For more support to the previous results, the researcher utilized other tools.**

### **The checklist**

It was used for providing a holistic assessment of the students' speaking performance by an external panel to providing ongoing collective assessment.

### ***Appendix I***

#### **Self-Assessment**

To support the previous results, the researcher implemented another tool to support the anticipated results. The Students' self-Assessment card was filled by the experimental group before and after the intervention. *Appendix I*

#### **The Interviews:**

For more support of the results illustrating the positive impact of the ED intervention on the students' speaking skills, the analysis of the *student's and the drama teacher's interviews* were observed. *Appendix I*

### **4.1 Summary**

Broadly speaking, the Educational Drama Intervention had positive impact on improving the students' English speaking skills. It is obvious that the differences, in favour of the experimental group, were observed in all the skills of communication, functional language, interaction and message strategy and receptive and evaluative skills. It also prompted fluency, accuracy, content and vocabulary as well as confidence and performance skills. Such results worked as an indicator that ED activities could be a promising and productive solution towards improving speaking skills. The observed progress in the speaking performance could be attributed to the activities and techniques used during the intervention implementation.

Despite the fact that some previous studies which examined the effectiveness of ED activities on speaking did not specify the speaking sub-skills as well as what is meant by communication such as Sari (2011), Aqlisty Nia (2011), Tsou (2005) and others, and worked on and dealt with speaking skills in general, the findings of the current study were in agreement with those studies since they documented more achievement and improvement favouring the experimental group than the control group. This study sheds light on other tools of teaching and assessing students' speaking skills such as observation cards for analytical and oral assessment. However, it oriented the teachers with domains they ignored for a long time.

Finally, the findings of the current study showed implicitly the development and improvement in students' confidence, motivation and thus participation in classroom activities. This is due to the affective and psychomotor domains that the educational drama influences. It also showed that there were significant differences between the control group and the experimental one favouring the experimental one. The study documented improvement in all targeted skills; the findings are tentative waiting for other studies to be conducted on the same skills and educational drama activities.

# Chapter V

**Discussion, findings, conclusion,  
implications and recommendations**

## Chapter V

### Discussion, findings, conclusion, implications and recommendations

This chapter encompasses the results of the study. It encapsulates the conclusions that were documented in the light of the study findings. It displays some pedagogical implications that have been reached throughout the research. Besides, the researcher proposes some recommendations which can be beneficial for syllabus designers, supervisors, teachers and researchers. They could help improve the learning process in general and teaching speaking skills in particular.

#### 5.1 Discussion and Findings

The ideas for the research came from the researcher's perception that the grade 9 English for Palestine curriculum lacked effective instructional activities and assessment strategies of speaking skills. Upon dialogue with other colleagues, the researcher realized this view was shared. Again, given that, it is recommended that twenty five percent of the curriculum focus on teaching speaking. Much more support in the form of instructional activities, resources and assessment techniques by utilizing educational drama, in the researcher's view, were needed to do this teaching process effective. These issues were discussed at length and it became evident that solutions could only be found if the instructional ways were altered and educational drama was utilized as a substitution of the traditional way of teaching.

This study investigated the impact of educational drama intervention on speaking skills of the Palestinian ninth graders in UNRWA schools. It sought to determine the extent to which ED creates opportunities for students to promote their

speaking skills. The intervention was designed to maximize speaking skills by utilizing three strategies of educational drama. There has been an indication that drama has the *legitimate promise* as Walsh *et al.*, (1991:163) claimed of being effective.

All the studies reviewed added to the body of knowledge; moreover they helped in the choice of the strategies to be used. The researcher utilized two types of assessment represented in analytical assessment (an observation card) and the holistic one (a checklist). The internal and external assessments were also used by getting all the parties involved in the intervention, the students shared in the experiment and the drama teacher as well as a panel of expert teachers to assess the collective speaking performance of the students. The analysis of the six tools utilized in this study indicates some good practice but also several limitations and gaps.

The general results of the study reflects the superiority of the experimental group who received speaking skills through educational drama compared with the control group who received practicing speaking skills through the traditional way

Although the anticipated aim of this research is hovering around the cognitive side, it implicitly triggers the affective and psychomotor sides. The impact of this intervention on speaking skills is discussed thoroughly under beneath.

### **5.1.1 The first question is stated as follows:**

#### **1- What are speaking skills?**

To answer this question, the researcher reviewed the literature concerning the notion of speaking. She came to the conclusion that speaking skill is the ability to speak the target language to communicate with others. Additionally it is not mere sounds but context and expressions for socializing and informing.

The researcher advocated that judging a competent speaker can be assessed holistically as a performance can be judged as one unit or analytically by breaking speaking skills into different components. Janudom and Wasanasomsithi (2009: 2) proposed that speaking involves not only the acquisition of linguistic forms but also the knowledge of communication contexts, which determine both the content and manner of verbal expression. The ability to interpret and appropriately respond to nonverbal clues such as facial expressions and tones of voice also plays a part.

In analyzing the Palestinian setting, speaking skill is taught through a series of mechanical repetition. The ambiguous and distorted picture of the appropriate way of teaching and assessing speaking enforce the researcher to define the criteria to be used in every speaking class.

So far, if native-like speech is made the criterion, most EFL students will "fail" even if they are fully functional in normal communicative situations. Subsequently, very few learners are capable of achieving a native-like standard in all respects. However, communicative effectiveness which is based on comprehensibility and probably guided by native speaker standards but defined in terms of realistic student achievement is a better standard for learner pronunciation.

In the same context, the researcher utilized the following criteria taking into consideration that Palestinian UNRWA ninth graders' level and the degree of expectation. She utilized the domains of the speaking skills in the observation card and oral test (communication, functional, interaction and message strategy as well as receptive and evaluative skills) to assess the students' performance analytically. With regard to assessing the speaking skills holistically, the researcher employed the checklist which encompasses fluency, accuracy, vocabulary, content, confidence and performance skills.

**This question is fully answered in Chapter 2/ Section 2.2**

**5.1.2 The second question is stated as follows:**

**2- What are educational drama techniques?**

Drama techniques or strategies were defined by the researcher as methods that can be utilized inside the classrooms. As Esslin (1976) pinpointed that in drama it is not the words but the situation in which the words are delivered that matters. Via (1987: 5) pointed out that drama techniques are strategies to communicate or convey the intended meaning which involves a wide range of activities.

One of the cornerstone aims of the intervention was to make students speak up loud in front of the class with ease and fun. The choice of the three techniques (simulation, role play and hot seating) was to create real life situations and reflect spontaneous and non-threatening atmosphere.

The researcher integrated the three techniques to get more engagement as the purpose was threefold. First of all, the three techniques enforce students to speak and they would serve as a tool for assessing students' performance. The ED techniques would help students to recall the proper expressions and vocabulary. Mattevi (2005) and Makita-Discekici (1999) posited that the use of drama techniques in an English class tend to create realistic situations in which students have a good opportunity to learn to use English language in context. Furthermore, these techniques enable English language teachers to deliver the English language in an active, communicative, and contextualized way.

***This question was answered in Chapter 2/Section 2.3***

### 5.1.3 The third question is stated as follows:

#### *3- What difficulties do ninth graders encounter in mastering functional language in speaking written test?*

These results of the diagnostic test denoted that the ninth graders suffered a lot in performing speaking functions. Although the written test was conducted in less stressful conditions than the oral test, it revealed very disappointed results. The difficulty the Palestinian students face in speaking are represented in conversing with ease and using the proper expression in the adequate situation. Another difficulty is the retention and recalling of the oral message and utilizing it in an authentic real life situation. Although most of the students memorize a huge number of vocabulary and structures, they fail to employ them accurately.

In reviewing table (4.1) thoroughly, one can figure out that the lowest percentages in the diagnostic questions were in questions five, six and two where students were hovering among the percentage of (6.67, 7.31, 9.35). This can be attributed to the fact that those skills demand recalling the right expressions and the proper responses and they need much more time than the time allotted to the other questions. The three questions ask students to visualize the situation; recall the appropriate vocabulary, grammar and the degree of formality.

The failure that was touched greatly in the above mentioned questions are due to deficiencies in the teachers' practices in teaching speaking such as:

- Students are not exposed to authentic listening material where native speakers present a model for the real use of language.
- Although it is supposed that grammar and vocabulary should be taught communicatively, they are learnt fragmentally and in isolation. Teachers resort



to grammar-translation method as it is easier than creating situations and communicative activities.

- It is noticed that there is no real oral practice where it is supposed that English should be used authentically. The speaking lesson depends thoroughly on drilling rather than cued elicitation or variety of communicative techniques which encourage students to speak.

This recalls more attention to create more authentic real life situations and more involvement of the students to be aware of not only grammar, vocabulary or content. Also it requires enhancing the accurate use of the functional language with more focus on sub-skills and strategies of delivering and receiving the message. It was obvious that the diagnostic test gave emphasis on comprehensibility only forgetting about fluency and accuracy. All those skills were given a focus in the oral test and the observation card to treat the deviation of the correct course of teaching and assessing speaking skills. Those results evoke the researcher to build such intervention to prompt the speaking skills.

#### **5.1.4 Interpretation of the impact of the ED intervention on speaking skills**

The four hypotheses of the study suggested that educational drama intervention would bring positive change in the target students' performance in the speaking domains; communication, fluency, interaction and message strategy as well as receptive and evaluation skills. These hypotheses were answered positively.

#### 5.1.4.1 Fourth: Interpretation of the results relevant to question

**number four.**

*1- The researcher investigated the fourth question which examined if there were statistically significant differences at ( $\alpha \leq 0.05$ ) in the speaking skills between the students who learn English language through dramatization (experimental group) and those who learn English language through the traditional method (control group)?*

The results concerning question four indicate that the (t) computed value was greater in all the sub skills and in the total degree of the post test than the (t) table value in the post test. This means that there are significant differences at ( $\alpha = 0.01$ ) and (0.05) between the experimental group and the control one favouring the experimental group. There was also a significant difference between the means of both groups in favour of the experimental group. Whereas the mean of the control group was (22.567) in relation to the total degree of the test and the mean of the experimental group was (47.567).

Such findings could be explained that the intervention delivered through the integration of drama techniques capitalized oral interaction and active experience, which were theoretically vital to the promotion of language speaking favoring. That means that the educational drama intervention is effective to develop the ninth graders' speaking skills.

The researcher implemented the effect size, she found that the effect size of the four sub skills namely: Communication and Functional skills, Interaction and message strategy and Receptive and Evaluation Skills is large. This could be attributed to the:

- New horizon given to the students to act, play and learn without the regular boundaries.

- ED free students as well as the teacher of the burden of the quantity as they are after quality of education. Students are given opportunities to exemplify life and use English in unthreatening circumstances.
- The scripts are amusing and easy to handle.
- Students are fully aware of the criteria that they are going to be judged accordingly.
- Video clips provide opportunities to imitate and be engaged with native speakers and real-life situations. As Burke and O'Sullivan (2002:223) notes the world of drama is always "a 'doubled' reality because we experience it happening in both imagined and everyday space-times simultaneously".

These results were in agreement with the results of the previous studies conducted by a massive number of researchers who highly evaluated the effectiveness of educational drama techniques on improving speaking skills. Some but not all of those researchers are mentioned here such as Mohanna (2011), Emel et al (2010), Jarayseh (2010), Yilin (2009), Kyriakopoulos's study (2008), Stinson (2006), Conejrous & Ortiz (2006), Janudom & Wasanasomsithi (2004), Miccoli (2003), Ramos (2002). All of those researchers asserted the urgent demand of adopting ED strategies and assured its impact on speaking skills.

#### **5.1.4.2 Fifth: Interpretation of the results related to question number five.**

*The researcher investigated the fifth question which examined if there were statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score of the high-achievers' post-test between the experimental group and the control group.*

The findings of the fifth question show that the (Z) computed value (3.459) was greater in the total degree of the high-achievers' post test than the (Z) table value (1.96). This means that there are statistical significant differences of degrees (0.01) and (0.05) between the high-achievers' post-test between the experimental and the control group in relation to the total degree of the test in favour of the experimental high-achievers. In addition, there was a significant difference between the means of the high-achievers in the control group and the experimental group in favour of high achievers of the experimental group. Whereas the mean of the control group was (4.500) in relation to the total degree of the test and the mean of the experimental group was (12.500).

The researcher measured the effect size which was large in each skill and in the total degree of test. This may be attributed to:

- Designing several activities that suit the high achievers and enable them to work effectively. As well as, the ED intervention provide the high-achievers with opportunities to visit and revisit the scripts and elaborate them and to improvise whenever they needed.
- The intervention delivered through the integration of drama techniques capitalized oral interaction and active experience. The teacher also got the high achievers use various activities and expressions which suit all students' levels.
- All teaching steps designed on the integration of drama techniques facilitated different forms of interactions in different contexts, which assisted the high achievers in acquiring different language functions. In role plays and simulations, for instance, the students had opportunities to orally interact with peers in English in order to express and exchange opinions. Moreover they were assigned to play character roles, and the interaction was in a form of conversational interaction

between different characters in the play. It was anticipated that in utilizing hot seating affected the students' speaking skills wherein they were triggering questions to a hot seated character. Sachar (2006: 94) determined hot seating is an excellent way of fleshing out a character. Therefore, it represented an opportunity to orally interact and actively engage in all the teaching steps abundantly, hence enhanced high achievers' speaking skills.

- Also, the use of related authentic videos included in the intervention used to develop the students' speaking skills.
- ED gave more autonomy on high achievers learning where they were invited to write their own scripts and handle own roles.
- Subsequently, the amazing delivery of the clips, the intimate relationship amongst the groups and the positive competitive atmosphere created a loving bond in the sessions.
- The use of movements, sound effect and garments helped to make the class more enthusiastic

This finding confirms the positive impact of the ED intervention on developing the high-achievers' speaking skills.

None of the studies investigated the role of ED on the development of the High-achievers speaking skills in particular, but they handled its role of students in general. This is clear in the studies of: Susanti (2007), Stinson (2006), Emel et al (2010), Jarayseh's(2010), kyriakopoulos's study (2008) and Naqeeb (1997) confirmed the role of educational drama different techniques on enhancing and developing speaking proficiency.

### **5.1.4.3 Sixth: Interpretation of the results related to question number eight.**

*The researcher investigated the sixth question which examined if there were statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score of the low-achievers' post-test between the experimental group and the control group.*

The findings of question six clarify that the (Z) computed value (3.378) was greater in the total degree of the low-achievers' post test than the (Z) table value (1.96). This means that there are statistical significant differences of scores (0.01) and (0.05) between the low-achievers' post-test between the experimental and the control group in relation to the total degree of the test in favour of the experimental low-achievers. In addition, there was a significant difference between the means of the low-achievers in the control group and the experimental group in favour of low achievers of the experimental group. Whereas the mean of the control group was (4.500) in relation to the total degree of the test and the mean of the experimental group was (12.50). This clarifies the positive impact of the educational drama intervention on the students' speaking skills.

The effect size was large for each skill and the total degree of the oral test. That indicates that the ED intervention has a large effect on the low-achievers of the experimental group in total score of each sub skill and the total score of the oral test. This can be attributed to:

- the ED activities were easy and suitable to be handled by the low-achievers' which provided them with chances to share and succeed in acting.
- the variety of the AVM, the clarity of the videos where each video includes different types of effects as sound and movement.

- The utility of the different styles of learning where visual, auditory, and kinesthetic students shared positively.
- Nothing is wrong, the stress-free situations where the role of the teacher is not judgmental but supportive.
- Collective work inside the groups where high achievers gave a hand for the low achievers to grantee the success of the group.
- The variety of the three techniques provided different opportunities for the low achievers to be selective.

