

Analysis of Staging Drama by the Higher Secondary School Learners of English

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Abstract

Staging a drama includes “mime, role-playing, improvisation, and simulation in forms of dialogues, and dramatized story-telling.” Drama can effectively be utilized in a language classroom. For the present study, higher secondary level learners from a private college in Karachi, Pakistan were selected to stage “Romeo and Juliet” to draw learners’ attention to Shakespeare and familiarize them with some elements of style, language, and characters. The observation method was used for data collection, analyzing the learners’ grammatical structures and lexical elements by engaging them in real conversations. The paper concludes that the activity was of special interest to the learners and it positively impacted language learning.

Keywords: drama, English language learners, Shakespeare, the authenticity of language, fluency.

1. Introduction

The drama may be defined as “a wide range of oral activities that have an element of creativity” (Barnes, 1968) or “an activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation” (Aldavero, 2008). From these definitions, it is clear that drama is related to the world of prevention because it demands a learner to pretend himself as someone or into another situation, which is outside the classroom environment (Holden, 1982). The language learners may do this on their own, with one another independently or following the organizational and linguistic guidelines which are set for them by their language instructor. In any of these cases, they have an opportunity to interact with others, “making use of their storage of language to communicate meaningfully” (Philips, 2003).

For language learning and acquisition, the use of drama in a second or foreign language classroom has always proven beneficial. All four language skills can be learned and improved through drama and apart from that, various other areas such as vocabulary, grammar, and pronunciation can also be improved (Irfan et al., 2021). If an integrated and communicative approach is used for teaching drama to language learners, the teaching is more effective due to the direct involvement of learners in language activities. There is a story element in the drama that creates interest in learners and a productive environment in the classroom. The learners are able “to understand the universal values implicit in the dramatic texts” (Abraham, 2018, p. 2). A literary work like drama provides aesthetic, intellectual, and emotional pleasure to the learners also because a playwright often expresses his¹

¹The use of masculine pronoun here is only for the spontaneity of the expression and is in no way related to gender discrimination.

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“vision of human experience through a creative and emotive use of language,” (p. 3). In return, it provides motivation for the language learners with much more creativity and innovation. It is fundamental to learn a language that the learners have a positive feeling for the target language. This feeling can be generated through the creative use of drama because the learners can experience language in actual use to facilitate language learning. Therefore, “the language experience needs to be contextualized and comprehensible” (Krashen, 1999, p. 46), and “the learner needs to be motivated, relaxed, positive and engaged” (Krashen, 1999, p. 46; Tomlinson, 2008, p. 35). A piece of literature whether it is drama, poetry, or other forms of fiction, provides a rich experience and learning environment to foreign or second language learners. It gives them ample opportunities to develop their interpreting abilities. “It also provides a rich source for both instructors and learners of shared experiences that can stimulate discussion and critical thinking ability” (Abraham, 2018, p. 2).

The practice of a target language through drama also improves the listening skill of the learners. There are many topics found in drama related to real-life situations. These topics are discussed by the learners with great enthusiasm, especially through oral practice. An instructor may read out a passage from drama, or it can be shown if there is an audio or movie is available. This brings out the “rhythmic quality” of the text and stimulates learners’ interest. This is how the oral use of the drama develops the learners’ listening ability (Moody, 1983, p. 7) as they practice a native-like competence of their target language.

Moreover, the learners can learn to express their views in a standard language because through drama playing, they come to know about the working of a linguistic system for better communication. Idiomatic expressions and clear and concise speaking are also learned through drama and to conclude the learners become “proficient, creative, critical and analytical learners” (Obediat, 1997, p. 32). Here the instructors can arrange reading sessions for their learners and also facilitate performing the drama to improve their speaking and reading skills also.

