"In this class automatic my words come out": Implementing process drama in two Malaysian English language-learning contexts

A thesis

submitted in fulfilment

of the requirements for the degree

of

Doctor of Philosophy in Education

at

The University of Waikato

by

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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

2016

ABSTRACT

This thesis looked at the impact of process drama implementation in two English language-learning contexts in the southern part of Malaysia. My aim of this study was to examine whether process drama was a possible method for producing learners who are more confident in speaking English. This study attempted to fill a gap in using process drama in ESL contexts particularly in Malaysia.

The school system in Malaysia that expects students to do well in reading and writing exams has encouraged many teachers to neglect teaching the speaking component. Moreover, students are only tested on the spoken component in a standardized way that can be memorized before they leave high school for tertiary studies or for career purposes. Generally, it is rare to find novelty and authenticity in the teaching speaking in second language classrooms. The challenge for teachers in Malaysia is to motivate students so that they participate actively in classroom discussions and to build up students' confidence levels so that they can use English without feeling self-conscious about the errors they make.

The research took the form of a mixed method action research case study where I used a class of secondary school students and a class of undergraduate students as the contexts for my study. Participants were 31 students enrolled in a Basic Communication class at a public university and 32 secondary-school students at a public school in the southern part of Malaysia. Data collection lasted three months. Quantitative methods were adopted to find out the impact of process drama on the participants, while qualitative methods sought the perceptions of the participants with regard to the intervention program implemented. The tools I used for data collection were pre- and post-questionnaires, pre- and post-tests, the PRCA-24 (Personal Report of Communication Apprehension), the Non-Verbal Immediacy Self-Scale Report (NIS-S), individual interviews, stimulated recall interviews, journal entries and transcriptions of video and audio data. The statistical Package for Social Science (SPSS) and thematic analysis were used for analysing data.

Results indicated a positive attitude change and heightened motivation and confidence levels, and positive affect and social emotional skill effects, thus confirming earlier research findings showing that process drama can be a successful tool for second language learning in different contexts. The intervention appeared to improve the communicative ability of both groups. The study also found that in general the language performance of the secondary-school participants did not significantly improve over the course of the intervention. In fact, their self-perception of their level of satisfaction showed that they were not satisfied with their overall writing and speaking performance. One possible reason for this lack of change was because they were used to learning English via 'chalk and talk'.

On the other hand, findings from participants from the undergraduate class proved otherwise. They were satisfied with their overall writing, speaking, listening and reading performance. In fact, they perceived that their language abilities had improved. This self-perception was consistent with results of the pre- and post-tests that aimed at assessing their language competence. On the whole, the pre- and post-tests findings indicated that the process drama intervention coincided with an improvement in these undergraduate learners' accuracy and fluency in language use.

This research has several important pedagogical implications, particularly for the Malaysian context. First, this research explored the use of process drama in an area where process drama has never been used as a classroom pedagogy. The findings of this study have the potential to influence the development of new policies involving the Ministry of Education and the Ministry of Higher Education. If process drama cannot be used as pedagogy by itself, perhaps it can be incorporated into the present English syllabus to complement the textbooks used at different levels. In addition, higher learning institutions may consider offering process drama as a credit-earning subject. Many undergraduates in tertiary institutions need more exposure to spontaneous spoken language to prepare them for their future careers. Such institutions should recognise that students whose proficiency levels are only average are likely to benefit the most from process drama.

DEDICATION

In memory of my late mother, Fatimah binti Abdullah
who left us in 2005

This thesis is dedicated to my 'pillar of strengths',
my dearest husband, Zukepeli Zainol,

my loving children

Nasri Zuhaily

Nazmi Zuhairy

Nazura Zunnurain

and to my father,

Abdul Samat Hj Omar

Without your unconditional love, continuous support and
patience, I would never have completed this thesis.

ACKNOWLEDGEMENTS

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"All our words are but crumbs that

fall down from the feast of the mind."

Kahlil Gibran

In this chapter, I will illustrate my PhD journey by sharing stories of how I found passion in my research area. My goal for this chapter is to understand the changes in my perception caused by the changes that took place, from the learning experience I had while at the primary level in Singapore to my tertiary education in a country foreign to me. This chapter shares my language learning experience from primary schooling to secondary and tertiary education. It also provides the background to the study and describes English language teaching at school and tertiary levels in the Malaysian education system. This chapter also outlines the aims of the study and presents the significance of the study to the education system.

1.1 If you could hear my voice

I attended a primary school in Singapore as my family lived in the Lion City throughout my childhood. My first experience of learning English was when I entered school. My family seldom spoke English at home, but because English is the language used for communication in all schools in Singapore, I found that it

was not difficult for me to immerse myself in the English-speaking community. All the subjects taught at school were in English; but during English subjects, the focus of our learning was grammar, vocabulary, in addition to reading comprehension and writing skills. English language was one of my favourite subjects as I found it easy to understand the structure of the lessons. Sometimes, my English teacher would let us play some interesting language games and I felt that this was one of the reasons why I loved learning English language. Every year we had to put on theatrical performances for the teachers and students. When you were in the top class, you were expected to contribute to these performances and I was one of those young children who would participate in such performances. Drama helped me in developing my language abilities because of the enjoyment I derived from it. The memorized scripts that I learned by heart shaped my ability to use the language accurately. With this exposure, my use of language progressed from accurate script reading to more fluent interactions.

I continued my education journey at a secondary school in Malaysia. Because I went to an English-speaking primary school, my father thought that the best secondary school for me would be one of those English-speaking schools across the causeway. In the 80's, there were not many English-speaking schools in Johor Bahru. I was sent to a Convent school in Johor Bahru and travelled from Singapore to Johor Bahru, Malaysia every day. The Convent used to be a missionary school for girls, under Rev Mother St. Francis Xavier. In 1982, when I was registered at the school, it was known as Convent of the Holy Infant Jesus Johor Bahru, and English language was the medium of communication used at school. Today, the name of the school has changed to Convent Secondary School,

to indicate that no missionary activities take place at the school. Besides, Malay language has also replaced English as the medium of instruction and the administration by missionary sisters had ended. During my time there, some teachers used English to teach subjects like Geography, Physics and Mathematics. I noticed that they had difficulty grasping the use of Malay language to teach these subjects. Many of these teachers had not been trained to teach in Malay as Malay language did not become the medium of instruction at upper secondary levels until 1980 (Gaudart, 1987).

In those days, the Convent was one of the prestigious schools in Johor district in terms of the students' performance in curricular and co-curricular activities. As the framework of Malaysian education emphasized excellence in school and standard examinations, teaching and learning remained teacher-centred. I was always quiet during class time, and made sure I remained attentive during teaching and learning; I never participated actively. I took notes and copied every single word the teachers wrote on the blackboard. I never asked any questions in class. If I had any pressing questions about the lessons, I would ask my friends, or tutor. It was normal for us to be sent to tuition classes on weekends or after school as it was important for us to excel academically. Besides, many parents thought that studying in class without that extra tuition would not guarantee us good grades in public examinations.

Unlike my learning experience in my primary school, I found learning English in my secondary classes to be monotonous. We were always asked to memorize the same drills repeatedly and learning was teacher-centred. No group activities to

develop our speaking skills were carried out. I was quite frustrated that I was always asked to read aloud the comprehension passages in books. I spent five years at the secondary school and during those years, it was always the same repetitive grammar drills and read-aloud sessions during English lessons.

1.2 Tertiary experience

As soon as I completed my high school, I pursued my degree in Manitoba, Canada. During my foundation year I studied English, Geography, Physics and Mathematics. I found that receiving a college education in a foreign country was challenging because of communication problems. According to Canale (1983), there are four major components in the communication process: grammatical, sociolinguistic, discourse and strategic competence. Liu (2001) further highlighted that to be successful in a foreign education, students need these four competencies which are not only challenging but also difficult to achieve. I felt strange that every time we had discussions, I was asked to participate in tutorials and lectures. I needed to be pushed to speak up by my course instructors. I was motivated but my level of participation was limited.

When I first took a course on Introduction to Literature, I knew I was going to find the mode of learning very difficult. I dreaded every meeting, especially when I was asked to respond to the literary readings, since I just hated participating in the discussion. It took me quite a while to adapt to the classroom environment where everyone contributed actively in the discussions. Despite my earlier struggles with adapting in class, my second year at the university was more fruitful. In addition, I had taken some education courses, which actually helped

me to form different perspectives about what teaching is all about. I felt that if I wanted my students to be responsive in my class, I had to be responsive in my university courses as well. My direction and attitude began to change. I was more interactive whenever possible and enjoyed learning in an environment that was really positive.

I had always wanted to try acting but always felt that I did not have enough courage to do so. I managed to try some acting skills after taking two drama courses: Introduction to Theatre and Drama in Education. I had the opportunity to experience drama in education when I took an Introduction to Theatre course. In the next semester, I took a Drama in Education course. My drama lecturers inspired me to become interested in drama pedagogy, because they developed my interest and passion in drama education. I was also introduced me to the works of Dorothy Heathcote and Viola Spolin. I was attracted by the way Heathcote created a positive environment in learning and gave her students the freedom to become experts in different fields. Every time I read Heathcote's works, I imagined myself being a teacher transforming the learning of children and inspiring them to learn. I developed a firm belief that drama is an enjoyable experience for learners at all levels, of varying proficiency.

1.3 The turning point in my journey

Reflecting on my career as a teacher in Malaysia, I see that the training I received in Canada guided my teaching and how I dealt with my students. During my six years teaching at three different secondary schools in Malaysia, I managed to give my students the opportunity to learn language in a more fun way. I used more

interactive and task-based activities and more group assignments during teaching. To be precise, I drew on the experiences I had during my practical teacher training while I was in Canada. I wasn't happy when asked to complete the syllabus by the end of the year but I knew that the success of my teaching would be measured by my ability to complete the syllabus on time. What I did was central to positioning theory, which is concerned with my "personal encounters and how they form our daily lives" (Harré et al., 2009, p. 7-8). I used the experiences I had gone through to shape my perception and behaviour on my teaching. Putting it another way, my experiences in Canada positioned me as a particular kind of teacher.

I couldn't blame my students for being inactive in class. I knew there must be a reason why they were bored. Perhaps my teaching techniques should change. It was my responsibility to break the monotony of my class. As an English teacher, I wanted to give the opportunity to my students to experience what doing drama is all about. Everyone has different abilities. Perhaps there were some students out there who were like me – wanting to have the experience acting but not having the courage to do so.

I taught English based on the curriculum specifications, but at the same time, I was yearning to give my students more chance to be creative. I felt I had to take the risk of introducing them to something new. Before the literature component had been implemented in the English language syllabus, I had already introduced my students to the drama of *Romeo and Juliet* and given them excerpts from the novel, *The Pearl* by John Steinbeck. Besides teaching them what was required by the Ministry of Education Malaysia, I used literature as a means of introducing

them to a different culture, because in my opinion, in order to be proficient in another language, you need to be able to identify with the culture of the people that speak the language you are learning. According to Sidhu, Fook and Kaur (2010), "literature is a product of cultures that has a compendious store of information through which learners can gain insights as to the history, traditions and conventions of the target language" (p. 54). I was happy when the literature component was finally included in the Malaysian primary and secondary school syllabus in 2000. By 2006, the literature component in the English language syllabus has also become an assessment component in the Lower Certificate Examination, PMR *(Penilaian Menengah Rendah)* and the Malaysian Certificate Examination, SPM *(Sijil Pelajaran Malaysia)* examinations in the Malaysian schools.

Although Communicative Language Teaching (Brown, 2000; Savignon, 1983; Widdowson, 1978) is the basis for the Malaysian English language curriculum, many teachers teach the English language for examination purposes only. According to Supyan, Nooreini and D'Cruz (2001), "despite the exposure to training in the communicative approach, many teachers avoid practicing the approach because the communicative component that is oral communication makes up only ten percent of the exam score on the English test" (p. 2). This is the same problem I had to deal with. At certain times, I felt a little frustrated because there was no way I could use my experience to help improve students' speaking skills as I had to focus on producing students who scored good results in the written examinations.

From my observations, although the use of the textbooks, workbooks and teachers' explanations seemed beneficial to students, students did not have much opportunity to participate in active learning. According to Snyder (2003), "active learning involves students doing something and taking the lead in thinking about what they are doing, and requires students to take a participatory role in learning" (p. 161). Not many group-work activities were carried out and lessons were highly controlled affairs. Since the focus of the teaching and learning activities was on delivering the content, at times students' involvement in the classroom was not considered. Subsequently, students seemed to get bored and soon became restless. From my perspective, this had to change. In my language class, we had frequent group activities. I did extra preparation for my students so that they took on active roles in their learning. We moved to language game activities if students started to lose interest in the lessons I taught.

1.4 Life is nothing but a marvel

After teaching for six years at three secondary schools in rural areas, I obtained a teaching stint as a language instructor at a university in the southern part of Malaysia. I began experimenting using drama techniques extensively in my ESL classroom. I used it most of the time when I observed that my students were getting bored, or a little tired. I noticed that my students appeared to enjoy every moment I used drama in my class.

From my observation teaching for fourteen years at this higher institution of learning, during class assessments many students were afraid of making oral presentations and they refused to speak English in group discussions for fear of

making mistakes. Students spoke English when the teacher was around, but they would immediately switch to their mother tongue if they were not observed. I also noticed that even though there were some students who could read and write well in English language, they would shy away from participating in oral activities. But in my language class, active learning was mandatory. I gave students media projects to complete by the end of the semester. I noticed that working in groups helped them to excel in their course work.

After completing my Masters in Education and Teaching English as a Second language (TESL), my interest in using drama also grew as I was given the opportunity to work with teacher trainees in the TESL program. The program offered Drama in Education and I volunteered to teach the subject because of my passion for it. I started developing materials, read extensively on the topic, and gave the teacher trainees some simple drama workshops which included drama games, movement exercises and improvisations. Finally, I found that drama was my niche.

Together with the teacher trainees, I became a pioneer of drama productions at the university. Though most of the time I was working behind the curtain, I chipped in to help whenever I was needed. This was when we had to work on the roles, sets and props as well as facial expressions and body language of the actors. I am not a theatre professional, but my reading did contribute in making our projects a success. We managed to put on five major drama productions. In 2002, we put up a self-funded production, *The Frog Prince.* Upon seeing the success of our production, the university's library offered to sponsor my second production in

2003, which was *Olivia Twist*. More sponsors kept coming in with another production in 2004 entitled *of Love, Power and Betrayal*, and in 2005 we had our production of *The Enchanted Forest,* which was also recorded by the ASTRO channel, a satellite television network station in Malaysia. I was overwhelmed by the response of the University community and the people from the surrounding area. There had never been a big production put on in the area and each time we had a performance, over five hundred people came to watch the show.

My students also claimed that they had never had such a self-developmental experience working together. They learned the value of being in control, assumed responsibilities, cooperated with one another, negotiated and used language to get messages across. When one of my students wrote in his journal that "he felt empty" after the drama production, I knew that there was no turning back. This was not the end. My work in drama projects had to continue and I had to keep the passion going. I had to let others know the potential of drama. I had to share my knowledge with these teacher trainees so that they could use the skills in their classes in the future. My journey didn't end there.

1.5 Sharpening the lens: A closer look into education in Malaysia

> "Malay language is assumed to be the language
> for national unity and cultural identity; whereas
> the English language is assumed to be the
> language for acquisition for knowledge, science
> and technology"

(Professor Emeritus Tan Sri Dato Sri Awang

Had Salleh , 2006).

Malaysia is a multiracial country with 27.17 million people, 67% of whom are the indigenous community, 26% Chinese and 7% Indians. Of the indigenous people, 58% are Malays. These ethnic groups speak a variety of languages and dialects. The official language of the country is Malay language, which is the mother tongue of the indigenous Malays.

Before Malaysia achieved its independence, different ethnic groups were free to set up their school systems using their own mother tongue as the medium of instruction. When Malaysia was colonized by the British, English became the medium of instruction in all schools. According to Asmah (2007), "the idea of providing education in English was to train Malaysians to work in the government service, mostly as clerks and general administrators as with proficiency in English they were able to interpret government policies to the people" (p. 324).

Leading up to Malaysia's independence in 1957, many leaders of the country felt that English language should be replaced by a national language that symbolized national unity. Malay language became the national language and was used in official functions of the country. English language, on the other hand, still functioned as an important language – Malaysia's second language. Both languages shared official status until the 1960s when significant shifts in language policy occurred. The government implemented the National Education Policy, which saw Malay language as the main medium of instruction in all primary and

secondary schools in place of English. Furthermore, the policy set out to maintain other local languages to ensure that a child was able to function in more than one language (Gaudart, 1987). All national examinations, which were formerly based on the Cambridge Examination (A-Levels and O-Levels), were replaced with the *Sijil Tinggi Pelajaran Malaysia* (STPM) and *Sijil Pelajaran Malaysia* (SPM).

University Malaya, the first tertiary institution in Malaysia, was established in the 1960s. Initially, this institution and others used English as the medium of instruction. However, after the National Education Policy was passed, some changes were made. For Arts subjects, the medium of instruction was changed to the Malay language, while English was retained for science and technology subjects (Gill, 2004). Gradually, as more universities were established, the Malay language was adopted as the sole medium of instruction.

Malay language and English language are important in Malaysia's national education system because, with the enforcement of the official language in Malaysia, Malaysians of diverse ethnic groups can converse in Malay language. The National Language Policy also dictated that English should be taught as a second language in all schools in Malaysia, *not* a foreign language. According to Richards, Platt and Weber (1985), English as a foreign language refers to the teaching of English language as a subject in school, but it has no recognized status or function in the country. The Malaysian education system *does* recognize the importance of English language, not only for academic purposes, but as having functions that extend to social, economic, technological and also international

communication purposes. The status of English as a second language in Malaysia clearly indicates that:

1. "English is used widely by an influential if not significant section of the people as a medium of communication in a variety of domains such as education, administration, and commerce.

2. "The learners may be multilingual and may use English as a link language between these learners.

3. "There is a certain amount of environment support for English in the form of English media and indigenous literature in English.

4. "English has some officially approved national status and social prestige"

(Nayar, 1997, p. 15).

This enforcement of language policy also saw a decline in proficiency in the English language (Asmah, 2007). Gill (2004) agreed with Asmah since, according to Gill, undergraduates too faced a number of communication obstacles. The issue, as identified by Gill, is that many undergraduates "educated in the Malay language medium have difficulties understanding academic texts in English" (Gill, 2004, p. 143). Because English is increasingly recognized as the language of commerce, science, technology, and international communication (Gill, 2004), the government has expressed its concern over the deteriorating levels of proficiency in the English language among students in Malaysian schools and universities as a result of the enforcement of Malay language as the medium of instruction.

In December 1993, Tun Mahathir, Malaysia's ex-Prime Minister, announced the Malaysian cabinet's decision to allow universities to teach Mathematics and Science in English (Asmah, 2007). However, progress in English did not reach the cabinet's expected level. This culminated in a change in language policy in 2003 for all public schools that mandated the teaching of Mathematics and Science subjects in English. The aim of this policy change was to improve English fluency among Malaysian pupils. Rural students had difficulty trying to understand English, and with Mathematics and Science being taught in English, many did poorly in national examinations. A study by UPSI's (Universiti Perguruan Sultan Idris) Professor Emeritus Isahak Haron in January 2008 found that Year Five pupils told researchers that they found it hard to learn Mathematics and Science in English as they did not understand the lessons. The majority of the Malaysian students in Malaysia speak Malay language at home. The Maths and Science teachers' language competency is also in Malay. Even if their mother tongue was not Malay language, because they had been trained to teach Maths and Science in Malay language, it was difficult to switch into English during teaching and learning. According to the *Star Online* (2009), "only 19.2% of secondary teachers and 9.96% of primary teachers teaching Maths and Science were sufficiently proficient in English". It was thus difficult for the teachers who lacked competency in English language to train and help improve the language competency of students at school.

In 2012 another policy change was made by the Ministry of Education. As the Ministry of Education did not see any improvements in the students' levels of English language, the teaching of Mathematics and Science reverted to the

national language in all national schools. The Deputy Prime Minister, Tan Sri Muhyiddin Yassin, also announced a greater emphasis on learning English. A change in the curriculum was seen as essential to solve proficiency problems among students. Changes included the re-introduction of English literature, grammar and composition as subjects in school. Teachers and students alike were conflicted over these changes. As a result of this, in order for changes to take place, teachers played an important role in enhancing teaching and learning which led to significant changes in English teaching.

The SPM 2009 English examination results showed a marked improvement in those passing the exam compared to the result from 2008. There was a higher percentage of passes with 302,501 candidates passing the subject, compared with 282,471 candidates who passed the subject in 2008. However, it is important to note that passing the subject is seen to be more important than producing students who can actually use the target language for communication purposes. In 2014, the Ministry of Education came up with a new policy that in order for the *Sijil Pelajaran Malaysia* (Malaysian Certificate of Education) to be issued, all students must pass the English paper, as well as Malay and History papers. A pass in these papers is an E grade level. Students who do not pass English will need to redo the course and re-sit the examination the following year.

1.6 The English language curriculum in Malaysia

In the Malaysian education curriculum, English language is taught as a second language for at least 12 years: at the Kindergarten level, from Standard One to Standard Six at primary school level, and continuing from Form One to Form Five

at secondary school level. Students spend an average of 40 to 60 minutes a day learning the English language, which encompasses reading comprehension, writing skills, grammar practice, a literature component and some speaking activities. An average class in a Malaysian school has around 40 pupils, who normally answer questions when asked by the teacher. At times, teachers' questions remained unanswered as the students prefer to be spoon-fed with the answers. There are many students who find it difficult to communicate orally in this second language, because of certain factors such as lacking in confidence, and not being given enough opportunities to use the language in class. Cullip (1992) suggested that one of the reasons why the standard of English is declining is due to the fact that speaking English is limited to English lessons in the classroom. Another reason, according to Bahiyah (1992), is a tendency to be reticent. Malaysian students prefer to receive information from the teacher rather than seeking knowledge on their own. To add to the list of contributing factors, Fauziah and Nita (2002) further included students' negative attitude toward English, incompetent teachers, lack of motivation and an unbalanced focus of the language skills taught in the language classroom.

One important factor that leads to the lack of communication is that the traditional way of classroom teaching leads to passive learning, because most of the time students have to memorize facts. They are also quite reserved in expressing their opinions in class. According to Supyan, Nooreini and D'Cruz (2001), though students are good test-takers, they are not yet able to speak competently when they leave secondary school. Fauziah and Nita (2002) agreed, as they found that

much teaching in the class is focused on reading and writing compared to listening and speaking.

In 1974, the Malaysian Curriculum Development Centre mandated that the English language syllabus should be in line with Communicative Language Teaching (Foo and Richards, 2004). Schools were expected to put more emphasis on oral activities that "would help the students relate to the language of the environment" (Foo and Richards, p. 234). Activities that can foster the oral development of students include active problem-solving derived from drama education. According to Fung (2010), "drama not only enables students to discuss different needs and feelings, but also broadens their world perspectives" (p. 490).

However, unlike the curriculum in countries like New Zealand, which has mandated drama as a recognized discipline within the New Zealand curriculum learning area of the Arts, drama education in Malaysia is largely limited to the occasional use of role-play within a lesson. My personal observation is that because of the lack of training in the use of drama activities, teachers prefer to adopt the use of dialogues in textbooks and skits with simple parts. Though this method of teaching might gain the students' attention, it does not encourage the spontaneous use of language by students. Mamdouh (2000) acknowledged that language proficiency is the "ability to express one's feeling, desires and opinions in appropriate verbal and body language" (p. 45). He proposed that though there are many curriculum developers who produce books about 'real life situations', it is what we really communicate and how we use the language in real-life situations which are more important.

At the tertiary level, English is taught as a proficiency subject for at least two or three semesters with the aim of improving students' language and communication. At a tertiary institute of learning in the southern part of Malaysia, students are required to take three compulsory English subjects: Academic English Skills, Advanced Academic English Skills and Advanced English for Academic Communication. Each teaching block consists of 180 minutes a week. In the language classes, much of the teaching focus is on the content of the materials in use. A heavy diet of academic text comprehension is emphasized because, according to Lewey (1977), the Malaysian education system is very exam-oriented. As a way to improve students' reading, writing, listening and speaking skills, they are required to present oral and written assignments, individually and in groups. Though the courses are communicative in nature, there is often little emphasis placed on the teaching of English as a spoken, vibrant language (Fauziah and Nita, 2002). The attitude of ESL students at the tertiary level is no different to those at school, since's survey of student behaviour found that, in general, students preferred to be silent, seldom volunteered to answer questions, seldom gave their opinions and seldom initiated communication (Bahiyah, 1992).

The importance of English in the Malaysian education system is incontestable. Basically, English is compulsory for all students from the kindergarten, through primary school, to the secondary school and other institutes of learning. By the time a student completes his or her degree, he/she will have spent a total of 16 years learning English with two public examinations which are crucial for his/her career. The *Sijil Pelajaran Malaysia* (Malaysia Certificate of Education) English

exam is taken in November and the Malaysian University English Test (MUET) is offered in April and October. The MUET is a language proficiency test for university admissions, and students' scores are aggregated into Bands, where Band 1 refers to an extremely limited user of English, moving upwards to Band 6, which refers to a very good user of English. Shagar, Suganya and Murad (2014) in their study reported that many graduates from public universities, though doing well academically, failed to speak proper English.

1.7 Drama in the Malaysian classrooms

The objective of the English language curriculum for Malaysian secondary schools is to allow the pupils to communicate effectively, read and respond to texts independently, produce well-structured written texts, enjoy and respond to literary works and make confident presentations (Kementerian Pelajaran Malaysia, 2010). At the secondary level, the literature component is introduced in the English language curriculum to develop pupils' English proficiency via the literature component. In the secondary school English curriculum, the English literature component is integrated in the English classroom syllabus with 20% of the assessment on the literature component made up of the 100% of the total English score. The literature component covers all four components of poems, short stories, drama and novel. For example, for the drama component, there will be plays to be studied. Pupils will read and comprehend the drama texts and analyze the elements literarily. Other than this, as a follow-up session of the drama component, pupils could be asked to re-act the scenes in the drama they read.

Another 'drama' technique opted by many English teachers is the use of scripted role-plays. This is because roleplay is generally linked to Communicative Language Teaching as it concentrates on communication acts and meaning-making. Besides, it is an excellent way of developing interaction skills in students. The scripted role plays mostly used are controlled through set dialogues. Sometimes pupils are given scripted dramatizations to complete the situations. Unscripted dramatizations are not usually practiced for issues such as not having enough language abilities or support from other pupils.

1.8 My passion to pursue the study

As a language instructor for 20 years, my aim for this study was to learn more about whether process drama is a feasible method for producing learners who are more confident in producing spoken English language. This thesis is concerned with the development of students' communicative competence in learning English as a second language through process drama. First and second language acquisition theory acknowledges that language can be learned more efficiently if students are exposed to meaningful and communicative situations (Lightbrown, 2000). However, this has not been tested in the Malaysian context. This study was my opportunity to fill the gap between my aspiration to use process drama for the reasons mentioned and the provision of evidence to show that process drama enhanced the oral language competencies of learners. Many students do not see the need to learn English as they do not see themselves using the language in their careers. Their lack of motivation to participate in classroom activities is also a result of their lack of competence in using the language. The challenge for teachers in Malaysia is to motivate them so that they participate actively in

classroom discussions and to build up students' confidence levels so that they practise using the language without feeling self-conscious about the errors they make.

I began this study believing that creating authentic learning environments that are conducive to the learning process can be an overwhelming challenge for a teacher. A study done by Supyan, Nooeriny and D'Cruz (2001) revealed that teachers tend to "ignore the importance of factors such as positive self-concept, high self-esteem, positive attitude, clear understanding of the goals for language learning, continuous active participation in the language learning process; and the relevance of conducive environment that could contribute to the success of language learning" (p. 2). In a number of ways, teachers are under increased pressure to find constructive and productive ways to engage students in learning and completing the syllabus. This is difficult for teachers to do while delivering the standard curricula and maintaining students' performance. This process is not an easy one, as teachers often cling on to what they know and what they believe works best for them and their students.

There are various studies which deal with aspects of educational drama in the language arts (Rosler, 2005; Schneider and Jackson, 2000; Cremin et.al., 2006; Kempe, 2003; Eckloff, 2006; Mages, 2006). However, the use of process drama in the ESL setting (Hui and Lau, 2006; Kao and O'Neill, 1998) is not researched widely. As Kao and Neill (1998) pointed out, "there is little related literature dealing with the practice of process drama in the L2 context" (p. 10). Certainly,

no research has been carried out to date on the use of process drama in the Malaysian context.

This research set out to begin the process of providing insights into what actually happens when process drama is used in the second language classroom. Besides examining the potential of drama in improving the teaching and learning experience for students in the ESL context, the thesis will also consider the feasibility of such practices in L2 classrooms in Malaysia. Researchers like Gaudart (1987) agreed that teachers need to move away from dominant and traditional pedagogies, and find a new and improved approach that moves away from traditional training and accommodates reflective practice. According to Neelands (2006), teachers can reflect on their teaching, and modify their teaching practice in terms of "transparency of processes of selection, reflection and modification that underpin it" (p. 19). Reflecting is an integral part of the learning process as it allows us to analyse our thoughts, examine our current practices and improve on our teaching.

1.9 Significance of the study

This study attempted to fill in the research gap of using drama in the ESL classroom. The intent of this study was to seek a deeper understanding of the use of process drama in engaging ESL learners to participate in oral communication activities. In addition, it also sought to understand what happens during the drama process and what can be done to improve student interactions. By the end of the study, it was hoped to discover effective ways of teaching oral language competence in ESL settings and the potential of process drama as an innovative

approach in an effective curriculum. My aim was that as a result of this study, my second language class would truly become an enlightening experience for the students so that they would be able use their language experiences in more social and professional contexts and that these participants would become more confident in speaking the target language after they left school or graduated. It was also hoped that the development of the intervention strategies and activities would contribute to a higher level of oral production among these students. It was hoped that the findings of this study would provide insights for English teachers on how to optimize their teaching, because this would benefit the students in terms of their personal development in English language classrooms.

Apart from improving my own practice, the information obtained from this study could be extended to various groups. For example, the result of this study might be able to play a significant role as a tool for teachers and language practitioners at various levels who seek a wide range of possible teaching and learning strategies for use in the classroom. I hoped it would furnish a platform for the development of oral language classes through a transformation of teaching pedagogy. With the information provided, teachers might consider alternative ways to enhance their students' learning.

Apart from this, if the outcome of the study demonstrated the potential value of implementing drama education in the second language classrooms of Malaysia, then my eventual goal was to approach the State Education Departments to develop training for English teachers. For instance, I dreamed that I might develop a one-day workshop, sharing with such teachers how process drama lessons can

be effective in their classrooms. I wanted these teachers to be given exposure and hands-on experience on experimenting with process drama.

In addition, the Malaysian Ministry of Education and the Malaysian Ministry of Higher Education might also be approached. The parties might use the outcome of this study to decide on a suitable curriculum to improve learners' proficiency. If, the outcomes of the research showed that there was potential for drama in education to be used to enrich learning in second language contexts in Malaysia, then this research might contribute to decision-making about the future development of drama education in Malaysia over the medium to long term.

1.10   Aims of the study

This study set out to examine how learning English as a Second Language in Malaysian classrooms could be transformed into something more meaningful as learners participated in oral communication activities in a process drama framework. The overall goal was to examine the effectiveness of process drama in the curriculum among second-language learners in the Malaysian education system. This study aimed to understand the effects of using process drama, to gauge the participants' motivation levels after taking part in the intervention, to analyse their communication behaviours and to explore whether there were shifts in their non-verbal communication behaviours.

1.11   Research objectives

The literature has spelled out studies which indicate positive impacts of educational drama on students' self-esteem, language learning and confidence, L1

learning and acquisition. However, there are relatively few studies that document the impact of process drama in the ESL setting and no studies at all have been carried out in the Malaysian context. An instructional program using process drama was developed to enhance students' oral communication skills. Based on these purposes, the following objectives were developed:

1. To examine these second language learners' and language instructors' attitudes towards teaching and learning language, particularly when using drama as a teaching approach.

2. To investigate the effects of process drama in enhancing student learning.

3. To study the participants' motivation levels in language learning before and after the drama treatment.

4. To analyse the differences in the participants' verbal communication behaviours as a result of the intervention.

5. To explore any shifts in the participants' non-verbal communication behaviours prior to and following the series of process drama workshops.

1.12 Research questions

This study aimed to investigate the following research questions (RQs):

1. What are the attitudes of the second language learners and language instructors toward teaching and learning English language?

2. How effective is process drama in enhancing student learning?

3. What differences, if any, are evident in the participants' motivation levels before and after the instructional program?

4. What differences, if any, are evident in measuring verbal communication behaviours as a result of the intervention?

5. What differences, if any, are evident in the participants' non-verbal communication behaviours prior to and following the series of process drama workshops?

The hypothesis underpinning this research was that process drama has the potential to engage students in active language learning. There are a range of language learning theories and approaches that resonate with process drama. For example, Kao and O'Neill (1998) emphasized that "process drama is a powerful version of Communicative Language Teaching" (p. 77) as learners develop communicative competence in different settings and make use of functional language productively. In this case, language is learned through meaningful contexts through active interactions.

A process drama approach basically seeks to make learners experience authentic activities that require them to bring the outside world into the classroom. It is important to note that through process drama, students have the potential to learn linguistic aspects such as pronunciation, syntax, grammar and vocabulary and pragmatic aspects of language, such as variations in verbal and non-verbal communication, within a variety of social interactions. All these had relevance for me as I engaged in the process of intervention design since they indicate desirable outcomes in a program aimed at enhancing oral communication skills.

1.13   Outline of the thesis

This thesis is divided into ten chapters. This chapter has outlined the background of the study and described English teaching in Malaysia. Chapter 2 provides a review of related literature that informs the study. It outlines some theories and strategies for Teaching English as a Second Language, and for innovative language teaching in increasing students' communicative competence, motivation and confidence levels. It also presents a review of research on the use of drama in general and also in the ESL setting. Chapter 3 illustrates the research methodology and design for this study. It presents the research framework, data collection techniques and data analysis plan. Chapter 4 describes the 12 lessons used for data collection. Chapter 5 presents the descriptive results of the survey carried out in this research to a group of ESL learners and teachers. It serves as baseline data that illustrates the attitudes of second language learners towards learning English language and their understanding of learning English through drama. Chapter 5 also puts forward the language instructors' views on the teaching of the oral component and their hopes for a curriculum review. Chapter 6 explores the effectiveness of process drama as a tool to transform student learning. This chapter highlights factors such as building relationships, group dynamics, improved confidence, development of other skills, and risk-taking as pertinent in answering the research question. Chapter 7 examines the participants' motivation before and after they participated in the intervention. Chapter 8 interprets the findings from the pre-test and post-test scores that measured the participants' verbal communication behaviours. It depicts the differences in the participants' fluency in using the language, the accuracy of the words used and the choice of complex words used in their conversations. Chapter 9 describes the shifts in the

participants' non-verbal communication behaviours, measuring the shifts in their movements, facial expressions, gestures used and visual behaviours they displayed throughout the intervention. Finally, Chapter 10 presents the study's conclusions, draws out some implications of the research and makes recommendations based on the research findings.

1.14   Summary

This chapter has provided a personal introduction and gives some background to the study by presenting the context of English language teaching at school and tertiary level in the Malaysian education system. It also outlines the aims of the study and suggests the significance of the study to the education system in Malaysia. With this in mind, the next chapter will provide a review of the research and theoretical literature that is significant to this study.

CHAPTER TWO: STANDING ON THE SHOULDERS OF THE GIANTS

> *"There was speech in their dumbness,*
>
> *language in their very gesture".*
>
> Shakespeare: *The Winter's Tale.*

This chapter explores the relevant concepts and theories that address such issues as confidence and motivation through process drama. The review of literature begins with a reflection on key approaches to teaching and learning English as a second language and describes some theories of second language acquisition. It then describes process drama and its pedagogy, looks at some research studies related to process drama and language acquisition and concludes with a consideration of research from the field of process drama.

2.1 Approaches to ESL teaching and learning

Communicative Language Teaching (CLT) is the most common current approach to ESL teaching and learning. Before we look into this approach and its significance to this research, it is helpful if we can understand how earlier approaches in language teaching and learning shape our understanding of the CLT approach and its implications for improving students' competence.

2.1.1 Grammar translation method

The grammar translation method (GTM) derived from the classical method, focused on the teaching of grammatical rules and vocabulary with little active use of the target language in the class. In the 1970s in Malaysian classrooms, this approach was adopted as the first formal, second-language instruction for language learners to read and appreciate foreign language literature. The GTM method involved the teaching of language through the memorization of grammar rules and forms, and the memorization of vocabulary. According to Brown (2000), grammar translation method classes were conducted in the mother tongue of the learners and required little need for the speaking of the target language and little attention was given to the content of the texts. Because grammar and vocabulary were heavily emphasized, the teaching of the speaking component was neglected.

2.1.2 Audio-lingual method

The audio-lingual method was linked to psychology and linguistics. An important tenet of the audio-lingual method is that "the primary medium of language is oral, and speech is language" (Richards and Rodgers, 2000, p. 55). In this approach, students learned "through a process of mechanical habit" (Richards and Rodgers, 2000, p. 57) by repeating language structures and patterns. In this approach, language learning consisted of drills and dialogues. The emphasis of this approach was on oral activity with an emphasis on pronunciation and patterned drills. It was believed that "aural-oral training was needed to provide the foundation for the development of other language skills" (Richards and Rodgers, 2000; p. 57). According to Brown (2000), materials taught using the audio-lingual method was

in dialogue form, while vocabulary was taught in context. The emergence of this approach to language teaching also saw the mushrooming of language learning laboratories as a way to provide drill and pattern-practice exercise. With this approach, there was heavy dependence on memorization of phrases and repetitive drills.