The researcher didn't find any of the previous studies investigating the role of ED techniques on improving the low-achievers' speaking skills in particular, but they discussed the role of the different techniques on the students' speaking skills in general. This is observed in the studies of: which confirmed the role of ED techniques on the improving speaking skills and communication in general. This study shed light on this category of students who showed observed progress in the speaking skills and acquired rank mean (12.50) in the post test which denoted the positive impact of the intervention on the low achievers shared in the research.

#### **5.1.4.4 Seventh: Interpretation of the results related to question**

##### **number seven.**

*The researcher investigated the seventh question which examined if there were statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score of the between before and after the intervention on the experimental group.*

From the result of the analysis of the research's tools, it is proven that the students' score of speaking taught by using role play is better. For more clarification,

students- who were subjected to the independent variable; the educational drama intervention- recorded high scores and significantly outperformed sub-skills of speaking better than those who received no treatment. These differences were recorded in the oral test on the levels of each of the five domains; and on the level total degree of the three strategies. Whereas the mean of the experimental group in the pre oral test was 22.600 in relation to the total degree of the oral observation and the mean of the experimental group in the post oral test were 47.567. This result highlights the influential role that the educational drama intervention played in developing the target speaking skills.

The effectiveness of the intervention was, also, confirmed when the scores of the experimental group's before self assessment card was compared with the scores of its after card (hypothesis number four).The scores mean was 17.267 in the before student self assessment and 34.800 in the after student self assessment. Meanwhile the results of the six observations of the plays (checklist) show the large effect size that the intervention has on the holistic students' performance in the six domains (fluency, accuracy, content, vocabulary, confidence and performance) and in the three post play observations.

Implicitly, the results of this study were in harmony with the findings of some studies tackling the affective side of the students. An unexpected result of the research was the increase in the participation, motivation and willingness to share in the experimental group despite the fact that no intended procedures were applied. The application of the ED intervention inspired the student and tuned them to be more enthusiastic. This is attributed to:

- The great effect of the educational drama intervention which provided the experimental group opportunity to be aware of the sub skills or behaviors in speaking.



- Ninth graders in the experimental group started to be responsible for showing body language, verbal and nonverbal cues by enacting different characters in imaginary situations.
- Through the intervention the experimental group got the chance to judge their behaviors when speaking and if they use accurate grammar, and pronunciation. Also whether they utilize proper expression for the right functions, variety of sentences and organization of thoughts.

## 5.2 Conclusion

Language teaching and learning can be challenging practices when teachers make the effort to explore a variety of approaches and techniques. The solution of the shortcomings inherent in a classroom practices born out of the restricted definition that communication = question & answer is the educational drama techniques.

Although, all ninth graders who were in the experimental group were obliged to use the English language in a context emulating reality, with a clear objective, which motivated them to learn and use English. In this sense, a methodology using educational drama techniques focused on meaning and in oral expression. It was supported by that a FL was most successfully acquired under conditions similar to those of L1 acquisition. Apparently, the focus of the intervention was on meaning rather than on form and when there was plenty of opportunity to use language meaningfully. However, educational drama techniques went a step further because they also focused on other meaning conveyors, such as grammar structures, and pronunciation and intonation.

Educational drama is just one of the many methods available for exploitation. In fact, it is interesting to note that educational drama tasks in the form of role playing, simulation and hot seating originated from grounded educational perceptions.

Educational drama strengthens the bond between thought and expression in language, provides practice of supra-segmental and Para-language, and offers good listening practice. Educational drama activities facilitate the type of language behaviour that should lead to fluency, and if it is accepted that both high achievers and low ones want to learn a language for being understood in English language, then drama does indeed further this end.

In the speaking Skills domains, the ninth graders used scripts which take them through several units of language structures such as communication, functional language, interaction and message strategy as well as receptive and evaluation skills. It is within this context that ED activities can help the language learning process to be more effective and challenging. It puts language into context, and by giving the ninth graders experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

Despite the fact that this study concentrated on the cognitive effect of ED on ninth graders, results on the pre /post oral test, observations showed drama had some definite benefits for these students on both affective and psychomotor sides. The cognitive domain includes the recall or recognition of speaking sub-skills included in the intervention.

The affective domain includes awareness of the importance of the ED, active participation, motivation and willingness, valuing which ranges from simple acceptance to complex state of commitment. Organize values into priorities and then has a value system.

The psychomotor domain varies from using sensory cues, readiness to act, imitation, responses turn habitual with confidence and then skillful performance with proficiency.

Drama helped the students to relax and become less anxious around each other and began to lower their affective filter enough to get some vocabulary, structures and functions benefits from the drama activities. The drama teacher saw these effects in her classroom, and the students themselves reported such benefits in the self assessment cards and the interview.

Moreover, this study slightly reflected some other communication and interpersonal skills in spite of its cognitive tendency. Some of the previous studies were in agreement with such findings. They assured that students in the experimental groups showed growing in long-life skills. Some studies like Schnapp and Olsen's study (2003), The DICE project (2010), Seleim (1998) concentrated on the promotion of self esteem and self advocacy, decision making and interpersonal skills. Other studies shed light on emphatic skills and motivation such as Hamamci (2007) Shand(2008), Martello (2002) and Cheng (2008).

The current researcher came to the conclusion that educational drama gave learners a chance to be involved in language use. The students need not feel uncomfortable as some would in the case of ordinary classes. Some students are shy and are not able to perform well whereas educational drama techniques only required them to work within their teams and allowed everyone to participate and even when mistakes are made. Moreover, ED takes place in a stress-free situation end once in control of the task. The more challenging the ED technique is, the more motivated students become. Ed will provide a venue of opportunities for students to be responsible of the growth of

their speaking skills as well as for teachers to be aware of the indicators to stress in speaking classes.

### **5.3 Pedagogical Implications**

- ***Implications for students***

This study is designed to describe what takes place when a specific strategy of educational drama is implemented in order to facilitate students' development of speaking skills. This study displayed that, for ninth graders in different achievements levels (high and low achievers), it was helpful to have a specific strategy (ED) in place for teaching speaking skills. Donato & Brooks (2004: 182) asserted that if teachers set out to have speaking lessons through ED techniques (role plays, simulations and hot seating) without specific parameters or indicators in mind, it is unlikely that students will have substantial opportunities to talk. Therefore, the indicators of the speaking skills through ED framework helped the students grasp what makes for a good competent speaker. They would be aware of the requirements of mastering speaking, enabled them to trust the value of their contributions, be responsible of their learning and provided a space for them to respond to different situations.

- ***The implication of this for teachers***

It is important to approach speaking skills in the ninth grade classroom with a specific plan and framework in mind. It is well known that choosing the proper strategy and method is away from the minds of the teachers because of the time constrains, the effort they do in selecting the proper technique. The three ED techniques used in this study can help greatly in changing the classroom dynamics and offers a roadmap for acquiring speaking in a pleasant atmosphere.

ED provides teachers with specific goals and parameters to judge whether the students' performance meets the expectations of the teacher and the students. Teachers might find it helpful to identify their goals for the each speaking class, and then research existing strategies to see which framework best aligns with these goals.

Students will face SB material that is challenging for them in English language. As a result, EFL teachers need to become more familiar with language learning processes and to incorporate strategies that support language learners' development in speaking. They need to be understanding and patient with the students in their classes. They should be error tolerant instead of emphasizing errors.

***Tools of assessment:*** After studying, choosing and implementing a specific approach, it would be beneficial for teachers to reflect on the effectiveness of their class speaking performance. However, if teachers are willing to examine and adjust their practice, it is likely that ED will become more balanced in terms of participation, engagement. In terms of working with students, teachers also need to explicitly state their goals regarding speaking skills and to assess students by using oral classroom tests and observation.

Another important ingredient for teachers who want to implement ED is an awareness of the interpersonal dynamics between the students. Although the study was cognitive in nature, it affects implicitly both the affective and psychomotor sides. The observation through the study revealed that the students in this intervention were comfortable and motivated when they were grouped with other students to speak English. There was more cooperation and positive interaction. Students expressed an appreciation for the ED activities that allowed them to speak and act. Students jumped

over their shyness' they moved and acted freely using their body language and facial expressions.

#### 5.4 Recommendations

- **Teachers:** Teachers are invited to move from their comfort zone into change adoption. They have to employ educational drama techniques in their speaking classes.
- New perception of preparing, conducting and assessing of speaking lessons should be rooted.
- Awareness of the speaking parameters or indicators should be disseminated amongst teachers and students.
- **Supervisors:** It is hoped that this research will guide supervisors to encourage ELL teachers to incorporate educational drama techniques in their classrooms.
- Arranging competitions and shows to encourage students and parents to participate in the events.
- A major challenge to this lies in the preparation of EFL teachers. There is clearly a need for universities, teacher education programs to include those techniques as an alternative of the traditional methods courses for in-service teachers programme at UNRWA and PNA schools.
- **Top Management:** Management is invited to enlist the aid of the drama clubs in the school and constituting banks of plays and tasks.
- Mobile educational drama teams should arrange tours around schools for the best shows to be acted.

- Launching a Palestinian national project for adopting educational drama techniques amongst students to gain the local community as well as the donors support.
- **Curriculum Designer:** They are asked to enhance educational drama techniques in English for Palestine. Give enough space for practice and acting by providing variety of tasks.
- Altering the tools of assessment of the speaking skills to be more authentic, oral ones.

### 5.5 Recommendations for further studies:

1. It is recommended that much larger studies tracking the use of educational drama techniques in EFL classes are needed. Long term studies on larger populations of students will strengthen the case for the inclusion of educational drama techniques, and to add to the growing body of research on educational drama as an important and effective strategy for English language learning
2. Replication of this study with different grades is recommended to determine whether educational drama intervention is an effective teaching method for a wider range of grades.
3. The utility of other drama techniques save the three ones used in this study such as: teacher in role, forum theatre, conscience alley, tableaux, still image and freeze frame, thought tracking, story telling, spotlight, cross-cutting, soundscape, dance, games.
4. Extending the educational drama impact on other language skills, such as listening, reading and writing.

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# Appendices

Appendix (1.1)  
Research facilitation document

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



الجامعة الإسلامية - غزة  
The Islamic University - Gaza

هاتف داخلي: 1150

عمادة الدراسات العليا

الرقم: ج س غ/35/ Ref .....  
2012/04/01  
التاريخ: Date .....

الأخ الدكتور/ رئيس برنامج التربية والتعليم بوكالة الغوث حفظه الله،  
السلام عليكم ورحمة الله وبركاته،

**الموضوع/ تسهيل مهمة طالبة ماجستير**

تهديكم عمادة الدراسات العليا أعطر تحياتها، وترجو من سيادتكم التكرم بتسهيل مهمة  
الطالبة/ سناء محمود حسن عفانه، برقم جامعي 220090219 المسجلة في برنامج الماجستير  
بكلية التربية تخصص مناهج وطرق تدريس- اللغة الإنجليزية، وذلك بهدف تطبيق أدوات  
دراستها للماجستير والحصول على المعلومات التي تساعد في إعدادها والتي بعنوان

**The Impact of Education Drama intervention on Palestinian Ninth  
Graders' English language speaking Skills at Gaza UNRWA Schools**

والله ولي التوفيق،،،

عميد الدراسات العليا

د. فؤاد علي العاجز  
أ.د. فؤاد علي العاجز



السيد مدير منظمة مناهج وطرق تدريس  
بالتربية  
رنا مع المنهج - تدريس  
صورة إلى:-  
المفوض: لطيف ربيع  
شكرًا  
27/1

## Appendix (1.2) Referees' List

This list includes the names and titles of the referees who refereed the oral pre/post test, the observation card, the checklist and speaking self assessment card and the where (1) refers to those who refereed the test and the observation card (2) refers to those who refereed the checklist and (3) to those who refereed the students self assessment.

1- Diagnostic Test 2- Oral Test and observation card referees 3- Checklist referees 4- Speaking self assessment.

Name	Field	Institution	1	2	3	4
Dr. Moh'd Abu Malouh	Head	Al- Qattan Foundation	√	√	√	√
Mrs. Maha Barzag	Researcher	Al- Qattan Foundation	√	√	√	√
Dr. Moh'd Atiyah	Assistant Professor	Al-Aqsa Uni.	√	√	√	√
Dr. Nazmi El Masri	Faculty of Education	IUG	√	√	√	
Dr. Sadeq Firwana	Faculty of Education	IUG	√	√	√	
Mrs. Suha Dawood	Supervisor of English	UNRWA	√	√	√	√
Mr. Kamal Hasaballa	Supervisor of English	UNRWA	√	√	√	√
Mr. Ismail Mansour	Teacher of English	UNRWA	√	√	√	√
Miss Suhair Abu Shawish	Teacher of English	UNRWA	√	√	√	√
Miss Reem Abu Marzouq	Teacher of English	UNRWA	√	√	√	√
Mr.Hassan Uwida	Teacher of English	UNRWA	√	√	√	√
Mrs.Sirin El Shireef	Teacher of English	UNRWA	√	√	√	√
Mrs.Suha Isleem	Teacher of English	UNRWA	√	√	√	√
Mrs. Zulfa Bader Eldeen	Lecturer	Gaza University	√	√	√	√

IUG stands for the Islamic University of Gaza.

UNRWA stands for United Nations Relief and Work Agency.

**Appendix (A.1)**  
**Diagnostic Test on Speaking Functions (Final Version)**  
**Ninth grade- November 2011**



Student Name: ----- Class: -----

**1) Match the expressions with the proper responses:**

	"A"		"B"
1.1	What's Arab music like?		Neither do I!
1.2	My tooth is hurting.		It sounds lovely!
1.3	I don't like documentaries.		You should go to the dentist.
1.4	Would you like a sandwich?		Yes, of course.
1.5	Can I use your dictionary?		Thanks. I'm full.
1.6	You lost my dictionary!		Here you are!
1.7	Could you give me the CD, please?		Sorry

**2) What would you say?**

2.8 What would you say when you want to ask the way to the bank?  
 \_\_\_\_\_

2.9 What would a doctor say when he asks you about a problem?  
 \_\_\_\_\_

2.10 What would you say when you break your father's camera.  
 \_\_\_\_\_

2.11 What would you say when you want to ask about the price of something.  
 \_\_\_\_\_

2.12 What would you say when you give something to someone.  
 \_\_\_\_\_

2.13 What would you say when your teacher is carrying too heavy books.  
 \_\_\_\_\_



**3) Complete the pieces of conversation from the box:**

Yes, certainly. It isn't very far. - Could you wait for a moment, please? Hi, Sami. It's Mike - So do I. - How much is this?  
 You need a smaller one - They taste delicious.

3.14 A: How is the kebabs like?

B: .....

3.15 A: Hello, Sami speaking.

B: .....



3.16 A: Could you tell us the way to the Blue Mosque, please?

B: .....

3.17 A: May I speak to Mr Hassan?

B: ..... Mr. Hassan! It's for you.



3.18 A: This shirt is too big for me, isn't it?

B: .....



3.19 A: I like dolphins.

B: .....



3.20 A: .....

B: The jacket is 40 \$

**4) Complete the following dialogue:**

Soha : Good morning, Mona.

Mona : Good morning, Soha.

Soha : How are things?

4.21 Mona : ..... ( positive reply )

Soha : You have got good news, haven't you?

Mona: Yes. I'm getting married next week.

4.22 Soha : ..... ( congratulation )

Mona: Would you like to come to my wedding party?

4.23 Soha : ..... ( accept the invitation )

Mona: Ok. See you.

4.24 Soha : ..... ( reply )



**5) Complete the following mini-dialogues:**

You and your friend want to go swimming.

5.25 You: .....

Your friend: .....

( *suggestion* )

( *agree* )



You have been putting on weight.

5.26 Doctor: .....

( *advice* )

You want to help an old man.

5.27 You: .....

Old man: .....

( *offer help* )

( *agree* )



A : I've got 20 out of 20 in Maths.