2. Review of related literature

In more specific and concrete terms, drama includes “mime, role-playing, extended role-playing, improvisation, simulation, interaction activities such as various forms of dialogues, and dramatized story-telling” (Sam, 1990). There are various ways in which a drama can be staged in a language classroom. Out of five stages of a lesson, it is specifically effective in stages two to five (Dougill, 1987; Maley and Duff, 2005 and 2001), above all in the fifth stage according to the elements of drama selected as follows:

- i. In **Stage II**, which is also called the **Presentation Stage**, a dramatized dialogue can be used to introduce a new language item through video or audiotape. Silent reading of the drama text or reading and listening simultaneously to the instructor or an audiotape can also be part of this stage. This may be taken up during classroom time or without setting a specific area.
- ii. In **Stage III** or the **Practice Stage**, the learners can be introduced to the “new vocabulary, structures, or lexis” (Maley and Duff, 2001). They can practice it with the help of connecting exercises which means that they can be asked to match the column of vocabulary items with the column of definitions. The exercises of connecting and information-gap can be used to learn new structures or lexis while True/False exercises may be used for checking listening development. Moreover, the paired and group role-play tasks may also be taken up using pictures and written

- cues afterwards. During this stage, learners become able to infer a rule or pattern and practice it under the instructor's control.
- iii. In **Stage IV** or **Further Practice Stage**, learners are introduced to new situations. In this stage, different cues are given to them to employ the recently learned language items into a context. The learners are given substitution tables to complete the gaps with suitable content. This practice allows them to make creative use of language expressions that were practiced by them earlier during the 3rd stage. Moreover, they can also role-play the dialogues in groups.
 - iv. In the final **Stage V which is also called the Free Stage**, the instructor provides an opportunity to learners to use language items freely. This is done by creating contexts in which the learners can experiment with the language. "Learners may organize and act out a scenario in groups centered on the new language" (Abraham, 2018) such as asking for a piece of information in form of a role-play.

The use of drama is best justified as it is relevant to the syllabus. Its use gives learners the chance to increase their "awareness of paralinguistic features, linguistic accessibility, intrinsic interest, practicability in terms of lesson time, learner numbers and space, and the possibility of using dramatic activities in the future, thereby providing continuity" (Doughill, 1987). It is, however, necessary that the instructors have a clear idea about their objectives through using drama in the language class.

2.1 Presentation and integration of drama

Following as a plan is recommended for the integration of drama activities into a language classroom lesson (Holden, 1982; Davies, 1990).

- i. First of all, the idea, theme, or problem is explained to the learners by their instructor. The instructor needs to organize some preliminary work to be sure that the learners know what they are required to do (Ulas, 2008).
- ii. Next, the learners are directed to discuss in groups what and how they will do drama activities.
- iii. Various interpretations are experimented with by the learners in groups until they are satisfied with one of them.
- iv. Next, each group of learners may show their finalized interpretation or solution to their fellows.
- v. The discussion of the plan with the rest of the class needs to end "on a satisfactory conclusion with all loose ends being tied up" (Smith, 1984).

2.2 Uses of Dramatic Activities into EFL Class

Following activities related to the drama in an English language classroom may be carried out:

- i. **Mime:** Mime is "a non-verbal representation of an idea or story through gesture, bodily movement, and expression" (Desialova, 2009; Dougill, 1987) so it is obvious that the paralinguistic features of communication are the focus of mime. It builds up the fluency and confidence of learners because they perform in front of one another and their power of imagination and observation is also increased with great enjoyment (Hayes, 1984). Mime reinforces memory through "visual association,

and recall of language items” (Rose, 1985), fixes language in the mind (Desialova, 2009), and revises and reinforces the vocabulary items (Dougill, 1987). If the instructor requires explaining instructions and discussions by the learners, mime can generate language use especially if it involves pair or group work. If the learners are required to accomplish a task, they find it easier and more motivating through mime (Ur, 1981), and the rest of the class can evaluate and interpret the target language (Brumfit, 1991; Savingnon, 1983; Aldavero, 2008).