2.1.3 **Direct method**

The direct method is characterized by the use of the target language as a means of instruction and communication, and by the avoidance of the use of the first language and translation exercises. This approach is characterized by an emphasis on correct pronunciation and grammar (Richards and Rodgers, 2000). The direct method theorists believed that second-language learning is similar to the child's first language learning and that the second language should be assimilated in similar ways, for example, by immersion. In this case, classes were conducted in the target language. Speaking activities did take place; however, they were confined to teacher and student interactions which remained very formal. However, in the reality of the classroom, it was found that the direct method approach did not always succeed, as it required "teachers to have a native-like fluency in the target language" (Richards and Rodgers, 2000, p. 13). This is something that second language teachers cannot always offer. It is impossible to have second language teachers, who are locally trained, achieve native-like language fluency.

2.1.4 **Communicative language teaching**

As a result of the shortcomings of previous approaches, current theorists of second language acquisition continue to identify a lack of authentic communication in many classrooms. This is why the communicative language teaching (CLT) was introduced. According to Bot, Lowie and Vespoor (2005), "the focus of language learning has shifted from learning the language as a system of rules to language functions" (p. 79). Littlewood (1981) also stated that "one of the most characteristic features of CLT is that it pays systematic attention to functional as well as structural aspects of the language" (p. 1). The emphasis in the CLT approach is placed on communicative purposes rather than on forms. Wilkins (1976) argued that the CLT approach puts more emphasis on the use of language for communication purposes rather than on language structures and forms.

Current practices in CLT indicate that when there is meaningful and engaging communication among learners; there are opportunities for negotiation of meanings; the development of other language skills are involved in the task; and language learning is an on-going process that entails errors made by the learner. The characteristics of the CLT approach suggest that learning should involve real communication, tasks should be meaningful and the language should be authentic (Richards and Rodgers, 2000). Brown (2000) agreed that communication in the classroom should replicate the natural discourse of the language. The task-based activities in the CLT approach promote open-ended communication and provide a platform for students to use a certain form of the language.

More recently, second language theorists (e.g. Jacobs and Farrel, 2003) have expressed a view that there should be a paradigm shift within communicative language teaching (CLT). According to Jacobs and Farrell (2003), the eight required changes in such a shift in CLT in second language education are: "learner autonomy, social nature of learning, curricular integration, a focus on meaning, diversity, thinking skills, alternative assessment and teachers as co-learners" (p. 10). They outline the key components of this shift which include focusing attention on the role of the learners, putting the emphasis on the learning process, understanding the needs of diverse learners, helping students understand the purposes of learning and putting the emphasis on meaning rather than drills. With this paradigm shift, we see that learners move away from depending on the teacher as a source of learning and work in a more collaborative and cooperative way.

2.1.5 The place of oral skills in communicative language teaching

One way of implementing communicative language teaching is by putting an emphasis on the teaching of oral skills. Some scholars de-emphasis oral skills. Honig (2007), for example, has argued that the oral skills need not be taught while Jones (2007) added that children come into kindergarten with an extensive vocabulary, so therefore teaching oral skills is not as important as teaching reading and writing. On the other hand, there are those who argue how important oracy is in the curriculum. For example, O'Toole (1991) wanted a greater focus on oracy. He identified oracy as more basic than reading, writing and maths. Thus, the teaching of oracy should be stressed as an important skill parallel to other literacy skills. He further emphasized the importance of non-verbal

communication (such as paralinguistic features) in parallel with 'spoken language'. This emphasis is consistent with the Monash University Employer Survey (2007) that identified oracy as the number one skill to be developed in the foundation curriculum at a university. Stinson (2015) quoted Hewitt and Inghilleri (1993), who discussed two ways oracy should be taught in the classroom. One way was by teaching the aesthetics of oral talk in the class through drama performances or reading poetry texts; the second way was by putting an emphasis on expressive communication (p. 305). According to Hewitt and Inghilleri (1993), the latter includes teaching oracy as a situated activity. One important aspect of teaching oracy in the communicative language teaching classroom is to provide an alternative to speaking situations that are structured and textbook-based. In this respect, Larsen-Freeman (2000) claimed that students should be involved in authentic and uncontrolled communication, where they have a choice not only about what to say, but also how to say it.

2.2 Communicative language teaching and Language learning theories

There are a range of language learning theories that resonate with communicative language teaching and process drama education.

2.2.1 Input hypothesis

In order to find an effective method to motivate learners to be engaged, Troike (2005) declared that input comprehension is an important element in second language acquisition. This is consistent with Krashen's "Input Hypothesis" (1982), which is an excellent framework for understanding the importance of second language learning theory. The input hypothesis claims that an important

"condition for language acquisition to occur is that the acquirer understands input language that contains a structure a bit beyond his current level of competence" (Krashen, 1981, p. 100). Krashen (1982) believed that humans acquire a language when they understand the messages in the language they are exposed to (also known as *comprehensible input*). According to Krashen (1982), we acquire language as we engage in meaningful activities in the second language. The more a teacher creates a meaningful context, the more language will be acquired. Learners become relaxed and motivated so that effective learning can take place. The value of language learning thus stems from the opportunities it provides for students to express themselves in English for a meaningful purpose (Krashen, 1982).

Participating in drama activities is potentially consistent with Krashen's input hypothesis. For example, this theory allows learners to focus on meaning rather than forms. Besides, the movements and gestures made by the participants in drama activities provide support that enhance participants' language acquisition. Moreover, the automaticity of the activities creates meaningful engagement among learners and impacts on improved learner motivation. Nevertheless, the *comprehensible input* notion was criticized by Swain (1985), when she argued that learners have no control over grammatical items. In contrast to Krashen's *comprehensible input*, Swain (1985) developed the *comprehensible output hypothesis*, which emphasizes on learner output. She argued that learners should be encouraged to deliver their messages precisely. Similarly, Canale and Swain (1980) suggested that opportunities for practising *comprehensible output* are as important as the availability of *comprehensible input*. Whether one adopts theories

emphasizing the importance of comprehensible input or comprehensible output, drama can be hypothesized as a suitable tool to be used as a basis for classroom activities because it allows the integration of both the input learners receive and the output they produce.

2.2.2 **Krashen's affective filter hypothesis**

Participating in drama activities is also consistent with Krashen's affective filter hypothesis (1982). According to Krashen, the affective filter is the difficulty which prevents learners from acquiring language from the available input (Lightbrown and Spada, 1999). This barrier refers to students' emotional states of mind, feelings, attitude and motives. If the learner is unmotivated, the filter will be 'up'. If the filter is 'up', language acquisition becomes restricted. If the learner brings with him/her positive feelings to the class, the filter is 'down'. The affective filter can influence learners' emotional responses to the learning environment (Krashen, 1985). If learners experience low levels of negative emotions, the affective filter will be low, resulting in better acquisition of knowledge. As a result of this, it is vital that the atmosphere for language learning should take place in an environment that lowers the affective filter. Thus, this may facilitate language acquisition to happen. It is arguable that drama education is an avenue for learners to experience "lowered affective filter" (Lightbrown and Spada, 1999, p. 40), as it brings about a positive environment that induces positive attitudes among learners.

2.2.3 **Communicative competence**

The development of communicative competence is of interest in the second language context. There are distinct issues about whether a second language learner needs to be able to communicate spontaneously or accurately, with the latter also reflecting a learner's grammatical competence. According to Savignon (1976), communicative competence refers to how spontaneously a person knows how to say something, what to say and when to say it. She further suggests that a learner should be given the opportunity to use the language effectively rather than have being tested in his/her knowledge of the language. This is consistent with Hymes' (1972) work on communicative competence, which recommends that second language learners be assessed on their abilities to *use* the language rather than being assessed on their knowledge of the grammatical components of the language.

Hymes (1972) claimed that second language speakers need more than grammatical competence to communicate well. They need to know how members of the target language use the language to accomplish their purposes. Brown (2000) concurred with Hymes, drawing attention to "the aspect of our competence that enables us to convey and interpret messages and to negotiate meanings interpersonally within specific contexts" (p. 227). Savignon (1983) further added that, "communicative competence depends on the cooperation of all participants involved" (p. 9). In short, in order for communication to take place, it is important that all learners be able to interact and be able to use and understand the pragmatics of the language, language functions, the specific discourse of

communication, and be able to use other aspects of non-verbal communication (Brown, 2000).

Canale and Swain (1980) proposed that in order to be communicatively competent, a learner should be competent in three areas, namely grammatical competence, sociolinguistic competence and strategic competence. Canale (1983) latter reviewed their framework and specified four components of communicative competence:

- *Grammatical competence:* the ability to use words and forms correctly,

- *Discourse competence*: the ability to structure discourse coherently and cohesively,

- *Sociolinguistic competence:* the ability to use language appropriately,

- *Strategic competence:* the ability to use of communication strategies accordingly.

The illustration below shows the components of his framework.
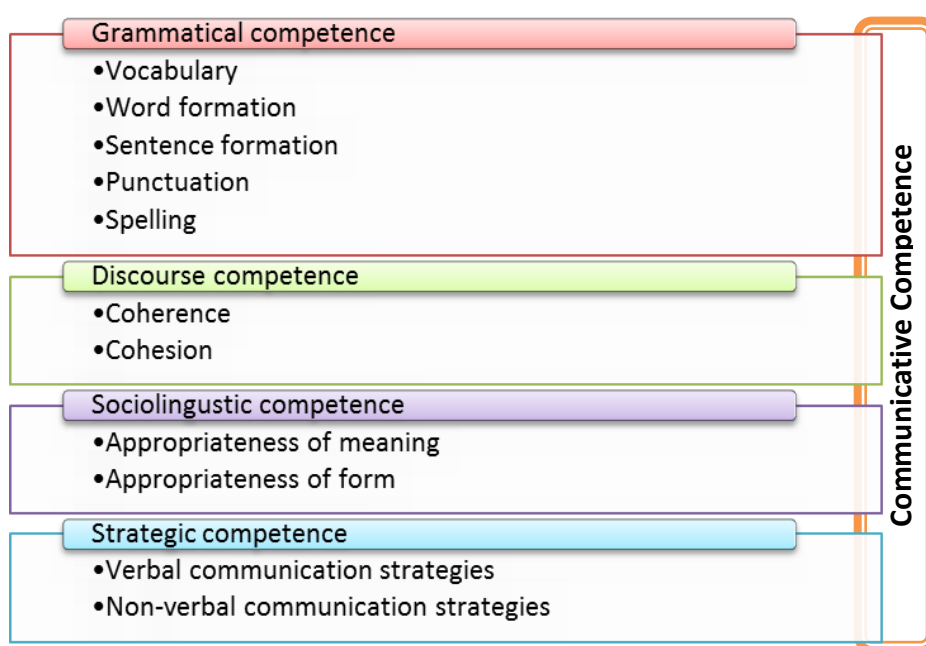
Figure 1: Canale's (1983) components of communicative competence

2.3 Non-verbal communication in second language acquisition

For second language acquisition to take place, it is important that we recognise the effectiveness of non-verbal communication. For example, Stam (2006) contended that attending to what a second language speaker was trying to say and at the same time observing his gestures would provide a better picture of a speaker's progress in second-language learning. Gullberg (2006) further proposed that the analysis of second language learners' use of non-verbal communication can suggest important understandings of the processes of language acquisition.

Non-verbal communication is very important for the teaching of language because, when it comes to creating authentic situations in the classroom, non-verbal communication can be used as an approach for speaking as well as for understanding other students through intercultural learning (Culham, 2002). According to Surkamp (2014), non-verbal communication is important in second-language conversations because of the different functions it plays. For instance, non-verbal communication displayed by students may have "an emotive function, reveal the speaker's personality and thoughts; externalise the relationship levels between the speakers; regulate conversations and interactions and function as illustrators of verbal communication" (p. 31). In relation to drama pedagogy, non-verbal communication prepares students to address problems they may be having with verbal communication. It can do this by helping students overcome inhibitions (Matthias, 2007) and can motivate them by enabling them to make use of signs (Rothwell, 2011).

2.4 Non-verbal communication in communicative competence

Canale (1983) asserted that in teaching a second or foreign language classroom, the development of communicative competence is paramount. One aspect of Canale's (1983) strategic competence in his framework is the ability to use non-verbal strategies in communicating messages. Nonverbal communication includes "all communication other than language" (Andersen, 1999, p. 2). Non-verbal communication consists of the gestures and other forms of communication that we use. It is the sending and receiving of messages without the use of any words. Andersen (1999) views nonverbal communication as "all communication other than language" (p. 2).

Non-verbal communication behaviour is also seen as an important communication tool to many second or foreign language learners. Surkamp (2014) asserted that, "not being able to produce speech can be compensated for by the decoding of non-verbal signals or by the transmission of part of the communicative intention to the gesture modality" (p. 32). Learners may use facial expressions, body movements or gestures when having difficulty in delivering messages.

Understanding non-verbal communication is vital in a second language drama classroom as it allows us to understand the messages that second language learners transmit when having difficulty engaging in verbal communication. In the teaching and learning of a foreign and/or second language, the awareness of how learners use their non-verbal behaviours to communicate their meanings is often neglected and much literature focuses insufficiently on how learners should be familiar with the different forms of non-verbal behaviours. According to Gregersen, Olivares-Cuhat and Storm (2009), human beings rely on non-verbal

cues to make the meaning clear and to understand messages sent by others. Berko, Rosenfeld and Samavar (1997) argue that non-verbal behaviours lack pretension and reflect the individual's true feelings as they are more spontaneous in nature.

Forms of non-verbal communication include intonation, tone of the voice, body posture, body gestures, facial expressions and eye movement or eye contact, proximity of the individuals involved in the communication and pauses made by individuals. One important non-verbal behaviour is gesture. Gregersen, Olivares-Cuhat and Storm (2009) identified illustrators, emblems, regulators, affect displays and adaptors as different types of gestures. Illustrators are behaviours that complement the spoken language, for example smiling and gesturing while speaking. Emblems on the other hand are not dependent on speech and often replace speech. For example, a teacher may display a thumbs-up behaviour which refers to approval behaviour by her. According to Gregersen (2007), "regulators are body language cues that serve to control turn-taking and other aspects of interpersonal communication" (p. 54). Affect displays in contrast are expressed through facial expressions and deal largely with emotions. The facial expressions portrayed by an individual can also convey different messages. Smiling, flashing of the eyebrow, frowning, winking, nose wrinkling, raising eyebrow are some examples of facial expressions.

Another important category is adaptors. Gregersen, Olivares-Cuhat and Storm (2009) outlined three types of adaptors, namely self-adaptors, alter-directed adaptors and object-focused adaptors. Touching the head and twisting the end of the hair are some examples of self-adaptors in which "individuals manipulate their

own bodies" (p. 199). Alter-directed adaptors are cues that show the individual protecting himself from others like folding the arms. Finally, an example given by Gregersen, Olivares-Cuhat and Storm (2009) for object-focused adaptors are the tapping of a pen or twirling the ring around the individual's finger.

The non-verbal communication framework is illustrated in Figure 2 below.

Non-verbal communication

Non-Vocal Phenomena	Vocal Phenomena

• Kinesics
   o   Macro kinesics
      Movement of body parts
   o   Micro kinesics
      Facial expressions
      Direction of gaze
• Gestures
   o   Head movements
   o   Touching behaviour
• Movement of entire body
   o   Posture
   o   Distance (Proxemic behaviour)
• Physical reactions
   o   Blushing
   o   Going pale
• Outward appearance
   o   Physical characteristics
	• Individual vocal characteristics
	   o Voice type
	   o Voice quality
	• Melody
	   o Key
	   o Stress
	   o Intonation
	   o Speech rate
	• Tempo
	   o Rhythm
	   o Pauses
	• Form of articulation
	   o Whispering
	   o Shouting
	• Side sounds
	   o Laughter
	   o Coughs

Figure 2: Overview of the main forms of non-verbal communication (Adopted from Surkamp, 2014)

2.5 Motivation in second language learning

Motivation is one predictor of success in English language learning. The belief that a student has about his ability can also influence his/her motivation. According to Dörnyei (2001), if students believe that they can succeed in learning,

they are more likely to engage (with enjoyment) in class activities. Thus, the process of English learning becomes enjoyable for them. The *Longman Dictionary of Language Teaching and Applied Linguistics* defines motivation as "one of the primary causes of success and failure in second language learning" (2002, p. 344). According to Gardner and Lambert (1972), the learner's motivation for language study will be determined by his attitudes and readiness in the whole process of learning a foreign language (p. 132). They gave a more detailed explanation, suggesting that the drive in foreign or second language learning has the following three elements:

- *a desire to learn the language,*

- *the effort used towards learning the language, and*

- *a positive attitude towards learning the language.*

In simpler terms, second language learners become motivated to learn a second language because of their intrinsic desire to learn the language. As such, they put more effort into the learning process, and consequently their attitude toward second-language learning improves. In order to be a successful language learner, the learner should have the will to learn the language, be determined to learn and use the language, and have a positive outlook towards learning. Crookes and Schmidt (1991) also claimed that to maintain learners' motivation, teachers should vary the activities, tasks and materials. Atmosphere in the classroom is another factor that motivates learners in second language learning. Wu and Wu (2008) discovered that the classroom atmosphere can be positively associated with the language learners' motivation. Creating a positive atmosphere that develops trust

among learners will allow them to take risks, thus enhance their motivation to learn.

Besides the three elements mentioned above, Gardner (1985) described second language motivation into two categories: integrative and instrumenta. Integrative motivation occurs because a student wants to communicate in a new community other than his/her own while instrumental motivation occurs when a student sees the need to learn the language in order to get good grades or to secure a good job with the language. Gardner and Lambert's (1959) study in the area of second language learning motivation found that integratively motivated learners were more successful than instrumentally motivated learners. They found that integratively orientated learners were more participative and engaged in classroom activities. Studies by Islam et. al (2013) and Kormos et. al (2011) found that higher-education students were highly motivated to learn English because they saw it as a way of achieving academic and professional success.

Brown (1994, 2002) also emphasized the significance of intrinsic motivation in language learning, since students who come to class with intrinsic motivation are more successful in learning a language than those with extrinsic motivation. He saw pedagogy as an additional reason affecting success in English learning. As Tang (2003) puts it, "pedagogy is a major issue in improving quality, as it is the direct means by which students learn English" (Tang, 2003, 211). At present, the pedagogy adopted in Malaysian schools and higher institutes of learning are examination-oriented with an emphasis on reading and writing. As I have

highlighted earlier in this chapter, this kind of teaching approach frequently results in non-motivated students.

In Malaysia, several studies were carried out to examine students' motivation and attitudes towards learning English at the tertiary level (Ainol Madziah and Isarji, 2009; Samsiah et.al., 2009), while Thang et al., (2010) and Melor and Nur Rashidah (2011) investigated secondary- and primary-school students' motivation and attitudes in learning English. These studies revealed that in general students in Malaysia are motivated to improve their by features such as getting good grades, study advancement and career progression. Normazidah's et. al. (2011) study found that there was a lack of motivation in the Malaysian education system, since students did not see the need to use the language.

In a drama context, Peregoy and Boyle (2008) claimed that improvisation around the stories and events used in lessons motivated students to 'process and share information'. They added that "drama activities provide students with a variety of contextualized and scaffolded activities that gradually involve more participation and more oral proficiency; they are also non-threatening and a lot of fun" (Peregoy and Boyle, 2008, p. 128). Drama can motivate learners because of the variety that it offers. Furthermore, Gaudart (1987) has suggested that "drama activities have added relevance, variety, excitement and fun to the ESL classroom" (p. 245). Using more group exercises that are oriented towards achieving tasks allows cooperation among the learners. Reluctant learners will be motivated by the confident ones. Among other benefits of drama, according to Bournot-Trites, Belliveau, Spiliotopoulos and Jérémie (2007) "drama may be an

approach that could improve motivation in second language classes" (p. 3). Stern (1993) further suggested that drama in language teaching reduces shyness and improves motivation. The tasks teachers plan for their students is important also since these can enhance students' language ability and motivate them to be participative in the classroom.

2.6 Educational drama

It is an undeniable fact that many people think of theatre, performance and play when the term drama is used. The subject area of drama is continually shifting and growing. In fact, several terms, such as creative dramatics, educational drama, process drama, experiential drama and theatre games, are sometimes used interchangeably but describe quite different approaches. In Malaysian classrooms, the term 'drama' is always seen as product-oriented, where a performance takes place after a number of rehearsals. If drama activities are carried out in the classroom, many activities involve drama games, the reading of prepared drama scripts, role-playing scripts found in text-books or acting out scenes from the literary component taught in class.

Drama in education or educational drama is a term used largely in Britain, and refers to drama used as a classroom method to teach a wide variety of subjects from history to mathematics and languages (Monni, 1995). A key feature of this approach is that it does not necessarily involve the idea of performing to an audience (Monni, 1995); rather, the purpose is to contribute to students' personality growth and facilitate learning. This can be done via responses to certain situations and issues in the roles assumed by the participants. There are

many forms of drama that makes up educational drama, including improvisations, role-plays, mime, masked drama and puppetry. It is a supplementary instructional tool for complementing the teaching in the classroom. For example, it can be used as an introductory part of a lesson or after a teaching and learning unit.

In contrast, the term process drama is widely used in North America and Australia and is "concerned with the dramatic world created both by the teacher and the students working together" (Liu, 2002, p. 5). Liu (2002) suggested that the terms process drama and educational drama can be used interchangeably as they both make use of the various types of improvised and informal drama used in classrooms. Process drama is a whole-group process that "focuses on developing a dramatic response to situations and materials from a range of perspectives" (Bowell and Heap, 2001, p. 7). The term "process drama" was popularized by Cecily O'Neill (1995) and derived from the teaching of Dorothy Heathcote.

2.7 An overview of process drama

Process drama shares many of the features of drama in education with some important distinctions. According to O'Neill (1995), process drama is built up from a series of episodes or scenic units rather than a single unit of its own. Besides, the structure of process drama "allows the gradual articulation of a complex dramatic world which enables it to be extended and elaborated" (p. xvi) compared to improvisation activities. In process drama, the whole class is engaged in the activity. Like drama in education, in process drama there is no external audience or a final "performance" but rather an internal audience in the group itself.

Another defining feature of process drama is that the intervention of the teacher-in-role is seen as crucial, because the teacher, like the participants, enters the drama process in role and guides the participants' action from the inside. In process drama, the teacher is not the director of a final outcome, but facilitates for the internal "audience" of the group itself. According to Aitken and Kana (2007), the aim of process drama is "to build skills of engagement, empathy and problem solving" (p. 700). Process drama "establishes an imagined world, a dramatic elsewhere created by the participants as they discover, articulate and sustain fictional roles and situations" (O'Neill, 1995, p. xvi). Process drama goes beyond the teacher-controlled class. It is open in nature and the drama is broader in a sense that the situations are built up from ideas and episodes in order to "foster social, intellectual and linguistic development" (Kao and O'Neill, 1998, p. x).

Process drama provides excellent platforms for drama participants to explore the experiences of certain characters. According to Kao and O'Neill (1998), the end product of process drama is "always the experience itself and the reflection it can generate" (p. 12). Aitken (2007) agrees with this, because with process drama, the "teacher can generate experiential learning environments, share in the children's learning from within, shift normal status and knowledge patterns within the classroom and allow new assessment and management possibilities to emerge" (p. 87).

Kao and O'Neill (1998) outlined the main characteristics of process drama as follows:

- *Its purpose is to generate a dramatic "elsewhere", a fictional world.*

- *It does not proceed from a pre-written script but from a theme or pre-text that interests the participants.*

- *It is built from a series of episodes, which may be improvised.*

- *It takes place over a time span.*

- *There is no external audience, but the participants are audience to their own acts.* (p. 15)

These characteristics are compatible with learning in the second language setting as they provide opportunities for the students to communicate in a fictional world. The dramatic elsewhere provides a basis for them to be someone other than themselves, and to use the language spontaneously for the purpose of getting their messages across. In process drama, the learners take on different roles and characters, and in addition get to practice vocabulary and grammar relevant to the context of learning.

One can clarify process drama pedagogy by aligning it with the constructivist learning theory. The use of process drama is arguably parallel to constructivist learning theory (Wagner, 1988), which provides a framework for thinking about teaching and learning through process-oriented instruction. According to Wagner (1998), drama encourages constructivism because "we can only learn when we integrate new experiences into our ongoing process of receiving and integrating all information" (p. 17). Murphy (1997) contended that constructivist learning involves "multiple perspectives, authentic activities, and real-world

environments", all of which can be found in the process drama classroom. According to the constructivist approach, the learning process is more important than the final product, hence the appropriateness of process drama. "The basic principle of the constructivist pedagogy is that our knowledge of ourselves and the world is our own construction" (Gabriella, 2014), which implies that learning takes place as students learn to make their own decisions and solve problems. According to Billiard (2009), the constructivist approach advocates that:

- Knowledge is socially constructed,

- Learning is an active process and

- Knowledge is constructed from experience.

In keep with the constructivist approach, process drama has the potential to integrate all aspects of language learning for the social development of second-language learners. Takacs (2009) suggests two ways that highlight how drama relates to the constructivist approach: individual understanding and knowledge building through learning (Gabriella, 2014, p. 208). During process drama exercises, students "internalise the knowledge of the group, and if the individuals acquire new knowledge, they share it with the others who utilize and internalize it (Gabriella, 2014, p. 208). In process drama, teachers use strategies, real-world issues and problem-solving activities to encourage students to talk about and reflect on these issues and build their understanding in a more meaningful context. In this context, learners can explore the functional uses of the target language and at the same time use their critical and emotional faculties in order to explore language use.

Other aspects of learning that process drama relates to are cooperation and collaboration. In language teaching the terms cooperative and collaborative learning are widely used. Oxford (1997) identified cooperative learning, as "more structured, more prescriptive to teachers about classroom techniques, and more directive to students about how to work together in groups" (p. 443) while collaborative learning seems "less technique-oriented, less prescriptive, and more concerned with acculturation into the learning community" (p. 449).

Cooperative learning is an approach used to enhance communication among learners, since it engages them in working either in pairs or groups in order to achieve a common purpose. According to Brown (2000) in cooperative learning, students "are a team whose players must work together in order to achieve goals successfully" (p. 47). In contrast, in collaborative learning activity "is dependent on the socially structured exchange of information between learners" (Brown 2000, p. 47). Students in collaborative learning engage with teachers or peers who provide "assistance and guidance". (Oxford, 1997, p. 47). In order for collaborative learning to take place in the drama classroom, students with varying abilities and expertise work together to achieve their group objective. Each individual is responsible for the task given and needs to work collaboratively to attain the common goal.

Cooperative learning improves learning in many ways. For example, weaker students contribute better when working cooperatively with abler ones to complete a task. If weaker students are asked to work individually, they may tend

to delay in completing their task. Most drama activities are collaborative in nature. When working in a collaboration group, everyone has to work, think and solve issues together, which signifies that everyone in the group is an equal partner.

2.8 Planning a process drama lesson

Neelands (1992) has suggested that there should be four stages to planning a drama lesson in the classroom. The first stage requires a need to clarify the aims and objectives of the lesson. This can be done by understanding the needs of the group, the theme of the lesson and the skills need to be developed. The planning of the drama lesson moves to the second stage as teachers move to select a starting point. This can be done by introducing certain concepts using materials comprising of, for example, newspaper accounts, maps, music or even expressions of feelings within the group. Stage three involves understanding possible drama situations and techniques which require participants to work on scenes in a variety of ways. Before implementing the drama lesson, teachers need to create an action plan from the ideas they have. This can be done in a map form of possible sequences of ideas. This process drama framework is illustrated in Figure 3 below.

```
┌─────────────────────────┐   ┌─────────────────────────┐
│   Needs of the group    │───│    Place in the theme   │
└─────────────────────────┘   └─────────────────────────┘
                            ▼

┌──────────────┐   • Key area of human inquiry
│   Stage 1    │
└──────────────┘

┌──────────────┐   • Selecting a starting point
│   Stage 2    │   • Source material
└──────────────┘

┌──────────────┐   • Possible drama situations and
│   Stage 3    │     techniques
└──────────────┘

┌──────────────┐   • Creating an action plan ordering ideas
│   Stage 4    │   • Need for secure/controlled activities
└──────────────┘   • Need to establish context
                   • Need to build belief in the fiction
                   • Need to find/ develop the drama of the
                     situation
                   • Need to find fictional tasks/work to resolve
                     the drama
                   • Need for reflection

                            ▼

                   ┌──────────────────┐
                   │    Doing it!     │
                   └──────────────────┘
```

Figure 3: A planning process for drama (Adopted from Neelands, 1992)

Bowell and Heap (2002) provided a similar framework for the planning of process

drama. However, their framework emphasized the importance of all the elements

to make drama work. Their framework is illustrated in Figure 4.
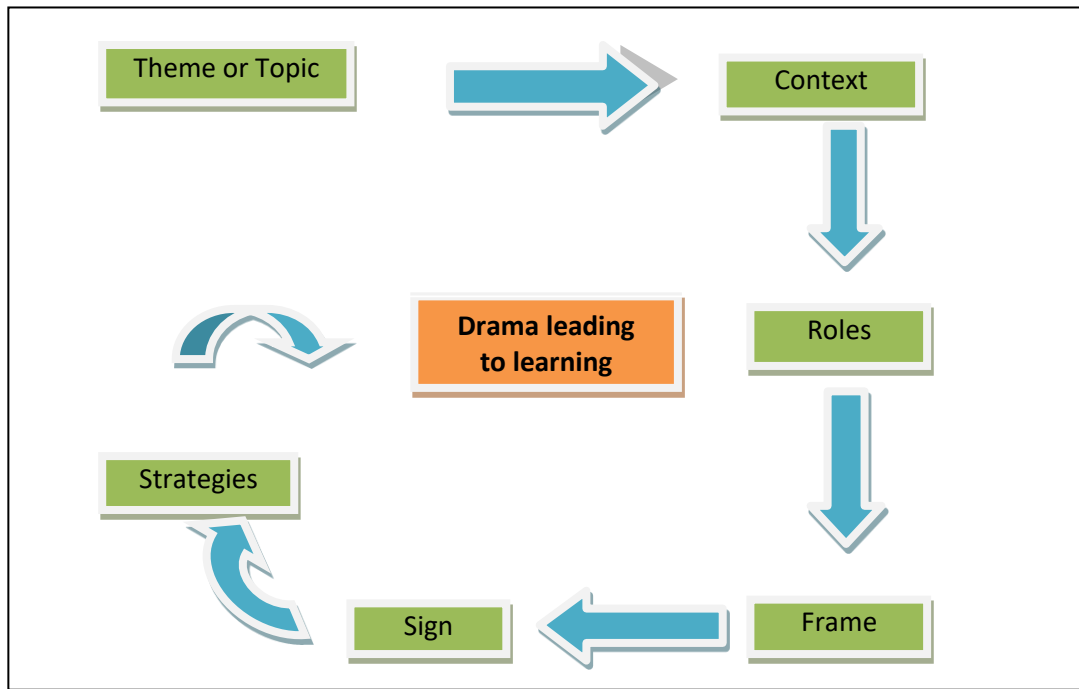
Figure 4: The principles of planning process drama (Adopted from Bowell &

Heap, 2002)

The notion of context, roles and frames are the cornerstone elements of process drama planning (Bowell and Heap, 2001) that lead to learning. The exploration of the theme or topic as the context of choice is necessary, as learners need to focus on the subject matter and engage meaningfully with the area of human interest. In this way, the roles that the learners play will emerge naturally from the dramatic context. *Frame* is another important element that drives the drama process, since with a frame, dramatic tension can be created. A *frame* is a particular point of view that suits different purposes. According to Bowell and Heap (2001), "frame refers to the viewpoint individuals will have about their circumstances and which helps them to make sense of an event or situation" (p. 59). Another function of frame is to provide 'distance' between participants and any difficult or sensitive materials in the drama. Thus, it is crucial that a frame that enable "participation safety" (Bowell and Heap, 2001, p. 13) be applied as it enables participants to

"have a handle" (Bowell and Heap, 2001, p. 61) on the situation. Signs are of particular importance as they help support the attitude of the participants toward the context chosen. In choosing drama strategies and conventions, there are a wide range of strategies ranging from out-of-role discussion, teacher-in-role, whole-group improvisation, still images, writing in role, drawing in role and many others that can be used to unfold the drama planning. In planning, it is crucial that teachers know about the strategies intended for use and their purpose in using them. These six elements need to be bound together with an eye for detailed planning so that process drama activities can be accomplished effectively.

2.9 Process drama and learning

There are many research studies that have described the positive impact of process drama on language learning, though as mentioned previously, studies of the impact in ESL settings are limited. This section will first outline the impact of drama in learning generally and will then discuss the impact of drama on students' language skills.

Drama is a teaching tool that is consistent with the CLT approach, since students are challenged to use the target language meaningfully. Drama activities can enhance learning by providing for group work, developing students' higher order thinking, decreasing apprehension and developing generic skills, besides improving the four language skills of reading, writing, listening and speaking (Wagner, 1987; Renee, 1983; Waite, 1993). Some studies have also found that drama activities improve attitudes toward others (Pellegrini and Galda, 1982; Wagner, 1987). In addition, Waite (1993) cited in Wagner (1998) supported

drama education as enhancing oral communicative competence. He argued that using role-plays and improvisation helps with conversation skills. According to Ameter (2000), students who read aloud small parts in plays will get used to speaking frequently. This activity will allow them to recall the vocabulary and sentences they learnt prior to the drama activity. Wagner (1998) further noted that "drama provides children with experiences that enhance their ability to judge the appropriateness of verbal and non-verbal communication strategies for a wide variety of imagined experiences" (p. 30). The emphasis in drama is on interaction, and the experiences learners engage in is often spontaneous and reflect real life.

Students are also able to practise pronunciation and spelling, at the same time learning vocabulary (Alber and Foil, 2003). Alber and Foil suggested ways to introduce new vocabulary and facilitate learning activities with dramatic techniques. As a result of this, students can remember and better understand the words they will be using in order to come up with a good performance. Drama activities have been found to improve students' writing too. Natalie (2000) stated that learners are able to act out what they see from words on paper. From the drama activities, the students discover where and why punctuation is used in writing and speeches. Rosler (2005) used process drama in her class and conducted writing conference interviews with her students after each session. She felt thrilled reading her students' personal thoughts in their writing. She found that at the initial stage, her students were merely recording facts when they were writing their thoughts on paper. But after a few sessions, they were able to elaborate on ideas from their process drama experiences.

The preparation of process drama undoubtedly gives both the teacher and students a great opportunity to do extensive reading (Bell, 1998). Students can come prepared in relation to the context of the drama before becoming engaged in dramatic activity. Bell (1998) argued that extensive reading provides comprehensible input, enhances learners' general language competence, increases learners' exposure to language, increases knowledge of vocabulary, as well as leading to improvement in writing. DuPont agreed with Bell, since he found that learners can gradually develop a reading habit while doing assigned drama tasks (DuPont, 1992, cited in McMaster, 1998).

Student-centredness is also inherent in process drama, and increases student motivation and encourages a positive perception of education. According to Dodson (2002), "drama activities increase students' integrative motivation, instilling a desire to learn the language" (p. 162). Dodson taught an integrated-skills drama class for six advanced second language learners at a university in the United States. The aim of the class was to introduce the learners to elements of theatre and elicit spoken and written language from these learners. She developed activities that developed the learners' reading, writing, listening and speaking skills, in addition to pronunciation and computer technology skills. At the end of the project, the learners were required to set up a theatrical performance for other students, the staff, their families and friends. The result of this study found that overall, the learners were satisfied with the class. They enjoyed the class and made progress in their literacy skills.

Along a similar line, Plastow (2007) did a pilot study focusing on how drama activities encourage a certain attitude to learning among children in Eritrea, Africa. Her study found that the children liked drama activities, and the children, who used to be "dumbstruck, and spoke only in tiny voices" (p. 352), had moved with more confidence as they performed together in their sessions. This is important for any learning process to take place effectively, as it lowers the affective filter in relation to language acquisition. It is impossible to find learners who refuse to speak during drama activities, since the activities make it a requirement for them to be involved. Besides, it enhances students' self-esteem, making them more confident in using the target language and allows them to take risks in their own learning.

2.10   Process drama in the ESL setting

One reason why drama should be applied in the second language classroom relates to the fact that drama and language are closely related. Kao and O'Neill (1998) claimed that language learning and drama have similarities including the importance of context in communication, the nature of both activities and the nature of active participation. Liu and Jackson (2008) advocated that learners should be exposed to situations that require them to speak the target language. With regards to process drama, learners will have many ways to interact from their participation in the activities planned.

Using drama in language teaching is popular in Western countries but not in Malaysia. There are many studies showing how dramatic activities can be applied in the ESL classrooms, and many researchers have argued that drama brings about

positive effects in learning, especially in the enhanced use of the target language, as well as in self-development; but there are not many research studies that have illustrated the use of process drama in the ESL setting. Kao (1995) did a mixed-methods study in Taiwan investigating 33 undergraduates on the impact of process drama in additional language learning. Her focus of study was on learners' turn-taking, topic initiation, sequencing, activation of prior knowledge.

In 1998, Kao and O'Neill initiated another study on using process drama to activate learning, focusing on dramatic tension, dramatic role and reflection. They introduced a detailed range of drama approaches for second language learning, where scripted dialogues that emphasize accuracy progressed to learning activities which were more natural and unstructured. An interesting finding in their research found that both teachers and students believed that they learned better from improvisations than scripted role-plays (p. 86). Apart from this, their study found that drama activities help to lower anxiety of beginning learners and students were so involved in their imaginary roles that they forgot their fear of speaking in public (p. 91).