5.28 B: ..... ( Congratulations )



5.29 A: \_\_\_\_\_ ( Asking about the problem)  
B : I didn't pass the science test.

A: This shirt is too small for me, isn't it?  
5.30 B : \_\_\_\_\_ ( suitability of clothes)

6) Read the instructions and write the mini-dialogues:

**A** *Suggest going to the club*

**B** *Refuse giving Reasons*

6.31A: -----  
B: -----



**A** *Invite your friend to a drink*

**B** *accept*

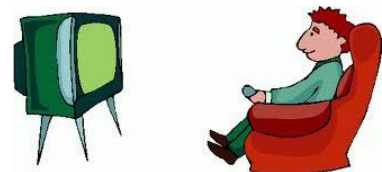
6.32 A: -----  
B: -----



**A** *Ask your brother to turn off the TV*

**B** *agree*

6.33 A: -----  
B: -----



**Appendix (A.2)**  
**Diagnostic Functions Final**

No.	Function	structure	question item
1.	asking and replying what things look like and sound.	What's Arab music like? It sounds lovely! How are the kebabs like? They taste delicious	1.1 3.14
2.	expressing pain and giving advice	My tooth is hurting. You should go to the dentist. You have been putting on weight. Doctor: You'd better play sports	1.2 5.26
3.	Making agreeing to positive and negative statements	I don't like documentaries. Neither do I! I like dolphins. So do I	1.3 3.19
4.	offering and replying to food offers	Would you like a sandwich? Thanks. I'm full. Invite your friend to a drink - Accept Would you like to have ---	1.4 6.32
5.	making requests and replying to requests	Can I use your dictionary? Yes, of course. Could you turn off the TV? Yes	1.5 6.33
6.	Asking about the way	Could you tell me the way to ---? Where is the ---, please? How can I get to the ...? A: Could you tell us the way to the Blue Mosque, please? Yes, certainly. It isn't very far	2.8 3.16
7.	asking about the problem	What's wrong with you? What's the problem?	2.9 5.29
8.	expressing sorry	sorry	1.6 2.10
9.	asking about the price of something	How much is the ---? What price is it ?	2.11 3.20
10.	giving someone something	Here you are / Here it is / Here they are	1.7 2.12
11.	replying to a phone call	Hi, Sami. It's Mike Could you wait for a moment	3.15 3.17
12.	talking about the suitability of clothes	You need a smaller one You need a bigger one	3.18 5.30
13.	greetings and saying goodbye	Everything went very well bye	4.21 4.24
14.	congratulation	congratulation	4.22 5.28
15.	Making and replying to an invitation	yes, I'd love to	4.23
16.	suggestion and replying to suggestion	What about ... Great Idea! Sorry. I have to help Mom	5.25 6.31
17.	offering help and replying	Can I help you Yes	2.13 5.27

**Appendix (A.3) Diagnostic test (Initial Version)**

**The Islamic University of Gaza**  
**Faculty of Education**  
**Department of English Teaching Methods**  
**MA Program**



**An Invitation to Referee a diagnostic test**

**Dear -----**

**The researcher is conducting a study in partial fulfillment of a master degree in curriculum and teaching methods. The study title is:**

**The Impact of Educational Drama Intervention on  
Palestinian Ninth Graders' English  
Language Speaking Skills at  
Gaza UNRWA Schools**

This study aims to examine the impact of an English instruction using the educational drama to enhance ninth graders' speaking skills at Gaza UNRWA schools.

The gathered information will be used for research purposes aiming to investigate the impact of the intervention on communication functions to come out with concrete conclusions and recommendations.

This will be a precious opportunity to benefit from your valuable experience and creditable feedback. This diagnostic consists of eight questions to tackle the previous language functions that the students learnt in the previous years. The test items include greetings, suggesting, thanking, asking the way, giving advice, offering help, agreeing, disagreeing and refusing, congratulation, requesting, apologizing, etc. You may:

**1: Estimate these items and the extent of relevance to the enclosed functions, kindly add and change.**

**2: You may also omit the inconvenient or unsuitable ones according to your fair judgment and respected perspectives.**

**Thanks in advance**

**Researcher,**  
**Sana Mahmoud Afana**

**Diagnostic Test on Speaking Functions**  
**Ninth grade- November 2011**



**Student Name:** ----- **Class:** -----

**1) Match the expressions with the communicative functions:**

	"A"		"B"
1	Thank you.		Advice
2	What about -----?		Greeting
3	You'd better -----.		Disagree
4	I don't agree.		Suggestion
5	Nice to meet you		Thanking

**2) Match the expressions with the proper responses:**

			"B"
1	What's Arab music like?		Great idea!
2	Why not go to the restaurant?		Neither do I!
3	My tooth is hurting.		It sounds lovely!
4	I don't like documentaries.		You should go to the dentist.
5	Would you like a sandwich?		Yes, of course.
6	Can I use your dictionary?		Thanks. I'm full.

**3) What would you say?**

1- What would you say when you want to ask the way to the bank?

\_\_\_\_\_

2- What would a doctor say when he asks you about a problem?

\_\_\_\_\_

3- What would you say when you break your father's camera.

\_\_\_\_\_

4- What would you say when you want to ask about the price of something.

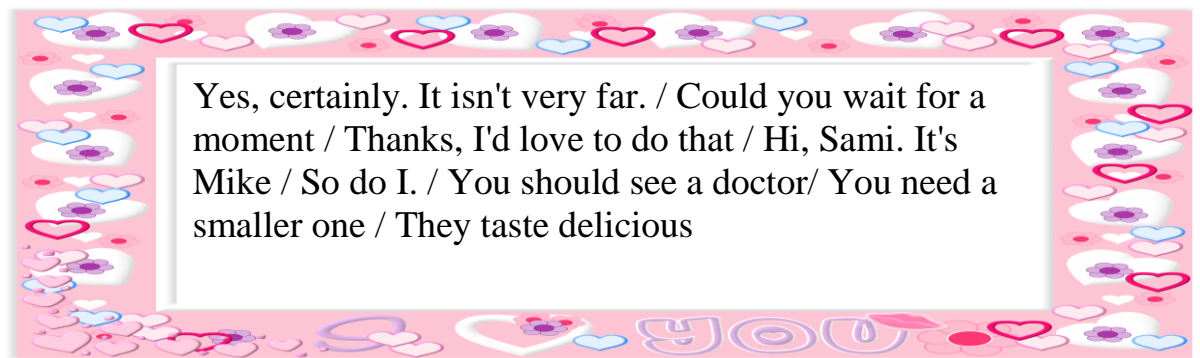
\_\_\_\_\_

5- What would you say when you give something to someone.

\_\_\_\_\_



4) Complete the pieces of conversation from the box:



1- A: How do you like the kebabs?

B: .....



2- A: Would you like to listen to a song?

B: .....



3- A: Hello, Sami speaking.

B: .....



4- A: I haven't been feeling well recently.

B: .....

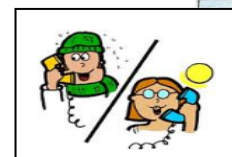
5- A: Could you tell us the way to the Blue Mosque, please?

B: .....



6- A: May I speak to Mr Hassan?

B: ..... Mr. Hassan! It's for you.



7- A: This shirt is too big for me, isn't it?

B: .....



8- A: I like dolphins.

B: .....



5) Complete the following dialogue:

Hatem: Good morning, Kamal.

Kamal: Good morning, Hatem.

Hatem: Did you see the film about dinosaurs last night?

kamal : ..... ( positive reply.)

Hatem: What do you think about the film?

Kamal: ..... ( positive opinion )

Hatem : Why is that ?

Kamal: ..... What about you, Hatem? ( give a reason )

Hatem: ..... ( negative opinion)



6) Complete the following dialogue:

Soha : Good morning, Mona.

Mona : Good morning, Soha.

Soha : How are things?

Mona : ----- . ( positive reply)

Soha : You have got good news, haven't you?

Mona: ----- . I'm getting married  
next week. ( positive reply)

Soha : ----- . ( congratulation)

Mona: Would you like to come to my wedding party?

Soha : ----- ( accept the invitation)

Mona: Ok. See you.

Soha : ----- . ( reply )



7) Complete the following mini-dialogues:

1- You and your friend want to go swimming.

You: \_\_\_\_\_

Your friend: \_\_\_\_\_

( *suggestion* )

( *agree* )



2- You have been putting on weight.

Doctor: \_\_\_\_\_

( *advice* )



3- You want to help an old man.

You: \_\_\_\_\_

Old man: \_\_\_\_\_

( *offer help* )

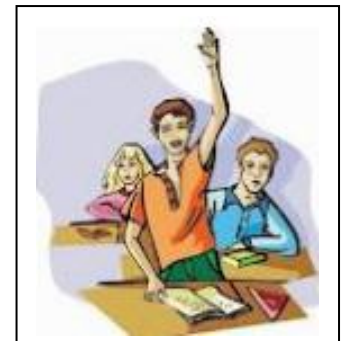
( *agree* )



4- You are very tired and you want to ask your teacher to leave class early.

You: ----- (Request)

Teacher: ----- ( Agree)





8) Read the instructions and write the mini-dialogues:

**A** *Suggest going to the club*  
Reasons

**B** *Refuse*  *giving*

A: .....

B: .....



**A** *Invite your friend to a drink*

**B** *accept*

A: .....

B: .....

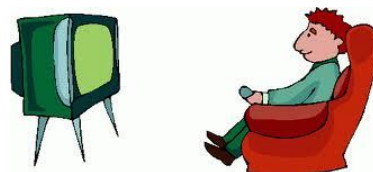


**A** *Ask your brother to turn off the TV*

**B** *agree*

A: .....

B: .....



**Appendix (B.1)**  
**Speaking Observation Card (Final Version)**

Student Name:-----

Grade:-----

Assessor's Name:-----

Domain	Indicators	1	2	3	4
COMMUNICATION CODES	1. Speaks clearly and expressively through appropriate articulation, pronunciation, volume, rate and intonation.				
	2. Uses spoken language appropriate to the context (e.g., topic, purpose, audience).				
	3. Uses nonverbal cues that emphasize meaning				
Total					
FUNCTIONAL SKILLS	4-Talking about preferable food				
	5-Planning a shopping trip				
	6-Uses spoken language to participate in imaginative situations and imaginary actions in different situations				
	7- Making requests				
	8- Responding to requests				
	9- Expressing points of view				
	10- Agreeing with different points of view				
11- Disagreeing with different points of view					
Total					
INTERACTION AND MESSAGE STRATEGY SKILLS.	12 - Maintains conversations (e.g., enters in and closes a conversation).				
	13- Takes turns,				
	14- Responds to others' remarks				
	15- Presents ideas in an orderly way.				
	16. Clarifies and supports ideas with necessary details (e.g. examples, illustrations, facts, opinions).				
Total					
RECEPTIVE AND EVALUATIVE SKILLS	17- Listens effectively to spoken messages (e.g., understands meaning).				
	18 - Follows sequence of ideas				
	19- Draws inferences				
	20- Recognizes and interprets nonverbal cues given by others.				
	21- Describes others' points and recognizes how they differ.				
Total					
Total					

**4- Exceeds expectations**

**3- Fully meets expectations**

**2- Meets expectations (minimal level)**

**1- Not yet within expectations**



**Appendix (B.2)**  
**Speaking Observation Card (Initial version)**

Student Name:-----

Assessor's Name:-----

Domain	Indicators	1	2	3	4
<b>COMMUNICATION CODES</b>	1. Speaks clearly and expressively through appropriate articulation, pronunciation, volume, rate and intonation.				
	2. Uses and understands spoken language appropriate to the context (e.g., topic, purpose, audience).				
	3. Uses nonverbal cues that emphasize meaning				
Total					
<b>FUNCTIONAL SKILLS</b>	4-Talking about preferable food				
	5-Planning a shopping trip				
	6-Uses spoken language creatively to enjoy and participate in imaginative situations and imaginary actions in different situations				
	7-Making and responding to requests				
	8-expressing points of view				
	9- Agreeing and disagreeing to different points of view				
Total					
<b>INTERACTION AND MESSAGE STRATEGY</b>	10. Maintains conversations (e.g., enters in, takes turns, responds to others' remarks and closes a conversation).				
	11. Presents ideas in an orderly way.				
	12. Clarifies and supports ideas with necessary details (e.g. examples, illustrations, facts, opinions).				
Total					
<b>RECEPTIVE AND EVALUATIVE</b>	13. Listens effectively to spoken messages (e.g., hears the speaker, understands meaning, follows sequence of ideas and draws inferences).				
	14. Recognizes and interprets nonverbal cues given by others.				
	15. Describes others' points and recognizes how they differ.				
Total					
Total					

**4- Exceeds expectations**

**3- Fully meets expectations**

**2- Meets expectations (minimal level)**

**1- Not yet within expectations.**

## *Appendix (C)*

### **Oral Speaking test**

After the domain list for speaking skills was established, the researcher found it necessary to find an outlet in order to discuss these domains and indicators to the drama teacher and the assessors (the panel of Rafah English language teachers).

Through the specifying of the speaking functions and sub skills in units 10 and 11. The Oral test - pre/post test was designed. Essentially, the oral test reflects the indicators in the observation card where it is going to be used to fill in the ratings of the students' responses to the oral test.

#### **Designing the speaking oral test (pre and post test):**

Designing the test passed through the following steps:

- Content analysis of the speaking functions in unit 10 and 11. Appendix (C.2)
- Specifying the three strategies of educational drama (role playing, simulation and hot seating)
- Table of specification (Table 3.10) was formulated according to the specified indicators in the observation card.

#### **Aims of the oral test:**

The test, appendix (C.1), aimed at measuring the speaking skills performance of the control group and that of the experimental one. Being used as a pre- oral test, it aimed at proving that both groups were equivalent in terms of obtaining English speaking skills.

Then being used as a post- oral test, it aimed at identifying any possible progress and difference in the speaking performance of both groups as a result of utilizing the ED intervention.

*Appendix (C.1)*

**Table of Specification of the Oral Test**

<b>Domain</b>	<b>Knowledge Question item</b>	<b>Application Question item</b>	<b>Reasoning Question item</b>	<b>Percentage</b>
<b>Simulation ( 9 questions )</b>	- Response on a request - Reply on thanking' - agree - disagree (17.5%)	- ask about the amount of ... - preferable food (13% )	- Imaginary - express your opinion ( 8.7 % )	<b>(39.2%)</b>
<b>Role playing ( 7 questions )</b>	-Agree - agree - ask about imaginary situation (13 %)	-request food -Request a menu -ask about price (13 %)	Imaginary point of view ( 4.4 % )	<b>( 30.4 % )</b>
<b>Hot seating ( 7 questions )</b>	-answer about the price - ask about imaginaries - ask about opinion (13%)	- request - preferable food (8.7 %)	-express your opinion - disagree (8.7 %)	<b>( 30.4 % )</b>
<b>Total 23 question s</b>	43.5 %	34.7 %	21.8 %	<b>100 %</b>

# PRE-TEST (FINAL VERSION)

ALLOCATED TIME IS INDICATED FOR EACH ITEM.

4 minutes

Teacher asks the student for her name and grade.  
Teacher gives instruction.

20 seconds

*Simulation*

1) Imagine what would you say in the following situations :

**Talk people out**

**Situation ( A )**

Teacher gives a list that includes her name to the student.  
Teacher asks formally.  
Teacher illustrates / elaborates.

30 seconds

Teacher asks/ A) Could you please help me find my name on the list?

1.2) Student replies/ B) \_\_\_\_\_ (formal)

Response on a request

Teacher thanks /A) Thank you very much

1.3) Student replies / B) \_\_\_\_\_

Reply on thanking

**Situation ( B )**

Teacher is surprised

20 seconds

Teacher says/ A) It's your birthday, isn't it?