- ii. **Simulation:** Simulation means discussing a problem in a certain setting. It means that the learners are playing themselves or someone else to interact with various categories of dialogues such as “greetings, partings, introductions, compliments, and complaints” (Brumfit, 1991; Savingnon, 1983; Aldavero, 2008). Simulation exercises help learners to know about the appropriate use of language in certain social situations. The learners may follow up their activities through “feedback, project work, an actual visit to a social club, and further simulations” (Barbu, 2007; Di Pietro, 1987; Jones, 1980; Jones, 1982).
- iii. **Role-Play:** Role-play normally involves learners playing imaginary people in an imaginary situation (Byrne, 1986; Makita, 1995). There are two types of role-playing. In the **Open-ended dialogues**, the learners freely decide how to further develop the selected dialogues. They are only provided with a frame for starting the role-play. In the **Mapped dialogues** scenario, they are given instructions or functional cues for the functions they must use while interacting. There are separate cards for each of them that carry an information gap which helps them to decide about the moment to talk, modification of the scenario, how to do the role-play, and the characters. They also perceive a clear idea about the setting of the role play (Byrne, 1986; Blatner, 2002; Kodotchigova, 2001; Livingstone, 1983; Hodgson and Richards, 1974).
- iv. **Improvisation without a script:** “Improvisation means a play without a script and dependency upon reading or memory skills” (Dougill, 1987). The language learners, with the help of using drama without written scripts, become able to perform and enjoy because “thoughts, feelings, and the language arising from them” are the main focus in improvisation. In improvisation, the learners without a preconceived and predetermined plan “create people and relationships by acting out situations using speech and movement” (ibid.). Improvisation is either spontaneous or prepared. In **spontaneous improvisation**, an open-ended process for the learners is initiated by the instructor so that they can discover the meaning behind language and behaviour by responding to the created situation (Hayes, 1984) practicing their target language and communication skills. In this way, the learners develop their emotional range because they play roles that are unfamiliar and out of the experience for them. In **prepared improvisation**, the class designs a complete play, including its theme and situation, ideas, characters, etc. organized into a communicative structure. Theme discussions and preparation are undertaken in small groups until satisfaction, while the presentation is done to the whole class and so the learners can practice, share ideas, make decisions, and organize the dramatic statements (Goodwin, 2001; Dougill, 1987).

Drama can prove to be a natural introduction to various dramatic activities. It involves “concentration, listening, memorization, observation, interaction, and interpretation,” (McCaslin,

1990) so it is useful to increase learners' "word power, agility, fluency, and flexibility in the use of English" (Kao and O'Neill, 1998). "Dramatic activities in the English language classroom include the community happening" (Hoetker, 1969) so the learners can be involved in and taught about social activities as actors or spectators. For a class of mixed cultural backgrounds, a part of the language classroom could be profitably used for the drama to help the learners talk about their backgrounds in form of a "dramatized story-telling" (Ulas, 2008). A variety of techniques must be used by the instructors so that the learners do not get bored (Landy, 1982).

The contents and themes of the drama are more often related to real-life situations and the learners can avail themselves the opportunity to discuss them in the classroom. This practice encourages their oral skills and they also develop the confidence to speak the target language using newly acquired vocabulary and expressions. Thus, they can develop proficiency in the target language and also become more creative, critical, and analytical learners. There are some concrete reasons to use drama in language teaching classrooms because it is authentic material and helpful in understanding cultural aspects of the language. Then there is the active involvement of the learners making the class more interactive and meaningful (Collie and Slater, 2000, p. 30). Various themes of selected drama are often related to all cultures although there is always a different approach of the playwright (Maley, 1989, p. 12).

The prime job of an instructor while selecting a drama for the classroom is to find one that is relevant and interesting to learners. The level of the learners especially their comprehension is important while selecting a drama. One-act dramas are mostly the best to start with. Then two acts in a full-length play can be introduced. Moreover, the text should not be culturally difficult that the learners feel excluded and lack behind in understanding the essential meaning of the drama. The instructor should consider the interest, language level, and background knowledge of the learners. It is also important not to select "culturally offensive" text rather it should be the one that may easily be exploited for language learning (Duff and Maley, 2007, pp. 12-13).