Madonna Stinson (2005) implemented a process drama research in Singapore. The aim of the case study was to investigate the impact of using process drama as pedagogy for teaching oral communication with Secondary 4 students from four schools in Singapore. These students participated in 10 lessons led by trained facilitator. A pre-test and post-test were carried out on the students from both the control and intervention groups. Results showed that the students involved in the intervention made improvements on the clarity of their pronunciation, the

vocabulary used, the relevance of the topic discussed and the students' engagement compared to the controlled group.

Along the same lines, Metcalfe (2008) did an action research study on the use of educational drama in Japan. Metcalfe implemented a drama pedagogy that included role-plays, games and drama exercises with Year 6 learners at a primary school in Japan for a duration of 12 weeks. Video data were recorded, and complemented the collection of, questionnaires, class discussion data and interview data. In her study, it was found that the learners' responsiveness and cognitive engagement increased. According to Kao and O'Neill (1998), "various drama techniques have long been popular among teachers in teaching a second language. However, conducting valid and reliable research about what is happening in drama-oriented language classrooms has been neglected by language teachers and researchers" (p. 35).

Drama can be an effective tool in second language learning because, according to Wagner (1998), "drama has been advocated as a way to develop not only oral language facility but also the acquisition of standard dialect" (p. 34). In fact, she believed that learners can also express themselves through reading and writing activities better as a result of drama activities. Micolli (2003) researched the use of drama activities in her oral skills class in Brazil. In her study, she first used the element of trust, before moving on to dramatic activities such as role-plays and scenarios. Then her students worked on gestures and facial expressions before putting on a production stage. Her research indicated that when students are given the autonomy to decide on their learning, the language that the students produce is

livelier. Her students were able to overcome the fear of speaking, agreed to take risks and improved on their oral skills.

A study undertaken by Mamdouth (2000) tested the effectiveness of drama in the Middle East second language classroom. The study was conducted because a number of undergraduates with high proficiency scores at the university could not communicate effectively. Two groups took part in the study and each group was given different types of classroom instruction, with Group A using scripted role-play and Group B using a free dramatization which was recorded. After their session, students from Group B listened to the recording of their play and the group discussed their performance. After one week, both groups were tested on vocabulary retention and speaking. The result of his study showed that Group B out performed Group A in both vocabulary and speaking tests, and that drama was an effective technique for students in Group B.

Bernal (2007) also confirmed that "her students' scores in reading comprehension have gone up" (p. 28) after several drama lessons. This case study of her own class began when she gave her students one-page skits to perform every week; later she helped her students put on a play. Because she could not find the right play, she helped students develop their own script: *10,000 baskets.* The participants were given drama exercises such as intonation exercises and playing ball before moving on to more complicated activities like stage direction and simulcasting. Though the drama class had nothing to do with formal examinations, her students showed enthusiasm about her lessons and concurrently

improved on their reading scores. This was the result of being motivated in class, and the flow-on effect that students became responsible for their own learning.

According to O'Toole and Stinson (2009), "speaking out in a new language can result in anxiety, embarrassment or anger and these emotions can create a kind of filter that blocks the learners' ability to process new or difficult words" (p. 64). Learning language via drama can sometimes provide an anxiety-producing experience for second-language learners. However, the safe environment that the students experience will enhance their ability to learn through scaffold language activities by involving participation and encouraging risk taking (Peregoy and Boyle, 2008). Process drama increases students' participation and instils in them a desire to learn the language in order to interact in the target language. Kao and O'Neill (1998) agreed that language learning through classroom drama has special qualities where "students will feel they have a voice; they will interact with each other and the teacher in new ways; and the classroom discourse will be both dialogic and democratic" (p. 17).

Kao (1994) did a study on teacher-student interaction in a drama-oriented English course. She also investigated how different themes from the imaginary to the realistic influenced students' oral communication skills. Her study found that her students' verbal performances were more authentic during the drama sessions compared to normal classroom tasks. It was also found that there was there was no marked improvement in her participants' accuracy in the use the target language. However, they manifested fluent communication in all the themes identified.

From this range of studies, one can conclude that drama offers many advantages for first and second language acquisition. For second-language learners, they can learn new language to accomplish communication skills. They also develop their language skills and may discover and master different styles and registers which are different from their first language speech. English as a second language can be learned in many ways. There is a body of literature which suggests that drama helps students to improve their communication skills. According to Maley and Duff (1978), drama acts to give the learner "an opportunity to strike a balance between fluency and accuracy as he can practice what he knows without restraint and without the fear of being wrong" (p. 9). They also agreed that drama makes all people active all the time and believe that "the enjoyment each participant experiences comes from his personal involvement in the activity" (p. 8).

Kao and O'Neill (1998) argued that with process drama, students can use language in meaningful and authentic situations. With this, students' motivation level increases and encourages them to become risk- takers. Process drama techniques allow more direct involvement in learning on the part of all students. This involvement increases their sense of personal commitment to the learning process. It also increases students' sense of trust and allows for more avenues of learning that result in the production of the target language in a natural manner. As mentioned, drama can contribute to enhancing positive outcomes in learners. Participants are found to have positive feelings in a drama class compared to the traditional second-language class. As the learners progress in a few drama sessions, they will be less aware of the challenges in manifesting linguistic competence. Even though there are many positive outcomes of using drama in the

classroom, there are also reported drama failures. In a research by Dunn and Stinson (2011), it was reported that a lack of teachers' skills could lead to ineffective drama lessons. Language teachers need to learn to make transitions from roles as class teachers to roles as actors and directors. Using drama in the class is not an easy task, but requires careful planning.

2.11   Theories supporting process drama framework
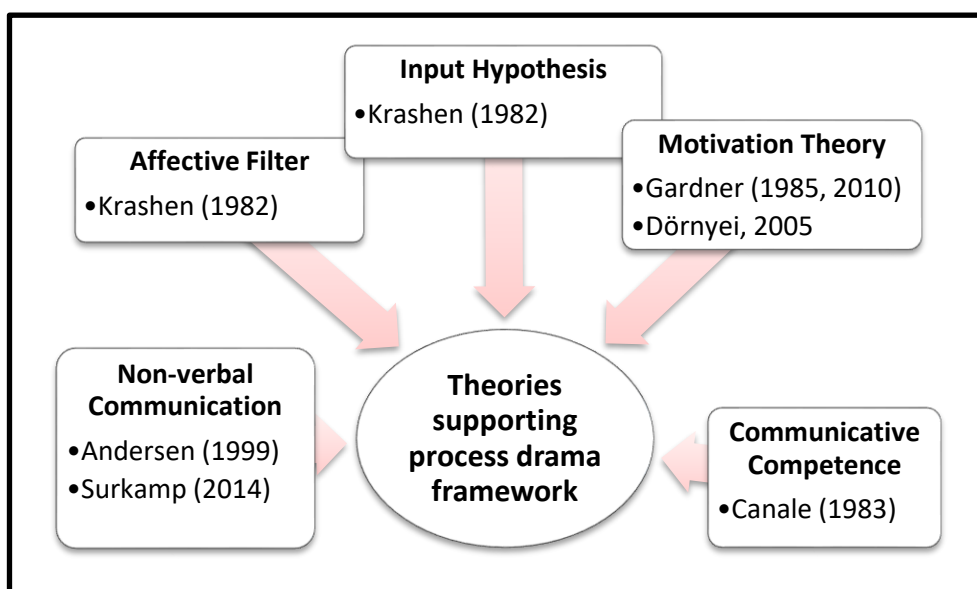
Figure 5: Theories supporting process drama framework

The review of literature in this chapter drew on a range of theories to support the theoretical framework above and outlines how each theory relates to process drama. By implementing process drama pedagogy in this practitioner inquiry, I aimed to encourage language learning through the development of communicative competence. Students were encouraged to deal with a variety of situations and develop problem-solving skills through the use of a process drama approach. To attain my research objectives, I used Krashen's input hypothesis to create

situations that seemed to be appealing to the students. In addition, I believe that students' affective filter could be lowered because of the supportive atmosphere they experienced. This study also studied changes in students' motivation. At the same time, I also analysed the non-verbal communication behaviours displayed by students in order to show how these behaviours relate to process drama.

2.12   Summary

The literature reviewed above presents us with second language learning approaches and theories and reviews the concept of communicative competence as a basis for a process drama framework. Process drama in the second language classroom is a communicative, learner-centred teaching tool that can, with appropriate planning and implementation, promote automaticity, meaningful learning, enhanced motivation, confidence, and risk-taking. Though CLT is advocated in the principles of teaching and learning in Malaysia and other countries in the region, the emphasis in the school system continues to be exam-oriented. Promoting process drama in ESL learning is aimed at bringing about significant changes to the learners' language learning experience. The next chapter presents the methodology for researching this topic and is closely aligned with this conceptual framework.

CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

"The real voyage of discovery consists of not in seeking new landscapes but in having new eyes."

Marcel Proust (1871-1922)

In meeting the overall aim of this study, which was to examine how learning English as a second language could be meaningful and effective in a process drama framework among second language learners in Malaysia, this chapter presents the research design and methodology employed for data collection. The discussion begins with a review of the research questions followed by a discussion on the research design. Then it focuses on the research context and participants, data collection procedures, research instruments and also addresses data analysing techniques.

3.1 Research questions

As indicated in earlier chapters, this study addressed the following research questions:

1. What are the attitudes of the second language learners and language instructors toward teaching and learning English language?

2. How effective is process drama in enhancing student learning?

3. What differences, if any, are evident in the participants' motivation levels before and after the instructional program?

4. What differences, if any, are evident in measuring verbal communication behaviours as a result of the intervention?

5. What differences, if any, are evident in the participants' non-verbal communication behaviours prior to and following the series of process drama workshops?

3.2 Developing a case study

According to Yin (2008), a case study is an in-depth exploration of an 'actual' case. It sets out to investigate a phenomenon "within its real-life context" (Yin, 2009, p. 18). As I was seeking to explore process drama in English classrooms, it largely involved the real-life social interaction between me and the students and among the students themselves. O'Toole (2006) has asserted that in a case study, one examines some phenomenon by "identifying, observing and documenting typical examples and then analyse the data looking for its special characteristics" (p. 44). Locke (2009) further added that "case studies allow for an in depth investigation into specific instances with a view to developing or illustrating general instances" (p. 5). According to Creswell (2012), "the case may be a single individual, several individuals separately or in a group" (p. 465).

A potential limitation of a case study, according to Stark and Torrance (2005), is that the result of the study may not represent the total population in general. In the case of this research, a multiple instrumental case study also known as a collective case study was used. A secondary school and a tertiary institute were the context

of this study. Results from these two contexts were described and compared in order to assess whether process drama have positive implications in both contexts.
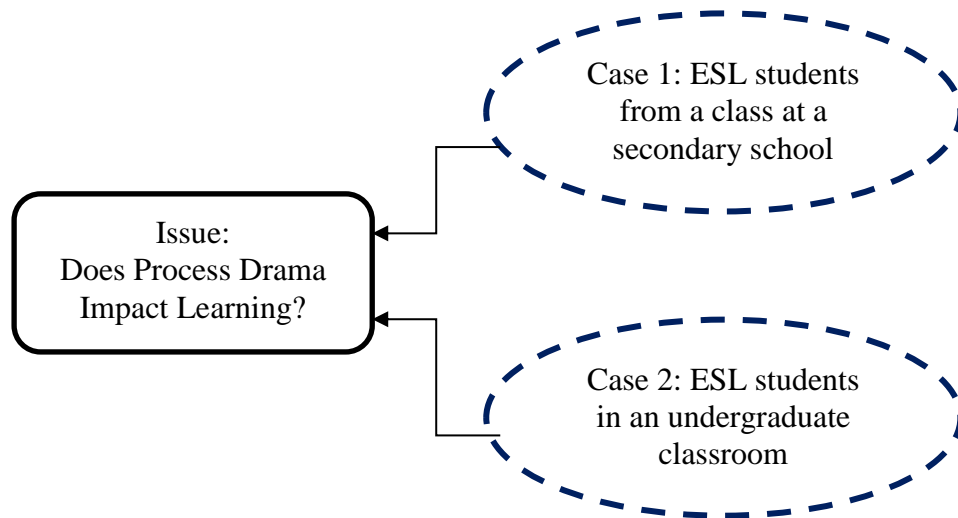
Figure 6: Type of case study (Creswell, 2012)

Case One involved a group of ESL students studying at a rural secondary school in Malaysia. Their English proficiency level was rather limited and did not use English at home or in the classroom. Case Two involved a group of ESL students in an undergraduate classroom. Their English proficiency level was average. Some of them used English outside the classroom. Because of their age and experiences, their maturity level was better in comparison to students from case one.

A more detailed visual on how this study adopted the case study design is depicted in the diagram below.
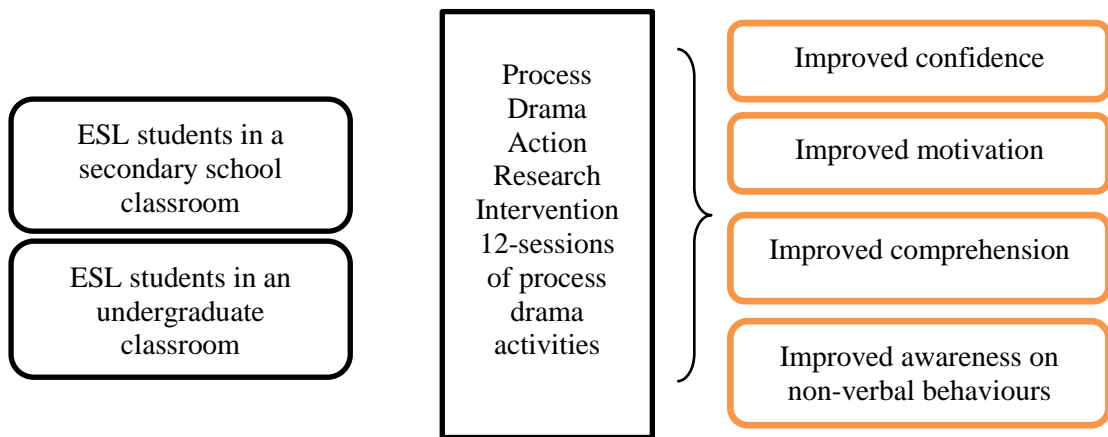
Figure 7: Research framework using case study design

3.3 Practitioner inquiry as action research

This study can be thought of as practitioner inquiry drawing upon the recursive structure of action research. According to Lytle and Cochran-Smith (1992, p.450), teacher research is "systematic, intentional inquiry by teachers about their own school and classroom work";

By **systematic** we refer primarily to ordered ways of gathering and recording information, documenting experiences inside and outside of classrooms, and making some kind of written record;

By **intentional** we signal that teacher research is an activity that is planned rather than spontaneous;

By **inquiry**, we suggest that teacher research stems from or generates questions and reflects teachers' desires to make sense of their experiences – to adapt a learning stance or openness toward classroom life (p. 450).

In action research, as the name suggests, problems are solved by designing and implementing an action or intervention. Mertler (2009) proposed that action research "focuses on the unique characteristics of the population with whom a practice is employed or with whom some action must be taken" (p. 4). Cohen and Manion (2000) concurred with the definition of action research given by Kemmis and McTaggart (1988), where action researchers should "first identify a solution to a problem" (p. 297). It then involves planning, reflection and evaluation with the intention of making improvements in a situation. Similarly, Locke (2009) noted that the notion of an action research involves "a cycle of problem definition, data collection, reflective analysis and planning, monitored action, reflection leading to a phase of redefinition that restarts the cycle" (p. 492).

In this project, a problem was identified, solutions were designed to resolve the problem, and the researcher examined whether the plans were successful through reflective analysis. However, if the problems were not resolved, the phases were revised and new actions were planned. Appropriately, the intervention strategy took into consideration the steps in the action research cycle suggested by Nunan (1992) as in the diagram below.

Table 1: Steps in the action research cycle (adopted from Nunan, 1992)

Step 1	Initiation	A problem is initiated. What can be done about the problem?
Step 2	Preliminary investigation	Some observation and recording of classroom interaction takes place.
Step 3	Hypothesis	Researcher forms a hypothesis about the issue.
Step 4	Intervention	A number of strategies to counter the issue are devised and implemented.
Step 5	Evaluation	The class is recorded and the researcher reflects on the issue.
Step 6	Dissemination	Information is disseminated through workshops and conferences.
Step 7	Follow-up	Further investigations are conducted.

Another action research model (Kurt Lewin's model) is included below. This model includes identifying an idea and fact finding, planning, taking a first action step, evaluating, amending the plan, and taking the second step. Lewin's model adopts the metaphor of an action research spiral, where the researcher establishes facts, plans an action, takes action, evaluates the action and amends the plan before moving into a second action step.

Identifying a general idea/initial idea
Reconnaissance or Fact finding
Planning
Take first action step
Evaluate
Amended plan
Take second action step
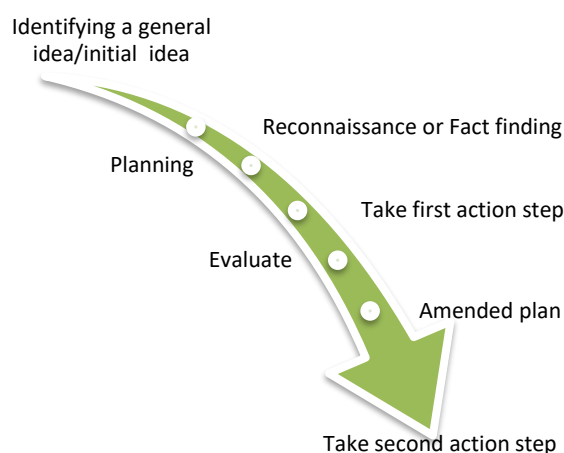
Figure 8: Lewin's action research spiral (Mertler, 2009)

During planning, action research can be used effectively as a means of identifying problems in teaching and learning settings. Based on Nunan's and Lewin's action research models, in this study, problem identification was the first step in the process of conducting the study. The issue was the inability of the ESL learners to speak English confidently and their lack of motivation in language study. By identifying the problem, I tried to understand the situation and the causes why this happened. I then designed some possible solutions by developing an intervention which had to be trialled with learners to decide on its effectiveness. An instructional program that was student-centred and low anxiety was designed. Factors like the requirements of the present syllabus and the abilities of the participants were also taken into consideration. The exact nature of the intervention depended on the needs of the participants involved in this study. Changes to the instructional intervention were made based on the feedback and responses made by the participants during the sessions. The following diagram summarizes the overall action research process in this study.
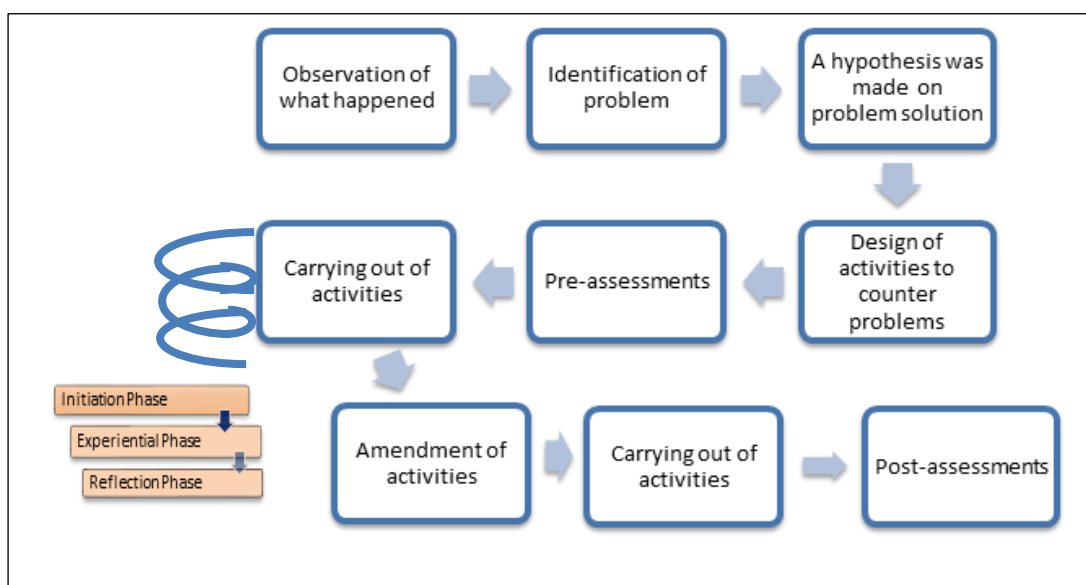
Figure 9: The overall action research project for this study

This action research case study design was used to investigate the impact of the drama intervention on two groups of learners. Moreover, the case study enabled me to examine the outcomes between the two groups (the secondary school group and the group from the higher institution of learning).

3.4 The context of data collection

The inspiration to explore the process drama framework derived from my personal experience in language teaching, where I see the difficulties of producing spoken language among second language learners. The context of this study played a significant role concerning the choice of data collection instruments. My experience in teaching literature and drama prompted me to use my workplace as the research site and to undertake practitioner inquiry. Naturally, Universiti Teknologi Malaysia was chosen as the research site for the undergraduate classroom. In this case, the identified group was chosen from the Basic Communication course offered at the university. Meanwhile, a secondary school was chosen based on my personal relationship with a school principal. The principal was kind enough to let me invite the students at her school to be involved in this study. For this research context, I chose participants who were below average in their proficiency abilities.

3.4.1 Research participants

In this research, I played the role of a practitioner researcher, since I conducted the intervention and collected data at the same time. During the two interventions, I was the teacher and the researcher working with the participants every week. Kemmis and McTaggart (1988) have noted that one of the characteristics of action

research is that it is carried out by practitioners rather than outside researchers. As this research involved understanding the impact of process drama in second language setting, I chose two ESL settings to accommodate my research. Participants in this study generally came from a formal education background. Their previous experience was usually of classroom 'chalk and talk' type teaching.

Table 2: Participants' exposure to language learning

Type	Year of Exposure to English Language
Participants from undergraduate classroom	13 years
Participants from secondary school	10 years

The participants in the first case study involved undergraduates taking a Basic Communication course at Universiti Teknologi Malaysia, where I work. A formal letter was sent to the Centre for Co-curriculum and Service Learning before I met the Director personally to discuss my proposal. Soon after, a meeting was convened and I had a discussion with the Director of the Centre for Co-curriculum and Service Learning at the same university. After discussing my research proposal and the current situation regarding the speaking abilities among our undergraduates, I was given permission to use my Basic Communication class for my project.

In the second case study, a group of ESL learners from a secondary school in the southern part of Malaysia was chosen. The all-girls school was chosen because it was easily accessible and convenient. Like the first research site, I sent out a

formal letter seeking approval to conduct this research at the school. Since this research was approved by the Economic Planning Unit of the Malaysian Prime Minister's Department and gained ethical approval from the University of Waikato, it was easy for me to gain access to the school. With the permission of the school principal, I used the all-girls school as my second research site. The school principal was supportive when I approached her about my research and explained how my research would benefit her students. From my discussion with the school principal, it was agreed that Secondary Four students aged 16 years old would be suitable for my data collection because they were not sitting for their Malaysian Certificate of Education (Sijil Pelajaran Malaysia) examination that year. The Malaysian Certificate of Education (Sijil Pelajaran Malaysia) examination is an important examination for all Secondary Five students as it determines students' pathways after they complete their secondary schooling.

The selection of the participants was carried out in three stages. In order to collect baseline data, the first stage involved 163 ESL students who ranged from the lower forms of secondary schools to the upper forms (aged between 15 to 17), as well as ESL students from the higher institution of learning (aged between 18 to 20). Of the 163 participants 105 were male students, while 58 of them were females. The selection of these participants was necessary to obtain baseline data in order to answer research question one.

I used convenience sampling for my data in order to fulfil this research question. According to Cohen and Manion (2007), this type of sampling "involves choosing the nearest respondents and continuing that process until those who happen to be

available have been obtained" (p. 113). It is easy to carry out such sampling and this can include surveys of students in certain courses or certain schools. In this study, the participants were chosen based on the ease of access on the location where I was based.

The next stage involved teaching sessions – the intervention, to two groups of participants. There were 31 participants from the TI (Tertiary Institute) group, with six males and 25 females. Two of the participants were from Indonesia, two from Saudi Arabia, two of Malaysian Indians origin, 10 were Malays and 15 were of Malaysian Chinese origin. These students were registered under different areas of studies with two of them from the Faculty of Architecture, two from the Faculty of Mechanical of Engineering, two from the Faculty of Electrical Engineering, one from the Faculty of Civil Engineering, 12 from the Faculty of Education and 12 from the Faculty of Management. Meanwhile, all the 32 participants from the SS (Secondary School) group were females with nine of them from a Chinese background and 23 of them Malay.

The SS group of students received the same lessons as the TI group but some changes and adaptations were made based on their responses regarding previous learning and participation. I made changes to the lessons for the SS group, knowing that their language abilities were limited compared to the TI group, and the time allowed was also more restricted owing to commitments such as being away from school, attending school assemblies, and participating in interschool sports events.

At the beginning of the intervention, the participants were given an overview of the program, the duration of the program, as well as the needs for their commitment throughout the sessions. In general, they were briefed about the intervention. A covering letter (see Appendix 1) together with a consent form (Appendix 2) were given to the participants. The covering letter described in detail the nature of the research and indicated that the participants would be protected in terms of their confidentiality. In order to protect the participants' confidentiality, all participants were given pseudonyms in this writing. Another form seeking volunteers for interviews was also distributed to the participants. Only participants who agreed to be interviewed were used for my data collection. All interviews took place outside class hours at a time of the participants' choosing. For documentation purposes, both forms were signed and returned to me prior to the intervention.

The students in the undergraduate class (TI group) spent about 60-100 minutes in class for their weekly session, while the students from the secondary school (SS group) spent 30 minutes in each session. Unlike the TI group, which met only once a week, the SS group met twice a week. Thus, the SS group spent a total of 60 minutes a week in their intervention class.

The final stage of the project involved working with students who were willing to be interviewed. 30 student interviews took place, with interviews from 15 participants from the SS group and 15 participants from the TI group. In order to answer research question five, I chose six participants: three from the SS group

and three from the TI group and conducted an analysis of their non-verbal communication behaviours throughout the intervention.

3.5 Rationale for research methodology

My research fits a case study approach according to Creswell's (2012, p. 465) bounded system. Creswell described a case study research as

"An exploration of a bounded system (e.g. activity, event, process or individuals) based on extensive data collection. Bounded means that the case is separated out for research in terms of time, place or some physical boundaries."

This study identified two specific cases, which were a secondary school in the southern part of Malaysia and an undergraduate classroom at a higher institute of learning. It sought to understand cases on two groups of individuals separately. Likewise, it used multiple cases or collective case studies because it examined several "schools to illustrate alternative approaches for students" (Creswell, 2012, p. 465). My purpose was to examine the impact of two different cases towards process drama. Given the nature of this study as focused on investigating a process drama curriculum in second language learning, I found that employing qualitative and quantitative instruments through mixed methods data collection to be appropriate for generating significant results. Creswell and Plano Clark (2011) cited in Creswell (2012) defined mixed methods as a "procedure for collecting, analysing, and 'mixing' both quantitative and qualitative methods in a single study or a series of studies to understand a research problem" (p. 535). It can

assist the researcher to better understand the context and phenomenon of the study. Cresswell (2012) further asserted that "you conduct a mixed methods study when you have both quantitative and qualitative data and both types of data, together, provide a better understanding of your research problem" (p. 535). This approach was designed to provide an understanding of the impact of a process drama intervention in the second language classrooms. A quantitative approach, using pre-test and post-test scores, was used to track the students' outcomes. In addition, questionnaires distributed to students before and after the intervention provided the means for comparing students' learning experiences in relation to the intervention. Qualitative data collected through the interviews and an analysis of video and audio data enabled "in-depth understanding, focusing on the process of discovery" (Burns, 2000, p. 460).

A mixed method approach was deemed most suitable for data collection because relying on only one method of approach was seen as limiting the inquiry. Besides, according to Wheeldon and Ahlberg (2012) "through multiple stages and methods of data collection and/or analysis, researchers can get a better understanding of a phenomenon by combining the reliability of empirical counts with the validity of lived experience" (p. 115). Rossman and Wilson (1985) cited in Johnson, Onwuegbuzie and Turner (2007) identified three factors pertaining to the combination of quantitative and qualitative methods.

- They are used to confirm each other through triangulation.
- They are used to provide richer data.

- They are used to initiate new approaches of thinking by attending to inconsistencies between qualitative and quantitative data.

Johnson, Onwuegbuzie and Turner (2007) quoted Jick (1979) on the advantages of triangulating data via mixed methods:

- It allows researchers to be sure of their results,

- It encourages data collection in a variety of ways,

- It leads to richer data,

- It leads to the combination of theories,

- It can unveil conflicts and

- It may serve as 'the litmus test' (p. 115) for other theories.

Meanwhile, Johnson, Onwuegbuzie and Turner (2007) have argued that because mixed method design is a very intensive and difficult task, "the credibility or trustworthiness or validity of mixed research is an important issue" (p. 126). Another issue identified by Johnson and Onwuegbuzie (2004) is the fact that a single researcher may face a range of difficulties in constructing the three stages in the design: "stating the research objective, collecting the data, and analysing or interpreting the data" (p. 19).

Figure 10 below depicts the research design used in this study, showing the embedded design used in the study. The Embedded Design is a mixed method design in which one data set provides a support on the other data type (Creswell, Plano Clark, et al., 2003) whereby the secondary data is used as an additional source to the primary data (Creswell, 2012). Embedded design is used when

researchers need to include qualitative or quantitative data to answer a research question within a study. This is because a single data set is not enough to answer the research questions which in turn require different types of data. Creswell (2012) further suggested that during an embedded study, the researcher would collect both qualitative and quantitative data in a single study, however the data sets are analysed separately.
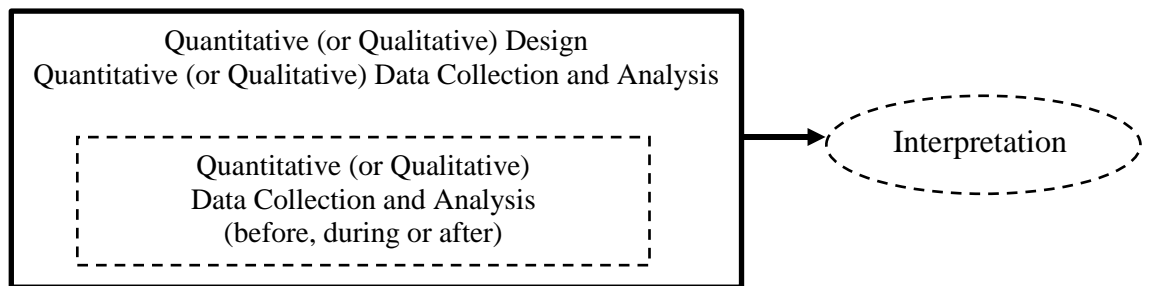
Figure 10: Embedded design (Adopted from Creswell, 2012)

The embedded design allowed me to collect quantitative and qualitative data at the same time. According to Creswell (2012) in an embedded design, one form of data supports the other form of data. In my study, in addition to collecting quantitative data, I also collected qualitative data to examine how the students were experiencing the intervention. However, the resultant datasets were analysed separately because they answered different research questions. The quantitative data addressed the question whether the intervention had any impact on the students, while the qualitative data investigated the learners' experiences and perceptions after the intervention. The stages of how I conducted this mixed method study are presented in the diagram below.
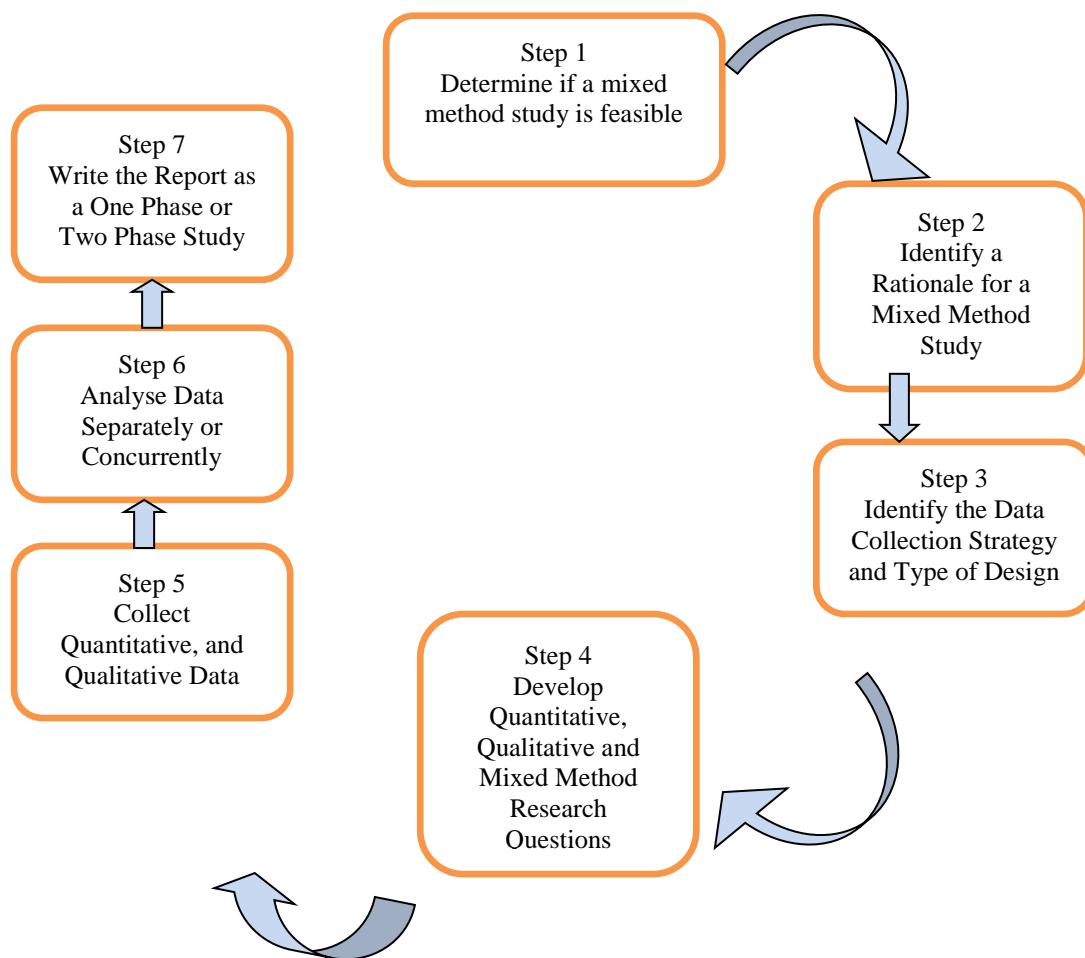
Figure 11: Stages on conducting the mixed method research (Adopted from Creswell, 2012)

3.5.1 Data collection procedures

The data collection involved five phases. Based on the methodology and design used, the diagram below shows the framework for the data collection. It shows the overall process of how the research was initiated and carried out using both qualitative and quantitative research instruments.

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┌─────────────────────────────────────────────────────────────────┐
│   ┌──────────────┐              ┌──────────────┐                  │
│   │Identification│   ⟹          │Design        │                  │
│   │of problem    │              │activities    │                  │
│   └──────────────┘              │for intervention│                │
│                                 └──────────────┘                  │
│                                              ⬊                    │
│   ┌──────────┐  ┌──────────────────┐   ┌──────────────┐           │
│   │          │  │ESL class at a school│  │Baseline data │           │
│   │Interview │  └──────────────────┘   │from ESL      │           │
│   │          │  ┌──────────────────┐   │students and  │           │
│   └──────────┘  │ESL undergraduate class│ │teachers      │         │
│        ⬆        └──────────────────┘   └──────────────┘           │
│                                              ⬇                    │
│   ┌──────────┐              ┌──────────┐   ┌──────────────┐        │
│   │Post-     │              │12-weeks  │   │Pre-assessment│        │
│   │assessment on│  ⬉        │intervention│⬉ │on 2 groups of│        │
│   │2 groups of │            └──────────┘   │participants  │        │
│   │participants│                           └──────────────┘        │
│   └──────────┘                                                    │
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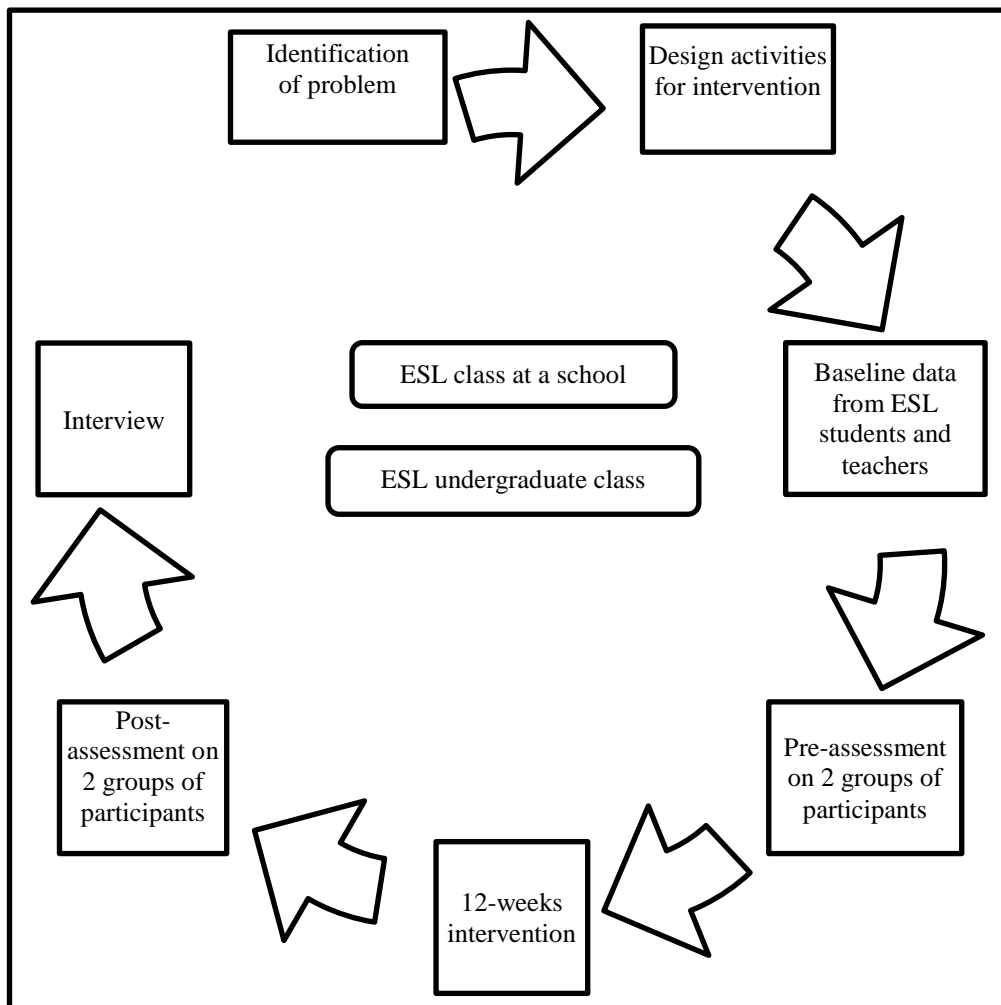
Figure 12: Framework for data collection procedures

The initial phase involved the identification of the problem. My observation from my teaching experiences in three secondary schools and the institute of higher learning alerted me to the problem and this led to rationale for the research to be conducted. I fashioned an initial perspective on how the problem might be addressed. Working very closely with my mentors (experts), I designed a few process drama activities taking into consideration the nature of second language learners. I expected that my participants might not feel comfortable working in this kind of environment where process drama was used as a teaching method. Their movements and oral production skills might well be constrained. As a result

of this difficulty, I designed process drama activities that I thought would work, from easy to more complex problem-solving.