1.1) Student replies/ B) \_\_\_\_\_

Agreeing

**Situation ( C )**

Teacher asks the student to make a question.

30 seconds

1.4) Student asks/ A) \_\_\_\_\_ ?

Teacher answers/ B) I need a kilo of tomatoes, two kilos of onions, half a kilo of potatoes and a tray of meat to make meatballs.

Ask about the amount

**2) listen to me and try to reply properly:**

*Teacher explains / gives instructions / elaborates.*

1 minute

**( imaginaries and disagreeing )**

*Teacher asks/* A) What would you do if your house was burned ? **(imaginary)**

2.5) *Student imagines/* B) .....

*Teacher expresses point of view/* A) Oh, really! I myself would try to do something more heroic like helping putting the fire off.

2.6) *Student disagree/* A) ..... **(disagreeing)**

*Teacher explains / elaborates .*

30 seconds

**( ask for opinion / express your opinion )**

*Teacher asks for opinion/* A) Do you really believe that voluntary work is good for community? **(ask for opinion)**

2.7) *Student express opinion/* B) ..... **(express your opinion)**

*Teacher explains that they are in a restaurant.*

*Teacher plays the role of the waiter.*

*Teacher explains / elaborates .*

50 seconds

**( preferable food )**

*Teacher asks/* A) What would you like to have for lunch. Miss? **( formal situation )**

2.8) *Student replies/* B) .....

*Teacher asks/* A) And what do you like to go with it?

2.9) *Student replies/* B) .....

## Role playing



### 3) Complete the missing parts in the dialogue :

Students should converse with the teacher. They are in a shopping tour:

- | *Teacher explains that they are next to there favorite restaurant.*
- | *Teacher plays the role of the friend and the waiter.*
- | *Teacher explains to the student her role as Ali.*
- | *Teacher elaborates and gives instruction*
- | *Teacher uses a menu and a bill.*

2 minutes

Let's converse:

*Teacher starts as a friend/:* Look , Ali. This is the restaurant that I've booked a seat in.  
3.10) *Student replies/ :* Yes,\_\_\_\_\_. It's a nice place, lets \_\_\_\_\_ .  
(agreeing)

*Teacher offers help as a waiter/ :* How can I help you?  
3.11) *Student asks for menu / :* \_\_\_\_\_? ( request a menu )  
*Teacher replies & offers/ :* Yes, of course. Here you are. Would you like anything else?  
3.12) *Student requests food/ :* \_\_\_\_\_ . ( request food )  
3.13) *Student asks about the price/ :* \_\_\_\_\_? ( ask about price )  
*Teacher replies/ :* Here is the bill.

### 4) Teacher and students should talk about imaginaries:

Teacher takes the role of Amina and the student takes the role of Sara:

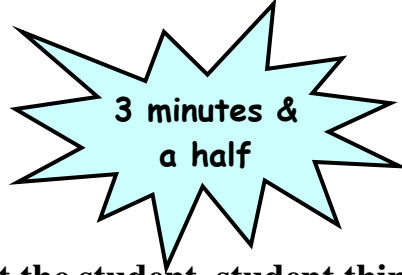
- | *Teacher distributes the roles of Amina and Sara.*
- | *Teacher explains, acts and explains when is the student going to start.*
- | *Teacher explains / elaborates .*

2 minutes

*Amina:* Hi, Sara. What are you watching?  
4.14) *Sara :* I'm watching a documentary about the culture of Turkey. It's really exciting.  
*Amina:* Yeh, The world is full of exciting places  
4.14) *Sara :* \_\_\_\_\_ ( agreeing )

*Amina:* Yeh, and it needs lots of money to visit such places.  
4.15) *Sara :* What \_\_\_\_\_? (ask about an imaginary situation)  
*Amina:* If I were rich, I would visit Eiffel tower in Paris. What about you?  
4.16) *Sara :* \_\_\_\_\_ ( imaginary point of view )

## Hot seating



**5) Teacher is going to hot seat the student, student thinks and answers:  
Express yourself probably:**



- Teacher asks /** 1- How much does it cost you to buy a new dress for the wedding?  
**5.17) Student answers/** \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ( answer about price )
- Teacher asks /** 2- What do you think about looking up information only by internet?  
**5.18) Student answers/** \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ( express your opinion)
- Teacher asks /** 3- Do you agree that typing on the computer is better than writing by hand?  
**5.19) Student answers/** \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ( disagreeing )

## Make it hard on me

### 6) Use your imagination to hot seat what would others do in some situations suggested by you:

(These are the teacher's replies listen and tell how your questions would be?)

*Teacher illustrates*  
*Teacher acts out and uses some objects for illustration.* 

6.20) *Student*: \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ? ( imaginaries)

*Teacher* : I would be sad and cry a lot.

6.21) *Student* : \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ? (request)

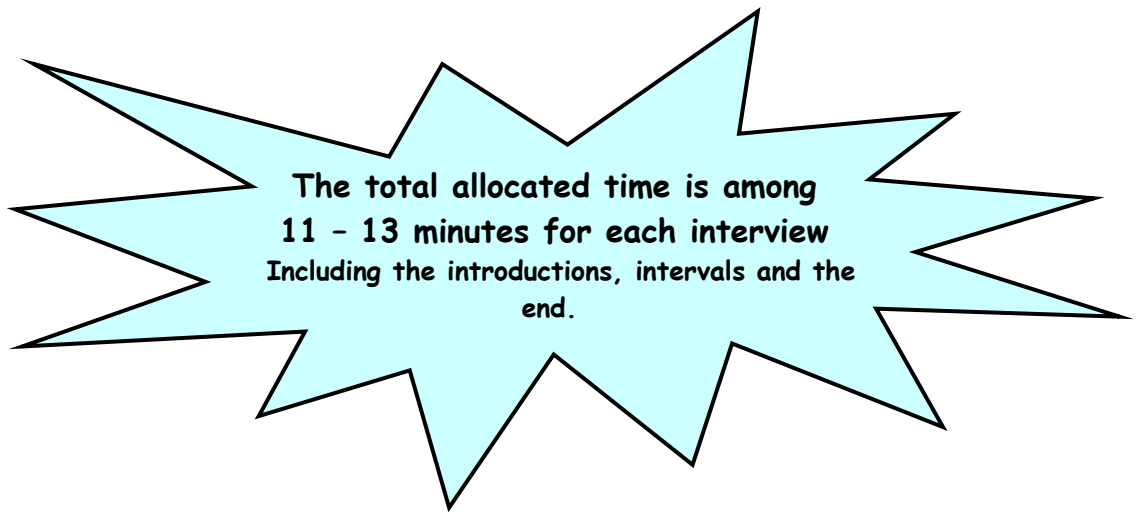
*Teacher* : Here you are.

6.22) *Student* : \_\_\_\_\_ (30 seconds) \_\_\_\_\_ ? ( ask about opinion)

*Teacher* : I completely disagree. We shouldn't forget the past because it's just as important as the present time.

6.23) *Student* : \_\_\_\_\_ (30 seconds) \_\_\_\_\_ (preferable food)

*Teacher* : yuk! I don't like it, it makes me sick. I don't know how you like!.





**Appendix (C.2)**  
**Content Analysis**

	Indicators	Question Items	Percentage
Simulation	1. Speaks clearly and expressively through appropriate articulation, pronunciation, volume, rate and intonation. 2. Uses spoken language appropriate to the context (e.g., topic, purpose, audience). 3. Uses nonverbal cues that emphasize meaning	1) Imagine what would you say in the following situations :  2) listen to me and try to reply properly:	4 minutes 34.8%
Role playing	4-Talking about preferable food 5-Planning a shopping trip 6-Uses spoken language to participate in imaginative situations and imaginary actions in different situations 7- Making requests 8- Responding to requests 9- Expressing points of view 10- Agreeing with different points of view	3) Complete the missing parts in the dialogue :  4) Teacher and students should talk about imaginaries:	4 minutes 34.8%
Hot Seating	11- Disagreeing with different points of view 12 - Maintains conversations (e.g., enters in and closes a conversation). 13- Takes turns, 14- Responds to others' remarks 15- Presents ideas in an orderly way. 16. Clarifies and supports ideas with necessary details (e.g. examples, illustrations, facts, opinions). 17- Listens effectively to spoken messages (e.g., understands meaning). 18 - Follows sequence of ideas 19- Draws inferences 20- Recognizes and interprets nonverbal cues given by others. 21- Describes others' points and recognizes how they differ.	5) Teacher is going to hot seat the student, student thinks and answers:  6) Use your imagination to hot seat what would others do in some situations	3 minutes and a half 30.4 %
Total	21	6	11.5 minutes 100 %

TABLE TWO: Table of Specification

Domain	Knowledge Question item	Application Question item	Reasoning Question item	Percentage
<b>Simulation</b> ( 9 questions )	- Response on a request - Reply on thanking' - agree - disagree (17.5%)	- ask about the amount - preferable food - preferable food (13% )	- Imaginary - express your opinion ( 8.7 % )	<b>(39.2%)</b>
<b>Role playing</b> ( 7 questions )	-Agree - agree - ask about imaginary situation (13 %)	-request food -Request a menu -ask about price (13 %)	Imaginary point of view ( 4.4 % )	<b>( 30.4 % )</b>
<b>Hot seating</b> ( 7 questions )	-answer about the price - ask about imaginaries - ask about opinion (13%)	- request - preferable food (8.7 %)	-express your opinion - disagree (8.7 %)	<b>( 30.4 % )</b>
<b>Total 23 questions</b>	43.5 %	34.7 %	21.8 %	<b>100 %</b>

# PRE-TEST (INITIAL VERSION)

## Simulation

Imagine what would you say in the following situations :

### Talk people out

#### Situation ( A )

Teacher says/ A) It takes more than time to finish your homework at home, doesn't it?  
Student replies/ B) \_\_\_\_\_

Agreeing

#### Situation ( B )

Teacher asks/ A) Could you please help me find my name on the list?

Student replies/ B) \_\_\_\_\_ ( formal )

Response on a request

Teacher thanks /A) Thank you very much

Student replies/ B) \_\_\_\_\_

Reply on thanking

#### Situation ( C )

Student asks/ A) \_\_\_\_\_?

Ask about the amount

Teacher answers/ B) I need a kilo of tomatoes, two kilos of onions, half a kilo of potatoes and a tray of meat to make meatballs.

### listen to me and try to reply properly:

#### ( imaginaries and disagreeing )

Teacher asks/ A) What would you do if your house set on fire ? (imaginary)

Student imagines/ B) .....

Teacher expresses point of view/ A) Oh, really! I myself would try to do something more heroic like helping putting the fire off.

Student disagrees/ A) ..... (disagreeing)

#### ( ask for opinion / express your opinion )

Teacher asks for opinion/ A) Do you really believe that voluntary work is good for community? (ask for opinion)

Student express opinion/ B) ..... (express your opinion)

#### ( preferable food )

Teacher asks/ A) What would you like to have for lunch. Miss? ( formal situation )

Student replies/ B) .....

Teacher asks/ A) And what do you like to go with it?

Student replies/ B) .....

## Role playing

### Complete the missing parts in the dialogue :

Students should converse with the teacher. They are in a shopping tour:

#### Let's converse:

- Teacher starts as a friend/:** Look , Ali. This is the restaurant that I've booked a seat in.  
**Student replies/ :** Yes,\_\_\_\_\_. It's nice place, lets \_\_\_\_\_ .  
(agreeing)
- Teacher offers help as a waiter/ :** How can I help you?  
**Student asks for menu / :** \_\_\_\_\_? ( request )  
**Teacher replies & offers/ :** Yes, of course. Here you are. Would you like anything else?  
**Student requests food/ :** \_\_\_\_\_ . ( request food )  
**Student asks about the price/ :** \_\_\_\_\_ ? ( ask about price )  
**Teacher replies/ :** It's all clear in the bill.

### 4) Teacher and students should talk about imaginaries:

Teacher takes the role of Amina and the student takes the role of Sara:

- Amina:** The world is full of exciting places  
**Sara :** \_\_\_\_\_ ( agreeing )  
**Amina:** what ever it is. Dreams are good for people like us .  
**Sara :** What \_\_\_\_\_ ? (ask about an imaginary situation)  
**Amina:** If I were rich, I would hire some people to start a company for export and import.  
What about you?  
**Sara :** \_\_\_\_\_ ( imaginary point of view )

## Hot seating

### Teacher is going to hot seat the student, student thinks and answers:

Express yourself probably:

**Teacher asks /** 1- How much does it cost you to buy a new dress for the wedding?

**Student answers/** \_\_\_\_\_ ( answer about price)

**Teacher asks /** 2- What do you think about looking up information only by internet?

**Student answers/** \_\_\_\_\_ ( express your opinion)

**Teacher asks /** 3- Do you agree that typing on the computer is better than writing by hand?

**Student answers/** \_\_\_\_\_ ( disagreeing )

### Make it hard on me

### Use your imagination to hot seat what would others do in some situations suggested by you:

(These are the teacher's replies listen and tell how your questions would be?)

**student:** \_\_\_\_\_ ? ( imaginaries)

**Teacher :** I would be sad and cry a lot.

**student :** \_\_\_\_\_ ? (request)

**Teacher :** Here you are.

**Student :** \_\_\_\_\_ ? ( ask about opinion)

**Teacher :** I completely disagree. We shouldn't forget the past because it's just as important as the present time.

**student :** \_\_\_\_\_ (preferable food)

**Teacher :** yuk! I don't like it, it makes me sick. I don't know how you like!.

## *Appendix (D)* *Speaking Checklist*

### **The steps of constructing the checklist went through:**

- Specifying the domains of the checklist.
- Identifying the indicators of each domain
- Constructing the checklist in its initial draft (Appendix D.1) with six domains and (27) items.
- A group of referees, Islamic university professors, UNRWA supervisors and teachers, reviewed the checklist. Some items were reduced the number to (20) indicators with (3) scale rating of excellent, average and to be improved. General aim of the checklist

To assess students' collective speaking skills as a holistic assessment tool, a "Checklist" was created. For more support to the previous tools (the observation and the oral test), the researcher utilized it. The checklist which was used for three folded reasons:

- The holistic assessment of the students' speaking performance
- Involving external party to share in evaluating the impact of the intervention
- Providing ongoing collective assessment and a summative one.

The checklist contains criteria for evaluating each skill at levels one to three. It was designed for a panel of teachers to pick and choose the skills that they will evaluate.

It was attempted to focus on what each indicator meant through a thorough discussion! To facilitate ease of use, it was used for collective assessment of the groups' performance once at the start point of the acting and then after having a training time.

### **1.1.1 Description of the checklist:**

The checklist consists of five domains with (20) performance indicators. It encompasses fluency, accuracy, vocabulary, content, confidence and performance skills. The three (role play, simulation and hot seating) performances were observed twice at the beginning of the intervention and after the training phase. So far, the students were observed six times. Three times were at the onset of the intervention and the other three times at the final stage where they got reasonable training. The checklist gives the descriptors; the form provides teachers with a quick and easy way to communicate to students an evaluative grade. It should be mentioned that even though students would not necessarily be given the indicators each time they are assessed, they should be made aware of the indicators for each level.

#### **Validity of the checklist**

##### **Referee validity:**

The Checklist was refereed by a panel of specialists in English language and methodology, in Gaza universities and colleges, supervisors and experienced teachers; see appendix (A.4). According to their recommendations, some modifications were made. The indicators were reduced into (20) performance indicators.

#### **Inter-rater Reliability Correlations to Establish the Reliability of the Checklist**

The researcher utilized the Inter-raters' agreement and disagreement equation by comparing the researcher and the drama teacher's scores. Observations were carefully noted for one play. Each one worked independently and used the same rating scale to assign scores for the observed performance of the play through the interval of the observation. At the end of the total observation time, both raters should have finished recording at the same time. Points of agreement and disagreement were recorded and some adjustments were made.