Usually, in third-world countries where English is learned as a second or foreign language, an integrative and communicative approach is best to adopt through teaching drama. The instructor becomes a facilitator rather than being a lecturer and the learners are completely involved in the language classroom. Moreover, the language skills are taught integrated with one another, "incorporating a set of text-based, and student-centred activities" (Collie and Slater, 2000, p. 28) which stimulate their desire to read or role-play the acts and scenes of the drama.

Drama teaching should also involve pre-reading activities, interactive sessions, and post-reading activities. Activities like inferring, gap filling, role-playing, etc., are useful to establish essential "connections between the language and literature" (Ulas, 2008) which eventually make the teaching and learning of a dramatic text meaningful and productive. These activities create a challenging environment where language learners can apply their mettle at their best. The learners have the "intuitive response of a practicing literary critic and the analytical tools of a practical linguist" (Dutta, 2001, p. 522).

Language is a tool for the playwright to bring out creative output. Keeping this in mind, the language instructor can design classroom activities divided into three categories viz. "Pre- Reading Activities", "While- Reading Activities", and "Post- Reading Activities." These strategies can be adopted while teaching almost any sort of "dramatic text" to the learners who learn a foreign language especially English (Ulas, 2008).

2.3 Pre-Reading Activities

These activities are like “warming up” and provide learners various opportunities to express their views in response to various ideas and issues in a drama. These may be as follows:

- i. The teacher may give the learners information in form of background knowledge before they read the drama. it is very useful because in this way important elements of drama can be discussed in the language classroom. Moreover, the learners also come to know that the drama differs from a novel, a piece of poetry or a short story, etc.
- ii. After providing the learners with some information about the background, they may be involved in other activities that may create the “right attitude” in them to enjoy the play and ultimately become “inspired to read the play repeatedly.”
- iii. Other activities help the learners to use their “experience of the world” (Ulas, 2008). They start to use their imagination and thinking to infer the happenings of the drama. These activities involve the title, the illustrations found in the text, the warmers, the keywords, etc. the learners make various guesses about the drama and its happening.
- iv. The title of a drama usually indicates its subject and theme. The instructor may announce the title, write it on the board and ask the learners to predict the drama happenings. a range of questions may also be asked by the instructor to get various responses from the learners.
- v. As a prereading activity, some pictorial illustrations may also be used by the instructor. The purpose is to provide important clues that may help the learners to infer the contents of the drama. Several dramas have illustrations on their front or back cover and if not there, the illustrations can be drawn by the instructor with the help of an artist. Usually, some of the learners have artistic talent and can draw or paint well. The aim here should be to derive the maximum possible information about the theme, setting, or background of the play. Here again, questions may be asked from the learners about the drama or the illustrations.
- vi. One-line warmers can also be used, as pre-reading activities, from the drama. Some maxims, proverbs, or quotations if found related to the contents or theme of the drama can also be used. In this way, the instructor can open discussion and predictions by the learners in the classroom. Such activities can result in the personal involvement of the learners in the theme and events of the drama.
- vii. The warmers are distributed to the learners and they are asked to express the idea that is contained in those warmers. The learners may be asked to discuss and express their point of view individually or in pairs. They can even work in groups and write down their ideas drawn from these warmers. In this way, the possible meanings of the drama can be discussed by the learners on a more concentrated level.
- viii. Sometimes, there are vocabulary items and expressions in the drama that provide helpful clues for inferring about the theme and contents. It is, therefore, necessary that the learners pay attention to the structure of the drama, the organization of the plot, and the selection of vocabulary. The keywords are semantically linked and help the learners to predict the overall atmosphere of the drama. To conduct these activities, the instructor may give a few words and expressions drawn from the

drama text and ask the learners to imagine the connotative implications of those words and expressions.