The second phase involved seeking baseline data for my research purpose. 200 questionnaires (Appendix 5) were distributed to ESL learners in secondary schools and higher institutions of learning. Out of the 200 questionnaires distributed, 163 were returned. The participants were given a survey to gauge their attitudes toward language learning and teaching, speaking activities, drama activities and process drama. This phase of the research also involved seeking baseline data from language instructors and teachers who had been teaching English in schools and at tertiary level.

The third phase comprised the groups involved in the study. Before the intervention was carried out, I did an initial survey on the participants' language proficiency. A pre-test (Appendix 7) was given to all participants taking part in this research.

In the next phase, I worked on process drama activities with both groups of learners. During the 12-week sessions (see Appendix 15), learners took on various roles and experiences, and at the end of each session, they evaluated what happened during the learning process. This was done through having them engage in reflective journal writing. During the 12-week sessions, the participants worked with me as the teacher-researcher in their classrooms for a total of 24 hours. The participants had the opportunity to practise English language and develop their oral proficiency by participating in a number of designed activities. It was also

during these 12 weeks that I re-evaluated the intervention that I had designed, making adaptations and changes based on the needs of the participants. Changes to the intervention were made based on the participants' comments during the reflection phase. After changes were made, other process drama sessions were carried out with the participants. During this phase of this study, data were collected from both groups concurrently.

The research ended in the fifth phase, when a post-test session with the participants was conducted. Their answers were audio-recorded, transcribed and assessed based on their fluency in their use of language, their accuracy and the complexity of the words they chose to communicate their meanings. In addition, the participants completed the Personal Report of Communication Apprehension, the Non-Verbal Immediacy Scale Self-Report and the post-questionnaire. They participants were also interviewed to gather qualitative data relevant to the study. Overall, the study involved an intervention taking place over a 3-month period.

3.5.2 **Research instruments**

As discussed above, I used both qualitative and quantitative instruments for data collection. Quantitative methods were adopted to find out the impact of process drama on the participants, while qualitative methods sought the perceptions of the participants with regard to the intervention program implemented. This section describes the instruments I used in this study. They were pre- and post-questionnaires, pre- and post-tests, the PRCA-24 (Personal Report of Communication Apprehension), the NIS-S (Non-Verbal Immediacy Scale Self-

Report) journal entries, interview protocols, and transcriptions of video and audio data.

Table 3: Instruments for data collection

No	Research Question	QUANTITATIVE				QUALITATIVE				
		Questionnaire	Pre- & Post-Tests	PRCA-24	NIS-S	Journal	Interview	Stimulated Recall Interview	Video	Audio
1	What are the attitudes of the second language learners and language instructors toward teaching and learning English language?	√	-	-	-	-	-	-	-	-
2	How effective is process drama in enhancing student learning?	-	-	-	-	√	√	√	-	√
3	What differences, if any, are evident in the participants' motivation levels in language learning before and after experiencing the drama activities?	√	-	-	-	√	√	-	-	√
4	What differences, if any, are evident in the pre- and post-test results measuring verbal competence as a result of the intervention?	-	√	√	-	√	√	-	-	√
5	What differences, if any, are evident in the participants' non-verbal communication behaviours prior to and following the series of process drama activities?	√	-	-	√	-	-	-	√	-

Questionnaires

In order to investigate the attitudes of the students and teaching instructors in using drama as a tool in second language learning, a questionnaire was distributed to all students from different secondary schools and institutes of higher learning in the southern part of Malaysia (See Appendix 5). Both the students and teaching

instructors were invited to give their opinions, experiences and feelings about English language learning and teaching. According to Gray (2004), questionnaires involve the systematic collection of data and it is a common way of measuring attitudes. Mohammad (2013) advises that questionnaires should either be closed-ended (or structured), open-ended (or unstructured) or a mixture of closed-ended and open-ended. The questionnaires in this research adopted a mixture of closed- ended and open-ended.

Burns (1999) proposed that there are some disadvantages in using questionnaires. First, the questionnaire requires simple questions and secondly, it has a low response rate. In view of this, in this study, I used simple basic sentences to ensure that the participants understood the questions. Completing the questionnaire did not take much of their time, as they spent only 15 minutes completing it. There were 16 questions that comprise Yes or No type of question, Likert-Scale type of question and open-ended questions. Out of the 200 questionnaires distributed, 163 were returned implying an 80% return rate. One of the reasons for the high return rate was due to my presence on site to collect the completed questionnaires.

Another set of questionnaire (Appendix 6) was distributed to the main participants of the study. It was distributed before and after the intervention took place and attempted to explore their attitudes toward language learning and teaching in general and was composed of four parts seeking information about participants' backgrounds, their proficiency scale rating, their attitudes toward language learning, and their motivation to language learning. Rating type of questions, Likert-scale types of questions and Yes/No questions were developed. The

questionnaire was distributed before carrying out my intervention to provide me with data to help identify problems in the teaching and learning of the English language for these participants and after the intervention was completed the same questionnaire was handed out to gauge the difference in value before and after the intervention took place.

A different set of questionnaire (Appendix 4) was distributed to English language teachers from different schools. The instructors were asked 18 open-ended questions on the current state of the speaking abilities of our Malaysian students, the common mistakes they made in speaking, and the instructors' roles in helping the students cope with speaking difficulties and their perspectives on drama teaching. Overall, the table below depicts the number of participants providing baseline data for this research

Table 4: Participants involved in answering the questionnaire for baseline data

	Teacher participants	**Student participants**
Questionnaire distributed	40	200
Questionnaire returned	32	163
Response rate	80%	81.5%

Pre- and Post-Tests

Pre- and post-tests are used to compare participants' changes as a result of the intervention. According to La Barge (2007), pre- and post-tests can be used to "evaluate   learner   outcomes   of   educational   programs"

(http://www.joe.org/joe/2007december/iw1.php) as they provide results that indicate the current abilities or knowledge of learners and what they have gained from an intervention. Creswell (2012) further defined a pre-test as a measurement of an attribute before the participants go through a treatment whereas a post-test measures an attribute after a treatment. In this study, two groups of 30 participants were given a pre-test (Appendix 7) to assess their proficiency in verbal communication. The oral pre-test was audio-recorded and the participants assessed by the researcher and an independent rater on their fluency, accuracy and the use of language in their conversations with the researcher. The participants were asked general questions about themselves, such as questions about their family, their everyday routines, their home town, the person they admired the most, their favourite teacher and a difficult situation that they had to handle. The session was carried out outside the class schedule prior to the intervention. The main aim of this test was to gauge the level of the participants' abilities to use the English language.

After the intervention was completed, another oral test (Appendix 7) was performed with the participants. Answers were audio-taped and assessed on three components: their fluency, the accuracy of the language used and the complexity of the words the participants uttered. This assessment (Appendix 8) was adapted from Wen-Ching Liu's (2006) research. Each component was scored from 1 to 10. An excellent score was graded 9-10 marks, a very good answer was graded 7-8, a good answer was graded 5-6, an average answer was graded 3-4 and a poor answer was graded 1-2. The audio-taped answers for both pre- and post-tests were assessed by the researcher and an independent rater. A median score was reached

for each participant on each component. The mean value and standard deviation were then computed for pre- and post-tests scores. In order to find out whether the participants made any progress as a result of the process drama intervention, a paired T-test was computed using the mean scores.

Personal Report of Communication Apprehension

In order to answer research question four which was to explore the participants' verbal communication behaviours throughout the intervention, the Personal Report of Communication Apprehension (PRCA-24), an instrument developed by McCroskey (1982) was used (see Appendix 10). The PRCA-24 measured the learners' perception of their communication skills and examined their communication self-rating skills. The Personal Report of Communication Apprehension (PRCA-24) measured how an individual felt about participating in oral communication activities. This test was also used to measure the participants' communication apprehension prior to the intervention. For this assessment, the participants filled out a form that covered four communication contexts: group discussion, interpersonal communication, communication in meetings and public speaking. They chose options from Strongly Agree (1 point), Agree (2 points), Undecided (3 points), Disagree (4 points) and Strongly Disagree (5 points). For each context, a score of 18 indicated a high level of apprehension. The scores from the four contexts were totalled to determine the participants' levels of apprehension. A high score that ranged from 83 to 120 indicated that an individual had a high level of communication apprehension. A moderate score from 55 to 82 indicated a moderate level of communication apprehension, while scores between 24 to 55 indicated a low level of communication apprehension.

Non-verbal Immediacy Scale Report

The Non-verbal Immediacy Scale Report (NIS-S) or non-verbal immediacy (see Appendix 11) which was developed by Richmond, McCroskey and Johnson (2003) was used in this study. The participants answered 24 items related to non-verbal immediacy, in which 12 items were worded positively and 12 were worded negatively. Participants chose from the 5-point Likert scale options with 5 representing "very often" and 1 representing "never". This test was conducted after the intervention was over to assess the participants' self-reported non-verbal behaviours. A high immediacy ranged from 112 and above while a low immediacy was indicated by a score below 83. If a participant recorded a higher score, he/she had high non-verbal immediacy behaviour. This suggested that he/she was an engaging speaker, and had the ability to gain the attention of the listener. A person with low score had lower non-verbal immediacy behaviour and would have difficulty convincing the listener to focus attention on his/her communication.

Journal Entries

Another type of research tool I used were journal entries. According to Taggart and Wilson (2005), reflective journals provide the researcher with a means of "analysing and reasoning through a dilemma, enhancing development and reflection and linking understanding with classroom practice" (p. 79). Posner (1996) suggested that a reflective journal might include a brief sequencing of events, details of an event that might be different, and an analysis of the event by giving explanations, indicating the significance of the event and relevance. Two types of journal entries were used in this study. As the teacher researcher, I

observed and noted down significant findings in my journal (Appendix 13). Reflective journaling enabled me to document the experiences of the participants, my thoughts and observations, reflections on choices made, feelings, and ideas that came up during the data collection phase. The participants' involvement was also observed and noteworthy happenings recorded in my journal. Overall, the reflective journal generated a particular kind of data that contributed to the generation of my overall findings.

Another type of research tool was journal entries written by the participants (Appendix 12). Each participant was required to keep a reflective journal of their classroom experiences. At the beginning of the intervention, the participants were given an overview of the program, the duration of the program as well as the needs for their commitment throughout the sessions. Each of them was also given a book that requested them to enter their thoughts after each session had ended. This book served as journals which asked them to reflect on the teaching and learning that had taken place. They were asked to write about what they have learned, their personal feelings, the problem/s they faced, how they overcame their problem/s, changes they wanted to see made, their rating of their speaking ability, and their motivation and confidence levels. The participants were also encouraged to write in Malay if they felt that writing in English restricted their flow of thoughts. Mertler (2006) suggested that journals "provide information similar to homework to the teacher, in that teachers can gain a sense of students' daily thoughts, perceptions, and experiences in the classroom" (p. 99). In this study, the participants' thoughts were important in contributing to and validating the overall findings of the study.

Interviews

Another data collection instrument applied in this study was the use of interviews. Burns (1999) noted that: "interviews are a popular and widely used means of collecting qualitative data" (p. 118). Interviews can be carried out either person-to-person or done collectively in groups. For this study, I employed stimulated recall interviews and semi-structured interviews individually. The table below shows the number of participants involved in the interviews.

Table 5: Number of participants involved in the interviews

	No. of participants	No. of participants for Stimulated Recall Interview	No. of participants for Individual Interview
Tertiary Institute	31	15	15
Secondary School	32	15	15

Stimulated recall interviews are classified under the introspective method, which can be used "to prompt participants to recall thoughts that they had while performing a task or participating in an event" (Gass and Mackey, 2000, p. 17). According to Bloom (1954), by using this method, "a subject may be able to relive an original situation with great vividness and accuracy if he is presented with a large number of the cues or stimuli which occurred during the original situation" (p. 25).

Together with me as the researcher, each participant viewed the video-recorded sessions at the end of the intervention programme and reflected on his/her thoughts on why he/she behaved in a certain way. These unstructured and

informal interviews were carried out during learners' free time. While watching what happened, the video-tapes were paused in order to invite responses about their thoughts during the interaction. With prompts based on the video-taped sessions, the learners were asked to recall the events, and share their thoughts on what happened and why they performed certain tasks. The use of stimulated recall interviews was combined with individual interviews in order to triangulate the findings in exploring the impact of the process drama action research intervention on learners' communication skills and learning experience.

Besides the stimulated-recall interviews, fifteen participants in each group were interviewed after the intervention to get an in-depth understanding of their experiences during the intervention. According to Mohammad (2013), the semi-structured interview is "flexible and allows the interviewee to provide more information" (p. 256). The purpose of the interview was to understand what happened during the drama process. According to Arksey and Knight (1999), using interview techniques builds rapport and prompts interviewees to expand on their responses. This interview session probed in an open-ended way what the participants believed they had learned and gained from the drama activities. The focus of the interview was on the participants' experiences, what they believed happened and their feelings. Both the interview sessions were audio-taped and later transcribed as written data. According to Stringer (2004), using the tape recorder "has the advantage of allowing the researcher to acquire a detailed and accurate account of an interview" (p. 73).

Transcriptions of Video and Audio Data

One of the means of analysing audio data is by transcribing the data into written form. These transcripts are "visual representations of verbal interactions" (Lankshear and Knobel, 2004, p. 267). In this case, the spoken language was written in a dialogue form for ease of reference. One advantage of using the video and audio data is that it is rich with data, while a disadvantage of this research tool is the difficulty of analysing the rich data. Lankshear and Knobel (2004) suggested that when transcribing, it is important to consider not only the content but also the repetitions, feedback sounds, hesitations and statements. This called for verbatim transcription. Poland (1995), in Halcom and Davidson (2006), described verbatim transcription as "the word-for-word reproduction of verbal data, where the written words are an exact replication of the audio-recorded words" (p. 38). For data analysis purpose, though it was a time-consuming and complex experience, I transcribed all the audio data using verbatim transcription myself. In this way, I had first-hand knowledge from my involvement in the process and gained a deeper insight of the findings that emerged from transcribing.

In order to answer research question 5, video data were used to analyse the participants' body language while they were involved in the intervention. According to Stringer (2004), "video recording has the advantage of making the scene immediately available to viewers, providing a depth of understanding of the acts, activities, events, interactions, behaviours and the nature of the context" (p. 82). The camera was not positioned to capture each of these participants throughout. However, the moving camera focussed on all the communication and

recorded active movements that took place throughout the intervention. Six participants were analysed closely for their facial expressions, body language, and proxemics throughout the 12 sessions. Videotaping the sessions was an active part of the drama learning process, as I managed to note the changes in the participants' voice intonation and body movements.

Table 6: Number of participants analysed for non-verbal behaviours

	No. of participants	No. of participants
Tertiary Institute group	31	3
Secondary School group	32	3

3.6 Data Preparation, Analysis and Verification

At the beginning of this chapter, I discussed how the action research case study design and the mixed method approach addressed the research questions. The research design also influenced the choice of instruments used. Table 7 provides a summary on how the data were analysed in order to answer the research questions of this study.

Table 7: Overall relationship between research questions and findings

RQ1: What are the attitudes of the second language learners and language instructors toward teaching and learning English language using drama?		
Instruments	**Data Categorisation**	**Method of Analysis**
Questionnaires to students Questionnaires to teachers	Communication anxiety Language learning experience Language learning experience through drama Learners' English language speaking abilities Coping with difficulties	Statistical Package for Social Science (SPSS)

RQ2: How effective is process drama in enhancing student learning?		
Instruments	**Data Categorisation**	**Method of Analysis**
Interview data Stimulated recall interview Student journals	Participants' confidence Collaborative nature of drama-based activities Factors that influenced the challenges of learning English through process drama Participants' attitudes towards the activity Improving life skills	Thematic Analysis (Transcription and Percentage)

RQ3: What differences, if any, are evident in the participants' motivation levels before and after the instructional program?		
Instruments	**Data Categorisation**	**Method of Analysis**
Pre- and Post-Questionnaire Interview data Student journals	SPSS (Descriptive Statistics and Paired Sample T-Test) Motivation Enjoyment Attraction towards activities Change in attitudes Teaching techniques	Statistical Package for Social Science (SPSS) Thematic Analysis (Transcription and Percentage)

RQ4: What differences, if any, are evident in measuring verbal communication behaviours as a result of the intervention?		
Instruments	**Data Categorisation**	**Method of Analysis**
Pre- and Post-Tests Personal Report of Communication Apprehension (PRCA-24) by Mc Croskey (1982)_ Interview data Student journals	Communication apprehension Ability to speak English Confidence Enjoyment Understand others Follow conversations Take part in communications Fluency Complexity of language used Accuracy Communicative competence Fear of speaking Preference for activities	Statistical Package for Social Science (SPSS) Thematic Analysis (Transcription and Percentage)

RQ5: What differences, if any, are evident in the participants' non-verbal communication behaviours prior to and following the series of process drama workshops?		
Instruments	**Data Categorisation**	**Method of Analysis**
Pre- and Post-Questionnaire Observation sheet and field notes Video data Video transcriptions Non-verbal Immediacy Self-Scale Report (NIS-S) by Richmond, McCroskey and Johnson (2003)	Body movements Hand gestures Paralinguistic features Facial expressions	Statistical Package for Social Science (SPSS) Thematic Analysis (Transcription and Percentage)

Data analysis is "the process of systematically organizing and presenting the findings in ways that facilitate the understanding of these data" (Parsons and Brown, 2002, p. 55). Since I collected huge amounts of data, I followed Cohen and Manion's (2006) suggestion that the researcher "outlines the phenomena under investigation, groups the data in blocks, put them together to make a coherent whole, and compare and contrast the notes made" (p. 462). In this study, data were analysed quantitatively and qualitatively.

The use of quantitative analysis was appropriate in analysing the questionnaires given to the respondents. To analyse the survey for the baseline data, Statistical Package for the Social Sciences (SPSS) software was used. Data were keyed in and the mean scores and standard deviation were calculated for each survey items. A T-Test was used to compare the differences in the participants' proficiency test in verbal communication behaviours before and after the intervention. The T-Test is a statistical procedure for testing the difference between two or more means and used for estimating the probability that the means have been drawn from the same or different population. The same test was also used to study the participants'

motivation levels in language learning before and after the intervention. All quantitative findings were reported descriptively.

This study also adopted a triangulation method of analysis in order to support the outcome of the quantitative analysis. According to Merriam (2001), a triangulation method of analysis is important to "confirm the emergent findings" (p. 204) and "strengthens reliability as well as internal validity" (p. 207).

Parsons and Brown (2002) have suggested that qualitative data be "organized, described and interpreted in ways that facilitate understanding of these data" (p. 55). Cohen and Manion (2006) have also proposed that the data analysis of qualitative research can be organized and presented in five ways, which are based on individual grouping, people grouping, issues, research questions and instruments. They agree with Parsons and Brown (2002) that data can be analysed based on group analysis or individual analysis. For example, if two or more respondents have similar opinions and perceptions, data will be organized by groups of respondents. A second method of data analysis is by individual analysis. "The total responses of a single participant are presented, and then the analysis moves on to the next individual" (Cohen and Manion, 2006, p. 467). A third data analysis method is by looking at the "data relevant to a particular issue" (Cohen and Manion, 2006, p. 467). In this case, it is important to justify the issues that need to be examined closely. A fourth method of data analysis is by analysing and describing the data based on the research questions. In this approach, all the relevant data from the research designs are grouped together to provide answers to the research questions. The final approach is the grouping of research instruments,

in which all data from the selected research instruments are presented one after another.

In this study, I used the fourth method of data analysis which described my data based on the research questions. I laid out the research questions I needed answers for and grouped the data based on the research questions. Specific qualitative evidences in the transcriptions were used to illustrate the thematic patterns that emerged. In order to ensure that findings and interpretations of the data are accurate and reliable, Creswell (2014) mentioned that triangulation can be used in qualitative analysis. This is a process of verifying evidence from a range of different data collection methods. Because multiple data sources were used, I decided that using thematic analysis was the best option for analysing the rich data, because it was a flexible approach. According to Braun and Clarke (2006), thematic analysis is "a method for identifying, analysing and reporting patterns/themes within data" (p. 79). Boyatzis (1998), cited in Braun and Clarke (2006), suggested that thematic analysis is "a tool to use across different methods" (p. 78). The operational framework below illustrated how data were prepared, categorised and analysed.

Codes the text for description to be used in the research report

Codes the text for themes to be used in the research report

The researcher codes the data (i.e. locates text segments and assigns a code label to them).

The researcher reads through data (i.e. contains a general sense of material)

Iterative

Simultaneous

The researcher prepares the data for analysis (i.e. transcribes field notes)

The researcher collects data (i.e. a text file such as field notes, transcriptions or optically scanned materials.

Figure 13: The qualitative process of data analysis (Creswell, 2012)

As soon as data were collected, the transcriptions of the video-taped lessons and audio-taped interview protocols took place. I started transcribing immediately as the process of transcribing took a long time. After all interviews and video-taping of lessons were transcribed, data were coded. After the data had been coded, I reviewed the transcripts and assigned categories and themes to the transcripts. Then, I counted the frequencies that themes appeared by counting the number of times a code was applied against the text. According to Cresswell (2012), codes refer to labels or specific terms used to denote a section of the transcript. Because

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there were several data collection methods used, I gathered data from the individual interviews, the stimulated recall group interviews, my reflective journal, and audio- and video-taped evidence through the organization of the information. This was done through a categorization of themes (Stringer, 2004). Mertler (2006) referred to this approach as a "coding scheme" (p. 125), where I grouped data that provided a similar kind of information. In addition, the data from the test, field-notes and transcribed data were also reviewed several times, before they were sorted out and coded them into thematic categories (Creswell, 2014).

Thematic analysis is a useful method of analyzing qualitative data. However, the qualitative data is quantified in order to "report truthfully about the data" (Braun and Clarke, 2006, p. 83). In this study, a specific theme was counted as it appeared, not only in the interview data, but also in further analysis of video transcriptions, audio transcriptions and journal entries from various participants.
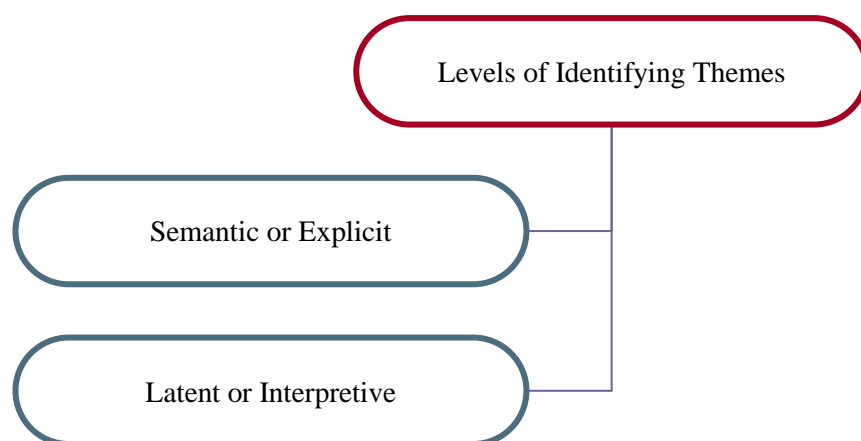
Figure 14: Levels of identifying themes (Braun and Clark, 2006)

In this study, themes that emerged were identified in two ways: at the explicit level, as well as at the interpretive level (see Figure 14). In this case, from across the data set in the interviews, transcriptions and journal entries, I looked for themes that were identified either explicitly or implicitly. Themes which were implicit came from data which I interpreted; meaning they were not voiced out or written by the respondents. Instead, they said something which I made interpretation. For example, in an interview, a participant answered that he "felt good having a class like this". This statement was implicit which I have categorized it as a sign of satisfaction. He further commented that he could mix with other students from different races and different countries which I interpreted as building relationships category. Then I placed the themes side-by-side and categorized them as being the themes or sub-themes based on the research questions. The general quantification of the themes began after the data had been categorized. In general, I adopted Braun and Clark's (2006) guide on how to analyse data.

Familiarize with Data		
Transcribe data.	Read and re-read data.	Note down initial ideas.

Generate Initial Codes
Code interesting features, across the entire data set.

Search for Themes
Collate codes into themes.

Review Themes	
Check if themes work in relation to the entire data set.	Generate a thematic map.

Define and Name Themes	
Refine the specifics of each theme.	Generate clear definitions and names for each theme.

Produce the Report	
Select extracts and examples.	Relate the analysis to RQ and literature.

Figure 15: Phases of thematic analysis (Braun and Clark, 2006)

The transcribed data were categorised in the first place according to the specific themes that the study addressed. The themes developed were data driven, that is, I worked on all data sets and look for similarities for themes which were continuously repeated across all data sets. The following transcription shows how I extracted the codes and themes from an interview.

Table 8: Motivation as a theme (extract from an interview)

Question	Answer	Codes
What are the changes you like to make to this course?	Time is the best medicine. When we spend more time, we can improve, so the more time you spend, the more you get into it. If the lesser time, if we have a few sessions, we don't get it. Some of them, I notice they haven't get into it. If time more longer, everyone will get used to it.	Intrinsic motivation
What is the positive or negative aspect of this class?	We enjoy. If we enjoy, we loosen ourselves, we break ourselves. We communicate more.	Enjoyment Intrinsic motivation

Along the same lines, while identifying the themes in the stimulated recall interviews, I made notes prior to coding my notes into specific themes. The example below shows how the coding of themes was done.

Table 9: Extracting themes and codes from stimulated-recall interviews (extract from an interview)

Stimulated Recall Interview	My Notes	Codes
T: This session was when you acted as Pak Metih. During this session, what was in your thought? S: I discussed with my group members. Then I	Discussed with team members what they planned to do.	Group Dynamic

saw Pak Metih falling to the ground. I immediately ran to him. My thoughts? I just wanted to save him.		
T: What words did you plan to use? What about your body language? S: The words I used came out spontaneously. It came out from my mind.	Spoke spontaneously when he was in role.	Competence/ Fluency
T: Did you plan to say anything? S: This is what we discussed. Ali save Pak Metih. Then Ali called the doctor. When the doctor came, Pak Metih died. That's all we discussed. About our language, we didn't discuss what to say. We simply said what we wanted to say.	The group discussed the event that was supposed to take place. They did not discuss the language they were going to use. Every word they uttered was spontaneous.	Competence/ Fluency
T: Why did you suddenly have a mobile phone in your hand? What made u decide to call? S: I wanted to call the doctor. To save Pak Metih. T: Was it your friend who asked you to do it? S: Yeah. We planned. Yeah. But we used our own words. I think it's just nonsense.	All actions were planned by having group discussions.	Group Dynamic

My data were organised and categorised into codes before collating them into the themes that I have identified. In doing so, I kept analysing all my data and tried to make sense of the emerging themes. The codes that I identified from my data were:

Table 10: Codes that emerged from my data

Activity	Attitude	Autonomy	Barriers to learning
Body language	Collaboration	Communication	Confidence
Creativity	Culture	Curriculum	Enjoyment
Experience	Expressiveness	Feelings	Fluency
Foreigners	Future use	Grammar	Group consensus
Group decision	Importance of	Improvement	Intuitive

making	communication		
Involvement	Knowledge	Learning strategy	Motivation
On task	Perspective	Practice	Reflection
Relationship	Repetition	Respect	Satisfaction
Self-awareness	Self-correct	Shared purpose	Stimulated recall interview
Student behaviour	Teacher role	Team work	Visual learning

From my research questions and analysis of the generated codes, I developed themes and related topics were developed as sub-themes. Table 10 and 11 portray the themes that emerged from the data.

Table 11: Themes and sub-themes emerging from the data

Confidence	
Increase in confidence	Factors that promote confidence

Collaborative nature of drama-based activities	
Group dynamics	Relationships
Cooperative learning	Group decision-making

Challenges of learning English	
Environment	Apprehension
Time constraints	Culture
Background knowledge	Language difficulty

Attitudes	
Risk-taking	Willingness to participate
On task	

Improving life skills	
Thinking skills	Drama for future use

Motivation	
Enjoyment	Teaching techniques
Attraction	Atmosphere

3.7 Summary

This chapter has provided an overview of the research design and methodology used in this research. It has offered a justification for an action research-based case study design and mixed method data collection approach in order to answer the research questions. Based on the design chosen, descriptions of the sampling method and the participants were given. In addition, I have included in this chapter a description of the data collection and instruments I used. I have also presented a discussion of data preparation processes and analysis. A detailed description of the study intervention is described in Chapter 4.

CHAPTER FOUR: DESCRIPTION OF THE INTERVENTION

"They have their exits and their entrances"

Shakespeare, *As You Like It*

This chapter describes the intervention drama program that was designed to enhance students' English-language learning in two sites: a secondary school and at the university where I taught. Having reviewed the literature on second language acquisition, this chapter describes a process drama intervention which I believe would enhance students' motivation and develop various aspects of their English language communicative competence. This chapter is organized around the language learning outcomes for the intervention, the types of drama strategies used to support the learning outcomes and the scenarios that spanned the 12 sessions.

4.1 Planning the intervention

The intervention was designed mainly to promote English communication skills, promoting the use of appropriate language and expressions by encouraging the learners to use language in authentic situations. The intervention sought to encourage the learners to develop communication skills through process drama, comprising participating in group discussions and negotiation activities, whilst providing substantial practice in oral communication through different problem-

solving activities. When designing the intervention, my main objectives were to enhance the learners' confidence in using English and increase their motivation in English language learning. Therefore, based on my teaching language experience, I have drawn up a list of learning outcomes to be developed in the intervention. The following were the learning outcomes for the intervention:

- Communicate and negotiate ideas effectively and confidently in reaching an agreement.
- Develop language skills relevant to the topic, with the language tasks requiring students to employ the following language skills:
    - ✓ Asking questions
    - ✓ Listening to information
    - ✓ Sharing information
    - ✓ Interacting
    - ✓ Describing
    - ✓ Expressing
    - ✓ Summarizing
    - ✓ Persuading
    - ✓ Inferring
- Initiate and develop ideas individually and collectively in a range of situations.
- Develop ideas in drama, based on personal experience and imagination.
- Use facial expressions, movements and gestures to interpret roles within drama.

Neeland and Goode's (2000) classification for selecting process drama activities was also adopted when designing the drama intervention program. The classification system was developed based on the basis of certain needs, namely:

- *Need for a clearly defined context*: The process drama intervention included imagined situations in which there was an understanding of context and characters.

- *Need to nurture and create an interest in 'what happens next':* The process drama intervention aimed to create an interest in the different story lines and dramatic events used.

- *Need to recognize and create a symbolic dimension to the work:* The process drama intervention aimed to provide a means of looking beyond the events chosen and made the use of imagination an essential ingredient in the students' experience.

- *Need to reflect on the meanings and themes which emerge through the experience:* The process drama intervention aimed at enabling participants to discover their strengths and insights through regular reflection (Neelands and Goode, pp. 6-7).

Along similar lines, Bowell and Heap's (2002) principles for planning process dramas were also drawn on as I prepared and organized my process drama intervention. Among the principles for the planning of a process drama as suggested by Bowell and Heap (2002) which was applied include:

- *Theme/learning area:* Here, the process drama intervention I adopted or developed focused on cross-cultural issues and themes.

- *Context:* In applying this principle, a dramatic context was created for the different sessions to explore the reality of learner experience as I wanted students to be able to apply their background knowledge in their drama journey.

- *Roles:* In the process drama intervention, the students took on different sets of roles based on the contexts created.

- *Frame:* Different sessions offered different conflict situations for exploration purposes, with the frame principle applied in developing problem-solving skills among the students.

- *Sign:* The end product of the drama intervention was not a performance. Nevertheless, I felt that it was crucial that we brought in different objects, sounds and gestures that could function significantly during the planning process.

- *Strategies:* In the process drama intervention, I used different strategies to enable the students to explore the context and the roles they had to play.

4.2 Types of drama strategies used

Before conducting process drama lessons in my teaching, I had introduced my students to drama activities that were more language-based. Some of the drama activities I frequently used in my lessons were:

- Role-plays in which students would act small scenes from the information they received on role cards. Sometimes, students would role-play scenes from the textbooks;

- Drama games in which students were introduced to imaginative or movement games;

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- Improvisations where students would improvise a scene with more students joining one at a time in the improvised scene;

- Acting out play scripts where students either wrote and act out their own scripts, or read and act out short written scenes;

- Improvised drama normally following a literature lesson when students would rehearse a story and present it to others.

It should be noted that at the initial stage I found process drama to be somewhat challenging as it was an entirely new experience to me. In fact, I found that many of the activities were very different from the ones I had used previously in my language classes (as listed above). In the process drama planning for the intervention, which was at the heart of this investigation, I sourced guidance from various process drama experts. Neelands and Goode (2000, p. 9-93), for example, proposed many strategies that could be adopted in the planning of a process drama workshop. They classified dramatic conventions according to four criteria, with the following strategies, which I applied in the planning of my process drama intervention.

- *Context-building action:* The strategies I used in my planning were Diaries, Letters, Drama Games, Making Maps, Collective Drawing, Guided Tour, Sound Tracking and Still Image;

- *Narrative action:* In terms of this convention, I introduced Hot seating, Interviews, Mantle of the Expert, Overheard Conversation and Teacher in Role in the process drama intervention.

- *Poetic action:* Ritual, Mimed Activity, Prepared Roles, Soundscape and Ritual were the strategies I used in my planning.

- *Reflective action:* The strategies I adopted were Choral Speaking, Group Sculpture, Thought Tracking, Voice in the Head and Taking Sides.

A more specific list of drama activities used as part of my intervention can be found in Appendix 19. The strategies, which I chose for the process drama intervention sessions, aligned with the learning outcomes that I identified earlier. The planned activities were designed to develop the students' English language competence and fluency. In general, I wanted students to engage with modified input which involves using authentic materials and situations, while receiving comprehensible input from the interactions that took place in the process drama. With students becoming involved in these interactions, I expected a range of outputs to be developed. These include the use of various language skills through students' active participation. With interesting issues, the learning area and context could be built, with students taking on roles to solve various issues. The more 'tension' the students experienced, the more communicative language they would need to use. As a result, they would engage less in translating words and instead move towards improving the fluency of their talk. As a consequence, these kinds of activities would lower their inhibitions on speaking to others.

4.3 Procedure for developing the intervention programme

The stages involved in the preparation of the process drama intervention were sequenced as follows:
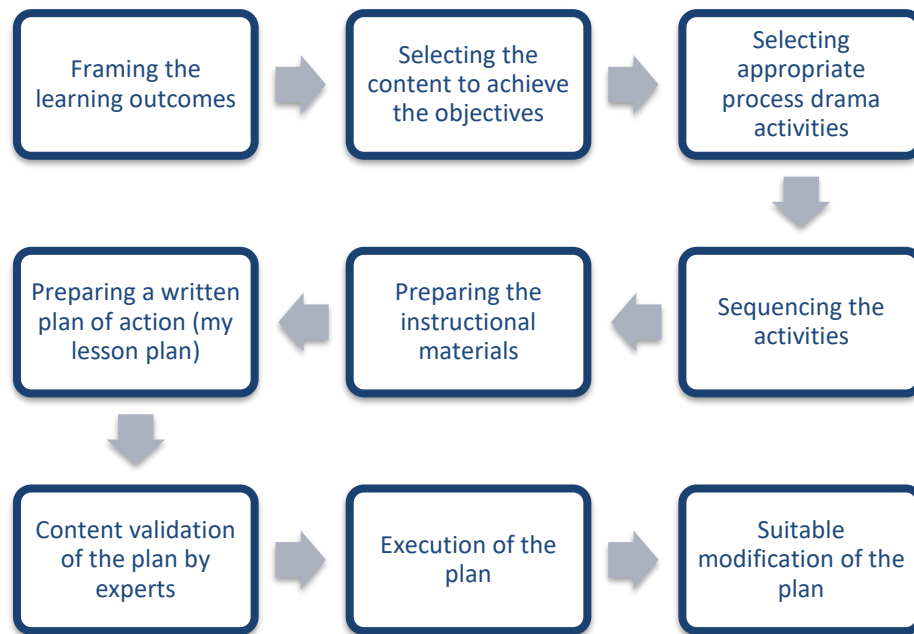
Figure 16: Procedure for developing the intervention programme

The initial stage of the study involved selecting a range of available resources such as using materials which have been successfully implemented elsewhere, such as the materials on 'Horrible Gorrible with a Hole in Its Head' developed by Andrea O'Hagan, and 'Josepha the Prairie Boy' which was developed by Carole Miller and Juliana Saxton. Additionally, the process drama employed for the purpose of this study was also developed using a Malaysian folktale, a Chinese folktale and paintings by Picasso. The idea of including paintings in the process drama intervention was inspired by the Guernica Painting process drama developed by Associate Professor Dr. Viv Aitken. Using her work as a basis, I developed my own process drama using two of Picasso's paintings, namely, 'Guernica' and 'Long Live Peace'.