Calculate percent agreement by dividing the number of observations that agreed over the total number of agreement and disagreement observations.

**Cooper Formula:**

$$\text{Agreement Coefficient} = \frac{\text{No. Agreement}}{\text{No. Agreement} + \text{disagreement}} \times 100$$

The drama teacher and the researcher observed a play performed by the three groups as a piloting study. After rating the three groups, the results of the points of agreement and disagreement are displayed in table (3.13)

**Table**

**Percent agreement between the two observations to calculate the reliability of the checklist**

Students	Indicators	Agreement	Disagreement	Percentage
First watch	20	18	2	90
Second	20	20	0	100
Third	20	19	1	95
Total	95.00			

These correlations reveal that the two raters are not giving exactly the same scores. The table shows that the highest score is (100.00) while the lowest is (90.00). The total correlation between these ratings (95.00) would give an estimate of the reliability or consistency between the raters as well as indicate the checklist is highly reliable.



**Appendix (D.1)**  
**Speaking Checklist (Final Version)**

Domain	Indicators	To Be improved	Average	Excellent
Fluency	1. Producing connected speech			
	2. Producing speech <b>occasionally</b> disrupted by hesitations as students search for correct form of expression			
	3. Elimination of Translation			
	4. Omission of Filler Words (Reduction)			
	5. speaks fluently and talks for an appropriate length of time			
	6. Responding and showing basic competencies needed for everyday life communication.			
Accuracy	7. Using correct pronunciation for both <b>familiar and some unfamiliar</b> words			
	8. Using a variety of sentences			
	9. Making <b>few</b> grammatical errors which do not interfere with the message			
	10. Making <b>good</b> use of cohesive devices to connect ideas			
Vocabulary	11. Using vocabulary <b>sufficient</b> to express ideas and feelings			
	12. Using Idioms and Phrasal Verbs			
	13. Appropriateness			
Content	14. maintains topic			
	15. Topic Elaboration			
Confidence	16. Speaking clearly and loudly			
	17. Making <b>good</b> use of body language to help express ideas and feelings (e.g. good eye-contact)			
	18. Willing to speak up or perform in class			
Performance Skills	19. Making good use of <b>gestures, posture and facial expression</b> to convey meaning and intonation			
	20. <b>Varying tone</b> to convey intended meanings or feelings			



*An Invitation to Referee a speaking checklist*

Dear -----

Dear referee,

The researcher is conducting a study, entitled " **The Impact of Educational Drama Intervention on Palestinian Ninth Graders' English language Speaking Skills at Gaza UNRWA Schools** " in which she is going to examine the impact of educational drama intervention on the Palestinian's Ninth Graders' English Speaking Skills. Part of the study requires conducting classroom observation visits to drama classes so as to trace drama instruction and students' involvement in drama setting as opposed to traditional instructions and students' involvement in drama settings. A panel discussion and comments are required. A special checklist has been prepared as a tool to trace students' improvement and progress from the group perspectives (holistic and external assessment). Hence, for the purpose of the study, I would like you to referee the attached tool through reading the following checklist and then ticking ( ✓ ) the appropriate box.

- Speaking skills listed reflect the required skills of grade nine. ( )
- Speaking indicators listed are quiet reliable, applicable and realistic in the terms of the class environment in our schools. ( )
- Number of domains is enough to assess the speaking` activities being worked on. ( )
- Number of indicators for each domain is enough. ( )
- Number of pre and post classroom observations -six - is enough. ( )
- Taking notes, then filling in the cells contribute to the validity of the observations taken. ( )
- Speaking Checklist is a good tool for measuring students' reaction and interaction with educational drama proposed activities and speaking instructions. ( )
- Speaking Checklist helps trigger the most common speaking skills that students apply. ( )

**Any further comments:**

.....  
.....  
.....

**Your input and contribution is highly appreciated.**

**Name of the referee / .....**

**The degree / .....**

**The researcher/ Sana Mah'd Afana**

## Speaking Checklist (*Initial Version*)

Domain	Indicators	To Be improv	Averag e	Excele nt
<b>Fluency</b>	<ol style="list-style-type: none"> <li>1. Producing connected speech</li> <li>2. Producing speech <b>occasionally</b> disrupted by hesitations as students search for correct form of expression</li> <li>3. Varying speed and Natural Flow to convey intended meanings and feelings</li> <li>4. Elimination of Translation</li> <li>5. Omission of Filler Words (Reduction)</li> <li>6. speaks fluently and talks for an appropriate length of time</li> <li>7. responding and showing basic competencies needed for everyday life communication.</li> </ol>			
<b>Accuracy</b>	<ol style="list-style-type: none"> <li>9. Using correct pronunciation for both <b>familiar and some unfamiliar</b> words</li> <li>10. Using appropriate <b>stress</b> and <b>intonation</b> to express ideas and opinions</li> <li>11. Using a variety of sentences</li> <li>12. Making <b>few</b> grammatical errors which do not interfere with the message</li> <li>13. Making <b>good</b> use of cohesive devices to connect ideas</li> </ol>			
<b>Vocabulary</b>	<ol style="list-style-type: none"> <li>14. Using vocabulary <b>sufficient</b> to express ideas and feelings</li> <li>15. Using Idioms and Phrasal Verbs</li> <li>16. Appropriateness</li> <li>17.</li> </ol>			
<b>Content</b>	<ol style="list-style-type: none"> <li>18. Substance and Details</li> <li>19. maintains topic</li> <li>20. Topic Elaboration</li> <li>21. Organization</li> </ol>			
<b>Confidence</b>	<ol style="list-style-type: none"> <li>22. Speaking clearly and loudly</li> <li>23. Making <b>good</b> use of body language to help express ideas and feelings (e.g. good eye-contact)</li> <li>24. Making <b>good</b> effort to pronounce unfamiliar words</li> <li>25. Willing to speak up or perform in class</li> </ol>			
<b>Performance Skills</b>	<ol style="list-style-type: none"> <li>26. Making good use of <b>gestures and facial expression</b> to convey meaning and intonation</li> <li>27. <b>Varying tone</b> to convey intended meanings or feelings</li> </ol>	-	-	-

## *Appendix (E.1)*

### **Effective Speaking Self-Assessment**

- Underline the word that best describes your behaviour when speaking:
- 1. I use correct grammar in my speech.  
- Always          Sometimes          Seldom          Never
- 2. I use a variety of sentences in my speech.  
- Always          Sometimes          Seldom          Never
- 3. I pronounce letter and word sounds correctly.  
- Always          Sometimes          Seldom          Never
- 4. I use appropriate vocabulary for the situation (audience).  
- Always          Sometimes          Seldom          Never
- 5. I use specific word choices so the listener clearly understands my meaning.  
- Always          Sometimes          Seldom          Never
- 6. I organize my thoughts before I speak.  
- Always          Sometimes          Seldom          Never
- 7. I demonstrate appropriate body language for the message.  
- Always          Sometimes          Seldom          Never
- 8. I pay attention to the non-verbal language of the listener.  
- Always          Sometimes          Seldom          Never
- 9. I use proper expressions for the right function  
- Always          Sometimes          Seldom          Never

**Appendix (E.2)**  
**Effective Speaking Self-Assessment (Arabic version)**

صحيفة تقويم ذاتي حول " المحادثة الفاعلة "

عزيتي الطالبة:-

ضعي خطأ تحت أفضل كلمة تصف سلوكك أثناء المحادثة:

- 1- استخدم قواعد اللغة الصحيحة أثناء حديثي.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 2- استخدم جمل متنوعة أثناء حديثي.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 3- أنطق الحروف الكلمات بشكل صحيح.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 4- استخدم المفردات المناسبة للموقف.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 5- انتقي كلمات محددة تجعل المستمع لي يفهم ما أقصده بوضوح.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 6- انظم أفكاري قبل أن أتكلم.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 7- أوظف لغة الجسد " تعبيرات الوجه وإشارة اليدين " لزيادة توضيح الرسالة.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 8- أولي اهتماماً للتواصل غير اللفظي مع المستمع.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*
- 9- استخدم التعبيرات المناسبة التي تلائم موضوع المحادثة.  
\* دائماً \*      \* أحياناً \*      \* نادراً \*      \* أبداً \*

## **Aim of the Student Self-Assessment**

This document is intended to be used at the beginning and the end of the intervention as a way of focusing students on their growth as speakers. It is imperative for students to become responsible for their own learning, especially at the middle years level. They need to see themselves as active members of the learning process. Through involvement in evaluation, students can begin to see themselves and their skills more clearly. They are not victims at the mercy of the teacher's red pen. Instead, they are encouraged to realistically assess their own skills and compare them with the teacher's evaluation.

## **Source of the students' self-assessment card**

This card was adopted from RESEARCH REPORT: Teaching and Assessing Middle-Years Students' Speaking and Listening Skills, Jung, et al (2000:35)

## ***Description of the students' self-assessment card***

It consists of nine statements that describe the behavior of the students when speaking. The domains describe the most important sub skills of speaking encompassing the correct use of: grammar, variety of sentences, pronunciation, and vocabulary. Furthermore, it includes the good choice of words, organization of thoughts, non-verbal and body language as well as the proper expressions for the right function. It uses the scale that ranges from **always, sometimes, seldom and never**.

## **The validity of the Self-assessment card:**

The researcher used the referee validity and the internal consistency validity.

## **The referee validity**

The student Self-assessment card was introduced to a jury of specialists in English language and methodology in Gaza universities and experienced supervisors and teachers in UNRWA schools. The items of the assessment card were modified according to their recommendations.

## The internal consistency validity

The internal consistency validity indicates the correlation of the scores of each item with the total average of the student self-assessment. This validity was calculated by using Pearson Formula.

According to the following table the coefficient correlation of each item is significant at levels (0.01) and (0.05).

According to the following table, it can be concluded that the test is highly consistent and valid as a tool for the study.

### Pearson Correlation coefficient for every item from the first scope with the total score of this scope

	Pearson Correlation	Sig. level
1	0.750	sig. at 0.01
2	0.563	sig. at 0.01
3	0.813	sig. at 0.01
4	0.749	sig. at 0.01
5	0.608	sig. at 0.01
6	0.612	sig. at 0.01
7	0.768	sig. at 0.01
8	0.707	sig. at 0.01
9	0.661	sig. at 0.01

Table value at df (28) and sig. level (0.05) = 0.361

Table value at df (28) and sig. level (0.01) = 0.463

The results of tables show that the values of these items are suitable and highly consistent and valid for conducting this study.

### Reliability:

The researcher used the pilot study to calculate the reliability of the student self-assessment which was measured by Alpha Cronbach and split-half methods.

The researchers calculated the correlation between the first and the second and the whole of the student self-assessment. Then, the researcher used Juttman Formula to modify the length of the student self-assessment to find out the reliability coefficient as shown in the following table.

**Correlation coefficient between the two halves of each domain before modification and the reliability after modification**

Scope	No. of items	split-half methods	Alpha Cronbach
Total	9	0.797	0.859



**Appendix (F)**  
**Students' Interview**  
**أسئلة مقابلة الاستطلاع**

**STUDENT INTERVIEW QUESTIONS**

Note: During this oral interview, the students' teacher (drama teacher) will be present to translate these questions into Arabic and the student's responses into English.

- 1- هل استفدت من تنفيذ استراتيجيات الدراما التربوية في تطوير مهارة المحادثة؟
- 2- ما مدى استفادتك منه في حياتك الواقعية؟ اذكرني مثالا عن مدى استفادتك منها؟
- 3- أي من الاستراتيجيات كانت الأكثر فائدة في تعلم اللغة الانجليزية؟
- 4- هل تعتقد أن البرنامج كان ممتعا؟
- 5- ما هي المهارات التي استمعت بأدائها خلال البرنامج؟
- 6- هل قمت باستخدام العبارات التي تعلمتها خلال البرنامج في حياتك اليومية مع صديقائك أو في منزلك؟
- 7- هل ستقومين بالمشاركة مرة أخرى في مثل هذه البرامج الواقعية في تعليم مهارة التحدث عن طريق الدراما لو أتحت لك فرص أخرى؟
- 8- هل ستنصحين صديقاتك بالاشتراك في حصص دراما مماثلة؟
- 9- هل لديك أي اضافات؟

**1- Do you think the drama intervention was helpful in improving your English speaking skills?**

**Yes/No**

**2- If you feel the drama intervention was helpful, how did it help you in real life? Mention an example.**

**3- Which drama strategies were most helpful in helping you learn English?**

**4- Did you enjoy the drama intervention? Yes/No**

**5- What was your favorite drama activity?**

**6- Did you utilize the learnt expressions in your daily life with your family or friends?**

**6- Would you want to participate in another drama intervention in the future? Yes/No**

**7- If you had a friend who was also learning English would you tell him or her to take a drama class like this one? Why or why not?**

**8- Is there anything else you'd like to say about the drama intervention and your experience?**

***Appendix (G)***  
***Teacher's Interview***

1. Overall, do you think the drama intervention was beneficial to your students? Why or why not?
  
2. What effects have you seen in your students, either positive or negative, that you attribute to their participation in the drama intervention?
  
3. Which drama activities do you think were most beneficial to your students? Why?
  
4. Which drama activities do you think were least beneficial to your students? Why?
  
5. Would be interested in incorporating drama into your own classes in the future?
  
6. Is there anything else you would like to say about the drama intervention and its effect on your students?

Appendix (H.1)  
Message for parents

رسالة إلى ولي أمر الطالبة

عزيزي ولي أمر الطالبة:.....المحترم ،،،

تجري مشرفة اللغة الإنجليزية في مدارس وكالة الغوث الدولية دراسة بحثية بعنوان أثر الدراما التربوية على مهارات المحادثة لدي طلاب الصف التاسع وذلك بالتعاون مع مدرسة بنات رفح الإعدادية (د) . ويتطلب تطبيق البحث تنفيذ جلسات خاصة و مكثفة بواقع حصة صفية كل يوم أثناء أو بعد الدوام المدرسي على مدار ستة أسابيع تبدأ بتاريخ 1/4/2012 وسيقوم بتنفيذ هذه الحصص معلمة اللغة الإنجليزية وبمساعدة مشرفة اللغة الإنجليزية و ادارة المدرسة وستبدأ و تنتهي الجلسات بعقد امتحان يتم من خلاله تحديد مستوى التحسن لدى الطالبة مما يتطلب تصوير بعض هذه الجلسات والتي سنكشف عما إذا كانت الطالبة قد تحسنت تحسناً يسمح لها بمتابعة تطوير مهاراتها في مهارات المحادثة على ولي الأمر الراغب في إلحاق ابنته في هذه الجلسات تعبئة نموذج الموافقة المرفق وتسليمه الى ادارة المدرسة في موعد أقصاه 20/3/2012.

مع خالص الشكر والتحية

مشرفة اللغة الإنجليزية في مدارس وكالة الغوث الدولية-رفح  
سناء محمود عفانة

طلب إلحاق طالبة في جلسات  
الدراما التربوية ومهارات المحادثة  
الصف التاسع

اسم الطالبة	اسم ولي الأمر
رقم هوية الطالبة	رقم هوية ولي الأمر
مكان الولادة	تاريخ الولادة
عنوان السكن	رقم جوال ولي الأمر
رقم الهاتف	رقم بطاقة التموين
مهنة ولي الأمر	عنوان مكان العمل

أوافق أنا ولي أمر الطالبة ..... على إلحاق ابنتي في جلسات الدراما التربوية  
وأنا مسئول مسئولية كاملة عن هذه الموافقة. كما أتعهد بمواظبة ابنتي على حضور جميع جلسات الدراما وحضور  
الامتحان القبلي و البعدي.

اسم ولي الأمر	توقيعه
.....	.....
ناظرة المدرسة	توقيعها
.....	.....
المديرة المساعدة	توقيعها
.....	.....