- ix. At this stage, the learners may also be divided into pairs or groups to discuss the “semantic implications” of these words and phrases and try and reconstruct the drama somehow resembling the one which they have been given to read.

Principally, the “pre-reading activities” result in increasing learners’ interest in the drama and ensure the maximum of their involvement in it as a result of their stimulated interest. The first two pages after carrying out these activities may be immediately read by the learners so that they directly become involved in “while reading activities” (Collie and Slater, 2000). Mostly, the learners are anxious and waiting to read and come to know what happens to their inferences about the events and contents of the drama.

2.4 While-reading activities

The aim of the “While-reading activities” is to help the learners to “experience the text holistically” (ibid.) as these develop interaction between the drama text and its readers. As the learners by this time have already been brought very close to the drama text through conduction prereading activities, therefore, the while reading activities make the text more accessible and understandable. These activities may be as follows:

- i. The play can be read out in the class loudly or silently. The reading may be started by the instructor and after reading the first few dialogues, the learners may be tasked to read out in pairs (Ulas, 2008).
- ii. Checking of predictions may be done during reading.
- iii. Many language exercises may be designed by the instructors and the learners can solve them at this point.
- iv. The learners may also be asked to indicate some interesting dialogues.

While reading activities give learners self-confidence and a sense of achievement. Through the sound and intonation of the text, the learners perceive the dramatic sense. The learners become confident enough to carry out post-Reading activities that resultantly develop a deeper understanding of the various aspects of the drama.

2.5 Post-Reading Activities

The basic purpose of “post-reading activities” is to encourage learners to read with interest and then “reflect upon” the read contents. They can generate “thoughtful interaction and deliberations” (ibid.) related to the language of the drama and the literature in general. The learners find appropriate situations to express their views and reactions about the drama text, theme, or contents. With the help of these activities, their understanding deepens and they are automatically interested to explore the creative use of language. They may find and explore further opportunities for interaction through various comprehension questions, language exercises, and a few other activities such as elaborated as follows:

- i. After reading the drama, the comprehension questions asked by the instructor help to examine the learners’ understanding of the drama. Based on the text of the drama, the instructor can generate and ask questions about the setting, plot, various major

- and minor characters, or theme and subthemes to judge and make the learners understand (Ulas, 2008).
- ii. As a post-reading activity, the class may be divided into small groups to discuss these questions. The learners can also be asked “to write the answers as homework” (Ulas, 2008).
 - iii. The language exercises may also be given to the learners to develop their language skills and vocabulary. There are many regional, colloquial, or conversational expressions in the drama text which may interest the learners and they may become excited to explore the meanings and significance of these expressions.
 - iv. Then there may be a wide range of creative activities designed by the instructor according to the level of the class. These activities may be used to enhance the understanding and appreciation abilities of the learners. Their productive and receptive skills are also improved through carrying out these activities.
 - v. The learners may also be asked to rewrite the play with a change in its ending.
 - vi. The instructor can also help the learners to “arrange a performance of the play” (Ulas, 2008) in the classroom or for a larger audience.

3. Methodology

For the present study, learners from higher secondary level (Classes XI-XII) of one of the private colleges of Karachi, Pakistan were selected. Shakespeare’s “Romeo and Juliet” was selected for the role plays by these learners with a purpose to draw their attention towards the famous playwright and to get them familiarized with some elements of Shakespeare’s style, language, characters in a mixed and modern way. Moreover, the purpose of staging the drama was to observe the learners’ grammatical structures and lexical elements through engaging them in real conversations. Therefore the “Observation Method” (Dudovskiy, 2018) was used to collect data and analyze the findings. The learners were observed during rehearsals, preparations, and staging of the drama to conclude the benefits of teaching English drama in foreign language classrooms.