The stage of content validation of the intervention involved experts' opinions, namely, Associate Professor Dr. Viv Aitken who looked at the suitability and

appropriateness of my process drama and Professor Dr. Terry Locke who examined how my intervention could develop language skills among the participants. Based on the suggestions they gave, improvements on my process drama intervention were made. One of the factors in achieving my aim was to develop materials and approaches which were non-threatening, moving from easy to more complex. The five process dramas utilised in this study were:

- The Horrible Gorrible developed by Andrea O'Hagan which was a process drama based on a picture book about a monster and villagers. This process drama investigated how the fear of the unknown affects us.

- Bawang Putih Bawang Merah was a process drama developed based on a well-known Malay folktale, where the focus of the drama was to identify whom we should approach if we have problems and how to develop relationships with others.

- Pak Metih was a process drama, a continuation from Bawang Putih Bawang Merah but with the focus on Bawang Putih's father. In this drama, the learners learned to convince others to make a better choice.

- The Sound of Peace was a process drama on peace and how we spread the word of peace to others. It was derived from *The Peace Journey: Using Process Drama in the Classroom Lesson Plan* by the International Literacy Association. However, I adapted the drama to suit the participants' capabilities. In the Sound of Peace, I developed the process

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drama using images of war scenes and a Chinese folktale. I also incorporated two of Picasso's paintings and developed a process drama based on the 'Guernica' and 'Long Live Peace' paintings. This process drama was my own original drama.

- Josepha the Prairie Boy was a process drama that investigated the relationship between a good education and a good human being. This process drama was developed by Carole Miller and Juliana Saxton.

In the following sub-sections, I describe the different sessions that were carried out during my process drama intervention.

4.4 Scenarios that Span the 12 Sessions

In this section, I describe a detailed lesson plan of the 12 sessions which I included in Appendix 15.

4.4.1 Session 1 to 2: The Horrible Gorrible

In these sessions, the learners were first introduced to the concept of process drama. *The Horrible Gorrible with a Hole in Its Head*, a picture book by Linda Allen (1993) was used as the basis of the lesson. In these sessions, I used Storytelling, Movement Game, Paired Conversation, Freeze Frame, Teacher-in-Role, Out-of-Role Discussion, Re-freeze Frame and Hot Seating drama strategies. The lesson started off with an initiation stage by exposing and getting feedback

from the learners on the world of monsters. The lesson was followed by a movement game which required the learners to move their bodies and form themselves into statues. At this stage, I gave them feedback on their use of facial expressions and gestures.

During the experiential stage, I read to the learners the story of Horrible Gorrible, stopped narrating from time to time to ask them to re-create the scenes. Other drama techniques I used were, firstly to ask the learners to create a freeze frame of the scene and secondly to hot seat the monster. The lesson ended when they were asked to reflect on the possible changes they could make to enhance the tension, the atmosphere and the focus of the work.

Session Two of the Horrible Gorrible encouraged the learners to initiate and develop ideas, and improvise drama for a range of situations. Word Games, Mapping, Brainstorming, Conflicting Advice, Teacher-in-Role, Out-of-Role Discussion, Drama Group Sculptures, Story-telling and Improvisation were the drama strategies carried out. In this session the learners developed their vocabulary skills as they wrote down new ideas from the keywords given. A mapping activity and storytelling session followed by the word game. Learners were asked to use a map drawn by other students to act out a scene as lost villagers.

Another activity was giving conflicting advice to the lost villagers. During this scene, the learners practised using modal verbs starting with "you should………" or you should not …..". Another activity I used during in this session was the

drama group sculpture, where learners selected an idea from the story and created a group sequence of repetitive movements, sounds and shapes based on the idea that they had selected. At certain point, there were periods of reflection and discussion that took place among the participants in the drama activities.

4.4.2 **Session 3 to 4: Bawang Putih Bawang Merah**

These sessions introduced the learners to process drama using a folktale familiar and relatable to them (See Appendix 18). The question, "Who should we approach if we have a problem?" in some ways reflected the learners' current situation, where I was encouraging them not to keep any problems to themselves. Building on what had come before, these sessions involved Story-telling, Recap, Out-of-Role Discussion, Brainstorming, Playing in Role, Paired Conversation, Mapping and mini Mantle of the Expert. The lesson was initiated by asking the learners to guess the folktale by looking at items in a box. Once the title of the folktale was identified, a recap of the story was done. The learners were also asked to identify the human and non-human characters in the story. At this point, they were asked to re-tell the story from the other characters' points of view.

In the experiential phase, the learners had to assume the character of counsellors who received a letter seeking help from Bawang Putih, the main character of the story. The class discussed Bawang Putih's problem and the counsellors had to agree to help Bawang Putih.

The lesson continued with students drawing maps to Bawang Putih's house and facing physical and personal challenges on the way. The learners then had a

persuasive session with Bawang Putih's stepmother before finally meeting the stepmother and solving Bawang Putih'sproblem. The learners were also asked to dramatize a scene where the counsellor wished to meet Bawang Putih, even though Bawang Putih's step mother refused to let the counsellor meet her step-daughter.

The scene ended by hot-seating Bawang Putih and, as counsellors, participants asked her questions pertaining to her problem, her relationship with her step-mother and step-sister, and her feelings for the prince. Finally, the learners were asked to write a short profile report of Bawang Putih. Again, periods of reflection and discussion occurred between the drama activities.

4.4.3 Session 5 to 6: Pak Metih, from Bawang Putih Bawang Merah

These two sessions were a continuation of Bawang Putih Bawang Merah, where the father, Pak Metih was introduced as the main character. The strategies I used in these sessions were Picture Reading, Brainstorming, Tableaux, Thought Tracking, Improvised Dialogue, Writing-in-Role, and Paired Conversation. For the initiation stage, pictures of men (fatherhood) in different forms were distributed and the learners were asked to imagine the types of place these men lived in. I then showed them a framed old picture of Pak Metih and introduced him as Bawang Putih's father. The learners were then asked to stand around the photo frame and give a heartfelt response to the photo. They needed to think about events in Pak Metih's life by reflecting on it through imagination.

The learners then formed still images of Pak Metih, portraying him at different stages of his life. This activity led to thought tracking, where I tapped on the shoulder of selected learners to find out what Pak Metih was thinking of at that particular moment. Participants then created a freeze frame to portray his occupation. Pak Metih's cut-out figure was distributed and learners wrote on it about Pak Metih's life, his role and his responsibilities.

The next activity involved creating a tableau on Pak Metih and the people around him. Learners presented the tableaux and added short statements to the image they displayed. Another writing-in-role activity was carried out where the learners completed Pak Metih's diary entry. Pak Metih's relationship with the community was explored further, when the learners were asked to imagine the community where Pak Metih lived and improvise the kind of work members did. Then they took part in a small group meeting and prepared a short proposal on how they could assist Pak Metih.

Conscience Alley was another strategy used, where learners were asked to advise Pak Metih on how he should deal with his problem. They needed to tell him whether he should take up a job or not take up a job. Finally, during the reflection phase, each learner wrote a short personal message to Pak Metih.

4.4.4 Session 7 to 10: The sound of peace

Sessions 7, 8, 9 and 10 introduced the learners to the theme of peace. This drama was an adapted version of "the peace topic" derived from *The Peace Journey: Using Process Drama in the Classroom Lesson Plan* by the International Literacy

Association. However, I adapted the lesson using contexts which the participants were familiar with, especially using the Malaysian and Asian context. Some drama strategies I used were Sound Tracking, Storytelling, Caption, Teacher-in-Role, Out-of-role Discussion, Detour, Thought Tracking and Freeze Frame. In order to get the learners to prepare themselves for the theme, I set up the playing space with pictures depicting images of war. I used background music while the learners studied the pictures. On each picture, a statement about the image was written. I then read a Chinese folktale (see Appendix 17) to them and in their groups, they were asked to relate the story to the pictures they saw. They were also asked to freeze frame an image of peace in groups.

The next part of the session introduced the learners to different types of image making (still-life, photographic or abstract) and how these can be used to represent, document and express the intentions of artists in different ways. Here, I showed the learners paintings depicting scenes from a range of cultures, periods and styles. They were asked to discuss the artworks with attention to the atmosphere, mood and emotions depicted. After the discussion was over, they had to create the scenes using their bodies as objects in the scenes.

For more experiential learning, the learners were exposed to a mini mantle-of-the-expert where, positioned as Art Gallery experts, they imagined they were organising an eight-day display of paintings and other exhibits to educate others on the need for a peaceful nation by the National Peace Foundation (NPF). I briefed them on the NPF, while the learners were asked to imagine how they would manage the paintings for the exhibition. They had to discuss issues

pertaining to organizing the event and deciding what to exhibit – negotiate photos and other artefacts, find out about the artists, identify target group and decide on date of exhibition, where to exhibit the event, layout of the floor plan of the exhibition, sponsorship and publicity. In another activity, learners improvised a scene where one person played the role of the exhibition staff member persuading a benefactor to sponsor the event. In the next activity, the exhibition staff was informed that a company had donated two paintings by Picasso.

Picasso's Guernica and Long Live Peace paintings were going to be exhibited. As both paintings were shown, the learners discussed what they saw and decided on the style of the painting, the mood, emotions and atmosphere of the painting. The learners did a tableau of their perceptions of the two paintings. The first person performed a still image of a figure from the painting, with the next person joining in.

The activity was initiated by an individual and ended as a group assignment. After half of the class had performed the image, I invited the other half of the class to share their private thoughts of the participants-in-role at that particular moment. In order to introduce writing-in-role, the learners were asked to write a short caption about their feelings about both paintings, which were then put up on the wall.

In another event, I raised the tension of the drama by telling them that because of transportation issues, shipment of the exhibits would be delayed until after the exhibition date, and as a team they had to make a quick decision to rectify the

issue. At this point, every member brainstormed possibilities on how this problem could be solved. Each group was asked to present their case to the class.

A further activity was to write a 100-word media release to publicize the event. These sessions ended with participants taking part in an emotional journey in artistic form communicating their experiences in organizing this event. They were also asked to share the reasons that influenced them to experience such a journey. The art was put up on the wall together with other paintings.

4.4.5 **Session 11 to 12: Josepha, the Prairie Boy**

In these last two sessions, I used the picture book *Josepha, A Prairie Boy's Story* by Jim McGugan (1994). The session was developed to create an understanding on what education used to be. The session started with a Masters and Movers game, a challenging game that demanded intense observation of the object of the game. I then shared with the learners an introduction of the topic, which was to explore what happened about a hundred years ago. I then let them create a fictional space for a meeting room. While the participants were in role, I created a scene and invited everyone to play the roles of teachers in a district. I distributed pictures of life in the prairie 100 years ago and asked the learners to discuss how the information in the pictures might influence their teaching. A major concern was the number of children who left school early. The role of the participants was to practice diagnosing and assessing some of the issues that arose.

I then read the story book and stopped intermittently to encourage students to discuss the character: Josepha. They also drew on their own classroom situation,

as well as that given in the story and the new insights they gained from comparing different education systems. The class then moved to a word game, in which they were given a sheet of paper with words occurring in the storybook written on the paper. Students were requested to write down any thoughts and ideas that come to mind as they read these key words. In the next session, the learners were given different roles and improvised a scene based on the roles assigned.

Further discussions took place as the learners reflected on their concerns about keeping and encouraging children to stay in school. In the writing-in-role activity, the learners wrote a personal letter to Josepha, letting him know how they felt about what had happened and their hopes for his future. They were asked to read this letter aloud to the class.

4.5   Implementing the Intervention

In this section, I will make a commentary on my choice of dramas for the intervention. I used a mix of original dramas based on cultural stories familiar to the learners and some very unfamiliar ones. Overall, I had planned the drama to proceed from easy to a more complex one. My first exposure to process drama was the *Horrible Gorrible* drama and I liked the activities planned for the drama because it was entertaining. While I was taken into the drama experience, I firmly thought that this could be an interesting avenue for my introductory process drama class with my participants. I believed that in order to attract the students into my first meeting with them, I had to find an entertaining process drama and this was my best choice.

Then I was introduced to *Josepha, A Prairie Boy's Story* by Dr Viv Aitken who took me into the drama experience with her in a private conversation. She explained how the drama was carried out and I did a thorough reading on the procedure of the process drama. I believed that I would like to expose my participants to this story which is unfamiliar to them including exploring an issue that was unfamiliar.

In between the most entertaining and the most complex drama, I had to plan for something that would be suitable for the participants. The best choice, I thought, would be a folktale that the participants were familiar with. My aim was to use a variety of resources to make my process drama more culturally relevant. By choosing a text that was culturally familiar to my participants, I hoped that they would be engaged and use their background knowledge to connect themselves with the learning that was planned.

From the folktale, I delved into the process drama further by focussing on another character in the folktale. For other process drama, I approached the planning based on topic which I thought could be right for the specific group of participants. The Peace topic derived from *The Peace Journey: Using Process Drama in the Classroom Lesson Plan* by the International Literacy Association. However, I adapted the lesson using my own drama.

The choice of the drama provided a framework for the participants' progression from simple to complex. I believed that once they were familiar with the process drama conventions, it would be easier for them to express and share their ideas,

feelings and responses. While making plans, I used various resources as I wanted the participants to process the drama intervention in many different ways. I used picture books, photographs, pictures from different times and cultures, music and real experiences to set them into the process drama mood. I included language activities component into the drama such as introducing word game, expanding sentences, and letter-writing among others.

When I was collecting data from the student participants in the higher institute of learning, I kept asking myself if the secondary school students would be able to adapt to the teaching and learning planned. I wondered how I might simplify the content to match the secondary school students' abilities. I was concerned about how I should teach these school students and kept wondering how I might exploit the potential of process drama as a pedagogy to be used in the Malaysian context. Reflecting on these two cases, with students in quite different sites, prompted me to review my lesson planning to suit the needs of my student participants. After every drama session I would reflect on my teaching and modify my planning and organisation.

There were many instances where I had to simplify the activities for the secondary school students. An example of this was the process drama on Josepha, the Prairie Boy. I found that the issues dealt with in this drama did not match the maturity of these students. They could not relate their understanding to such content as the hard life on the prairie and an education system from a former time. As a result of their inability to understand the situation, I had to 'Malaysianize' the context. Another example was the initiation phase for the Bawang Putih Bawang Merah

process drama. My assumption was that all Malaysian students would be familiar with this folktale. However, as it turned out, while this folktale was Malay-based, half of the students in the class were Chinese. The latter did not have a cultural background relevant to the story, and this posed a problem to my planning.

In my opinion, to collect data using a single drama may not be a good choice. This is because it is important to take the participants through a range of different dramas exploring different issues using different strategies. In short, the 12 sessions drama intervention seemed to be a justified time planning for the participants because at this stage, they had the opportunity to explore different strategies. In fact, after a few sessions of drama activities, instructions became easier and the flow of the process drama progressed without difficulty.

4.6   Summary

This chapter has described the intervention which I planned for the participants. It identified the learning outcomes that guided this study, the types of drama strategies I used, and the scenarios that span the 12 sessions. Two groups of second language learners were involved in this study. For the participants from the undergraduate classroom, the sessions that were carried out progressed smoothly as planned. On the one hand, for participants from the secondary school, more changes to the sessions had to be done due to time constraints and the participants' language difficulties. I planned the lessons for two groups of students with different maturity level. However, some of the lessons I planned were difficult for the secondary school participants. As a result, I made amendments to simplify the activities and used simpler language in giving the instructions.

Because of the quantitative and qualitative data that was rich in information, the reporting of my findings will be organised according to my research questions over five chapters. In the next chapter, which is Chapter Five, I will provide the results of the baseline data which I collected among the ESL learners and instructors.

CHAPTER FIVE: BASELINE FINDINGS

"English teachers know that they owe it to their students to draw a curtain on the world of noise and to help them find the silent moment where the prong of insight emerges into light."

Terry Locke

The preceding chapter described the intervention drama program that was designed to enhance students' English-language learning, the types of drama strategies used to support the learning outcomes and the scenarios that spanned the 12 sessions process drama intervention.

Accordingly, this chapter serves as a report of baseline data, including an analysis of questionnaires distributed to 200 student participants and 40 instructor participants. In doing so, it addresses research question one, which was:

What are the attitudes of the second language learners and language instructors toward teaching and learning English language using drama?

5.1 Student questionnaire

The survey was comprised of four parts seeking information about the participants' backgrounds, their anxiety when speaking the English language, their language learning experience, and their language learning experience through drama activities. The results were coded and entered into an electronic data file using the Statistical Package for the Social Sciences (SPSS) software. The questionnaire is provided as Appendix 5.

5.1.1 **Demographic information**

I distributed 200 questionnaires to ESL students who ranged from lower to upper forms, as well as ESL students from the higher institution of learning. From the 200 questionnaires distributed, 163 (81.5%) were returned. The secondary school participants ranged from 15 to 17 years of age, whereas ESL students from the higher institution of learning ranged in age from 18 to 20 years. Of the 163 participants, 105 were male students, while 58 were females. Table 12 shows the demographic information of the participants.

Table 12: Demographic information on student participants

	Participants from school	Participants from higher education
Age range	15 to 17 years old	18 to 20 years old
Number of participants	129 participants	34 participants
Background	Science & Arts	Technical & Others

In Figure 17, we can see that the students from the secondary schools comprised 64% who were enrolled in the Science stream and 15% from the Arts stream.

Those from the higher institute of learning were made up of 2% from the Technical stream, and 19% from other categories such as Engineering, Accounts or Commerce.
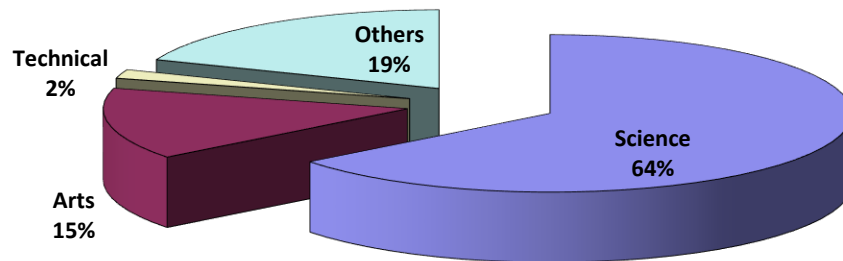
Figure 17: Participants' streaming

5.1.2 **Communication anxiety**

In this section, the participants were asked about their perceptions about their anxiety level while communicating in English. The items contained a four-point Likert type scale from 'not at all' (scored 1), 'somewhat' (scored 2), 'moderately so' (scored 3) and 'very much so' (scored 4). The table below refers to the participants' responses to these items.

Table 13: Participants' communication anxiety (n=163)

Item No.	Items	Number of respondents	Mean	Standard Deviation
1	Felt in control while talking in English.	163	2.61	0.706
4	Felt relaxed when talking in English.	163	2.40	0.814
7	Maintained eye contact.	163	2.80	0.935

Mean	3.1-4.0	2.1-3.0	1.1-2.0	0.1-1.0
Description	Not at all	Somewhat	Moderately so	Very much so

Item No.	Items	Number of respondents	Mean	Standard Deviation
2	Body felt tense when talking in English.	163	2.19	0.790
3	Words became jumbled when speaking English.	163	2.72	0.820
5	Fingers and hands trembled when speaking Eng.	163	1.66	0.772
6	Felt awkward when speaking English.	163	1.80	0.823
8	Heart beat faster than usual.	163	2.10	0.872

Mean	0.1-1.0	1.1-2.0	2.1-3.0	3.1-4.0
Description	Not at all	Somewhat	Moderately so	Very much so

The results above show that most of the respondents perceived that they were
moderately able to communicate in English. Their responses to items 1, 4 and 7
showed that though these participants had difficulty speaking in English, they had
some control while talking in English, and were somewhat relaxed when speaking
in English. They also knew that in order to deliver messages, maintaining eye

contact is important. However, they did not quite maintain eye contact while speaking. The data from the table also shows an average self-reported confidence whereby they reported that their bodies were tensed and their words became jumbled while speaking. Other than these the participants reported that their heart beats were faster than usual when they speak English.

5.1.3 **Language learning experience**

With regard to the respondents' language learning experience, 96.9% of the participants believed that English classes should be enjoyable; with only 55.8% of them satisfied with their English classes at school. 88.3% of them were positive that others understood them even though they used broken English. The diagram below summarizes the participants' types of learning preference.

I like to participate in English language discussions.	If I do not understand, I will find my own ways to solve my problems.	I like to take part in role plays.	I like to learn English individually.	I like to learn English using textbook.
66.90%	89.60%	30.70%	36.80%	30.10%
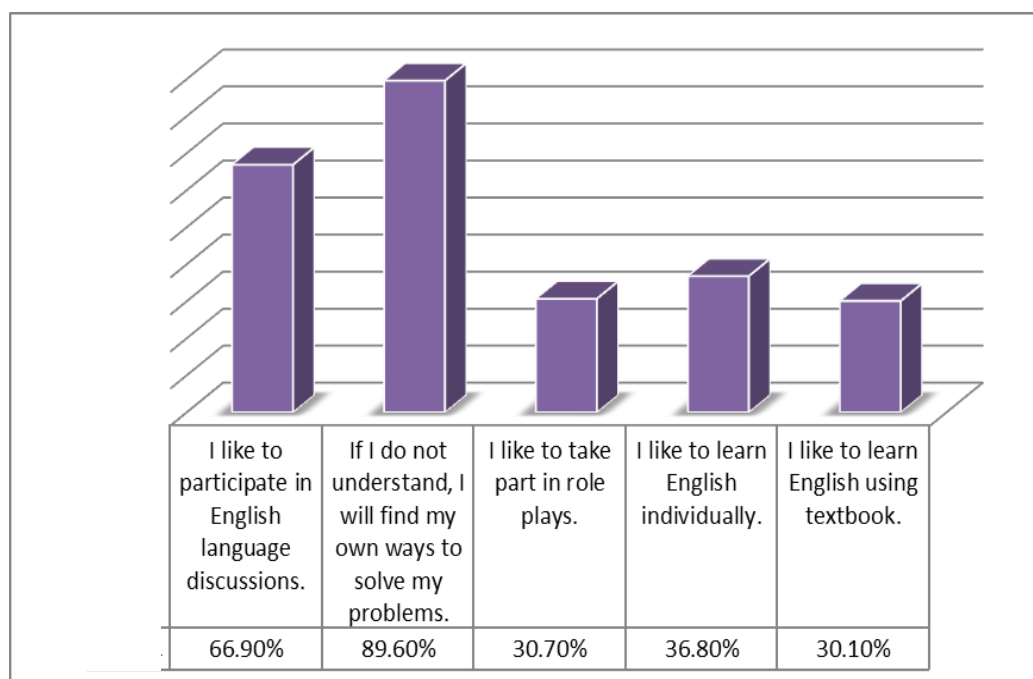
Figure 18: **Participants' types of learning preference**

The results above show that being independent is relevant in describing these participants as 89.6% would find their own ways to overcome their language learning problems. 66.9% of the participants preferred to participate in group discussions while 36.8% of them preferred to learn English individually. This suggests that group activity was preferred by these participants. 69.9% of these respondents said 'no' to learn English via textbooks. This might indicate that teachers need to go the extra mile to make language learning livelier.

5.1.4 **Language learning experience through drama activities**

This section reports on the extent to which these respondents had been exposed to drama activities during their English classes.
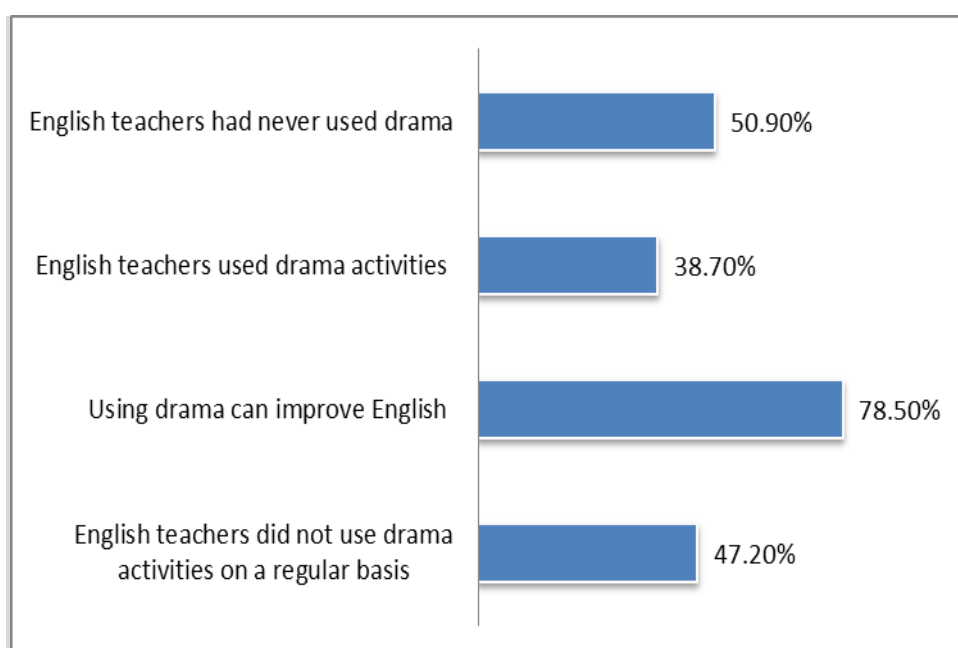
Figure 19: Language learning experience through drama activities

It is interesting to note that only 38.7% of the respondents claimed that their teachers had used drama activities during the English class. 50.9% of these

respondents agreed that their English teacher had never used drama, and 47.2% said that though teachers used drama, but they did not do it on a regular basis. The drama activities listed by the participants were from the literature component of their English syllabus. Other than this, 78.5% of these students believed that using drama could actually help them to improve their English.

5.2 Language instructors' questionnaire

From the beginning, it was my intention to seek an understanding of how a number of language instructors approached the teaching of the speaking component. For this purpose, 40 questionnaires were distributed to language instructors in the Johor state, the southernmost state in Malaysia. The questionnaire consisted of 18 open-ended questions focusing on the language instructors' experiences in language teaching, their opinions on speaking activities, drama activities and their knowledge of process drama. 32 (80%) language instructors returned the questionnaires. These instructors were chosen at random but the criterion for this choice was having teaching experience of at least one year. According to Rice (2010) experience does matters in teaching, as the impact of experience is strongest during the first few years of teaching. Clotfelter, Ladd and Vigdor (2007) concur with Rice. They agreed that novice teachers are less effective than those with some experience. Having taught for at least one year is considered as being experienced in teaching for reasons such as having better content knowledge, having an understanding of the material or lesson taught and have better classroom management skills.

5.2.1 **English language speaking abilities**

The language instructors described their students' speaking abilities as average, and depending on the location of the students. Figure 20 below displays the speaking abilities of the Malaysian ESL learners as perceived by their teachers.
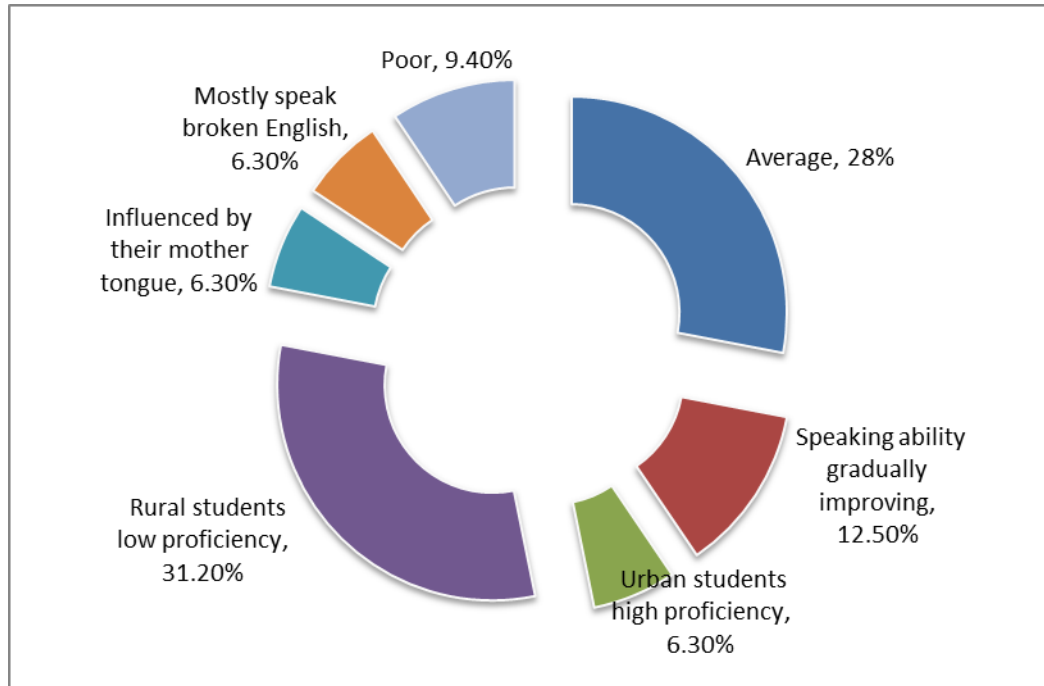
Figure 20: English language speaking abilities

Based on Figure 20, 6.30% of the respondents agreed that if the students were schooled in urban areas, they might have a high proficiency level in the spoken English, and 31.20% agreed that those schooled in rural areas might be low in their speaking proficiency. 12.50% of the teachers believed that their students' speaking abilities had improved in the last few years. Overall, 28% of the teachers agreed that their ESL students had average proficiency whereas 9.40% of the teachers believed that their students were poor in proficiency. Besides this, 6.30% of the respondents thought that most their students spoke broken English, and

another 6.30% agreed that their students' spoken English was influenced by their mother tongue.

5.2.2 Students language errors

Even though the students were reported as generally average in their English proficiency with their language errors characterized by grammar and pronunciation errors, several teachers agreed that their students were confident in speaking English. 16 language instructors agreed that the common mistakes many students made were mostly grammatical. Six of them thought that students made errors in sentence construction and six teachers agreed that tenses were also a problem among the ESL learners. Five agreed that students needed help in subject and verb agreement and four thought that students had difficulty in the wrong choice of word. This was followed in frequency by pronunciation errors as perceived by nine respondents. Finally, seven of these respondents agreed that students made too much direct translation that impeded the correct construction of sentence structure.

5.2.3 Helping students cope with language difficulties

The language instructors recognized the difficulties that many of their ESL students faced, and tried hard at helping them cope with their speaking difficulties. The diagram below presents the different approaches that the teacher-participants used to help students overcome their language difficulties.

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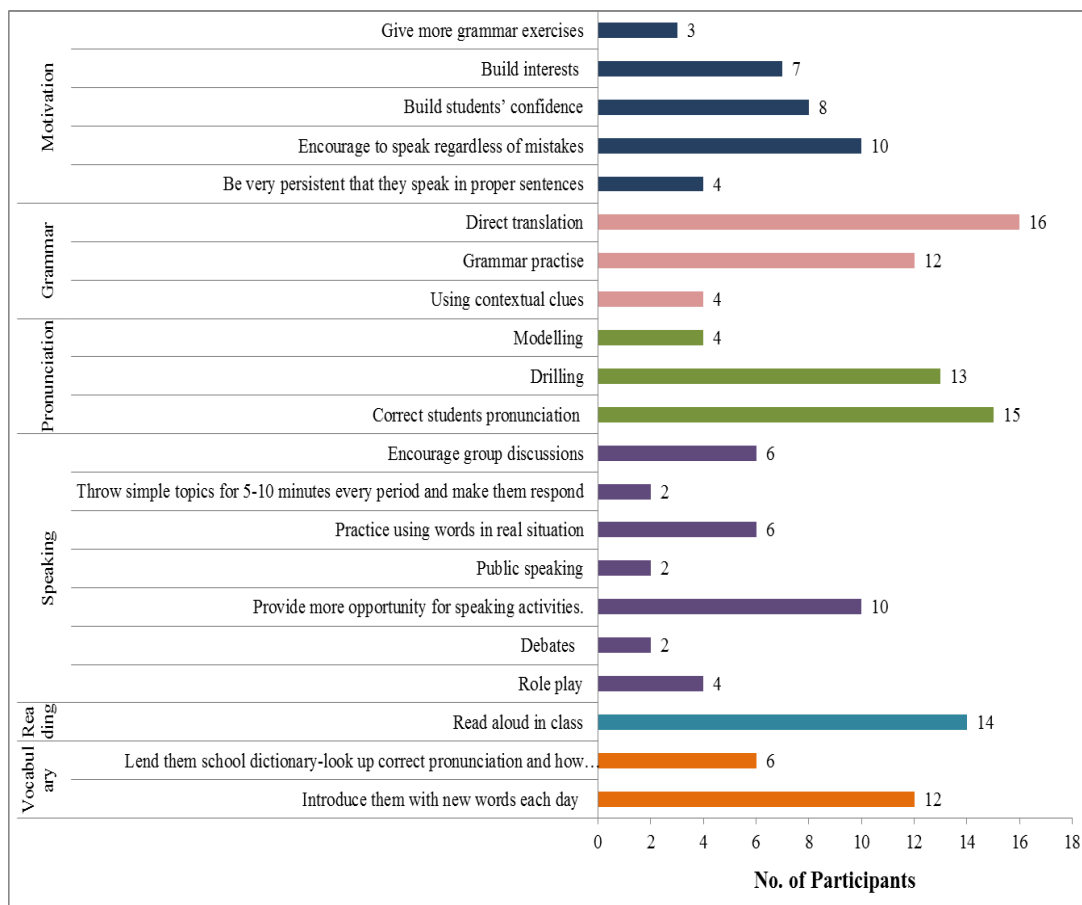
Figure 21: Helping students cope with language difficulties

In the diagram above, I have organised how instructors helped students cope with language difficulties into six categories: vocabulary, reading, speaking, pronunciation, grammar and motivation. Under the vocabulary category, 12 instructors introduced new words each day to their students while six of them would lend them their dictionary to help them look up the correct pronunciation and how the words were spelt. 14 instructors used 'reading aloud' approaches to assist these learners.

In helping students' cope with speaking difficulties, 10 teachers gave their students more opportunity for speaking activities in class, six let students practise using "words in real situations", six encouraged group discussions, four teachers

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used role plays, two used debates in class, two exposed their students to public speaking practice, and two teachers let their students respond to simple topics for 5-10 minutes every period.

For pronunciation difficulties, 15 teachers corrected their students' pronunciation, 13 focussed on the drilling approach whereas four of them taught using modelling. On the other hand, for grammar difficulties, 50% of the teachers taught grammar using the direct translation method, 37% gave the students grammar practice activities while 13% taught grammar via contextual clues. According to the comments made by the language instructors, drilling was seen as one of the best ways to get students to speak. The respondents agreed that drilling practice helped students to speak more confidently. Students were given drills on reading and speaking activities, pronunciation drills and also modelling. Exposing students to new words to empower their vocabulary was another method used by some of these teachers. The new words learned were reinforced by getting their students to write their meanings in their exercise books.

The teacher respondents also believed that motivation was the key to good language learning and helped to reduce anxiety. Among the intrinsic motivation factors reported by the teachers were encouraging their students to speak English regardless of the mistakes they made (31.2%) and making it into a daily habit, building up the students' confidence (25%) and building their interest (22%) by providing more enjoyable and effective activities. These teachers emphasized that students should not be afraid of learning English. In addition, 12.5% of the teachers made sure that the learners spoke using structurally correct sentences.