## Appendix (H.2)

### Role playing modules

*students act out the following dialogue in groups:*

**Judi:** I'm trying to finish my work on the computer, but **I think** it isn't working well.

**Tom:** **Oh, really. I really think** it's better do the rest of your work on my lab top.

**Judi:** **Ah.** It's really kind of you.

**Harry:** But first, before you go on working on the lab top. **What's your opinion about** my own designs on computer?

**Judi:** **I feel that** it needs to be more exciting and colorful.

**Ben:** **No, I disagree with you.** It's a great job. Do you agree with me Tom?

**Tom:** **I honestly believe that** it took much of Harry's time to make it look that way, so it's wonderful.

**Judi:** oh, it seems that I'm the devil in here.

**Harry:** No. I **respect your point of view.**

### The students' role play

**Nadia** ) I heard that Julia is using the computer only to play games. What's your point of view on using the computer only for fun, Helen?

**Helen** ) yeah! I think that computers were only made to play games.

**Saly** ) oh, No, I disagree with you . You're horrible. Computers were mainly made to file documents or even type researches. What about you Suzan?

**Suzan** ) I totally agree with you. I myself use it to find information.

**Helen** ) OK. Ok. I feel that I'm the only one who is using the computer for fun.

**Nadia** ) No, we all play computer games. I have a new game . lets play it now

**Saly** ) yes, lets go.

### Simulation

Students are sitting comfortably at home on a sofa, they are talking about their opinion about an advertisement they've seen on TV, they express their opinion about it:

**Student 1)** hey, it's a nice advertisement, isn't it ?

**Student 2)** yub, it is, I strongly feel that it's our duty to help people. What do you think about it, would you log in and try to help ,sister?

**Student 3)** I think it's a great thing to do but I don't have much time. Next month, I'm having final exams so it would be hard for me to help.

**Student 4)** what about summer time? We can log in right now and volunteer when we are free.

**Student 1)** yeh, let's log in now.

## Hot seating

Now students are going to work in groups to make questions to hot seat someone, they're going to discuss , express their opinion and agree or disagree with each other:

**1) what's your opinion about getting much experience from our past life, do you agree or disagree? Give us an example ?**

**Hot seated )))** I totally agree that the past is our source of experience.

2) really! And how is that?

**Hot seated )))** I think that all the events we go through our lives are lessons to us. For example, I learned that you can't trust anyone if you don't put to test.

3) it's a hard judgment I think.

**Hot seated )))** I know it is but that is life.

**4) do you prefer to live in the past time when there was no technology?**

**Hot seated )))** No, I completely disagree. I can't live without my computer.

5) really! What do you use it for ?

**Hot seated )))** when I'm connected to the internet. I like to browser.

6) what's your preferable website?

**Hot seated )))** I like websites that allow me to download songs. I believe they are wonderful.

7) I believe so , too.

**8) What do you think about those who are wasting their times on thinking about the past?**

**Hot seated )))** I think they are crazy, the present and the future have lots to give us.

9) but I believe that we can't forget those sad times at all.

**Hot seated )))** I don't agree. Life must go on.

10 ) do you really believe that sad things can be easily forgotten.

**Hot seated )))** not that easy but I feel that we can come over it.

## Role playing

Waiter: Hello, Can I help you?

Kim: Yes, we'd like to have some lunch.

Waiter: Would you like a starter?

Kim: Yes, I'd like a bowl of chicken soup, please. What about you....( name ) ?

Rola : I'd love to have the same.

Waiter: And what would you like for a main course?

Kim: I'd like a grilled cheese sandwich.

Rola: Me, too.

Waiter: Would you like anything to drink?

Kim: Yes, I'd like a glass of Coke, please.

Rola: I'd like seven up, please.

Waiter... After Kim has her lunch: Can I bring you anything else?

Kim: No thank you. Just the bill.

Waiter: Certainly.

Kim:I don't have my glasses. How much is the lunch?

Waiter: That's \$6.75.

Kim: Here you are. Thank you very much.

Waiter: You're welcome. Have a good day.

Kim: Thank you, the same to you.

## Role playing

Waiter: May I take your order?

Customer: Sure, I'll start with the lamp chops with mashed potatoes.

Waiter: Would you like soup or salad with that?

Customer: I'd like to have the onion soup and the fruit salad.

Waiter: Would you like anything to drink?

Customer: I think I'll have a glass of milk.

Waiter: How was your meal?

Customer: It was very good, thank you.

Waiter: Would you like something for dessert?

Customer: Vanilla cake, please.

Waiter: Can I get you anything else?

Customer: No, thanks just the bill please

## Simulation

**A:** Hello.

**B:** Hi, Mandy. It's Jill. I'm still at work.

**A:** Work? I thought you got off work at 4:00.

**B:** I was supposed to but I had to meet the boss. Listen. I'm running late. *Could you do me a favour?*

**A:** Sure. Anything. What do you need?

**B:** I'm having some friends over for a BBQ tonight. Could you buy some steaks for me?

**A:** I'll do that right now. How many pieces would you like?

**B:** enough for 5 persons.

**A:** OK, Anything else?

**B:** Nope. That's it. Oh. By the way, I'll be stopping by the store on the way home. Do you need anything?

**A:** Yeah. Actually, I do. We're out of bread. Would you mind picking some up from the bakery?

**B:** No problem. But I'm afraid I'm not carrying enough money to pay for bread. How much would it cost?

**A:** Not much. 15 pounds.

**B:** Oh, really! I have 16 pounds. Thank god. See you then.

**A:** bye

## Hot seating

1) **What kind of food would you like to have at a restaurant?**

**Hot seated)** I'd like to have chicken pizza and fried potatoes.

2) I have once at Balmaira restaurant and I didn't like it at all.

**Hot seated) no,** I've been to al dar restaurant , and it was really yummy

3) and how many times have you been there ?

**Hot seated )** I've been there so many times with my family

4) **what would you do if a waiter bring you food you didn't request?**

**Hot seated )** I would be angry

5) and what if it was better than your request?

**Hot seated )** I would think about it

6) **how much are you ready to pay for the meal?**

**Hot seated )** not more than 30 shaikles.

7) that's all! Would you be generous with a friend and ask her to go with you to the restaurant ?

**Hot seated )** yes, of course. As long as it doesn't cost too much. Hhhh

8) I'd love to have all my close friends with me whenever I go shopping.



## 9) would you like to go shopping with friends ?

**Hot seated** ) oh , I'd love to. but only when I have money.

10) I'd love to go with you when you have money , I think we'll enjoy our time.

### Role playing

A ) What would you do if you won ten million dollars?

B ) Well, I know what I WOULDN'T do! If I won so much money, I wouldn't spend it. I'd put it in the bank!

A ) You've got to be joking! I'd definitely spend a lot of time travelling.

C ) really! I myself would go to Paris to live there. What about you, Rosa? Would you go to live in another city?

D ) No, I would buy a car for sure and save the rest for the future.

B ) Oh, you are all money wasters. I wouldn't spend a penny on such a nonsense.

D ) I can't believe you! You must be joking.

### Role playing

A ) oh , what a bad luck!

B ) I was expecting my lottery number to be the winner?

A ) and what if you won the lottery, what would you do with all that money?

B ) oh , I would do many things, first I would pay all my bills then I think about travelling.

A ) Really and where would you go if you won?

B ) I would go anywhere away from here.

### Simulation

**Simulating a broadcaster in the street asking people what would they do if they won a million dollar?**

**Broadcaster : hi, how are you?**

1) hey, fine .

**Broadcaster: what would you do if you won a million dollar?**

1) I would buy a villa in every country I would visit.

**Broadcaster: oh**

**Broadcaster : hi, how are you?**

1) hey, fine .

**Broadcaster: what would you do if you won a million dollar?**

1) well! I would visit all the restaurants in the country and have fun

**Broadcaster : that would be great**

**Broadcaster : hi, how are you?**

1) hey, fine .

**Broadcaster: what would you do if you won a million dollar?**

1) well! I'd complete my study at the university

**Broadcaster : wish you luck**

**Broadcaster : hi, how are you?**

1) hey, good .

**Broadcaster: what would you do if you won a million dollar?**

1) actually ! this is a hard question . I don't know.

**Broadcaster : hi, how are you?**

1) nice .

**Broadcaster: what would you do if you won a million dollar?**

1) oh! I would travel to brazil to share their carnivals

**Broadcaster : that sounds amazing**

1) yeah

**Broadcaster : hi, how are you?**

1) well .

**Broadcaster: what would you do if you won a million dollar?**

1) I would give it all to poor people.

**Broadcaster : oh, how kind you are!**

**Hot seating**

1) what would you do if your house burned?

**Hot seated )** If my house burned, I would call the emergency

2) wouldn't you help in putting the fire off?

**Hot seated)** No, that would be crazy, I'm afraid I would burn myself.

3) what would you say if you saw prophet Mohammed in your dream?

**Hot seated)** I would tell him how much I love him and how much I missed him

4) would you ask him for something?

**Hot seated )** yes, I would ask him to stand by me in everything I do in my life.

5) what would you do if you did something wrong and your father was angry with you?

**Hot seated)** I would hide for a while until he is calm .

6) then you would go and say sorry!

**Hot seated )** Noooo , My father is very nervous , I would let my mother talk to him first.

7) what would you do if your favourite pet ( cat or whatever ) died ?

**Hot seated )** oh , I would be sad and cry a lot

8) really! I don't like animals . I would be really comfortable if I got rid of it

Appendix (H.3)  
Educational Drama Sessions



**Some main expressions used whenever you want to request a thing, ask about your preferable food and their prices**

*Could you ....., please?  
Could you do me a favor?  
Can I borrow your .....?  
Would you like to have some .....?  
I'd like to. / I'd love to / I'd prefer...  
I'd rather...  
How many ..... would you like?  
How much does it cost?*



## **Role play Module**



**Now listen to this module and try to imitate**

*This video tape is all about requesting food at a restaurant*

*listen and try to net up your own conversations*

*use the structures that you've learnt*

**Use your wide imagination**



## **Simulation**

**Listen and follow up the following dialogue**

**Try to simulate the situation**



**Imagine that you are talking on the phone with a friend**

A: Hello.  
 B: Hi, Mandy. It's Jill. I'm still at work.  
 A: Work? I thought you got off work at 4:00.  
 B: I was supposed to but I had to meet the boss. Listen. I'm running late. *Could you do me a favour?*  
 A: Sure. Anything. What do you need?  
 B: I'm having some friends over for a BBQ tonight. Could you buy some steaks for me?  
 A: I'll do that right now.  
 B: How many pieces would you like?  
 A: enough for 5 persons.  
 B: OK, Anything else?  
 B: Nope. That's it. Oh. By the way, I'll be stopping by the store on the way home. Do you need anything?  
 A: Yeah. Actually, I do. We're out of bread. Would you mind picking some up from the bakery?  
 B: No problem. But I'm afraid I'm not carrying enough money to pay for both steaks and bread. How much would they cost me?  
 A: Not much. 15 pounds.  
 B: Oh, really! I have 16 pounds. Thank god. See you then.  
 A: bye.



## HOT SEATING

Try to ask your hot seated friend hard questions as possible

**Work in groups to make questions on the following topic**

**Ordering your favorite food**











**Some main expressions used whenever you want to ask about an imaginary situation :**

*What would you do if .....*?

*What would you do if you was me?*

*I would ..... if I were you*

*Imagine that you were ....., what would you do?*

*Would you ..... if you were rich?*

*If I were rich, I would .....*



# Role play Module



**Now listen to this module and try to imitate**

*Listen to the following conversation that use some imaginary expressions*

*use the structures that you've learnt*

**Use your wide imagination to make similar conversations but about other situations**

## **Simulation**

*You are going to simulate the following video tape where you are going to be a broadcaster who want to examine the imagination of people in the street.*

*Ask imaginary questions to your colleagues*

***Make it hard***



# HOT SEATING

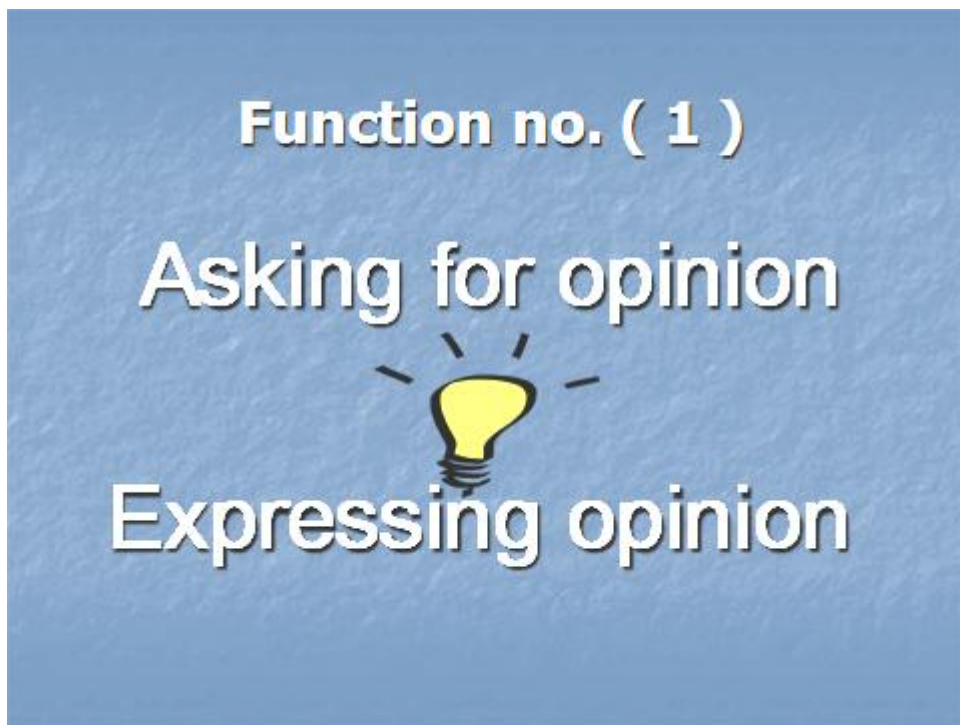
Try to ask your hot seated friend hard questions as possible

**Work in groups to make questions**

What would I do if I were rich?







## ***Expressions used to ask for opinion***

*What do you think of...?*

*What do you think about...?*

*How do you feel (about...)?*

*What's your opinion of...?*

*(What do think about) that?*

*What are your views on...?*

*What would you say to... / if we...?*

*Are you aware of.....?*



## ***Expressing Opinions & Agreeing***

*"I think..."*

*"In my opinion... "*

*" I'd like to.. / I'd rather.. / I'd prefer . "*

*" the way I see it "*

*" As far as I'm concerned..."*

*"If it were up to me.. "*

*"I suppose.. "*

*"In my view..."*

*"I tend to think that..."*



## Giving a strong opinion

*"I'm pretty sure that... "*

*"I'm absolutely convinced that... "*

*"I honestly feel that .. "*

*"I strongly believe that..."*

*" without a doubt "*



## *Disagreeing*

*I don't think that..*

*Don't you think it would be ...*

*I don't agree, I'd prefer...*

*Shouldn't we consider..*

*But what about ..*

*I'm afraid I don't agree*

*Let's face it, the truth of the matter that....*

*The problem of your point of view is that..*





## Role playing module

*Students act out the following dialogue in groups:*

- Judi: I'm trying to finish my work on the computer, but **I think** it isn't working well.
- Tom: **Oh, really. I really think** it's better do the rest of your work on my lab top.
- Judi: **Ah**, It's really kind of you.
- Harry: But first, before you go on working on the lab top. **What's your opinion about** my own designs on computer?
- Judi: **I feel that** it needs to be more exciting and colorful.
- Ben: **No, I disagree with you**. It's a great job. Do you agree with me Tom?
- Tom: **I honestly believe that** it took much of Harry's time to make it look that way, so it's wonderful.
- Judi: oh, it seems that I'm the devil in here.
- Harry: No. I **respect your point of view**.