4. Findings and Discussions

“Romeo and Juliet,” a tragedy, written by Shakespeare early in his career, is a story of two young Italian star-crossed lovers and the reconciliation of their feuding families after their tragic deaths. It was one of Shakespeare’s most popular and very frequently staged plays during his lifetime. It has been adapted numerous times for stage, film, musical, and opera venues. It is especially popular for its poetic dramatic effects, different poetic forms, characters, and focus on great realism. The play was first published in 1597 (Mowat and Werstine, 2019). Major findings of staging this play for this study are as follows:

- i. The play due to being witty, containing puns, jokes, and anecdotes kept the actors and the audience entertained up to the end. Moreover, the title being archetypal to young lovers was to the special interest of the learners.
- ii. Roles in the play were distributed according to the level of each learner. Therefore, fast learners were given leading roles and slow learners were given few lines. It was observed that even small roles kept the learners motivated and increased their interest in the English language.

- iii. All learners interacted with one another irrespective of their levels which boosted their confidence in their abilities.
- iv. The learners who were good in language helped the slow learners in a friendly manner without putting pressure on them.
- v. While learners spoke and listened to only the English language during rehearsals and actual staging, they found it helpful to improve their speaking and listening skills, apart from their interactive communicative abilities.
- vi. The drama activities also successfully addressed the shyness problems. Some learners had a good level of language but were afraid of speaking in public.
- vii. They gained more self-confidence, which helped them express themselves freely during the classes later on. It is important to mention here that shy learners initially refused to take part in the play but when colleagues and the instructor insisted that their contribution was valuable for the success of the entire activity, they accepted and were deeply involved in the project.
- viii. Furthermore, the feeling of the contribution of something important for the entire group gave slower learners more responsibility and motivated them to learn better, so that they would not let the others down or make a bad impression. Thus, even if they had a small part, they studied it hard and made improvements that would have been otherwise impossible in the classroom context.
- ix. Translation and interpretation activities were also involved though not directly during the rehearsals of the play. It was found that for future translators and interpreters, it was extremely important to speak in public to gain confidence and deal with hesitations in the very beginning or even before the start of their career for their professional development later on.
- x. During the rehearsals, learners focused on the acting skills rather than the language skills and somehow improved their linguistic competence rather unconsciously.
- xi. By practicing, they memorized some structures they could later use, without even realizing they had correctly learned them during their theatrical activity and not during the classes.
- xii. All the learners who volunteered for this extra-curricular activity were committed to what they were doing. They came to all the rehearsals organized at the college, they got together after classes to rehearse more, they learned all the lines by heart in a short time, they brought costumes from home or rented them from theatres, they provided all the props – briefly, they did everything they could to turn the play into real successes.
- xiii. The spectators, who were instructors and fellow learners as well as the *actors'* (italicized) friends and relatives, were impressed by their performances and often expressed their amazement at the artistic potential of the ones involved.
- xiv. By rehearsing their parts and repeating their lines so frequently and so thoroughly, they became more fluent.

The text of an interesting play is one of the best teaching resources. Grammatical, lexical, and stylistic structures can be easily assimilated and issues that may seem boring in the school environment become attractive if they are correctly integrated into a play (Fleming, 2006). While learning their lines, learners became familiar with linguistic patterns they might have been unaware of up to that moment and, in their attempt to impress their instructors and colleagues, they used

them correctly and even included them in their ordinary speech. Concerning the grammatical, lexical, and stylistic issues to learn from “Romeo Juliet,” the following were the findings:

- i. Shakespeare’s play, *Romeo and Juliet* contains a rich vocabulary. Thus, from the lexical point of view, the learners had the chance to discover new words, such as *misadventured*, as a synonym for *unlucky*, or *soft*, an interjection that means “wait a minute” and is an unexpected homonym for the adjective that everybody knows.
- ii. Culturally and etymologically speaking, the knowledge that learners gained while staging this play was extremely valuable. For example, they found out that *marry*, in Shakespeare’s language, had nothing to do with the homonymous verb, but it was an interjection meaning “indeed,” derived from an old oath “by the Virgin Mary”.
- iii. Besides these examples, many other words meant something in Shakespeare’s time and something different nowadays. Learners discovered with great interest that common words used to mean different things in the past. Ordinary adjectives like *heavy* or *envious* did not refer to what we know today and did not collocate with the same nouns: *heavy* meant *sorrowful*, which has been preserved in phrases like *a heavy heart*, whereas *envious* meant *mean* and did not refer only to the sin of envy, but to malicious behaviour in general.
- iv. When they found out that *cousin* used to refer to any relative, as a synonym for *kinsman*, learners jocosely started to call each other *cousin*, as a sort of English equivalent for the Romanian appellatives “frate” or “vere”.
- v. Shakespeare was the master of plays on words in the Elizabethan age; he used to disguise the true meanings of words behind the puns he wittily created. For instance, the entire opening scene in *Romeo and Juliet* is based on the polysemy of the words *move* and *stand*, whilst a long dialogue between Romeo and Mercutio relies on the multiple meanings of the word *bound*.
- vi. Not only is the language puzzling in *Romeo and Juliet*, but also the syntax. To create the poetic rhythm, Shakespeare changes the common word order and places a particular word in an unexpected position in the sentence, to emphasize it. To create the appropriate dynamism or dramatism of a scene, the author places the verb before the subject: “In the instant came the Fiery Tybalt” or “Away from light steals home my heavy son” (Jaiswal, 2018). Although learners had difficulty in learning such complicated grammatical structures by heart, they enjoyed acting so much that they made the effort to become familiar with them.
- vii. They realized – with surprise and pleasure – that many quotes or memes that are frequently used today on social networks originate in this play and date back to Shakespeare’s time. For example, “Don’t waste your love on somebody who doesn’t value it” or “Love is heavy and light, bright and dark, hot and cold, sick and healthy, asleep and awake – it’s everything except what it is!” (Jaiswal, 2018) are some dicta about love that young people nowadays consider a sort of Facebook quotes, whereas, are centuries old.

5. Conclusion

In conclusion, the issues that the learners learned from the play they acted on were very important for their training in language competence and fluency. The grammatical structures, lexical

peculiarities, including puns and metaphors, and stylistic features of the dramatic texts helped them improve their linguistic skills, as well as their general knowledge, which is essential for effective communication.

Drama as part of teaching English as a second language to a group of learners with mixed abilities is an asset that instructors should take advantage of. They should try this amazingly productive activity at least once a year, maybe during an event like the annual prize distribution, convocation, or week of extracurricular activities. The learners gained more confidence in speech and increased their motivation for learning English so it is better if this activity is taken step by step to see what has led learners to their successful performance on stage and how can they gain better linguistic abilities in real life.

In a nutshell, the advantages of staging such plays are numerous. First and foremost, through activities like these, the language learners improve their communication skills, as well as their linguistic and cultural knowledge. The learners successfully find out new concepts about etymology, polysemy, homonymy, and synonymy. They can also learn about syntax and lexicology. All this may help them to be successful translators and interpreters in the future.

The second benefit of drama activities is the fact that young people, who are not used to reading classical plays, have the chance to get familiar with the works of great playwrights like Shakespeare, Chekov, or Wilde. They learn a particular type of language, get into the depths of an authentic style or understand how words can be invented by literary geniuses and enter the ordinary language due to plays like these.

Last, but not least, getting accustomed to the stage and learning a new way to express themselves in public are abilities of tremendous importance for someone who is going to be an interpreter and will have to speak in front of an audience, without feeling nervous. The interaction with the stage partners and with the director-instructor, the ways they learn to use the tone of their voices, intonation, or diction is also beneficent when training for a career as an interpreter or even for becoming a language instructor.

5.1 Recommendations

Based on the conclusion, the following are recommended:

- i. The staging of drama is recommended for a class of learners with mixed learning abilities.
- ii. Learners may be given a post-play activity such as in form of a questionnaire to determine the benefits of the staging of drama and record their opinion.
- iii. Staging of drama may be made a regular feature of English language teaching and also be included in the school/college events where a larger audience is available to boost the confidence of the learners.

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