These teachers planned a number of in-class activities to get students to speak up. Based on these teachers' experiences, there were many ways they taught the speaking component. The diagram below illustrates this.
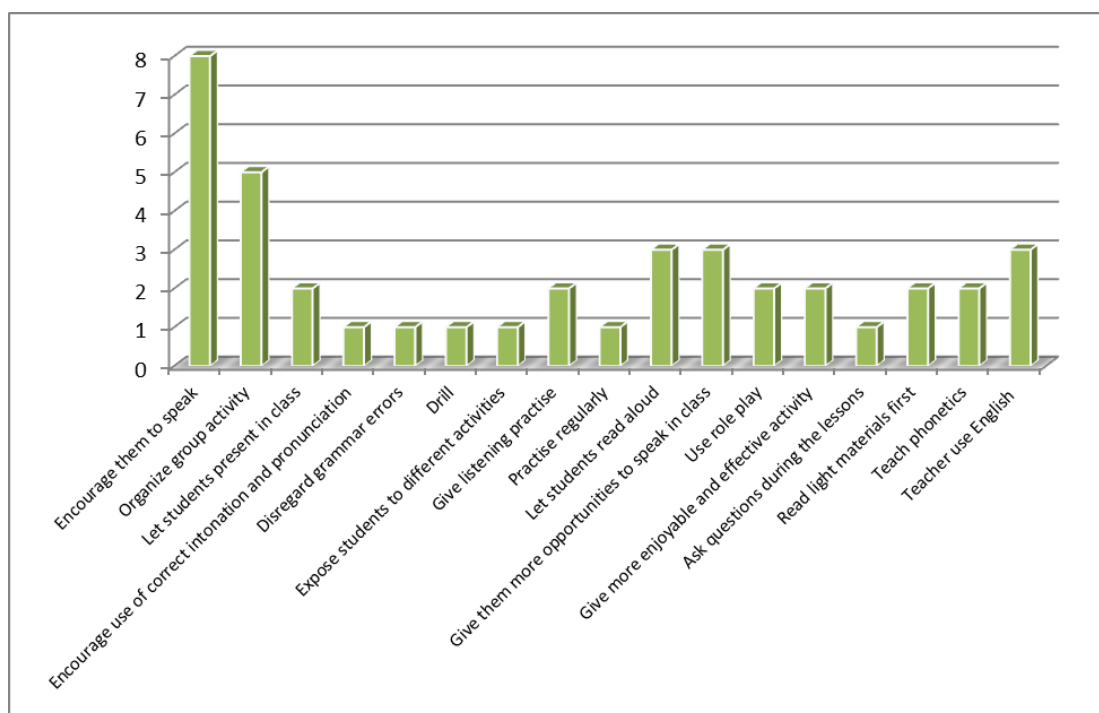
Figure 22: Teaching approaches

Eight teachers motivated their students by giving them encouragement to use English and motivated them to reduce their anxiety. Five of them suggested that group activities can lessen students' fears of speaking English. Three teachers agreed that students should be given more opportunities to use English; three believed that teachers should never use their mother tongue while speaking in class and three agreed that students needed more reading aloud practise in class. According to various respondents, students were also asked to make oral presentations, describe objects in their groups, give orders and instructions, and elaborate on English keywords of the topics taught. In addition, students were also

taught the elementary rudiments before they were given more difficult tasks. One teacher commented that students in his school were divided into 3 groups: good, average and poor. The English language unit of the school used different teaching modules for these three groups. In his view, this was a truly a rewarding learning situation for the ESL students in that particular school. There were also other practices such as ignoring grammar errors made by their students, drilling practices, preparing "lighter materials" before moving to complex tasks and exposing the students to a range of activities.

5.2.4 Instructors' teaching experience

Item 4 of the questionnaire reflected the language instructors' teaching experience. Overall, the language instructors responded that they had gone through both positive and negative experiences in language teaching.
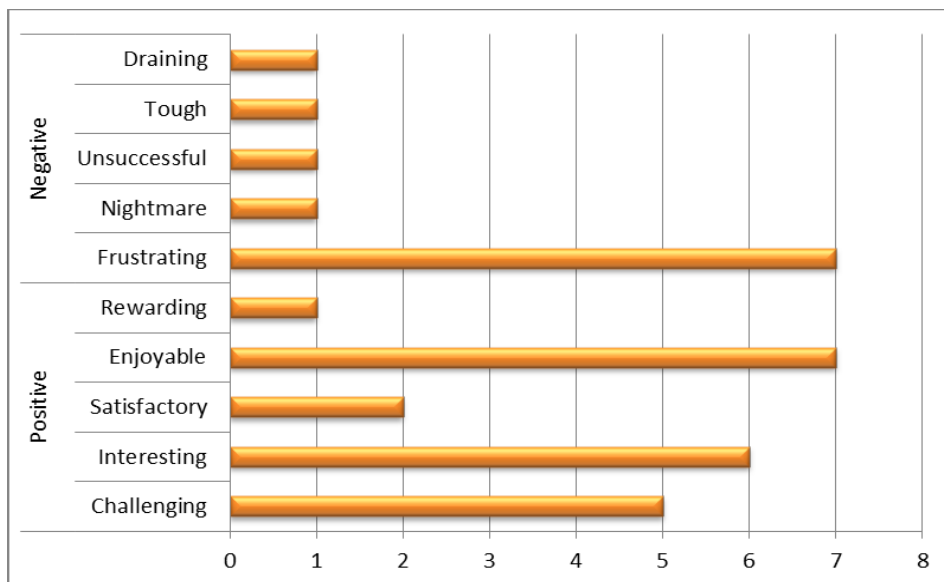
Figure 23: Teaching experience

Five teachers agreed that teaching a group of students of who were not intrinsically motivated was challenging. The students refused to speak and in the end asked their English teachers to speak in their mother tongue. It was also a challenging experience teaching students who were shy and lacked confidence. In contrast, teaching able classes was an enjoyable experience according to seven teachers, while two teachers complained that teaching weak classes was an uphill battle and could be quite tiring. Seven teachers complained that at other times language teaching was frustrating, since weak students refused to speak for fear of making mistakes. In addition, according to some of the teachers, some students did not have "the right attitude for learning". They lacked initiative and did not want to practise on their own. Some teachers also complained that it was not always a successful teaching experience because "teachers speak more than students". It was really tough to motivate students and this caused a drain in their energy and interest in teaching.

5.2.5 Teachers' opinions on the current pedagogy

22 of the teachers were not satisfied with the current pedagogy, whilst six of them were satisfied and four teachers were not sure how they felt about it. The six teachers who were satisfied believed that pedagogy was not the issue, but it was "the students' lack of a serious attitude". On the contrary, according to the teachers who were not satisfied with the current pedagogy, "too much focus was given on written papers and as a result, the system became exam-oriented." According to these 22 teachers, students' time in class was focused more on reading and writing units, whilst aural and oral units were not emphasized at all.

Even if there were speaking activities, the common practice was to let students prepare ahead of time, so that the speaking activities looked staged.

Students in Malaysian schools are tested on their speaking abilities in the SPM Oral English Exam before they finish their secondary level or the fifth form (which is equivalent to the 'O' Levels in the UK). In addition, they will be assessed in the Malaysian University Entrance Test (MUET) before they finish their sixth form (equivalent to the 'A' levels). The MUET result is used as one of the qualifying criteria to enter a public university in Malaysia. For example, in order to enter an undergraduate study in law, the minimum requirement for a MUET result is a band 4. Based on the questionnaire, 15 respondents agreed that the SPM Oral tested pupils' speaking abilities and it was the best way to assess the students' spoken English. In contrast, 13 of the teachers disagreed with this statement while 4 of them were not sure. The teachers commented that these students did not make an effort to treat the exam seriously, because they usually prepared at the last minute for the test. 62% of the 13 respondents who disagreed believed that students merely memorized the texts given by their teachers. As a result of this, they believed that the test did not assess students' spontaneous speaking abilities.

In comparison to the SPM Oral English Exam, 78.1% of the teachers believed that the Malaysian University Entrance Test (MUET) speaking component tested pupils' ability to speak more effectively. In MUET Oral exam, unlike the SPM Oral test, students did not memorize information because the tasks given in the MUET exams were more impromptu. The test involved meaningful exchanges

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between students in the groups assigned to them. In addition, according to the teachers, the topics given were not "premeditated" and each candidate "was offered different roles" to complete the speaking tasks.

5.2.6 Teachers' opinions on drama teaching

Figure 24 below shows the teachers' opinions of drama teaching.
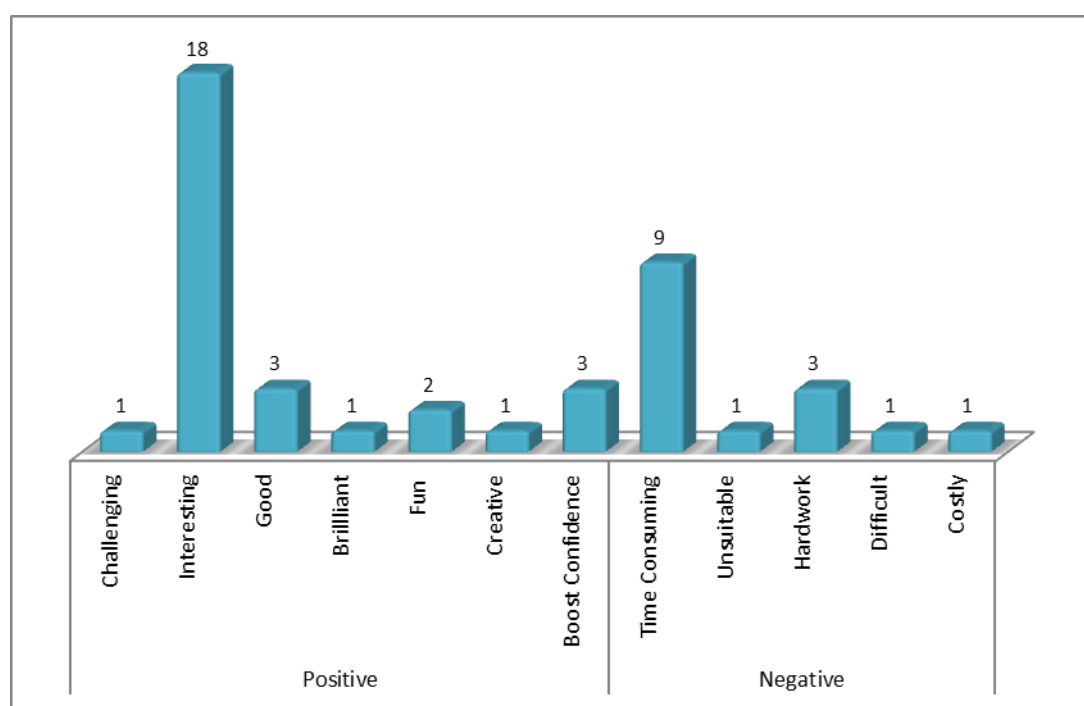
Figure 24: Opinions on drama teaching

Though many of the teachers did not have much experience of using drama activities, 53.1% of the respondents were very sure of the potential of drama in the language classroom. Their answers suggested a belief that drama was an interesting and excellent way to develop students' speaking skills. One teacher commented that "it is a brilliant method" that can boost students' confidence, especially "timid ones to overcome shyness". The fun, entertaining, productive

and creative factors were seen as making students more engaged in this type of activity. With drama, "students would give better responses and would be more interested in the English subject" as agreed by 18 respondents. Drama was also seen as "a more relaxing way of expressing the students' emotions and feelings" because the students could use language in an engaging atmosphere. A majority of respondents welcomed the idea of being trained in drama teaching; one teacher commented that "by knowing how to teach, I would be able to do it correctly and this will benefit my students."

However, there were certain limitations that inhibited teachers from carrying out this activity in class. One teacher commented that she disliked drama teaching because "the poetic words with in-depth meanings tend to confuse students". Another teacher commented that, "Malaysian secondary school students, especially the weak students, were not ready for this." Some teachers had been trained for drama in college but reported that drama had become less important in their teaching. According to one respondent, this was due to "constraints such as the time factor and the pressure to complete the syllabus", while another respondent commented that drama teaching "took time for preparation", and others "would not understand how much effort we have put in drama". One teacher thought negatively about drama teaching. She commented that it was costly for a drama to be put on in class.

Because of such limitations, teachers reported that they did not use drama activities frequently during their class teaching. 18.8% of them had never used drama in class, 34.3% had used drama only once in their teaching career, and

46.9% rarely used it. The respondents agreed that their focus in teaching was to complete the syllabus by the end of the year. One teacher explained: "I am judged by what grades my students got in their exams."

5.2.7 Types of drama teachers exposed to

Though the teachers involved in the study reported that they did not use drama frequently, those who did use drama activities reported using a range of types of activity. Whilst 37.5% of them claimed that they had never used drama activities before, 21.9% of them had used role-plays, 12.5% had used sketches, 9.4% had used pantomime, 9.4% had used simple role plays and a few others used jazz chants, sitcoms, choral speaking, and involved students in drama competitions. 9.4% of the teachers asked students to act out the short stories from the literature component. When asked their reasons for choosing such drama activities, 19% of the teachers commented that "pupils were more comfortable sticking to their textbooks." This means that teachers used drama or asked students to act out the drama scenes from the literary texts they used in class. This was planned so that they have better understanding of the texts they used in class. In addition, 28% of the teacher respondents preferred to use drama activity by asking pupils to perform scenes from their literature lessons. "I think they would remember the story well" was a comment made by one teacher.

5.2.8 Teachers' opinion on process drama

Though process drama was a new term, I asked the teachers their opinions on what process drama was in order to determine whether they could relate process drama to their present understanding of language teaching and drama teaching.

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69% of the respondents had never heard of the term "Process Drama". They said that they had never used the term before, while 6% said that they had heard of the word "Process Drama". 25% of the respondents did not know what it meant. 31.2% of the respondents suggested that process drama was the different steps to produce a drama, either during rehearsals or during drama exercises. 3.1% of the respondents suggested that process drama was similar to process writing, where students need to follow certain steps before performing/publishing, while one teacher suggested that process drama was about developing lines or characters from a small and simple idea. He said, "you observe an element at a time. In one drama you concentrate on facial expression only. Then the second time you go for voice projection and so on".

5.2.9 Drama training

All respondents indicated a desire for drama training because they believed that training could improve their teaching practice. One respondent stated that,

> By knowing how to teach, I would be able to do it correctly and this would benefit the students. Besides, the students may find my class interesting. This is different from the monotonous class room teaching.

Four teachers agreed that training in drama helps teachers to be more creative in their teaching methods, sharpens their creative thinking skills and improves students' communication skills. Another comment made by the respondents was the "attractive factor" that would encourage students to respond better, thus making them more interested in English language. In other words, using drama

seemed to attract students' focus in the lessons. Some believed it was timely that students be exposed to an alternative method for English teaching and explore new approaches to ELT. As a result of drama's "pull" factor, class management would be easier and students would be motivated to use English. An important statement made by a few teachers was that students would not be afraid any more to be laughed at, or teased by their family and friends. A final remark made by one teacher was: "I am willing and interested to explore but as mentioned, it's not going to be easy unless the pupils are willing to open themselves or at least begin with the right attitude and interest."

5.3 Summary

This chapter has addressed one of the research questions in this project: to find out ESL students' and language instructors' views on language learning and teaching, and to find out their responses to drama as an approach to ESL teaching. The findings offer a snapshot of the characteristics of a sample of ESL students in Malaysia and how they respond to the speaking component in their language learning. The chapter has also reported language instructors' opinions about their teaching experiences, and their teaching techniques to help students overcome their speaking difficulties.

The results above show that most of student respondents saw themselves as moderately able to communicate in English. They had certain difficulties in speaking in English, especially finding the right words to communicate their thoughts. Many of the respondents saw themselves as independent and seeking their own ways to overcome their difficulties. It appeared that drama might be a

suitable method for these learners because a majority of them preferred group activities compared to rigid learning via the textbooks.

Overall, the teachers identified a range of language learning difficulties faced by their students. They agreed that many of their students were not intrinsically motivated, refused to speak English, lacked initiative and did not want to practise on their own. Though they had used different approaches to help their students cope with their language difficulties, the factors mentioned above caused these teachers to feel drained of energy in their teaching. All in all, the teachers liked the idea of drama training because they believed that drama training would improve their teaching practices, help them to be more creative and sharpen their creative thinking skills. The following chapter presents findings related to my research question two, which focuses on the effects of process drama on ESL students after they had taken part in the process drama intervention.

CHAPTER SIX: EFFECTS OF PROCESS DRAMA AS A TOOL TO TRANSFORM STUDENT LEARNING

"The truth button can only be played once per character and all trainee games masters must agree on when they want to play it."

O'Connor

The previous chapter presented baseline findings as a way of setting the scene for this study. Findings from the baseline data seemed to suggest that second language learners need to have exposure to more speaking activities. The instructors agreed that training in using drama in the language classroom was feasible in order to encourage creativity in the classroom. This chapter presents findings based on data collected in two discrete educational settings within Malaysia: one set of data was collected at a rural secondary school in the southern district, and the second set of data was collected at a higher learning institution, also in the southern district of Malaysia. This section elaborates on the intervention that was carried out at both settings, followed by a description of the participants, and presents the findings for the following research question:

How effective is process drama in enhancing student learning?

At the beginning of the intervention, the participants were given an overview of the program, the duration of the program as well as the need for their commitment throughout the sessions. Each of them was also given a journal to enter their thoughts after each session had ended. The participants were asked to reflect on the teaching and learning that had taken place. A guide on how the journals should be written was also given (see Appendix 12). The participants were also reminded that they could write their reflections in the Malay language if they felt that writing in English restricted their flow of thoughts.

There were differences between the two settings in terms of the timeframe available for interventions. The students from the tertiary institute (TI group) spent about 60-100 minutes for each session, while the students from the secondary school (SS group) spent 30 minutes for each session. Unlike the TI group, which met once a week, the SS group met twice a week. With the SS group, there were many disruptions going on such as being caught up in the school assembly and walking from one class to another (for example from the science lab to the hall where the intervention took place), which all contributed to why the participants had to spend shorter time in the intervention compared with the TI group.

The SS group of students received the same lessons as the TI group, but some changes and adaptations were made based on their responses from previous lessons and participation. I made changes to the lessons taught to the SS group, knowing that their language abilities were more limited compared to the TI group, and the time allowed was also more restricted due to their commitments, such as

being away from school, attending school assemblies, and participating in interschool sports events. One example of a change was to delete a few activities which I have planned or simplify the situations in order to meet the learners' language needs. However, the changes made did not impair the data collection process.

A large data corpus that included individual interview sessions, stimulated recall interviews, student journals and the researcher's journal was collected. The data which generated findings reported in this chapter were collected from: 30 student interviews, of which 15 were with the SS group and 15 with the TI group; stimulated recall interviews with these 30 participants and their reflective journals.

In this study, the data collection techniques and participants were coded according to the following:

TI   tertiary institute group

SS   secondary school group

SRI   stimulated recall interview

Int   interview

SJ   student journal

For example, Int SS NA 18 refers to an individual interview with a participant from the secondary school group named NA at line 18.

In this chapter, I organise and categorise the findings according to the themes that emerged during the analysis of the data. The themes that I identified were:

- Participants' confidence;

- Collaborative nature of drama-based activities;

- Factors that influenced the challenges of learning English through process drama;

- Participants' attitudes towards the activities; and

- Improving life skills.

6.1 Confidence

Evidence of an increase in the participants' perception of their own confidence level was found in the collected data from the students' interviews, the stimulated recall interviews and the student journals. The results from the qualitative data revealed that the students felt they were more confident after a few sessions into the intervention. I identified a total of 179 occurrences related to the increase of confidence as a result of participating in the intervention. Of these, 45 occurrences were recorded in the individual interviews, 10 occurrences were noted in the stimulated recall interview and 124 occurrences in student journals. The results provided strong evidence that the process drama intervention had an impact on the participants' perception of their confidence in using English language during the sessions. I have further organized this theme into specific categories: whether the participants described improvements in their confidence level after the intervention and factors identified by the students as promoting their confidence in speaking English.

Many students reported that the process drama intervention helped to overcome the shyness and improve confidence. Some of the responses are noted below. NA in an interview session commented that:

> When I signed up for this course, I felt like this course was going to be bored. I have never liked studying English. It was a boring lesson. I didn't know why. I only read English references. I tried reading English novels but didn't attempt to read. Too difficult. If there is a class like thisevery day that would be better. I felt that after attending this class, I became better in my spoken English. I can't find anything that should be changed. I think you should offer this class to more people.
>
> (Int TI NA 18, original).

In a journal entry, NS wrote,

> I have never done all these in the presence of other people. But since I participated in your activities, I am confident to overcome my shyness when I speak or communicate in English.
>
> (SJ SS NS, 25th July, translated).

We can see that initially, NS reported a negative perception about language learning because of his previous language learning experience; however, there was a contrasting view after he took part in the intervention. His perception changed after attending this class and he recommended that the class be offered to more people in order to improve their spoken English.

6.1.1 **Increase in confidence**

More evidence indicating that the students' confidence levels increased after participating in the intervention was found in the qualitative data. A total of 59 occurrences were identified as indicating an increased level of confidence. Phrases like "my confidence was high', "my confidence level improved", "my confidence level was promoted" were indications that the participants observed an improvement after participating in the intervention. In his journal entry E stated that his confidence level had increased dramatically after the class. (SJ TI E 30th Aug, original). Another participant Y in his first journal entry also confirmed that his confidence developed because of the nature of the activities (SJ TI Y 16th Jul, original). Those who observed that their confidence in speaking English improved saw this as a result of participating in the drama intervention activities.

As well as self-reporting, some participants observed shifts in others' confidence levels. E, in his journal entry on 3rd September, stated that:

> I'm so surprised by some of my group members that their English had improved including their confidence. They are more talkative in English communication now. I'm glad that I have a group of English-based communication friends. Indirectly, my motivation, English and confidence level increased too.
>
> (SJ TI E 3rd Sept, original).

6.1.2 **Factors that promote students' confidence in speaking English**

A number of factors were identified as pertinent in improving the participants' perception of their confidence levels. Among those identified from the data sets were the motivational factors that influenced participants to improve, such as getting encouragement from their friends, getting enough practice, cooperating with other members and feeling superior.

Friend factor

The data analysis suggested that many of these participants overcame their shyness and improved their confidence due to the encouragement given by their friends or the members in their group. Excerpts from the interview and journal data provide evidence for this factor.

> Before this I was afraid to use English. Now, I am a little brave. I think English is important. My friends help me (Int. SS AZa 18 translated).
> I practised with my friends (Int. SS LSM 12 translated).
> I feel that I cannot act. But when my friends encouraged me, I felt a little confident to act publicly (SJ SS Ir 25th July translated).

Moo's journal entry on the 16th July commented that she discovered that acting activities could improve her confidence, because before this she felt shy and less confident to speak in the presence of others. Now, she had the opportunity to speak a little bit of English because of the encouragement she received (SJ SS TI Moo, 16th July original). From the extracts, it can be seen that getting help and

encouragement from other members in their groups was a factor that helped improve the school students' confidence levels.

Members of the TI group made very similar comments on the importance of friends and peers in developing their confidence.

> Yes, I try. Now, I try. I enter this course, I feel very confident to speak with my course mates, the international students. Everyone has to learn English. I have to speak in English. English is used everywhere, even in class. I try.
>
> (Int TI RR 14 original).

One of the university students was able to identify some of the reasons why learning with friends was so important, and how the drama intervention had enhanced relational aspects of the learning, when she commented, "Your confidence level will be increased. We know other people better. Before this we are not close with others. It is helpful" (Int TI MM 25 original). As well as identifying how peer support had helped their own confidence, students' journal entries and interview responses often showed evidence of their reciprocal desire to support and encourage others. CLG noticed that one of her group members (known as Coffee) was more confident; therefore, CLG wanted Coffee to present during the group activity.

T: What happened here? Look like nobody wanted to present?

CLG: We don't know what to say. I think Coffee is more good in English so I want her to say something.

T: What were you thinking?

CLG: So good. She got confidence in speaking. She's also sporting.

<div align="right">(SRI TI CLG 13, original).</div>

Another participant, E, described how, for him, encouraging his friends was so important that he was prepared to persist if they refused and tried to get away with not speaking. In a stimulated recall interview, he agreed that the most he could do was to encourage his friends to speak up.

T: Why are you the one presenting here?

E: I think this is the main problem in the class. If they (the others) see you are skilful in something, they will ask you to do it. For example, you will always be asked to present. This is a bad attitude of the class. I don't like it.

T: When they asked you to present, why didn't you say no?

E: Actually I don't like to present. I would ask them to present because it's a chance for them to speak.

T: I notice that you always presented in any groups you work with. I can't tell who's supposed to present. This is a group decision.

E: I try to encourage them to speak. I see that they lack of confidence. I think you must counter this factor first.

T: How can we overcome this?

E: They must be trained to speak in front of people. They must be forced. Even if they get stuck, they must get some experience

(SRI TI E 13, original).

E's concern to extend his friends and encourage them to build their confidence was also expressed in his journal on the 26th July, "I think my partner still lack of confidence to express and speak English. If got a chance, I will encourage her to communicate more in the class" (SJ TI E, 26th July, original).

We can see that, for many students, the interventions provided allowed for a mutual encouragement factor to improve confidence and that encouragement from friends was seen as crucial in slowly building up the participants' confidence to speak out. Sometimes, they needed help in looking for the right words to use when they got stuck. Their friends might help them by supplying these words and giving them support. At other times, according to participants, these students needed to be compelled to speak up in order to brush up their oral skills.

Increased confidence through practice

With regard to the importance of practice to increase one's confidence, a total of 27 occurrences were identified among the participants. The participants observed that their confidence in using and speaking English increased from the beginning of the intervention towards the end. The extracts below show some evidence of how the participants improved their confidence through regular practice over time.

I notice that when I make presentation in class, I realize that my confidence has increased. I am more confident (Int TI MM 12 original).

You let us practise many times. At first, I was afraid. I can't speak English and my Malay is not good (Int SS Ir 12 translated).

Drama helps us to practise the language and our opportunity to speak (Int TI AM original).

I think I speak a lot here. I could score now. Before this, I did badly. When you speak with your friends, or when you do thought tracking, it's good. I get to be brave. I never speak English before (Int TI SLX 11translated).

Many activities encouraged us to improve English. I thought I won't improve my English at all. But when I attend this class, I think there's a way for me to improve my English. But when I get up to present, my confidence get up. When I stand up, I think. At the same time, I speak. Everything is in my head most of the time. When I think, it's in English. It's difficult to translate from Arabic to English (Int TI Y 23 original).

E's journal entry on the 27th August commented that activities that relate to real-life experiences can boost one's confidence also. He liked the activity that depicted a real-life situation, since he could apply it later. He stated:

An imitation art exhibition to relate students' affair raised my interest and attention during the whole process. In my point of view, one will get into a

condition more easily into the situation that is close to their experience or life. Thus, I found that it is easy for me to coordinate the whole situation during the discussions. One's level of confidence will be improved via these exercises.

(SJ TI E, 27th Aug, original).

A journal entry written by ASM on the 25th July stated that she had never done these kinds of activities in the presence of others, but after participating in the activities, she had the confidence to overcome her shyness when speaking and communicating in English (SJ SS ASM, 25th July translated).

In a stimulated recall interview, the participant CYW noted the changes she made in class.

> T: I think you became more confident here.
>
> CYW: Yeah, during the first session, I'm not talkative. Maybe many people want to speak. I didn't say anything. It's really after I join this class, I really begin to use English to communicate with my friends. In the past, my teacher always said we used poor English, so I'd like to change now.

(SRI TI CYW 20, original).

Participating in the activities and getting enough practice appeared crucial in developing the participant's confidence skills and improving their spoken English. This is consistent with McMaster (1998), who suggested that drama has a positive effect on personal attitudes associated with language growth and confidence.

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Speaking in public was always a problem for these participants since they felt shy, but through practise, the participants began to improve these skills. The notion of spontaneity was also an important factor as the participants noticed that they had to be quick to make responses during the activity. A noteworthy idea was the use of real-life scenes to get the participants to be prompt in their responses.

Cooperation with others

Another apparent factor that helped boost participants' confidence was the cooperation they received from other team members during drama activities. An interview with the participants showed that the sharing of ideas among the group members was successful as this made them more courageous to speak up. They needed help from their team-mates in using the right words or when they were lost for words during the sessions. One participant said in an interview,

> We are brave to stand forward. In terms of confidence before this we are not brave but we can speak up better. We cooperate. For example, there are characters that we have problem with. We can help those who don't know how to use the words.
>
> (Int TI NN 19, original).

AZa, in a stimulated recall interview further commented, "I felt confident. When I got the idea from my group, I think it's easy to share" (SRI SS AZa 27, translated). YPL in her journal stated that "she felt more confident after all the group members worked in coordination" (SJ TI YPL 1st Aug original).

The extracts above show the importance of cooperating in terms of providing a support when necessary. The participants were not alone in the learning process and working with other members encouraged mutual support, thus providing a positive group unity.

Superiority builds confidence

One interesting factor that I would like to highlight from the findings is how the feeling of being superior seemed to build one's confidence. One participant commented that his ability to speak better than other participants made him feel that he was better than the rest. B in an interview said:

> Only a few can master the language, like Edison, Mimi, Ranghini, Susan. There are some who can speak English. The Chinese girl, I don't remember their names. The lesser people who can speak English well, the more confident I feel. Somehow it gives me the confidence like I can show off, like I am better. My self-esteem built up.
>
> (Int TI B 10, original).

This is an interesting notion, as he felt more superior knowing that he could speak better English than the rest of the class. He acknowledged his own competence, and this made him feel more confident about his ability.

6.2 The collaborative nature of drama-based activities

Groups have powerful effects on their members. According to Dörnyei and Malderez (1997), a group is a source of motivation for learning a second

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language. In this drama intervention, group work included the need for participants to divide the tasks among themselves and to draw on all members' abilities to communicate their messages within the group. Many of the drama activities that were designed for this intervention encouraged the collaboration around ideas, the communication of meaning, a sense of togetherness and exercising responsibility. This section reflects on the nature of group-based drama-based activities that were carried out during the intervention. As a result of the data analysis, I have categorised the sub-themes into group dynamics, relationships, cooperative learning and group decision-making.

6.2.1 Building group dynamics

Group dynamics have an important role in language learning, as they develop collaboration among group members and encourage creativity. This is in parallel with the nature of drama-based activities that seek to develop these skills among the participants. In building group dynamics, the participants in the group understood their roles and delegated individual tasks accordingly. In short, the participants knew the tasks required of them.

The findings from an analysis of the qualitative data indicate that the drama intervention encouraged productive group dynamics among participants. This is evident in the following stimulated recall interview with CLG.

> T: I can see that only one person is doing the work?
>
> S: Yeah. Others give idea.
>
> T: When you get the map, what were you thinking? You were busy giving instruction here?

S: We get the map got 3 storey. First step we act, second step do what? We decide one person one character. My friend wants to act, there's a piano. So she said she wants to play piano. So we said huuuuuuu. And her hair is very long. So very scary.

(SRI TI CLG 9 and 10, original).

This extract suggests the existence of group synergy when the participant distributed the given tasks, studied the map given to the group and decided on the characters for all members in the groups. The delegation of tasks and the discussion that took place about the improvisation illustrated the group synergy in response to the activity.

One participant also mentioned that there was a distribution of group tasks in her group that was agreed mutually. When the participants worked together as a group, everyone knew what was asked of them and each member seemed to know what to do.

T: At this time we discussed a job proposal for Pak Metih. What was your contribution?
F: I gave my ideas and Laila wrote them down.

(SRI SS F12, translated).

A stimulated recall interview with AM revealed that the interactions they had in the group were mutually agreed on. For example, during one of the activities, the

group members let the skilled artist complete the drawing task while the others gave their ideas to the artist.

T: What were you thinking when you were discussing here?

S: I think about the points.

T: Did you give your ideas to your group members?

S: Yup.

T: Why did you let Edison draw?

S: He's good in drawing.

T: In what way did you help Edison?

S: By giving our opinions.

(SRI TI AM 1, original).

As revealed by RR, she understood her role as a group member instinctively and did not have to be told what to do. She knew that she had to contribute in the question-answer session.

T: What were you thinking during the boy-in-role session? It was easy, wasn't it? Doing it in small groups?

S: Oh…I only asked a simple question. I can't just be quiet; I have to ask a question.

(SRI, TI RR 33, translated).

In the case of SLX, she explained that if they worked together and everyone contributed to the discussion, the work became easier.

T: In this scene, everyone had to draw a map. Was it difficult?

S: No, because it was just a drawing activity. We just have to remember how to draw.

T: Who gave the ideas what to draw?

S: In this group, everyone gave ideas.

T: Who drew?

S: We did that together. We discussed and drew.

(SRI SS SLX 2, translated).

One participant admitted that he felt tense seeing other group members had completed their tasks. So, to achieve his target, he delegated the group tasks in which two members drew, while the other two contributed their ideas.

T: What happened here?

S: As far as I recall we were trying to discuss the layout. How to lay out the plan? When I was drawing, I look at other groups. So, I felt a little tension.

T: Who gave you the idea for drawing?

S: We worked all together. But I draw more. Edison and I were drawing. Yahya and Amer gave their ideas.

(SRI TI B 1, original).

The following comment was made in the interview about completing the task given in a cooperative fashion.

T: What about this scene?

S: Cooperation to carry the painting.

T: Were you thinking about other groups?

S: No. I only thought how my group could work and carry out the tasks.

<div align="right">(SRI, SS AZa 30, translated).</div>

In most group activities, the members would either present their discussions as a group or someone in the group would be asked to present their discussions to the class. B looked at the latter positively. He asserted that, "I believe that it helps to those who present. But it helps a lot to others, although they are just observing" (Int TI B 21, original).

Findings also revealed the importance of being tolerant as the group worked towards a common purpose. B explained:

> When we discuss, we observe others, how to accept other people's ideas. And criticize others in a positive way. When we discuss, we don't know who you are. When we discuss, we are too shy to give ideas. Some ideas are lousy, but we can't say that to others. So we learn to tell others in a positive way.

<div align="right">(Int TI B 28, original).</div>

The responses suggested that the group delegation of tasks is an important factor in encouraging the dynamics of a group. Some participants knew what they had to

do instantly while others needed some guidance from other members. The participants did not have any problems in completing the tasks since they understood their roles, either to lead or to become members. By working together, they achieved the group objectives.

6.2.2 **Building relationships**

Positive relationships contribute to constructive group dynamics. In the drama intervention, the participants were asked to work with different groups of people in every session. The participants learned to deal with someone they hardly knew, learned to tolerate and accept others' opinions, and were encouraged to overcome the negative feelings they had about others.

A total of 18 occurrences relating to how the drama intervention built relationships among the participants were highlighted by the participants. AL commented:

> We can mix and socialize with other people. In drama, you can give out ideas and use our own imagination. My teacher has never used this before. This is my first time learning this way. This is different from other things I have done. In this class, there is time to learn and there is time to play.
>
> (Int TI AL 31, translated).

One interesting point about building relationships is the integration of a number of cultures, as observed by Y, an international student. He said:

My ability to mix with others has improved. I have never looked at friends before in my Mechanical classes. Because all the Arabics sit in one side, the Malays sit on one side, the Chinese on one side. But in this class, all the students are together.

(Int TI Y 24, original).

L, another international student, agreed with the statement made by Y. He also mentioned the internationality in his group:

English is my second language. Indonesian is my first language. Learning English this way works for me. I got more friends here. I got friends from girls. Now I have a lot of friends. Coffee and Suzan are my new friends. Yes, making friends. I know a lot now. Like Ben. I meet him most of the time. Before this, I don't know him. Like Edison, I see him. Susan, I see her often.

(Int TI L 4, original).

AL concurred that the drama intervention was a good one as he could mix with other students from different races: from Indonesia to Yemen and also the Chinese students (Int TI AL 2, original). Likewise, Z agreed that:

With the Chinese students, I think I can mix with them. But it depends on the students. There are some quiet ones. It's difficult to speak with them. But some Chinese students are good in group work.

(Int SS Z 14, translated).

MM enjoyed teaming up with people from a different ethnic group. She said that she loved working with the Chinese students (Int TI MM 13, original). Another participant, NA preferred working and teaming up with international students as she could practise using English. She responded that:

> During the group activity, we were playful and spoke less English. But we did use some English words. I like to work with foreigners. They made me speak English because they couldn't understand Malay language.
>
> (SRI TI NA 13, original).

B commented about the language that he needed to use to make the discussions work. He was worried that if he used English, then his group members would not respond to him. But if he used Malay language, then it would disrupt the flow of the lessons. In an interview, B he noted that,

> My ability to mix with others depends on who I mix with. If with people that I know well, I will mix with them. But if the group member changes, or with people that I don't know, I don't know how to start naturally with them? I want to talk to them, but I don't know how to start? Should I speak English? How do I talk to them? If I am in a group with Malay students, I tend to speak their mother tongue, for example I speak their language. I tend to speak more Malay than English. If I speak English, the gap is bigger.
>
> (Int TI B 18, original).

Besides building relationships, the participants also appreciated the uniqueness of the individuals while working in the group. When asked whether the group members accepted his suggestions in the group discussions, E commented:

> Yes, because our group member got a very imaginative guy, Yahya. He always came up with different ideas from us. And I said oh I never think about it. Oh, okay…I accept. In the process, in my group I want to share my knowledge, and my opinion. I don't want to talk a lot. This is not an individual project or assignment. This is group. This is about teamwork.
>
> (SRI TI E 3, original).

The responses above suggested that the participants understood that in teamwork activities, everyone had to share their knowledge and opinions, so everyone had to listen and express their ideas. There is some resonance here with Cohen's (1994) study which found that learning cooperatively brought about positive inter-racial relationships among group members.

6.2.3 Cooperative learning

Cooperative learning became evident during the drama intervention as the participants worked with one another to complete the tasks assigned. In addition, they mutually cooperated in making decisions and solved the problems posed to them. Results from the qualitative data analysis found 38 occurrences highlighted by the participants that related to cooperative learning as apparent in the drama-based intervention.

In an interview LSH commented, "When we do activities, we can learn to cooperate with others. It's really interesting to work together" (Int SS LSH 13, translated). In a journal entry, RS wrote that the participants contributed "a lot" to the groups. "We cooperate with each other to finish the task given" (SJ TI RS, 25th July, original). E also revealed that he was happy doing the activities, as his group members were imaginative and worked well together. The following interview extract elaborates E's opinion:

> T: You are supposed to present a drawing?
>
> S: Yeah.
>
> T: What thoughts do you have in your mind?
>
> S: My thinking is to draw out the real condition, based on the story and the imaginative of the people.
>
> T: When you gave your ideas to your group, did they respond to your suggestion?
>
> S: Yes, because our group member got a very imaginative guy, Yahya. He always come up with different ideas with us. And I said oh I never think about it. Oh, okay…I accept. In the process, in my group I want to share my knowledge, and my opinion. I don't want to talk a lot. This is not individual project or assignment. This is group. This is about teamwork. You have to speak up. But I'm very happy doing this. My group members are very imaginative and very cooperative enough.
>
> (SRI TI E 3, original).

Likewise, in a stimulated recall interview, RR stated that her group members worked together to test ideas in discussion before presenting.

T: Who drew the map?

S: Aini. I added up.

T: In this scene, you got other group's map. What were you thinking when you got the map?

S: The map we got was easy. Even our discussion was short. We planned what to do. Then we tried out immediately.

(SRI TI RR 5, translated).