**Now students,**

**GET READY TO MAKE  
YOUR OWN  
ROLES**



## Watch the following video on volunteering to change the world

*Simulate a real situation*

**You are comfortably sitting at home with family watching  
this advertisement on volunteer match .com**

*You want to change the world too*

**BUT HOW?**

*This is the question*



**Work in groups to make your own dialogues**

*On a sofa*



## HOT SEATING

*Try to ask your hot seated friend hard  
questions as possible*

**Work in groups to make questions on the  
following topic**



*Which is better the past or the present*



*Appendix ( H.4)*  
*Conducting educational drama classis*

**Steps followed in conducting the intervention:**

Almost the same steps were followed in planning for all the sessions to apply the ED strategies:

*These are the general procedures followed in each session besides the modules that were shown to the students.*

***Orientation Phase:***

**1- As a warming up:**

- ✓ Ss say hi to the teacher
- ✓ Orientation: T. explains what the subject is all about
- ✓ Instructions given: T. gives clear instructions concerning the target functions and the chosen drama technique

**As a revision:**

- ✓ Ss revise some of the structures (expressions) they already know about ( **the function** ). T. creates situations to use the target function through mini/ complete dialogue.

**As a presentation:**

- ✓ T. explains what they are going to see on the slides (PP presentation)
- ✓ T. exposes the new structures they're going to use on slides on the LCD.

**A module of a role play:**

- ✓ Ss watch a video tape which is all about ( **the function** )
- ✓ Ss listen carefully to net up their own conversations
- ✓ Ss use the structures that they've learnt
- ✓ Ss work in groups.

- ✓ Students study the material exposed on the tape and work out a module for the whole class to imitate and act out.
- ✓ A group of good students go out to prepare themselves to perform the following module:
- ✓ Ss act out.
- ✓ T. prompts

Role playing:

- ✓ Ss listen carefully to the role playing module
- ✓ Ss work in groups to make their own role playing dialogues making use of the previous module.

A module of simulation:

- ✓ Ss are going to listen and simulate the following dialogue ( **on a function** )

Simulation:

- ✓ Ss now work in groups to make their own dialogues ( **using objects that suit the function** )
- ✓ T. goes around guiding, tutoring and prompting.
- ✓ Ss make the simulation
- ✓ T. prompts

A module on hot seating:

- ✓ T. explains the term hot seating
- ✓ T. suggests the topic to be discussed

**"the tested functions "**

- ✓ Ss work in groups to discuss the topic and ideas related
- ✓ Ss write questions about the suggested topic

Hot seating:

- ✓ The whole class choose the student who is going to be hot seated

- ✓ Ss try to ask their hot seated friend hard questions as possible
- ✓ Ss discuss the answers.
- ✓ T. guides and prompts

## Appendix (H.5) Lesson Planning

<b>Date: March</b>	<b>Grade : 9<sup>th</sup> / 1</b>	<b>Skill: speaking</b>
<b><u>Functions:</u></b>	<b>Requesting preferable food in a shopping tour</b>	

<b><i>Behavioral Objective :</i></b>	<p><b><u>S.s at the end of the lesson are expected to:</u></b></p> <p>- Request preferable food in a shopping tour</p>
<b><i>New structures:</i></b>	<ul style="list-style-type: none"> <li>- Could you ....., please?</li> <li>- Could you do me a favor?</li> <li>- Can I borrow your .....</li> <li>- Would you like to have some .....</li> <li>- I'd like to. / I'd love to / I'd prefer...</li> <li>- I'd rather...</li> <li>- How many ..... would you like ?</li> <li>- How much does it cost?</li> </ul>
<b><i>A. V.M</i></b>	LCD - white sheets - charts - worksheets – food – money – costumes – restaurant stuff

Phases	Procedures
<b>Warming up</b>	<ul style="list-style-type: none"> <li>✓ S.s say hi to the teacher</li> <li>✓ T. explains what is the subject is all about</li> <li>✓ T. gives clear instructions</li> </ul>
<b>Revision</b>	<ul style="list-style-type: none"> <li>✓ S.s revise some of the structures they already know about requesting their preferable food at a restaurant and talking about the amount and the price of those purchases,</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>✓ T. explains what they are going to see on the slides</li> <li>✓ T. exposes the new structures they're going to use on the slides on the LCD.</li> </ul>
<b>Role play module</b>	<ul style="list-style-type: none"> <li>✓ S.s watch a video clip which is all about requesting food at a restaurant</li> <li>✓ S.s listen carefully to net up their own conversations</li> <li>✓ S.s use the structures that they've learnt</li> <li>✓ S.s work in groups.</li> <li>✓ Students study the material exposed on the tape and work out a module for the whole class to imitate and act out.</li> <li>✓ A group of good students go out to prepare themselves to perform the following module:</li> </ul> <p style="margin-left: 20px;">Waiter: Hello, Can I help you? Kim: Yes, we'd like to have some lunch.</p>

	<p>Waiter: Would you like a starter?  Kim: Yes, I'd like a bowl of chicken soup, please. What about you....( name ) ?  Rola : I'd love to have the same.  Waiter: And what would you like for a main course?  Kim: I'd like a grilled cheese sandwich.  Rola: Me, too.  Waiter: Would you like anything to drink?  Kim: Yes, I'd like a glass of Coke, please.  Rola: I'd like seven up, please.  Waiter... After Kim has her lunch: Can I bring you anything else?  Kim: No thank you. Just the bill.  Waiter: Certainly.  Kim:I don't have my glasses. How much is the lunch?  Waiter: That's \$6.75.  Kim: Here you are. Thank you very much.  Waiter: You're welcome. Have a good day.  Kim: Thank you, the same to you.</p> <p>✓ S.s act out .  ✓ T. prompts</p> <p><b>Role play</b></p> <p>✓ S.s listen carefully to the role playing module  ✓ S.s work in groups to make their own role playing dialogues getting use of the previous module.</p> <p><b>Simulation module</b></p> <p>✓ S.s are going to listen and simulate the following dialogue in which S.s are going to imagine that they are talking on the phone with a friend</p> <p><b>A:</b> Hello.  <b>B:</b> Hi, <u>Mandy</u>. It's <u>Jill</u>. I'm still at work.  <b>A:</b> Work? I thought you got off work at 4:00.  <b>B:</b> I was supposed to but I had to meet the boss. Listen. I'm running late. <i>Could you do me a favour?</i>  <b>A:</b> Sure. Anything. What do you need?  <b>B:</b> I'm having some friends over for a BBQ tonight. Could you buy some steaks for me?  <b>A:</b> I'll do that right now. How many pieces would you like?  <b>B:</b> enough for 5 persons.  <b>A:</b> OK, Anything else?  <b>B:</b> Nope. That's it. Oh. By the way, I'll be stopping by the store on the way home. Do you need anything?  <b>A:</b> Yeah. Actually, I do. We're out of bread. Would you mind picking some up from the bakery?  <b>B:</b> No problem. But I'm afraid I'm not carrying enough money to pay for bread. How much would it cost?  <b>A:</b> Not much. 15 pounds.  <b>B:</b> Oh, really! I have 16 pounds. Thank god. See you then.  <b>A:</b> bye.</p> <p>✓ S.s now work in groups to make their own dialogues</p>
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<b>Simulation</b>	<p>wearing the costumes of normal people and simulate ordering food and asking about the price</p> <ul style="list-style-type: none"> <li>✓ T. goes around to guide, tutor and prompt.</li> <li>✓ S.s make the simulation</li> <li>✓ T. prompts</li> </ul>
<b>Hot seating module</b>	<ul style="list-style-type: none"> <li>✓ T. explains the term hot seating</li> <li>✓ T. suggests the topic to be discussed  <b>" Ordering your favorite food "</b></li> <li>✓ S.s work in groups to discuss the topic and ideas related</li> <li>✓ S.s write questions about the suggested topic</li> </ul>
<b>Hot seating</b>	<ul style="list-style-type: none"> <li>✓ The whole class choose the student who is going to be hot seated</li> <li>✓ S.s try to ask their hot seated friend hard questions as possible</li> <li>✓ S.s discuss the answers.</li> <li>✓ T. guides and prompts</li> </ul>



# *Demonstrative Lesson*

ON  
*Elaborating*  
*Speaking Skill*  
*Through*  
*Drama*

*Function no. (3)*  
**Imaginary situations**

Experimental Group : 9<sup>th</sup> Grade/1  
At  
Rafah Prep. Girls D school – Rafah

**Prepared by**  
Suhair Abu Shawish

**Supervised by**  
Miss San'a Afana

## *Lesson Planning*

<b>Date: March</b>	<b>Grade : 9<sup>th</sup> / 1</b>	<b>Skill: speaking</b>
<b><u>Functions:</u></b>	<b>Imaginary situations</b>	

<b><i>Behavioral Objective :</i></b>	<p><b><u>S.s at the end of the lesson are expected to:</u></b></p> <p>- <i>express what would they do or say in any imaginary situation</i></p>
<b><i>New structures:</i></b>	<p>- <b>What would you do if .....</b>?</p> <p>- <b>What would you do if you was me ?</b></p> <p>- <b>I would ..... if I were you.</b></p> <p>- <b>Imagine that you were ....., what would you do?</b></p> <p>- <b>Would you ..... if you were rich?</b></p> <p>- <b>If I were rich , I would .....</b></p>
<b><i>A.V.M</i></b>	LCD - white sheets - charts - worksheets

<b>Phases</b>	<b>Procedures</b>
<b>Warming up</b>	<ul style="list-style-type: none"> <li>✓ S.s say hi to the teacher</li> <li>✓ T. explains what is the subject is all about</li> <li>✓ T. gives clear instructions</li> </ul>
<b>Revision</b>	<ul style="list-style-type: none"> <li>✓ S.s revise some of the structures they already know about talking about an imaginary situation especially conditional if type 2.</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>✓ T. explains what they are going to see on the slides</li> <li>✓ T. exposes the new structures they're going to use on the slides on the LCD.</li> </ul>
<b>Role play module</b>	<ul style="list-style-type: none"> <li>✓ S.s listen carefully to the role playing module</li> <li>✓ S.s work in groups .</li> <li>✓ Students study and act out the following module dialogue in groups</li> </ul> <p>A ) What would you do if you won ten million dollars?</p> <p>B ) Well, I know what I WOULDN'T do! If I won so much money, I wouldn't spend it. I'd put it in the bank!</p> <p>A ) You've got to be joking! I'd definitely spend a lot of time travelling.</p> <p>C ) really! I myself would go to Paris to live there. What about you, Rosa? Would you go to live in another city?</p> <p>D ) No, I would buy a car for sure and save the rest for the</p>

	<p>future.</p> <p>B ) Oh, you are all money wasters. I wouldn't spend a penny on such a nonsense.</p> <p>D ) I can't believe you! You must be joking.</p>
<b>Role play</b>	<ul style="list-style-type: none"> <li>✓ A group of students go out to act out the previous module</li> <li>✓ T. prompts</li> </ul>
<b>Simulation module</b>	<ul style="list-style-type: none"> <li>✓ S.s work in groups to make their own role playing dialogues getting use of the previous module.</li> <li>✓ S.s are going to simulate the following video tape where they are going to be a broadcaster who want to examine the imagination of people in the street.</li> <li>✓ S.s ask imaginary questions to their colleagues</li> <li>✓ S.s are going to simulate a real situation</li> </ul>
<b>Simulation</b>	<ul style="list-style-type: none"> <li>✓ S.s now work in groups to make their own dialogues wearing the costumes of normal people and a broadcaster and using expressions used to express the imaginary situation .</li> <li>✓ T. goes around to guide, tutor and prompt.</li> </ul>
<b>Hot seating module</b>	<ul style="list-style-type: none"> <li>✓ T. explains the term hot seating</li> <li>✓ T. suggests the topic to be discussed</li> <li style="text-align: center;"><b>"What would you do in these situations?"</b></li> <li>✓ T. exposes some pictures on the a slide that show various situations that students can use to evoke their imagination.</li> <li>✓ S.s work in groups to discuss the topic and ideas related</li> <li>✓ S.s write questions about the suggested topic</li> </ul>
<b>Hot seating</b>	<ul style="list-style-type: none"> <li>✓ The whole class choose the student who is going to be hot seated</li> <li>✓ S.s try to ask their hot seated friend hard imaginary questions as possible</li> <li>✓ they're going to ask what would you do in this imaginary situation ?</li> <li>✓ S.s discuss the imaginary answers.</li> <li>✓ T. guides and prompts</li> </ul>

# *Speaking Skill*

*Through*

## *Drama*

### *Function no. ( 1 )*

Asking for opinion

Expressing opinion

Prepared by

Suhair Abu Shawish

Supervised by

Miss San'a Afana

## Lesson Planning

Date: March	Grade : 9 <sup>th</sup> / 1	Skill: speaking
<u>Functions:</u>	Asking for opinion / Expressing opinion	

<b>Behavioral Objective :</b>	<p><b><u>S.s at the end of the lesson are expected to:</u></b></p> <p>- ask for and express their opinions fluently</p>
<b>New structures:</b>	<p><i>What do you think of...?/ What do you think about...? How do you feel (about...)?/ What's your opinion of...? (What do think about) that? / What are your views on...? What would you say to... / if we...? Are you aware of.....? "I think..." / "In my opinion... " " I'd like to.. / I'd rather.. / I'd prefer . " " the way I see it " / "As far as I'm concerned..." "If it were up to me.. " / "I suppose.. " "In my view..." / "I tend to think that..." "I'm pretty sure that.." / "I'm absolutely convinced that. " "I honestly feel that .. " / "I strongly believe that..." " without a doubt " I don't think that.. / Don't you think it would be ... I don't agree, I'd prefer... / Shouldn't we consider.. But what about .. / I'm afraid I don't agree Let's face it, the truth of the matter that.... The problem of your point of view is that</i></p>
<b>A. V.M</b>	LCD - white sheets - charts - worksheets

Phases	Procedures
<b>Warming up</b>	<ul style="list-style-type: none"> <li>✓ S.s say hi to the teacher</li> <li>✓ T. explains what is the project all about</li> <li>✓ T. gives clear instructions</li> </ul>
<b>Revision</b>	<ul style="list-style-type: none"> <li>✓ S.s revise some of the structures they already know about expressing opinion and agreeing and disagreeing</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>✓ T. explains what they are going to see on the slides</li> <li>✓ T. exposes the new structures they're going to use on the slides on the LCD.</li> </ul>
<b>Role play module</b>	<ul style="list-style-type: none"> <li>✓ S.s listen carefully to the role playing module</li> <li>✓ S.s work in groups .</li> <li>✓ Students study and act out the following module dialogue in groups</li> </ul>
<p><b>Judi:</b> I'm trying to finish my work on the computer, but <b>I think</b></p>	