In order to achieve the group's goal every member of the group had to contribute to the discussion. Z commented that during the discussion that took place, the group acknowledged all ideas given by her team members.

T: What's your strategy of making map?

S: We just used all the ideas because there were too many ideas. Everyone wanted to give ideas and we have to take all.

(Sri SS Z 4, translated).

NAS, in her journal, wrote,

One problem I faced in this lesson was coming up with an answer or an idea when I was being asked to give one. Even though I did answer a question and participated by giving my group ideas to Madam, I noticed that I had to think about my answer carefully before saying it. However, I

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managed to overcome this problem by working together with my group of friends on getting ideas on how to answer.

<div align="right">(SJ TI NAS, 16th July, original).</div>

It became clear that there needed to be a social bond among the members of the group; interacting collaboratively and offering mutual support worked to strengthen the bond. H acknowledged her difficulty in the English language and commented, "I have problem with my English. To me this activity is difficult. When I had the Chinese girl as my partner, she did teach me something" (SRI TI H 7, translated). Another participant also made the following remarks.

T: What's going to happen next?

S: Here in this scene, Benny and Edison helped me a lot.

T: When the three of you worked together how did you feel?

S: Everyone wanted to help giving their ideas in English. But, if we don't understand, we discuss in Malay.

<div align="right">(SRI TI RR12, translated).</div>

The participants also cooperated by helping others when in need. In a stimulated recall interview, CLG mentioned that she tried helping her friend who needed help in vocabulary choice (SRI TI CLG 3, original). Likewise, NN wanted to help her team members by teaching them how to express their ideas.

T: This is a scene from Bawang Merah Bawang Putih. What happened?

S: I was thinking. You asked us to act out the main character. So I gave ideas to my group members, taught them what to say and how to act. I was teaching them to speak up in English fluently.

T: What were you thinking here?

S: I wanted to become like a real 'mother' for my group. So I wanted to give my best shot.

<div align="right">(SRI SS NN 7, translated).</div>

Another participant B did not have many language difficulties. However, he sought help from his team members on how to act during the sessions. He felt that group team work was necessary.

T: What were you doing and what were you thinking?

S: I was thinking….(pause)

T: Who gave instructions here?

S: Edison. We were listening to Edison's instruction. I have a feeling very shameful like that. We were imagining ourselves carrying something very heavy but actually it did not exist, carrying a big picture. I was like…..how do we do it? When were we doing it, I keep looking in front so I can see how the front react, how we should react. If the front acts heavy, I make myself heavy. We look at the leader.

<div align="right">(SRI TI B 23, original).</div>

According to CYW, one positive aspect of learning English through drama is that "in drama we can cooperate with each other. Drama is a group work, not individual work" (Int TI CYW 15, original).

The ideas illustrated above suggest that the main tasks in working cooperatively were to achieve the group goal, help others in their language choice and offer guidance in relation to acting skills. This spirit of cooperation also promoted positive race relations among the participants, as their main concern was to achieve the group goal.

6.2.4 Group decision-making

Findings from the qualitative data highlighted 16 occurrences that were associated with group decision-making through the drama intervention. B, in an interview said:

> This type of teaching works if students know why they are doing it. Like the objectives. For example, in a scenario and in group discussion, and how we solve problem, it works. Group discussion, problem-solving and freeze frame is a life. It's our daily life. When we practise this activity, we are doing something that we do these things unconsciously. It reflects who we are.
>
> (Int TI B 24, original).

B agreed that the problem-solving activity reflects real-life situations. In reality, humans do problem-solve, thus it is common for everyone to deal with it. Y agreed that group decision-making reflects real life. He said:

> The questions you ask, it's not normal. I mean, it's so tough. It's like real life. So creative. You must be creative to answer the questions.
>
> (Int TI Y 25, original).

AL concurred that making decisions in groups

> is effective, but not fully effective. It is effective in group discussion. We learn to get some ideas out. Then we have people debating our ideas. That is good and group work is alright.
>
> (Int TI AL 28, translated).

AM commented that there are other aspects of learning that took place during the class. He said:

> We are responsible for making and solving problems, it's the most important. At the end of class, you ask what we learned from the discussion. When we answer your questions, we try to solve the questions you ask. And agree with the decision.
>
> (Int TI AM 23, original).

E agreed that the problem-solving activity helped students in their language skills.

The last time, when we imitate the real situation during the meeting on exhibition and during the counselling session to help Pak Metih. The students get into the position. We learn the language. Maybe in the starting point, we don't know each other. We are very shy.

(Int TI E 7, original).

Much of the drama intervention focused on analysing issues and problems. The results provide evidence that the participants understood the importance of making decisions as a group. Participants indicated that sometimes they were asked to solve problems in a more a structured manner, where they were asked to reflect on the activities after each session. In contrast, some activities engaged them in informal decision-making that required them to come up with a solution based on a group consensus.

To sum up, in group-work activities, members needed to delegate the tasks effectively. This could be done either verbally, when one member instructed another, or where the delegation of task was understood mutually. In the drama intervention, the participants seemed to know what was asked of them in order to get the tasks done. The qualitative data revealed that in general there was successful collaboration among the members of the group when they worked with a common purpose towards a common goal.

6.3 The challenges of learning English through process drama

This section presents findings related to the challenges of learning English through process drama.

6.3.1 **Environment**

I have categorized the environment theme as one of the challenges for learning English. The availability of space for drama lessons to take place and the participants' exposure to using English either at home or at school were categories which I identified as factors that affected English language learning.

The use of space is important in language learning through drama, as participants need to work on their movements and interactions in class. Seven occurrences related to the use of space were highlighted by participants in the qualitative data. Heng wrote about her preference for a comfortable learning environment during activities. When the process drama lesson could not be carried out in the usual classroom, Heng was not pleased. During the data collection process there were three sessions with the TI group that had to be carried out in a big hall rather than in the usual classroom, because of the unavailability of a suitable space for teaching and learning to take place. In her writing, Heng asserted that the space was too big and felt that it was not hygienic enough for her. She wrote,

> Today we have a class at Dewan Sri Berlian KTF. I don't like the room very much. The place is not comfortable. That place is too big. Sometimes my friend and I couldn't hear Madam very much. Besides that, the floor was so dirty, I felt that it is difficult for me to sit on the floor.
>
> (SJ TI Heng, 6 August, original).

Like Heng, AZi commented that:

> Yes. We have never done it in class. So whatever we are doing, it's easy to remember. It can be carried out in class, but the problem is we don't have enough space in the class.
>
> <div align="right">(Int SS AZi 16, translated).</div>

A large space like a hall proved to be a distraction for the process drama lesson to take place effectively, as students felt they lost concentration when they could not hear instructions well. A large space might be assumed to be helpful for drama, but the data seemed to show that in this case a lack of familiarity with the big area inhibited some students in their scene work. In a stimulated recall interview, NA wrote about her group's lack of skill in utilizing the space during acting. Though the group used their imagination skills to make the scene came alive, NA's group had difficulty adjusting to the use of space for the improvisation activity.

> T: This is the castle scene, right? What happened and what was your thought?
>
> S: We wanted to show that we really walked down the stairs in the castle. Ali led. So we followed him. I followed him too near. I almost bumped on his back. (Laugh)
> I asked him to stop but he didn't stop.
>
> T: What did you think at that time?
>
> S: I thought he was going to stop but he didn't.
>
> T: What was your plan actually?

S: Actually we wanted to show that we entered the castle, and went up and down the stairs. This area was big but we didn't know how to use this space.

(SRI TI NA 4, original).

Participants reported that they felt restricted in their movements. It would appear that they were not free to use their bodies freely or to move freely.

Another theme emerging from the data was the issue of student's exposure to English language outside of the English classroom. Evidence from the data showed that one student's lack of exposure to the language, affected her acceptance to this method of teaching. In an interview LSH said,

I don't use English at home. But when my elder sisters come back from the semester break, we use a little English. In English class, I also seldom use English. The teacher sometimes explains in Malay language because we don't understand her. In this class, I felt nervous. I tried to use English. I think very hard. Then I speak up. It's difficult.

(Int SS LSH 7, translated).

Four participants commented that they were not able to practise the language outside of the English language class because they did not use English at home. AM, an international student noted, "I never use English before and now. Sometimes, I try to make and be sure to speak. I speak Arabic at home" (Int TI AM 11, original). NN further commented, "When you come to speak, actually

it's not our language. Maybe sometimes, I have problem speaking in public. Maybe a little bit if I speak my own language" (Int SS NN 7, original).

IN agreed with AM's and NN's perspectives:

> I haven't practiced English. Not at home. Not at school. But I like to speak English with small kids. I don't like English class because I don't understand. The teacher spoke too fast.
>
> (Int SS IN 13, translated).

The participants' initial experiences in English language learning also affected the way they learned through process drama. In an interview AM said that he did not like the activity in this class because he "had not tried it before. Even speaking English was new" to him. (Int TI AM 4, original).

The participants reported that they found it strange and at first did not like the activities since they had never been exposed to this method of teaching before. Even communication games were new to them. Y, the international student, commented:

> Actually, I don't like silent games like communication skills game. I have never done this before. It was the first time for me, even speaking English is the first time for me.
>
> (Int TI Y 4, original).

This lack of exposure led to an assumption that learning language should involve learning the structures of the language or doing reading comprehensions rather than merely "playing". According to E in an interview:

> For me, through all the sections, I think it's quite interesting. But Malaysian students can't get into the conditions of the method suggested by Madam. Because Malaysian students are shy. They cannot express themselves. I think they lack of competency and involvement. They prefer to read for exam.
>
> (Int TI E 1, original).

In general, we can see that some evidence in the data reflect some participants' preference for a familiar learning environment in language learning together with a recognition of the inhibiting factor of a lack of exposure to using the English language outside of class time.

6.3.2 **Time constraints**

Success in second language learning is also determined by the time a learner spends learning the language. If a student is given ample time to learn something that he/she enjoys and has received enough input, learning and acquisition may take place. Within the qualitative data, I identified 5 occurrences that I can relate to the issue of time constraints, which students considered to be a challenge in their language learning experiences. Interviews with the participants produced the following excerpt showing that B wanted more time to be spent in learning English through drama. He said:

I think the duration should be longer. 2 hours is not less and not more. 2 hours is nothing. Time is the best medicine. When we spend more time, we can improve our language. The more time you spend, the more you get into learning. If we have a few sessions, we don't learn. I notice that some of the students in this class haven't learned much. If the time is longer, everyone will get used to learning English this way.

(Int TI B 23, original).

Comments made in another student interview appear to support this assertion. According to Z,

We should have more time allocated and provide more time to do certain activities. If the time is not right, we would not be satisfied at all. There are many students in the class. Perhaps you could focus on only a few groups of students in a day. Then you can distribute your attention to all of us.

(Int SS Z 20, translated).

F agreed with B about allocating more time for the drama sessions. She explained: "We don't have much time in class because of assembly. So sometimes it's difficult for me to understand" (Int SS F 16, translated). NHe also commented that, "Time is too short. The class finished too fast. Like acting, doing freeze frame ended fast" (Int SS NHe 3, translated).

The evidence reported above shows that many of the participants wanted to spend longer time in the drama sessions than the pre-determined time allocated. Sometimes, the planned drama sessions had to be cut short to make way for school assemblies or other activities that required participation from the students. They believed that the more time they spent on the drama activities the more language they could practise.

6.3.3 Apprehension in speaking English

Despite the fun and enjoyment that many of the participants identified in relation to taking part in the drama intervention, many participants, especially those from the secondary school group, indicated that they felt afraid, nervous or shy when speaking English in the presence of others. A total of 78 occurrences relate to this sub-theme. The extracts below are indicative of the participants' nervousness during the drama sessions.

> Our group had to talk about the pictures of war. All the members chose me to present. I tried but I felt so nervous. All the ideas gone. Luckily other members helped me.
>
> (SJ TI RR, 9 Aug, original).

> I had a nervous feeling whenever speaking in public, but felt relieved after speaking my thoughts.
>
> (SRI TI, B,7, original).

> Today, I learned how to present in front of the people and how to get confidence. I was so afraid and tremble on that day. The problem that I

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faced today is I am afraid and tremble and also did not know how to present. I was blurry. I hope my teacher was not angry because I couldn't speak English. Although I have this problem, I tried to speak anything that includes the topic lesson.

(SJ TI NA, 30 July, original).

I have ideas. Sometimes I have and sometimes I don't have. If I have ideas, I think about how to present it. Before I start, I make up my mind what I want to say. But when I am out in front; when I speak up, all the data erased. Maybe I'm nervous…hypertension. My mind is blank when I am in front. I think it is hard to focus. Because my mind has to think.

(Int TI B 8, original).

I felt shy today because each person has been told to act like monsters in front of other students.

(SJ TI SS, 23 Jul, original).

Collectively, such extracts suggest that some of the participants were apprehensive when asked to speak in public. It was also reported that some participants became speechless when presenting orally in the company of others and found that they had difficulty uttering English words. Interestingly, it was found that the participants were not only apprehensive during communication activities; some of them were also anxious during non-verbal activities such as the freeze frame.

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When you do freeze frame. I felt shy towards my friends. I've never done this. I felt different.

<div align="right">(Int SS AZi 3, translated).</div>

I know why we do it (freeze frame) but when I'm acting I don't have any feeling, but when I was doing freeze frame, I felt awkward.

<div align="right">(Int SS NN 5, translated).</div>

According to Woodrow (2006), "anxiety experienced in communication in English can influence the achievements of students' educational goals" (p. 309). During an interview after the intervention was over, E highlighted that this method of teaching was not suitable for Malaysian students as they are shy and passive in the classroom.

Malaysian students are shy. They cannot express themselves. I think they lack of competency and involvement. I think it is because of peer pressure from their friend. For example, I don't want to get involved alone. I think each of us play important role to lead them into the condition. But I don't think our class have too much of that kind of character inside.

<div align="right">(Int TI E 1, original).</div>

Contrary to his expectations and Woodrow's statement, the ESL students in this study were for the most part willing to put their fear behind them and participate in the sessions. This is supported by such comments as the following:

Before this, I use little English. Very shy to use English. My vocabulary is weak. In this class, I'm not shy because you help me to speak.

(Int SS AZa 4, translated).

I am not afraid but I stammer and too slow to find the words. I try my best to speak. If I can't, I just use Malay language.

(Int SS AZi 8, translated).

Sometimes if you ask me to speak English aloud, I just try it. If I made mistakes, you will correct it. We feel more confident to speak after taking this class. We feel that we know what we want to say, and we understand what we want to say.

(Int SS F13, translated).

One unanticipated finding from the data was that though there were difficulties, some of the participants identified a reduction in shyness as the drama sessions progressed. This reduction in shyness appeared closely allied to an increase in the use of spoken English.

I feel like I'm growing now. I really mean it, because at the first class, I was speechless and quite shy to speak in front of others, but now, I can speak as well as others.

(SJ TI, SS, 26 Aug, original).

When I was participating in the activity I saw all of us were quite shy at first and it seem like we had thoughts like, "Do we have to do this?" But somehow, we tried to join in and indeed everyone started to use English.

(SJ TI B 16 July, original).

Some of the issues emerging from these findings relate specifically to the participants' exposure to speaking publicly. With limited prior exposure to public speaking, even in their mother tongue, participants were nervous and shy, especially when speaking in the target language. Their prior experiences of classroom teaching had mostly been teacher-oriented, leading them to an assumption that learning is about receiving rather than giving. The participants' feelings of being afraid to make mistakes also contributed to the reason why certain students preferred to remain silent in class.

6.3.4 Culture

Another challenge in language learning arises from certain cultural practices and dispositions. This is a theme that emerged from the data. For example, some participants were challenged to cooperate with a participant who came from a different culture. 13 occurrences related to cultural difference were highlighted by the participants in the data and each item referred to the inhibiting influence of cultural difference in oral communication. Students made statements about:

- The difficulty of understanding someone from a different culture,

- Their negative assumptions about another culture,

- A lack of understanding of the accent used by their partner, and

- Inhibitions due to religious differences.

As a general example, during the shared storytelling session, L found it difficult to understand Y's version of the story. L and Y were both international students. L was quick to attribute this to cultural differences between himself and his partner:

T: What happened here?

S: Y, his story is different. I think a little bit hard what you want to do. Here Y gave his comments.

T: Did you say anything to Y?

S: I said Y, like this, like this. Maybe it's tradition and race, right? Different.

T: Culture you mean?

S: Yes. It's difficult. He's different.

(SRI TI L 4, original).

L agreed that he had difficulty understanding his team-mate, an international student, because of his accent. He overcame his problem by listening attentively to him, and asked him to repeat what he wanted to say, when necessary. The evidence is found in the transcription below.

T: During this discussion, what happened?

S: AM was the reporter.

T: What were you thinking?

S: I have a problem with his slang. It's too difficult for me to understand him!

T: So, how did you manage your problem?

S: I listen to him very carefully. I keep asking him to repeat his words. Then, I listen again.

(SRI TI AL 21, translated).

Some participants expressed a preference for working with people of the same gender and identified religious reasons for this. Y revealed that he experienced barriers between himself and the girls in the classroom.

I can speak with males but with ladies I think it's difficult. Actually, I have never communicated with ladies before. There are barriers between girls and boys in my country. I never communicated with the ladies even in Malaysia. To avoid that, I hope group me with Amer or other guys all the time. I don't want to be with the ladies. The males are my friends, now!

(Int. TI Y 14 and 15, original).

AM agreed with Y.

Actually, they are so shy. The local students, the girls are shy. When I ask something, they couldn't reply or sometimes they couldn't understand.

In my country I speak to men only because of religion. We try to speak with girls here. But a little problem. So, I just join Y. I think this is wrong way. We should communicate with all. But we have a problem.

(Int. TI AM 13, original).

These two international students were from Saudi Arabia and had no experience communicating with the opposite gender in the classroom. My observation of their participation showed that in the beginning of the sessions, they were reluctant to communicate with females. I had to have a gentle talk with them and share with them the importance of working with people across gender and ethnic groups. Finally, both students agreed to contribute to the drama activities. This indicates that their attitudes had softened and were willing to work with the opposite gender. We have heard a clear example of how cultural practices can offer a barrier to communication between genders in the drama class. As for the other two international students from Indonesia and the other Malaysian students, communication with the opposite gender appeared to pose no problem at all.

Whilst international, Muslim male students appeared to be willing to shift their faith-based behaviours towards female students; cultural assumptions based on race seemed to be harder to shift. This is evident from data for both TI and SS groups. The data included occasions where some participants refused to work with others from other races as they had a 'fixed' perception about the other race. We find examples of this among the students from the secondary school. Sha wrote in her journal that the problem she faced during group activities was that she could not work with the Chinese students. "I found that they could not cooperate with me." (SJ SS Sha, 31 July). NN agreed with her. "Working with the Chinese students, they were not really committed. They didn't cooperate" (Int. SS NN 3, original). Conversely, whilst some did not appreciate working with people of different ethnicity, one individual expressed the belief that there should be more

international students in class in order to expose local students to speaking English. He said,

> Firstly, inject the structure of communication skill. Then find a real condition for example, have real interaction, like invite international students to mix with our class and do some kind activities. Among ourselves we can't learn from one another because they have limited communication skills. But from international students we can learn from them. AM's and Y's pronunciation are not clear but they speak in English, and they are brave. Our Malaysians do not want to use English, do not want to communicate and they use only Manglish. They don't want to change their pronunciation.
>
> <div align="right">(Int TI E 19, original).</div>

From my own observations, the presence of four international students at the tertiary institute of learning was an advantage. I noted that other participants regarded having these international students as an added value to the class. Their inability to understand Malay language forced other participants to use English to communicate with Malay or Chinese students.

6.3.5 **Life experiences**

Life experiences were identified as a theme, because it was apparent how important it was for students to draw on their life experiences during the drama in class. I define life experiences as the background knowledge and experiences that an individual is aware of, either from his/her own experience or from others'

experiences that he/she has heard of. In this study, some participants who did not have much life experience were inhibited in their understanding of the activities planned. Hence, this affected their overall participation.

In the case of the folktale Bawang Putih Bawah Merah, for example, I observed that many Chinese students from the SS group did not have prior knowledge of the folktale. As a result of their lack of knowledge, my initial planning of the process drama was affected. The qualitative data highlighted 23 occurrences mentioned by the participants that relate to having or not having background knowledge related to the issues explored. In order to foster imaginative skills, some participants associated the roles and characters they played with their real-life experiences. In one interview, AZa stated that when she was playing Bawang Putih Bawang Merah, she associated the village where Bawang Putih lived to her village in real life. This was done so that she could relate the scene to real life experiences.

> T: In this activity what were you thinking?
>
> S: I imagined BP's village. I associate the place with my place. My village.

> (SRI SS AZa 13, translated).

Likewise, NN used the same strategy of imagining real life experiences in order to make sense of the scene.

> S: Here I think I gave good response. We have to draw a map to Bawang Putih's house. So, I just imagined my village. How it looks like. I used that idea to draw Bawang Putih's house.

T: What were you thinking when you presented Bawang Putih's house?

S: I imagined my village. If I forgot, I'll immediately think of what I could remember of my village.

<div align="right">(SRI SS NN 9, translated).</div>

Making associations with real-life experiences facilitated the participants' understanding of the roles and situations they engaged in imaginatively. As I observed it, students seemed more ready to participate when the context was functional and familiar to them.

The data also revealed that it was easier to imitate a character by watching and understanding people and places in settings students were familiar with.

T: You did a freeze frame of Pak Metih when he was…?

S: 70.

T: Why did you freeze frame him that way?

S: I was old. People who are 70 are like that, right?

<div align="right">(SRI SS F10, translated).</div>

T: Why did you use this position as your freeze frame?

S: Pak Metih should act this way when he was young. He should be energetic, active. Young people should be this way. So I acted him as a young, active man.

T: But he was poor, wasn't he?

S: We should be happy even if we were poor. That's why I made myself

being happy.

T: You liked it when there's no dialogue?

S: Yeah. I don't have to crack my head thinking what to say. It's always difficult to speak English.

Some participants used their background knowledge to develop the characters they played in drama activities. F resurrected the story of Bawang Putih Bawang Merah from her memory of her when she was a child and used her background knowledge about the story.

T: During the scene when I gave you the box, what were you thinking?

S: I asked myself what was in it. When I got it, I saw an onion and garlic. I thought about the story my teacher told me at primary school. I asked my friend first whether it was Bawang Merah and Bawang Putih, and my friend said yes.

T: When you had to tell a story, what was in your thought?

S: Think about the story from the beginning until the end.

T: You have thought of what to say?

S: Yes, but we work in a circle right? When someone has said what I wanted to say, I was loss for ideas. So, I tried to retrace the story. How the story took place. How it happened so that I could add some ideas.

The use of imaginative skills backed up with the participants' experiential knowledge explained how they could make certain scenes came alive.

T: Where did you get the idea about Bawang Putih's house?

S: I imagine the story, the distance from her house to the pond. My imagination went way, way back to the olden days to get ideas about her house.

(SRI SS J 8, translated).

T: What were you thinking when you see this? What was in your thought?

S: I tried hard to imagine what Pak Metih was doing at a farm. It's really blazing hot. It's lacking of many things. There's no water. I thought of many things.

(SRI SS J 14, translated).

Such findings suggest that having background knowledge and life experience related to a certain issue or topic can contribute to participants' understanding. It appears probably, therefore, that some of the participants were able to participate more actively in the activities because of the experiences they had had.

6.3.6 Language difficulty

The broad category of language difficulty can be broken into several sub-categories, as participants identified a range of ways in which their level of language impacted on their participation. In terms of students' communicative ability to use English fully in their discussions, 55 occurrences were highlighted by participants indicating that they had difficulty producing English words and

phrases. Some of the categories that I identified as related to language difficulty were pronunciation difficulty and lack of vocabulary. The findings reported below indicate that the participants did want to speak up but she was afraid of mispronouncing words.

> T: When she was speaking, what were you thinking?
>
> S: I wanted to say something but I was afraid. I was afraid of mispronouncing.
>
> I don't know how to say it.
>
> <div align="right">(SRI SS AZa 14, translated).</div>

What AZa was experiencing is common for anxious second-language learners and leads to a fear of talking. I surmise that AZa was worried about saying the wrong thing. Likewise, NHe experienced a similar issue, but her problem was a lack of vocabulary in translating her ideas from Malay into English.

> T: When you got the box...
>
> S: I wanted to say about Bawang Putih.
>
> T: Did you say out what you had in mind?
>
> S: Half of it.
>
> T: Why?
>
> S: Difficulty speaking English. Difficult to translate.
>
> <div align="right">(SRI SS NHe 8, translated).</div>

It is evident that NHe had some ideas during the discussions and wanted to share her ideas with her team members but she managed to utter only a small portion of her ideas.

In contrast, data in this study suggested a lack of vocabulary did not always hinder students from communicating their message. Such students used strategies such as using simpler words so others might understand what was said. Sometimes they sought help from others about the word choice to be used.

> S: I admit I don't have much vocabulary, words, phrases which are good to use at the time but I try to think about the phrases to use, the easiest to understand to let others know what I am going to say.
>
> T: Do you discuss with your friends about the words to be used?
>
> S: Yes.
>
> T: What were you thinking?
>
> S: I just discuss with the people what words to say. After discussing, I used the words that came up.
>
> (SRI TI CYW 1, original).

My problem is I can't speak English very well because every time I try to speak, I'm kind of stuck. I can't find the word. But I try to speak because I know it's important for me to speak in English.

(SJ TI Rasyidah, 25 July, original).

My problem is that I can't understand the difficult words. To overcome this problem, I must ask my friends or lecturers to explain to me.

(SJ TI Noriyani, 11 Aug, original).

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Another issue was the ability to speak English spontaneously to a group of people. Some participants needed extra time to think before voicing their thoughts. This is illustrated in the following interview excerpt.

> Maybe in my Chinese language, yes. But in English I haven't get used to it. I still try to use it. If you want me to look at a paper and read, I can pronounce very well. But if you want me to think and pronounce at the same time, I can't. I have weakness. I'm not fluent. I must think about 5 minutes before I speak.
>
> (Int TI CYW 10, original).

During the process drama, there were a number of instances of communication breakdown because participants needs for more time to translate ideas into English. Sometimes, when a student was anxious, she would find it difficult to put her thoughts into words instantly. She needed extra time to think of appropriate words and to translate her ideas.

6.3.7 Shifts to mother tongue

Another presumed challenge in language learning was the frequent shifts to students' mother tongues. Analysis of the qualitative data revealed that there were 31 occurrences related to participants' shifts to their mother tongue when they had difficulties using English language in their utterances. The participants were aware of the difficulties they faced, as they kept shifting to their mother tongue in conversation. During group activities, CLG found it easy to speak using her mother tongue as it is "spontaneously uttered", (SRI TI CLG 8, original) while

CYW preferred to use her mother tongue during discussions with her Chinese friends because she was "not used to speaking English or perhaps she had a lack of exposure to communicating in English" (SRI TI CYW 4, original).

Producing English words was difficult for Z, when she improvised as a bank officer in the improvisation related to the exhibition scene.

> T: What was your thought when you spoke to Fadzlena?
>
> S: She asked for sponsor. I felt like I really am the officer at the bank. The money is not mine, so I have to let her know that. She can't just ask for money. To use English is difficult. We understand but it's difficult to produce English words. At first I don't understand, but after a while it was clear.
>
> (SRI SS Z 24, translated).

Though the participants tried hard to produce English words, it was found that some used Malay or Chinese language to think. Some took quite some time to think about the words they needed to use. AL used Malay language to think and it took him some time to translate the words into English.

> T: During the presentation, what were you thinking?
>
> S: Words that I'm going to use to speak.
>
> T: The words are in which language?
>
> S: Malay language. I can't think in English.
>
> T: How long does it take for you to translate the words from Malay to English?

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S: I took quite some time. I couldn't find the words.

<div align="right">(SRI TI AL 18, original).</div>

Because of cerain language difficulties, some participants sought the help of their team-members to supply them with the direct translation of the language used.

T: You had to ask Horrible Gorrible a question. Did you prepare any question?

S: Yes, I think.

T: What were you thinking?

S: Tried to look for words. I gave my ideas in Malay but my friends helped me to translate into English.

<div align="right">(SRI SS Nam 2, translated).</div>

NN agreed that she frequently had slips of the tongue and used Malay language during discussions. Group members generally conversed in English but once in a while she would revert to Malay language.

T: Look at you here. You said "big!" What are you trying to say?

S: I forgot the word. I tried looking for the right word. Then the words I was looking for came back.

T: Why did you say "*lepas tu*" (after that)?

S: I didn't notice I used Malay. It was spontaneous.

<div align="right">(SRI TI NN 10, translated).</div>

One interesting finding related to a participant who was markedly passive during the intervention. She was not sure what happened in the sessions and what was expected of her. She also did not contribute to the discussion though it was carried

out in her native language. After observing her lack of participation over a period of time, I tried to engage her in explaining why this happened.

T: This is the drawing activity, right? During this session, what were you thinking?

S: About the monster.

T: Do you know why we do this?

S: Acting.

T: This is not acting. What were we doing here?

S: Drawing.

T: What were you thinking when you see others drawing?

S: Didn't think of anything.

T: Did you give your ideas to your group members?

S: No.

T: Why?

S: I don't understand.

T: But they used Malay right? Why don't you give your ideas in Malay?

S: No idea.

(SRI SS NHu 5, translated).

I would conclude that some students prefer to be spoon-fed, and to receive information and knowledge rather than sharing their knowledge with others. Even when the discussion was done in Malay, certain students did not contribute. This type of behaviour has become routine for many students in the Asian context including Malaysian classrooms, and inhibits students from generating their own ideas.

Another interesting finding related to an internal conflict that one participant experienced with regard to shifting to his mother tongue. During the group discussions, B was unsure whether to use English or Chinese because he found that his teammates were not comfortable having him speak English during the discussion.

> This one, the scene when I was designing and drawing, I keep asking them for ideas on how to do the layout. When I draw they just look at me. But these people keep looking at me, asking me to draw and use my ideas but I ask them for ideas, encouraging them to speak. When they give out ideas, I try to accept and think. At this time, when we discuss, we have opinions that we want to pull out. When I look at them, I ask myself, do I want to speak in English or Chinese. What if they don't understand if I speak English? Secondly, they pick up quite slow. So, I tend to speak Chinese, as long as we understand each other. I notice that when I spoke Chinese, they became comfortable. When I spoke English they distant themselves from me.
>
> (SRI TI B 22, original).

This participant seemed to believe that if he did not conform to the group's expectations, he would be isolated from the team; he did not want to be any different from the others. He seemed to feel that the group was stronger than the individual, and as a result felt pressurized to conform in order to be accepted by

the group. The shift was made because of peer pressure and a sense of feeling self-conscious with one's fellow students from the same culture.

This subsection has reported on challenges that the participants had to deal with during the intervention. It was clear that the participants preferred a comfortable learning environment for teaching and learning to take place. In addition, their exposure to the use of English outside the class was reflected in their willingness to contribute actively. It is typical for a second-language learner to feel anxious, shy or worried about speaking publicly in the target language, but through practice and involvement, many of these participants handled the challenges effectively. Though some of the participants reported some difficulty in working with someone from a different culture or ethnic group, nevertheless the participants from the tertiary institution agreed that having international students in the classroom was beneficial. Another challenge that participants had to deal with was not having sufficient task-related background knowledge and this limited their contribution to certain activities. It was found that drawing on participants' background knowledge enabled them to activate the knowledge for imaginative and communicative purposes. An additional challenge was the inability to produce English words because of a lack of vocabulary. For this reason, a number of participants had to process their own language in finding an equivalent in the target language. The slowness of this translation process, for some participants, impacted on their spontaneity while doing drama.

6.4 Risk-taking in learning English through process drama

This section presents findings related to participants' risk-taking behaviour in English learning through drama. I have categorised these findings into risk-taking, willingness to participate and engagement.

6.4.1 **Risk-taking**

One reason identified by some of the participants as contributing to risk-taking was that they were compelled to speak up during the sessions. The sessions were structured in such a way that students had no choice other than to try out their spoken language and participate, even though I assumed that it was a difficult thing to do. I found 17 occurrences related to risk-taking highlighted by the respondents. Beebe (1983) defines risk-taking as a condition where a student has to decide between alternatives when there are uncertain consequences resulting the choice made. The following is typical evidence pertaining to risk-taking behaviour as viewed by the participants:

> T: What is the main factor that has helped you to develop your English skills?
>
> S: Sometimes if you ask me to speak English aloud, I just try it. If I made mistakes, you will correct it. We feel more confident to speak after taking this class. We feel that we know what we want to say, and we understand what we want to say.
>
> (Int SS F 13, translated).

> S: Acting helps me. I force myself to speak. Difficult.
>
> (Int SS NHu 13, translated).

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S: Forced myself to speak. Especially during presentations. During group discussions, I try to ask my friends how to say out certain words. It's difficult for me.

<div align="right">(Int SS Nam 14, translated).</div>

In a journal by NA, she acknowledged that she would give herself "a go" at trying out with the process drama activities as she could learn new things as well.

What I have learned today was it's important to just try my best when doing something with the resources that I have, and not to give up but to just have a go at it because there is always something new that can be learned from every opportunity.

<div align="right">(SJ TI NA, 23 July, original).</div>

The evidence above suggests that participants were often willing to give it a go and this was "a positive predictor of students' voluntary classroom participation" (Ely, 1986). The nature of the group activities was heterogeneous in nature, allowing students to participate at a level commensurate with their ability. This allowed highly proficient learners to encourage the middle- and low-proficiency learners to take risks and contribute to discussions.

There were also some participants who acknowledged that when other participants were silent and relied on others to speak up, certain participants became uncomfortable. One participant expected more commitment and participation

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from the members of the class but when this was not forthcoming, she decided to give it 'a go' herself.

> T: What were you thinking?
>
> S: Actually before I ask a question, Horrible Gorrible said, "I'm here right now, and there's no question." Why nobody ask the question. It's always me asking question. Why didn't the girls ask question? I look around. So quiet. So I raised my hand and ask question.
>
> (SRI TI MM 1, original).

Another reason reported by some of the participants for their willingness to take risks was the fact that they were given responsibilities in the drama activities. As the drama sessions involved the participants taking part as certain characters, such as improvising as the counsellors, the headman or any main character, the participants felt obliged to accept the associated responsibility. AL commented that he was afraid of becoming a leader, or being given the responsibility to be a leader. However, as he was already selected, then he had to try his best.

> T: During the discussion, what was in your mind? How did you feel?
>
> S: I saw a problem because I was asked to be a leader. So I just try. I do it.
>
> (SRI TI AL 16, translated).

Hasma agreed that she learned to be responsible during the process drama lessons, "We played the game Masters and Movers. From this game we can learn how to be responsible (SJ TI Hasma,3 Sep, original). During group discussions, some

participants assumed leadership roles and did not want to wait for others whom they thought were "slow" to start the discussion. They did not bother about the risks they took, but were more willing to complete the tasks given.

T: Who gave instructions to the group members here?

S: Me and Asmida.

T: What were you thinking when you gave the instructions?

S: The best design.

T: Why didn't you wait for the others?

S: Too slow.

T: What was in your thought during the discussion?

S: I'm thinking of how to do the task.

(SRI SS CTR 7, translated).

The types of questions that the participants had to reflect on were also given as a reason why they took risks. One participant reflected on the type of question that I asked and tried to deal with the question. As a result, he gave it 'a go' though it was difficult for him to understand the question posed.

S: In this scene I think you ask me to compare and contrast Bawang Putih's room. At that time I was listening to you carefully. You ask me many questions. It was strange question. How to respond? Sometimes I draw something, I don't know why?

T: What do you mean I ask strange question?

S: You like to ask why, how. Not new question but you use a lot of why and how.

(SRI TI Y 7, original).

In this instance Y remarked on the fact that I asked probing questions that demanded some depth of thought and engagement. However, this kind of probing put language also put demands on students as they have to think at some depth. According to Kao, Carkin and Hsu (2011),

> Questioning techniques are used by drama teachers to create background knowledge of drama components, details of characters and dramatic themes. Thorough understanding of these components can increase the level and depth of engagement in drama activities and interaction among the participants and therefore help them make sense of their participation in drama activities. (p. 490).

The findings indicate that the type of question I used in class appeared to be a significant factor in encouraging students to overcome the risks and participate in drama activities.

6.4.2 Willingness to participate

As the drama sessions progressed, data from the interviews showed that a number of participants manifested an increased willingness to participate. I identified 21 occurrences on this theme in the interviews. The nature of the class was built around spontaneous speaking and, as a result, the participants had to be involved

actively. E commented that he made himself become involved in the discussion, while CLG further explained that being silent did not help. As a result, one had to participate.

> T: What's happening here and what was playing in your mind at that moment?
>
> S: Get involved in the opinion.
>
> T: When you asked yourself "am I doing the right thing?" why did you have such thoughts?
>
> S: I decide that this is the result by everyone in class. I don't think much about that. See the response from others and see what they can tell.
>
> (SRI TI E 16, original).

> T: Has this class improved your confidence in speaking?
>
> S: Yes. Because if you don't talk, you don't know what is your level. If you are brave to talk, nobody will laugh at you. If you just keep quiet you won't know where you go. It's boring.
>
> (Int TI CLG 6, original).

Several participants assumed that one of the key factors that stimulated their willingness to participate in the classroom activity was whether they adopted a positive attitude towards learning. MM commented that it was necessary for the class to volunteer and speak up in order to develop language skills.

T: What are the factors to help you to develop your English?

S: I think it is our participation in the activities. If we don't participate in the activities, it doesn't help at all. We need to do it. When you ask us to volunteer we need to volunteer. If you ask us to speak, we have to speak. We have to do it.

(Int TI MM 14, original).

The participants' willingness to participate also encouraged spontaneity, not only in their actions, but also in their utterances. L reflected that he did not use much time to reflect on the activities. This suggested that he did not spend too long refining what he was going to say.