	<p>it isn't working well.</p> <p><b>Tom: <u>Oh, really. I really think</u></b> it's better do the rest of your work on my lab top.</p> <p><b>Judi: <u>Ah.</u></b> It's really kind of you.</p> <p><b>Harry:</b> But first, before you go on working on the lab top.</p> <p><b><u>What's your opinion about</u></b> my own designs on computer?</p> <p><b>Judi: <u>I feel that</u></b> it needs to be more exciting and colorful.</p> <p><b>Ben: <u>No, I disagree with you.</u></b> It's a great job. Do you agree with me Tom?</p> <p><b>Tom: <u>I honestly believe that</u></b> it took much of Harry's time to make it look that way, so it's wonderful.</p> <p><b>Judi:</b> oh, it seems that I'm the devil in here.</p> <p><b>Harry:</b> No. I <b><u>respect your point of view.</u></b></p>
<b>Role play</b>	<ul style="list-style-type: none"> <li>✓ A group of students go out to act out the previous module</li> <li>✓ T. prompts</li> </ul>
<b>Simulation module</b>	<ul style="list-style-type: none"> <li>✓ S.s work in groups to make their own role playing dialogues getting use of the previous module.</li> <li>✓ S.s are going to watch the following video on volunteering to change the world</li> <li>✓ S.s are going to simulate a real situation</li> <li>✓ S.s are comfortably sitting at home with family watching this advertisement on volunteer match .com</li> <li>✓ Good S.s work in a group to make their own dialogue on a sofa</li> </ul>
<b>Simulation</b>	<ul style="list-style-type: none"> <li>✓ S.s now work in groups to make their own dialogues wearing the costumes and using expressions used to express their opinions on the subject " volunteering " .</li> <li>✓ T. goes around to guide, tutor and prompt.</li> </ul>
<b>Hot seating module</b>	<ul style="list-style-type: none"> <li>✓ T. explains the term hot seating</li> <li>✓ T. suggests the topic to be discussed " <b>Which is better the past or the present</b> "</li> <li>✓ S.s work in groups to discuss the topic and ideas related</li> <li>✓ S.s write questions about the suggested topic</li> </ul>
<b>Hot seating</b>	<ul style="list-style-type: none"> <li>✓ The whole class choose the student who is going to be hot seated</li> <li>✓ S.s try to ask their hot seated friend hard questions as possible</li> <li>✓ they're going to discuss , express their opinion and agree or disagree with each other.</li> <li>✓ T. guides and prompts</li> </ul>

## *Appendix (I)*

### *The research results* *The Supporting Tools Results*

#### **1- The Fourth hypothesis is stated as follows:**

**There are no statistically significant differences at ( $\alpha \leq 0.05$ ) in the total average score between before and after the intervention on the experimental group.**

#### **The checklist**

To examine this hypothesis, means and standard deviations of the experimental group results between the six pre and post- holistic observations of the three plays through the speaking checklist were computed. The researcher used Independent Samples T-test to measure the significant differences. To interpret this hypothesis, the researcher used T-test independent sample results of differences between the two observations, before and after the intervention on the experimental group in the (role play – simulations and hot seating plays each with different language functions). The crucial impact of the ED intervention can be attributed to:

- The involvement of the students in taking roles and acting in "as if" situations where they practice language in non-threatening atmosphere.
- ED activities, as Scarcella & Oxford (1992: 80) asserted, fetches the outside world into the classroom. It frees students from the boundaries of the classroom's regulations impose.
- The availability of the chances to practice communicating in different social contexts. A role play is a highly flexible learning activity which has a wide scope for variation and imagination.

To compare the score of the impact of the ED intervention before its implementation and after that, the researcher used Diagnostic analysis and Wilcoxon Signed Ranks Test. The following table of the observation of the first play shows that:

**First Session (Expressing opinion):**

**Table (4.11)**

**Wilcoxon signed ranks test for a results of differences between first and second observation for focus experimental group for all of the sub domain and total score of the checklist**

Domain	Ranks	N	Mean Rank	Sum of Ranks	Z	Sig. value	Sig. level
Fluency	Negative Ranks	0.00	0.00	0.00	2.041	0.041	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Accuracy	Negative Ranks	0.00	0.00	0.00	2.041	0.041	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Vocabulary	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Content	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Confidence	Negative Ranks	0.00	0.00	0.00	2.121	0.034	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Performance	Negative Ranks	0.00	0.00	0.00	2.032	0.042	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
total	Negative Ranks	0.00	0.00	0.00	2.121	0.034	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					

“Z” table value at (0.05) sig. level equal 1.96

“Z” table value at (0.01) sig. level equal 2.58

Table (4.11) shows that there are statistically significant differences between before and after in the holistic observations entitled *Expressing Opinion* in all domains and the total score of the checklist, towards the holistic post observation, that means educational drama intervention is effective.

To calculate the size effect, the researcher used " $\eta^2$ " size effect by using the following equation (Afana 2000:42 and Mackey& Gass 2005:349):

$$\eta^2 = \frac{Z^2}{Z^2 + 4}$$



**Table (4.12)**

**"Z" value, eta square "  $\eta^2$  ", for each domain and the total score**

Domain	Z	Z <sup>2</sup>	Z <sup>2</sup> + 4	$\eta^2$	Size effect
Fluency	2.041	4.167	8.167	0.510	<b>Large</b>
Accuracy	2.041	4.167	8.167	0.510	<b>Large</b>
Vocabulary	2.060	4.245	8.245	0.515	<b>Large</b>
Content	2.060	4.245	8.245	0.515	<b>Large</b>
Confidence	2.121	4.500	8.500	0.529	<b>Large</b>
Performance	2.032	4.128	8.128	0.508	<b>Large</b>
Total	2.121	4.500	8.500	0.529	<b>Large</b>

Table (4.12) shows that there is a **Large** effect size for each domain and the total score of the checklist (0.529), that means the educational drama intervention has large effect and improve the speaking skills in the experimental group.

#### **Second Session (requesting Preferable Food):**

In an attempt for further interpretation of this question, the researcher used Diagnostic analysis and Wilcoxon Signed Ranks Test.

**Table (4.13)**

**Wilcoxon signed ranks test for a results of differences between first and second observation for focus experimental group for all of the sub domain and total degree of the checklist**

Domain	Ranks	N	Mean Rank	Sum of Ranks	Z	Sig. value	Sig. level
Fluency	Negative Ranks	0.00	0.00	0.00	2.032	0.042	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Accuracy	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Vocabulary	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Content	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Confidence	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Performance	Negative Ranks	0.00	0.00	0.00	2.121	0.034	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
total	Negative Ranks	0.00	0.00	0.00	2.032	0.042	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					

“Z” table value at (0.05) sig. level equal 1.96

“Z” table value at (0.01) sig. level equal 2.58

Table (4.13) shows that there are statistically significant differences between first and second holistic observation of the second session entitled *Requesting Preferable Food* in all domains and the total score of the checklist domains, in favour of the second observation, that means the educational drama intervention is effective.

To calculate the size effect the researcher used " $\eta^2$ " and "d" size effect

**Table (4.14)**

"Z" value, eta square " $\eta^2$ ", for each domain and the total degree

Domain	Z	Z <sup>2</sup>	Z <sup>2</sup> + 4	$\eta^2$	Size effect
Fluency	2.032	4.128	8.128	0.508	<b>Large</b>
Accuracy	2.060	4.245	8.245	0.515	<b>Large</b>
Vocabulary	2.060	4.245	8.245	0.515	<b>Large</b>
Content	2.060	4.245	8.245	0.515	<b>Large</b>
Confidence	2.060	4.245	8.245	0.515	<b>Large</b>
Performance	2.121	4.500	8.500	0.529	<b>Large</b>
Total	2.032	4.128	8.128	0.508	<b>Large</b>

Table (4.14) shows that there is a **Large** effect size for each domain and the total score of the checklist, that means that the educational drama intervention has a large effect and improve the speaking skills in the experimental group.

For further support in answering this question, the researcher used Diagnostic analysis and Wilcoxon Signed Ranks Test the following table shows that:

### Third Session (Imaginary Situations)

**Table (4.15)**

**Wilcoxon signed ranks test for a results of differences between first and second observation for focus experimental group for all of the sub domain and total score of the checklist**

Domain	Ranks	N	Mean Rank	Sum of Ranks	Z	Sig. value	Sig. level
Fluency	Negative Ranks	0.00	0.00	0.00	2.032	0.042	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Accuracy	Negative Ranks	0.00	0.00	0.00	2.032	0.042	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Vocabulary	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Content	Negative Ranks	0.00	0.00	0.00	2.041	0.041	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					

Domain	Ranks	N	Mean Rank	Sum of Ranks	Z	Sig. value	Sig. level
Confidence	Negative Ranks	0.00	0.00	0.00	2.060	0.039	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
Performance	Negative Ranks	0.00	0.00	0.00	2.236	0.025	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					
total	Negative Ranks	0.00	0.00	0.00	2.023	0.043	sig. at 0.05
	Positive Ranks	5.00	3.00	15.00			
	Ties	0.00					

"Z" table value at (0.05) sig. level equal 1.96

"Z" table value at (0.01) sig. level equal 2.58

Table (4.15) shows that there are statistically significant differences between first and second holistic observation of the third session entitled *Imaginary Situations* in all domains and the total score the checklist domains, in favour of the second observation, and that means the educational drama intervention is effective.

To calculate the size effect, the researcher used " $\eta^2$ " size effect.

**Table (4.16)**

**"Z" value, eta square " $\eta^2$ ", for each domain and the total degree**

Domain	Z	Z <sup>2</sup>	Z <sup>2</sup> + 4	$\eta^2$	Size effect
Fluency	2.032	4.128	8.128	0.508	<b>Large</b>
Accuracy	2.032	4.128	8.128	0.508	<b>Large</b>
Vocabulary	2.060	4.245	8.245	0.515	<b>Large</b>
Content	2.041	4.167	8.167	0.510	<b>Large</b>
Confidence	2.060	4.245	8.245	0.515	<b>Large</b>
Performance	2.236	5.000	9.000	0.556	<b>Large</b>
Total	2.023	4.091	8.091	0.506	<b>Large</b>

Table (4.16) shows that there is a **Large** effect size for each domain and the total score of the checklist, and that means the educational drama intervention has a medium effect and improves the speaking skills of the experimental group.

## Self Assessment

To support the previous results, the researcher implemented another tool to support the anticipated results. The Students' self Assessment card was filled by the experimental group before and after the intervention. The means and standard deviations of students' self assessment cards of the experimental group before and after the intervention were computed. The researcher used Paired Samples T-test to measure the significant differences. To interpret this hypothesis, the researcher used T-test paired sample results of differences between the two assessments, before and after the intervention on the experimental group.

**Table (4.17)**

**T-test result of differences between before and after Student Self Assessment card- of the experimental group**

Skill	Applied	N	Mean	Std. Deviation	T	Sig. value	Sig. level
Total degree of the Ss Self Assessment Card	before	30	17.267	3.841	28.320	0.000	sig. at 0.01
	after	30	34.800	1.750			

“t” table value at (29) d f. at (0.05) sig. level equal 2.05

“t” table value at (29) d f. at (0.01) sig. level equal 2.76

The findings in table (4.17) indicate that the (t) computed value is greater in the total score in the after self assessment card than the (t) table value. This means that there are significant differences at (0.01) between the self assessment before the intervention and the self assessment of the experimental group after it in favour of the self assessment of the students after the intervention. In addition, there is a significant difference between the means of the self assessment of the students before the intervention and their self assessment after the intervention of the experimental group in favour of the self assessment after the intervention. Whereas the mean of the before assessment is 17.267 in relation to the total score of the student self assessment, the mean of the after one is 34.800. That indicates that the educational drama

intervention has positive impact on students' speaking skills when they judge their behaviour in speaking skills.

To calculate the size effect, the researcher used Eta square " $\eta^2$ " and "d" size effect :

**Table (4.18)**

**"t" value, eta square " $\eta^2$ ", and "d" for each skill and the total score of the self assessment card**

	t value	H2	D	Effect size
Total degree of the self assessment	28.320	0.965	10.518	Large

It's clear from table (4.18) that the effect size of the nine statements (domains of the speaking skills) and the total score of the after self assessment is large.

### **The Interviews:**

*For more support of the results illustrating the positive impact of the ED intervention on the students' speaking skills, the analysis of student's and the drama teacher's interviews were observed:*

### **The Students' responses:**

The student's interview encompassed nine open-ended questions. Six students were interviewed and here under their responses:

### **1- Do you think the drama intervention was helpful in improving your English speaking skills?**

#### **Yes/No**

Six out of six of the interviewed students strongly believed that they got great help in improving their English speaking skills through the drama intervention.

### **2- If you feel the drama intervention was helpful, how did it help you in real life?**

All of the interviewed girls agreed upon the importance of the drama intervention in improving their fluency while speaking with others and using the appropriate expressions, gestures and mimes in various situations. Two out of six of them literally said that this intervention encourages them to study English as a major at a university, another two of the students thought that the intervention would help them a lot to speak English almost easily with foreigners when traveling abroad.

### **3- Which drama strategies were most helpful in helping you learn English?**

Three of the interviewed students said that Role play strategy was of great fun and benefit to them, one of the students preferred simulation but most of the girls thought that hot seating strategy was helpful where they cooperated to make questions and answers.

### **4- Did you enjoy the drama intervention? Yes/No**

They all enjoyed the drama intervention a lot.

### **5- What was your favorite drama activity?**

All of the interviewed students preferred the activities that involved requesting and expressing opinion.

### **6- Did you utilize the learnt expressions in your daily life with your family or friends?**

All of the girls utilized most of the learnt expressions in their daily life especially these expressions; **in my opinion, could you, would you....**

### **6- Would you want to participate in another drama intervention in the future? Yes/No**

All students would participate in another drama intervention if they had a chance. One of the interviewed students said that "I didn't wait for a chance to come to me; I have already registered in an English speaking course at the AMIDEAST".

### **7- If you had a friend who was also learning English would you tell him or her to take a drama class like this one? Why or why not?**

They all approved that they would advise their friends to get into such an intervention for the great benefit they'd get.

### **8- Is there anything else you'd like to say about the drama intervention and your experience?**

One of the students wanted to thank everyone for helping her. She said "I got higher marks at the second term English test compared with the first semester, and this is due to my participation in the intervention. Now I can memorize more vocabulary and can respond with the proper expression in the right situation". Another one added, "I had great fun and got so confident. I can begin and end any conversation easily; moreover I learnt from hot seating to form different types of questions. I thank everybody a lot."

## *The Teacher's Interview:*

### *The drama teacher's responses*

#### **7. Overall, do you think the drama intervention was beneficial to your students? Why or why not?**

Of course, drama intervention was of great benefit to my students. First of all because of the fun we had when following the strategies of the intervention and secondly for the opportunity the students had to practice their spoken English and to test their way of thinking in English in which the Palestinian Curriculum wasn't designed to test.

#### **8. What effects have you seen in your students, either positive or negative, that you attribute to their participation in the drama intervention?**

Away from the intervention, my students became more active in the normal classes; they tended to use the expressions and gestures more frequently whenever they wanted to express themselves. Besides, they got higher marks, they loved English classes more and they demanded me as their English teacher to apply the drama intervention strategies in the normal classes. The only negative effect of that intervention is that their number (30) was a bit an obstacle against involving all the students in all the strategies in each session.

#### **9. Which drama activities do you think were most beneficial to your students? Why?**

Students loved role playing requesting food at a restaurant in the intervention period. I think it was the most beneficial activity for the students where most of the students still use the expressions used in the intervention until now. However, students were very interested in hot seating any subject, and that was the most used strategy in the normal classes, students loved the idea of cooperating and challenging each other to make questions and answer them correctly.

#### **10. Which drama activities do you think were least beneficial to your students? Why?**

Students had great fun talking about imaginary situations but they didn't use the expressions later after the intervention ended.

#### **11. Would you be interested in incorporating drama into your own classes in the future?**

I already used the hot seating to teach reading comprehension and it proved to be the best way to make students more active and cooperative and I was really amazed to notice how students changed their



attitude towards the reading classes. After the intervention, students participated twice more than earlier. Moreover, students tended to bring costumes, food and any needed objects to simulate reality in their English classes.

**12. Is there anything else you would like to say about the drama intervention and its effect on your students?**

I encourage any idea related to getting the students away from the same daily mood in teaching English. This drama intervention was not just an idea; it is an important study to the real needs of the Palestinian students.

I wanted also to suggest applying the same intervention on less numbers of students to get greater benefit as 20 students instead of 30.