T: There are many activities that you took part in. Which activity do you like?

S: Tableaux. It's funny. I just did it. I don't know about it. We must guessing, how we like to make the tableaux nice, in second. We can't think a long time. We just reflect and reflect. I just see what they are doing, and then I just act spontaneously.

(Int TI L 5, original).

CLG agreed with L. She commented that this class allowed her to speak up spontaneously. The words that she uttered were not planned and she thought that this was a good indicator that she was improving in her English.

T: What helps you in your spoken English?

S: This class help you to speak English in not a …., how to say, it makes you speak when you discuss. It is very smooth. When I stand outside and you give me a topic and I can't say. I am lacking there. But in this class, automatic my words come out. In this class. I can't force myself on what to say. I think it's good.

(Int TI CLG 18, original).

Such evidence suggested that a positive attitude toward speaking up formed a basis for active participation in class. A number of comments showed how drama encouraged spontaneous action and spoken language and how the tasks had provided opportunities for students to work in groups that had the potential to reduce anxiety and increase productivity.

6.4.3 Engagement

Engagement refers to the involvement of the participants as experienced and observed during the drama intervention. In this case, the participants discussed, created small group projects, and made discoveries. In addition, they participated in activities which seemed real with their classmates. 39 occurrences related to being engaged were identified. In a teamwork activity, everyone involved has to share his/her knowledge and opinions. As a result, everyone has to listen to others and express their ideas. In an interview with L, he revealed that he appreciated the uniqueness of the individuals in his group and accepted the ideas brought forward by team members. Besides, the nature of the drama activities allowed exploration and reflection from the participants.

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T: Do you like the way the class is being taught?

S: I like it. It works. The class is active. We just don't do assignments and present. You give assignment and do some something and we also give comments what we do, why we do it.

(Int TI L 19, original).

NHe agreed that process drama should be introduced at least twice a week in other English classes as the activities they did in class were different from the usual English class.

T: What is your opinion about process drama?

S: I think what we did is suitable. It seldom happened in normal classes. In class, you use text and study. This way we get to enjoy ourselves. It was fun. Maybe we should do this activity twice a week. Our brain will become frozen if we always study, write, study, write all the time

(Int SS NHe 14, translated).

E was happy that the on-task activity during the sessions let him share his knowledge and opinions with his team-members. Besides, they got to be imaginative and cooperative in managing the tasks assigned. The nature of cooperation that took place promoted, in his opinion, better engagement in class.

T: You are supposed to present a drawing?

S: Yeah.

T: What thoughts do you have in your mind?

S: My thinking is to draw out the real condition, based on the story and the imaginative of the people.

T: When you gave your ideas to your group, did they respond to your suggestion?

S: Yes, because our group member got a very imaginative guy, Yahya. He always come up with different ideas with us. And I said oh I never think about it. Oh, okay…I accept. In the process, in my group I want to share my knowledge, and my opinion. I don't want to talk a lot. This is not individual project or assignment. This is group. This is about teamwork. You have to speak up. But I'm very happy doing this. My group members are very imaginative and very cooperative enough.

(SRI TI E 3, original).

One participant felt that completing a task was difficult in the beginning, but he overcame this negative feeling by just doing it. He felt that it was much easier once he was on task and became engaged in the learning.

T: In general, what is your opinion when you were given a task?

S: A little difficult. But when we are doing it, I think it's a little easy. Being difficult is just a feeling.

(SRI SS NHe 16, translated).

E also commented that it was not easy to put himself in another person's shoes and to shape his thoughts to the character. This was challenging but it taught him to understand the character's situation a little better.

This is the session that I've enjoyed myself so far. As I became Bawang Putih, wow, what a huge change! It is not easy to think like the person in the given task. I can feel the situation faced by Bawang Putih.

(SJ TI E, 30 Aug, original).

Y commented that the reason he was on task was because he did not want to be silent. He feared that the other participants would laugh at him. On the other hand, the problem that he faced was that he did not always say what he had planned. He was really keen to share something and put up his hand, desperate to speak. However, his mind went blank when I picked him. It is a telling finding for such participants that the urge to speak was stronger than the ability to find suitable words.

T: What do you have to say about the way you were thinking when you do acting?

S: Most of the time I want to survive. I don't want to be silent. Because they will laugh at us. I try to be good. Most of the time, I know what to say, I said I will say that...that... that…, but when I act, I didn't do it. I do something that I have planned.

T: Have you plan to say something but not could not say out?

S: Yes. The presentation. The feeling. At that time, I wanted to say. I point at you, wave at you to choose me. After you choose me I forget.

(SRI TI Y 24, original).

This subsection has highlighted the nature of risk-taking in learning English through process drama. It was evident from the data that among the factors that led the participants to take risks were the willingness to participate and their engagement in the tasks set. Several participants did consider that they took risks and gave it 'a go' in their learning, even though they had difficulty expressing themselves. A number of reasons were given for participants' willingness to take risks. For example, they learned new things and did not want to remain silent during sessions. Delegating responsibilities also contributed to risk-taking behaviour. The findings also revealed that participants were willing to participate in the process drama because they found themselves to be engaged in the activities that invited spontaneity either in actions or utterances.

6.5 Improving learning skills

Twentieth-century learning skills often stipulated critical thinking skills, creative thinking skills, communicating and collaborating. The drama intervention was aimed at improving the learning skills of second language learners. In the context of this study, I identified critical thinking skills, creative thinking skills from the above list and added transferable skills as categories for this theme.

6.5.1 Critical thinking skills

Through problem-solving exercises, questioning techniques and reflection sessions, the process drama sessions were designed to encourage the participants to think about issues in a certain way. Examples of critical thinking exercises that the participants took part in included: arguing to reach a conclusion; comparing and contrasting; describing and explaining; making evaluations and problem-

solving. Overall, I identified 12 occurrences in the data related to the development of critical thinking skills during the process drama lessons. The following indicate how this sub-theme emerged.

During the discussion of peace formation, E commented that his team members were not resourceful enough. However, he felt that the discussions helped promote develop their critical thinking. This was done by asking everyone to come up with a body movement that represented the concept of peace.

> To promote peace, we are all required to transform a picture into a 'peaceful' statement. I found that my group members are not resourceful enough in providing their opinions. However, I did my best to lead them to critical thinking.
>
> (SJ TI E, 9 Aug, original).

The citation above shows that E described the resourcefulness of his group as the ability to come up with ideas through prompts from him. In fact, the active collaboration around idea generation in the group not only improved engagement among participants but also promoted critical thinking. According to Johnson and Johnson (1986), "shared learning gives students an opportunity to engage in discussion, take responsibility for their own learning, and thus become critical thinkers" (Totten, Sills, Digby, and Russ, 1991).

Likewise, E further added that he brainstormed with his team members and used critical thinking skills and discussion skills to generate ideas for the exercise.

T: Did you have any problem writing about the picture? It was a negative scene but you have to write in a positive way?

S: Problem, yes. The picture is very negative.

T: How did you manage that?

S: Brainstorming.

T: How did the words come out?

S: Critical thinking and discussion. The word is not in my mind. But we generate ideas.

(SRI TI E 23, original).

In the activity above, I observed that many participants had difficulty making positive statements from a negative image portraying scenes of war because they felt uneasy looking at the image of after-war effects. In the same way, the process drama activities also allowed them to think deeply and reflect on their actions. This is evident in the following statements:

We were told to ask many questions to the father about any doubt that we faced about the family. It was really interesting because we got the answers for all our questions. I think that I got to build up in my critical thinking where I was actually force myself to have deep thoughts and questions on it.

(SJ TI RR, 2 Aug, original).

We act like a teacher. We must think of the challenge being a teacher a long time ago. No facilities, like table, paper, student from poor

background. This is a challenge for a teacher a long time ago. From this part, I have a problem on thinking about something that I have no experience.

(SJ TI NoA, 3 Sep, original).

Such evidence suggests that the process drama intervention fostered the development of at least some participants' critical thinking skills. In the same way, the participants also reported that the process drama activities encouraged them to use language to perform a range of functions. For example, they learned to form questions and learned to use language in order to persuade others.

In the early stage, we form a group and one of us became the boy, then the rest of us will start asking question about the boy. I have learned how to ask question about the boy. I have learned how to ask question in a proper manner to a person. During this time, it is a critical thinking on how we need to ask something which is helpful and related to what we need to know.

(SJ TI B,13 Aug, original).

Our group I divided into two, one committee member and two the sponsor. The committee member must have a brave and their own skill to get permission to make the sponsor approve their sponsorship. It's difficult to be a committee because we have to make the sponsor confident with our exhibition.

(SJ TI AL, 27 Aug, original).

Another example showed that participants found the activities to be different from other classes they had attended. As a result, they became engaged in the tasks. B commented that it was also important that during the sessions, the objectives of any activities needed to be spelt out to the participants, so that they had no questions why they had to do what they had to do.

> T: What were you thinking when I ask you to do this, the exhibition?
>
> S: When I look at it, actually, there are questions. Whatever activity, like forming groups, rearranging groups, I'll ask what's the story behind this, what do we learn, what do we get? Before this, I joined English class that motivate us. This is the first time I join something which is fun and different. We have groups and we have freeze frames. I keep asking why do we need a freeze frame, why do we need to pretend. As I listen to you, I keep asking what are we doing, what are we doing?
>
> (SRI TI B 21, original).

He further suggested that these process drama sessions helped him and others in the group to think in a more critical way:

> I believe many of us learned how to look at drawings and interpret it. When the lecturer put a piece of drawing on the whiteboard, we were told to figure it out what the drawing try to preach. So by study the drawing it enabled us to observe and providing opinions. So everyone gave out their idea on what they think of the drawing and later was explained by the

teacher. Therefore to me, this is what we called exchanging idea and opinion. By exchanging idea we tend to discuss with one another and trying to accept or reject one's opinions. So this could build up our intellectual between one another and build up or language skills as well. In a short period of time, the training enables us to think critically and provide ideas fast and relevant.

(SJ TI B, 13 Aug and 29 Aug, original)

Besides the development of critical thinking skills, some students also referred to their experiences of brainstorming, processing and synthesizing information to solve the problems that were posed to them. This is an interesting finding, since it suggests that as a result of in-depth discussions, the participants managed to solve problems set them.

6.5.2 **Creative thinking skills**

There was emerging evidence from the qualitative data that the process drama activities also successfully nurtured participants' creative thinking. Examples of creative thinking skills included brainstorming, telling stories, acting out parts, imagining ideas, improvising and problem-solving. All in all, there were 10 data occurrences in relation to this sub-theme.

Some participants agreed that the process drama sessions nurtured their creativity by challenging them to present their ideas either in verbal or non-verbal form. In a journal entry, B highlighted that,

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At first, I felt a little weird in doing this, but somehow I realized that this tested our listening skill and our ability to imagine. To interpret what someone said to you. For the first time, everyone did the same act as others do, then we were told to utilize fully of all the space given and to act and imagine if in our own way by not looking or referring to others. I believe by doing this we were able to bring out our inner creativity.

(SJ TT B, 6 Aug, original).

Other responses from participants also showed that this class was the only one where they had the opportunity to be imaginative and use their creativity to present their ideas.

I like freeze frame. In normal life we just have no chance to act or do it. Freeze frame is my first time I hear that word and doing it. I think it's creative, and every time the topic is different.

(Int TI CLG 4, original).

Part of today's lesson required us to draw a map of a castle. Then we presented a freeze frame of the villagers entering the castle. This built up our creativity in how to present an idea in a non-literature form.

(SJ TI B, 23 July, original).

T: During the activity when you elaborate on words. What were you thinking?

S: So creative, ah. We need to read your mind. Use one word but must imagine many other words.

<div align="right">(SRI TI CLG 2, original).</div>

It's quite difficult acting out two characters. First I became the counsellor, and then I became the stepmother. It's to show our creativity to act.

<div align="right">(SJ TI NORAIN, 30 July, translated).</div>

It is also fun when I became a MILO company's manager. You need to think creatively to refuse the appeal for sponsor.

<div align="right">(SJ TI Heng, 27 Aug, translated).</div>

In addition to presenting their ideas creatively, the opportunity to improvise as different characters also called on participants' to act creatively. I observed that participants' creativity improved gradually during the intervention, and they were able to produce creative and interesting stories. Overall, the process drama intervention increased their ability to think outside the square because the activities incorporated creativity and promoted collaboration.

6.5.3 Transferable skills

Transferable skills are skills that one gains from some situations as previous employment, voluntary work, and pursuits of various kinds that can be transferred to another situation. While some of these skills can be taught, most are gained through experience. Transferable skills include abilities such as negotiating, giving presentations, dealing with people, committee work, problem-solving, working in a team and leadership. In this study some transferable skills that I

identified in analysing the data included accepting responsibility, being able to think through an issue, and being able to think deeply about a situation. Overall, there were 41 occurrences related to transferable skills and the usefulness of process drama for use in participants' future lives.

Some of the participants reported that being involved in the process drama activities helped them to understand the lives of other people in different contexts. This made them reflect about the lives of other people. This experience enhanced their empathy and thinking skills. Participants made the following comments in their journals:

> I thought the idea of pretending to be teachers a good idea, because it helps some of the students to learn about others in different situations and time and force to learn in ways that are generally more difficult and hard compared to students studying nowadays.
>
> (SJ TI NA, 10 Sep, original).

> I learned how to be someone else. It's difficult to be a counsellor. I don't have any experience in this. Besides this, I learned to read other people's minds and problem solving.
>
> (SJ TI NoA, 25 July, translated).

In another finding, a participant reported that he was able to think differently when playing a different person. He tried to put himself in someone else's shoes in order to make sense of the drama. E said,

Actually, I learned quite a lot of storytelling skill such as the way to capture audience's attention. Besides, the role-play session enable me to think as different people-counsellor. It's a crucial period for counsellor to resolve the problem. We sometimes need to think outside the box to overcome the puzzlement. This is what I learnt.

(SJ TI E, 26 July, original).

Understanding other people's experiences provided a different perspective for a number of participants. In a way, they became more observant and improved on their thinking skills. E made the further comment:

A picture tells a hundred of story or information. We are encouraged to think of the characteristics of the people from their outlook. Indirectly, it practices one's observation and justification of the object or people at first impression. A brainstorming session allows more discussion/communication between students. In my opinion, the process will increase one's creativity or innovative thinking besides their communication skills.

(SJ TI E, 2 Aug, original).

Similarly, the process drama activities were of interest to the participants because of their value in depicting real-life situations in the closest possible way. To provide an illustration, some of the he participants enjoyed acting out as counsellors as this was close to reality. Organizing the exhibition activity was also a favoured activity amongst participants because of its authenticity. Furthermore,

they found it easier to take part in something they were familiar with. ZZ commented that she liked the exhibition activity, especially the business part, because it was real.

T: This is the exhibition session.

S: I like this activity. It is related to business. There's catering. I like and I am interested in business. I try to be involved.

T: Why did you use Malay again?

S: The Director used Malay. And I think it's easier to say out our ideas in Malay. Easy to understand.

(SRI SS Z22, translated).

Likewise, MM commented that what she did during one of the drama sessions was similar to what she did in real life – attending meetings and writing the minutes of the meeting. In this case, we can see her highlighting the point that drama, which is make-belief play, can be considered valuable by the participant because it reflects reality.

T: Which activity was the most helpful?

S: The drama one. When we have to act as counsellors and when we are holding the exhibition, when I had to act as secretary. I was really into it.

T: What do you think about the course?

S: Exhibition and the meeting, is similar to what I have been through in our daily lives. In class we have to conduct a meeting. If I was the only girl, I have to become a secretary. Then I have to write the minutes of meeting. It is same as what I have to do every day.

(Int TI MM 4, original).

One of the activities that attracted participants the most was the peace activity, where the participants had to organize an exhibition for a peace event. The participants found it interesting to organize an exhibition that depicted a real-life experience that could be used in the future. The following are some responses made by the participants on their learning experiences from the peace session.

> S: This is the session for us to cooperate with each other to organize an exhibition.
>
> T: What were you doing?
>
> S: I wonder if it was real. But it's not. I think it's fun. This is my first time to discuss about exhibition. It's a good experience for us, because in the future maybe we have to organize some other events. It's a good experience.
>
> <div align="right">(SRI TI CYW 18, original).</div>

> By this way, I had learned many new things from this topic. It is about peace, working in group, and how to manage and organize an exhibition like this.
>
> <div align="right">(SJ TI AL 29 Aug, translated).</div>

> I feel that the activities of the exhibition are very useful for us because we will also launch this kind of exhibition in our university. So we can practise before making in the reality.
>
> <div align="right">(SJ TI CYH 13 Aug, original).</div>

S: This is the discussion session. I was involved in a few exhibitions and I become organizer. I think this kind of situation is helpful for them. They experience in real situation. If they can apply what they learn now, that's much easier.

T: When you became the director, what was your thought?

S: Inspire the people. They lack ideas and I need to help them. I must manage the whole process. The director must manage the team. The committee members contribute to the team the most.

(SRI TI E 25, original).

The fact that such activities related to real-life experience was a probable factor in stimulating and motivating participation, because the participants could relate to the issues discussed. Equally so, they were really clear that their engagement came about because of the 'realistic' role-plays and the shift in pedagogical mode that happened with the mini-mantle of the expert.

In addition, a number of the participants understood their roles and consequently managed to inspire others. Some of the participants stated that the process drama activities were useful for their future lives. In fact, they gained experience from the situations they faced in class and what they learned in class was applicable in their careers. In his journal, B claimed that,

During the discussion, I have learned how to manage and solve problems when the plans are not going accordingly. This part of lesson is useful

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because it can be practised for us to really prepare for it if things like this happen when we are working. This training trains our proficiency, confidence and our ability to elaborate our ideas. This could be useful in our life.

(SJ TI B, 29 Aug, original).

CYW concurred by stating that,

After I join the class, I will try to express my words and explain in English with the people. In the future I might use it with people, in my career. That's good for me.

(Int TI CYW 7, original).

NA commented that a game they played in class emphasised the importance of understanding someone else's perspective or way of thinking.

Today, I feel enjoy when play a game with my friend. From this game, it teach me how to read mind another person and it can be apply to teacher to read the mind of their students.

(SJ TI NA, 3 Sep, original).

NoA also reflected on her personal experience of the drama and associated it with learning valuable transferable skills such as accepting responsibility, problem-solving and developing empathy.

I have motivation myself that in this life is so difficult if we have responsibility to do. We can't just leave it, but solve it. I also learned and be aware that how difficult my parents had to work and make our life is good from baby until now.

<div align="right">(SJ TI NoA 1 Aug, original).</div>

This subsection has reported on learning skills that the participants indicated were improved as a result of engaging in process drama activities. Through problem-solving activities, the participants saw the need to develop critical thinking skills. In addition, participants claimed that the process drama activities nurtured their creativity in the use of the language as well as in expressive movement. Finally, many of the participants viewed themselves as having developed a range of transferable skills.

6.6 Summary

In this chapter, I have presented findings related to the effects of process drama as a tool to transform student learning experiences. This was done in terms of emerging themes such as improvement in confidence, the collaborative nature of drama-based activities, the challenges that the participants had to deal with while learning English through process drama, the presence of risk-taking and the learning skills that improved as a result of participating in process drama activities. The results provide strong evidence that the process drama intervention had an impact on the participants' self-perception of confidence in using English language during the sessions. Among the factors identified were the motivational factors that influenced the participants to improve, such as getting encouragement

from their friends, getting enough practice, cooperating with other members, and compelling/encouraging group members to speak up. In addition, factors such as taking risks, willingness to participate in the drama and being engaged in the activities encouraged spontaneity either in actions or utterances. A noteworthy theme was the use of real-life scenarios to get participants to be prompt in their responses and to develop the participants' learning skills. Conversely, the participants also reported experiencing language difficulty that impacted their overall participation in the intervention. Another difficulty that they had to deal with was not having enough background knowledge, and this limited their contribution to the activities. In the next chapter, I will report on the impact of process drama on student motivation, a theme that has already been touching on in this chapter.

CHAPTER SEVEN: STUDENT MOTIVATION

"Ability is what you're capable of doing. Motivation determines what you do. Attitude determines how well you do it."

Lou Holtz

This chapter focuses on findings related to the question of the impact of process drama on student motivation. The results presented in this chapter derive from the questionnaire posed to the participants prior to and after the intervention. Other sources of data used were the interview sessions with the participants and student journals. The chapter comprises three sections: Section 7.1 describes the findings drawn from quantitative data, and is followed by Section 7.2 which gives a description of findings based on qualitative data. Section 7.3 summarizes the findings in relation to this question overall.

7.1 Findings from the questionnaire

Relevant data were obtained from the pre- and post-intervention questionnaires. Participants answered pre- and post-questionnaires consisting of 25 items related to their satisfaction with the intervention and motivation to learn English. All items were associated with a five-point Likert-type scale from 'Strongly Disagree' (scored 1) to 'Strongly Agree' (scored 5). Scores for these items were then added to produce total scores for each item. Means and Standard Deviations were

calculated for each item in the questionnaire. Descriptive statistics and a paired sample T-Test were used to analyse the collected data. A paired-samples T-Test was conducted on each item to discern any difference between the pre- and post-questionnaires. A guideline for mean value scores is presented below. Overall, a mean greater than 3.00 was considered to indicate a significant positive value.

Table 14: Guideline for mean value score

Means Score	Category
0.00 – 1.00	Not Very Satisfied
1.01 – 2.00	Not Satisfied
2.01 – 3.00	Mostly Satisfied
3.01 – 4.00	Satisfied
4.01 – 5.00	Very Satisfied

Research question three sought to understand the participants' motivation prior to and after the intervention and to investigate whether the intervention made any impact on their motivation to learn English. The table below presents an analysis of the data for the two groups.

7.1.1 **Students' language learning experience**

Table 15 shows the comparison between both of groups of students in terms of the pre- and post-intervention mean scores in relation to their respective interventions. Based on the value of total means scores, it can be seen that the SS and TI group had total means scores of 2.97 and 2.99 respectively, indicating that both groups of students were 'mostly' satisfied with their previous language learning

experience. We can see an increase in total mean score values for both groups in the post-intervention. For the SS group, the mean value showed a slight increase to 2.99 ('mostly satisfied') and for the TI group, the mean value for their language learning experience increased to 3.40 ('satisfied').

Table 15: Language learning experience total means scores for SS and TI groups in pre- and post-interventions

	SS Gp	TI Gp
Pre	2.97	2.92
Post	2.99	3.40

A visual representation of their satisfaction levels is presented in the graph below (Figure 25). The graph shows that the TI group was more satisfied with their language learning experience compared to the students in the SS group. It can be seen that students from the SS group were mostly satisfied with the language learning experience for both pre- and post-interventions as there was only a slight, insignificant increase of 0.02 increment in the value of total mean scores. Meanwhile, for the TI group, there was a larger increment in the post-intervention questionnaire with the value of total mean score of 3.40 which suggests that the TI group was satisfied with their language learning experience after the intervention.
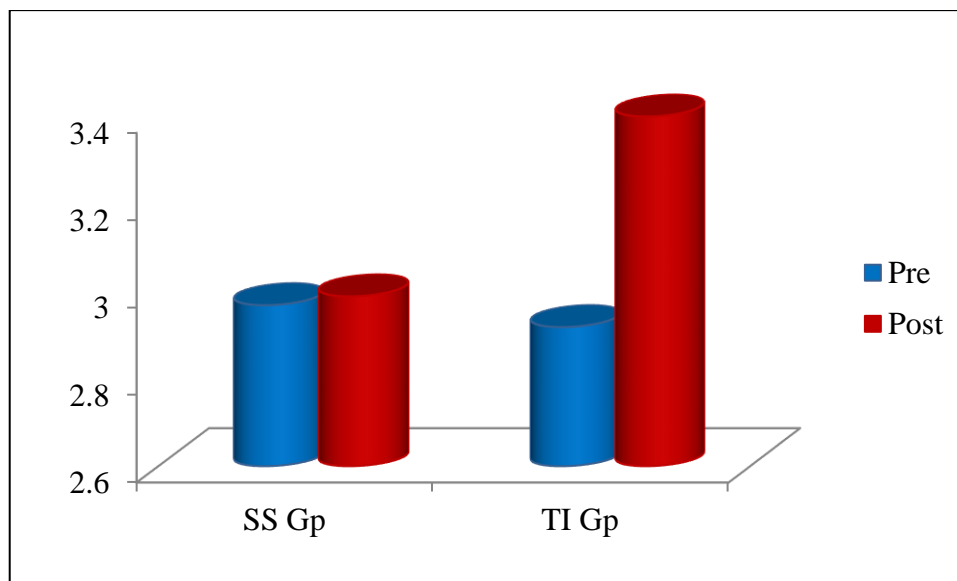
Figure 25: Comparison between SS and TI group for language learning experience in pre- and post-interventions

Table 16 below offers an itemised listing of participants' language learning experience in terms of pre- and post-means.

Table 16: Descriptive statistics of participants' language learning experience (pre- and post-interventions)

Item No.		Description	SS group		TI group	
			Mean	SD	Mean	SD
2	Pre-	I am satisfied with my overall performance in English class.	2.82	0.863	2.77	0.845
	Post-		2.64	0.86	3.24	0.83
3	Pre-	I am satisfied with my writing performance in English class	2.68	0.723	2.65	0.709
	Post-		2.64	0.488	3.07	0.842
4	Pre-	I am satisfied with my speaking performance in English class.	2.78	0.641	2.73	0.640

	Post-		2.70	0.823	3.31	0.850
5	Pre-	I am satisfied with my listening performance in English class.	3.25	0.752	3.13	0.806
	Post-		3.61	0.956	3.76	0.689
6	Pre-	I am satisfied with my reading performance in English class.	3.33	0.679	3.30	0.794
	Post-		3.37	0.967	3.62	0.942

The quantitative data suggest that overall both groups of participants were 'mostly' satisfied with their overall performance in learning English through process drama. Results from the TI group revealed a mean of more than 3.24 post intervention. However, the results from the SS group revealed a mean value lower of 2.82 for overall performance. There was a decrease by 0.18 compared to the pre-intervention. Item 3, "I am satisfied with my writing performance in English class", also showed a decrease in satisfaction in mean value from 2.68 to 2.64 for the SS group. Similarly, the item "I am satisfied with my speaking performance in English class" dropped from 2.78 to 2.70 in mean value for the same group.

One possible explanation for why the students from the SS group were not satisfied with their overall performance as well as their writing and speaking performance, was because they were used to learning English via the 'chalk and talk' method. In comparison, students in the TI group were satisfied with their overall performance, their writing, speaking, listening and reading performances. All items displayed an increase in mean value in the post-intervention.

7.1.2 **Engaging factor**

Figure 26 below shows the comparison between both groups of students on how the process drama intervention constituted an engaging factor in motivating them. Overall, both groups displayed an increase from being 'satisfied' to 'very satisfied' after the intervention. Based on the value of total means scores, it can be seen that the SS and TI groups had a total of pre-intervention mean scores of 3.75 and 3.84, respectively. For post-intervention, there is an increment in the total mean scores for both groups: 4.12 for the SS group, and 4.17 for the TI group.
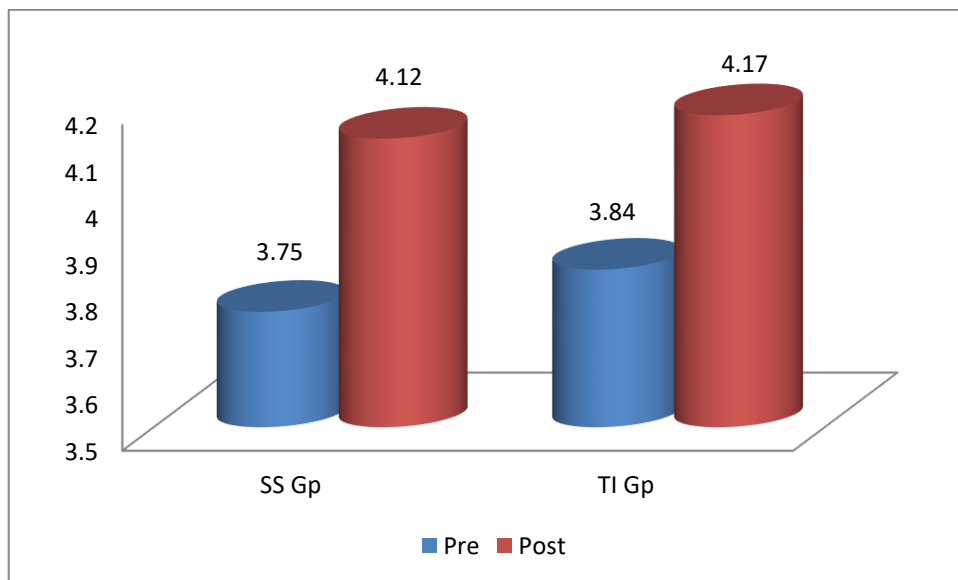
Figure 26: Comparison between SS and TI group for engaging factor during pre- and post-interventions

Table 17 below lists increases in satisfaction levels for both groups in the post-intervention. The results were marked with an overall mean of over 4.00 after the intervention for both groups.

Table 17: Descriptive statistics of participants' engaging factor (pre- and post-intervention)

Item No		Description	SS group		TI group	
			Mean	SD	Mean	SD
7	Pre	I enjoy learning English.	3.93	0.940	4.03	0.948
	Post		4.36	0.989	4.14	0.705
	t-Test			-1.759		-2.013
	Sig. (2 tailed)			0.090		0.054
8	Pre	I feel engaged and interested during English class.	3.57	0.742	3.65	0.755
	Post		4.34	0.553	4.21	0.559
	t-Test			-2.741		-2.999
	Sig. (2 tailed)			0.011		0.006

The students in both groups appeared to enjoy learning English as a result of their participation in the intervention and felt engaged and interested during English class. On the whole, there is an indication that many of the participants enjoyed the process drama intervention. For item 8, "I feel engaged and interested during English class", the results for TI participants indicated that the pre-intervention mean (3.65) was significantly lower than the post-intervention mean (4.21) with t at -2.999 and $p=0.006$. This is comparable to results for SS participants, where the mean of pre-intervention mean (3.57) was significantly different from the post-intervention mean of 4.14 ($t=-2.741$, $p=0.011$). The results for both groups suggest that the process drama intervention increased students' engagement during class.

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7.1.3 **Perception of the intervention**

Figure 27 shows the participants' perception of the intervention pre- and post-intervention, with values of total mean scores of 3.36 for the SS group and 3.42 for the TI group. Post intervention levels of satisfaction increased to 3.7 and 4.12 respectively. The TI group showed a higher increase in the mean value compared to the students in the SS group.
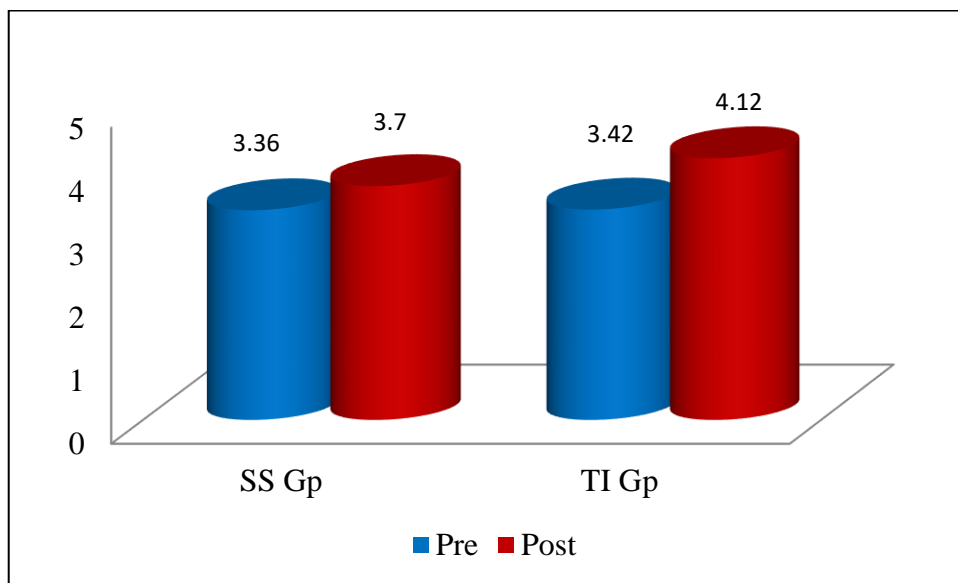
Figure 27: Comparison between SS and TI Group for students' perception of the intervention during pre- and post- interventions

A detailed analysis of the items categorised as students' perception of process drama is shown in Table 18.

Table 18: Descriptive statistical value of participants' perception of process drama (pre- and post-intervention)

			SS group				TI group			
			Mean	SD	t-Test	Sig. 2 tailed	Mean	SD	t-Test	Sig. 2 tailed
9	Pre-	I learn a lot from every English lesson.	3.89	0.737	1.315	0.200	3.94	0.727	-0.0682	0.501
	Post-		3.61	0.832			4.03	0.566		
16	Pre-	The English lessons are highly relevant to my own life.	3.43	0.634	-0.679	0.503	3.42	0.620	-4.613	0.000
	Post-		3.57	0.879			4.24	0.739		
20	Pre-	English curriculum in this semester is more interesting.	2.89	1.197	-2.258	0.032	2.90	1.165	-5.875	0.000
	Post-		3.50	0.793			4.24	0.511		
21	Pre-	English curriculum in this semester is more challenging.	2.96	1.036	-2.161	0.040	3.00	1.00	-4.005	0.000
	Post-		3.51	0.881			3.86	0.639		
23	Pre-	The materials used in English class are interesting.	3.13	0.690	-2.194	0.037	3.45	0.675	-5.192	0.000
	Post-		3.86	0.803			4.14	0.581		
24	Pre-	The materials used in English class are enjoyable.	3.50	0.694	-1.441	0.161	3.52	0.677	-3.931	0.001
	Post-		3.79	0.738			4.14	0.516		
25	Pre-	The language techniques used by my teacher are motivating.	3.71	0.854	-0.979	0.336	3.71	0.864	-1.991	0.056
	Post-		3.96	0.962			4.21	0.675		

The TI group appeared to view the process drama intervention as having a positive impact on their learning. Results for item 25 suggested that participants agreed that the language techniques used during the intervention were motivating. This was supported by an increase of 0.50 in the mean value for the TI group. The increase in the mean value was 0.25 from 3.71 (pre-intervention) to 3.96 (post-intervention) for the SS group.

Interestingly, the findings indicated some similarities between the two groups. Participants from both TI and SS groups showed similar results for items 20, 21 and 23. A paired sample t-test was run, with results indicated that there was a statistically significant difference in the variables after participation in the intervention compared to pre-intervention scores. Both groups also agreed that "the curriculum that semester was more interesting and more challenging". The pre-intervention mean value for item 20 for the TI group was 2.90 with an increase in the post-intervention mean value to 4.24. The results indicate that there was a positively significant difference with *t* at -5.875 and *p*=0.00. Results for the SS group also indicated that there was a significant difference between post- and pre- intervention results for item 20, with an increase of 0.61 for the mean value with *t* at -2.258 and *p*=0.032. For the SS group, the task might have been rather difficult but for the TI group, there is a suggestion that they found the curriculum to be interesting and challenging.

7.1.4 Desire to learn English

Students' desire to learn English was measured by six items as shown in Table 19. A comparison of mean scores for both SS and TI groups showed an increase in

students' desire to learn English. Figure 28 shows the increase in the mean values. Before the intervention, the mean value for students' desire to learn English was 3.52 for the SS group and 3.54 for TI group. As shown in Figure 28, the mean value increased to 3.87 and 3.96 respectively, and provided evidence that the process drama intervention generated a desire to learn English among these participants.
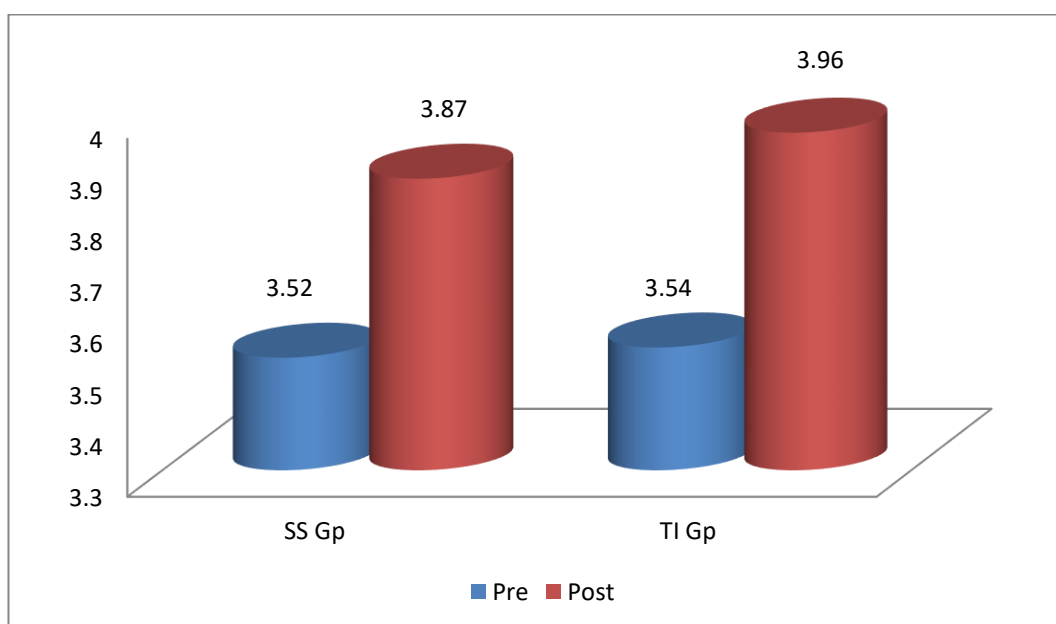
**Figure 28: Comparison between SS and TI groups in pre- and post-
interventions on students' desire to learn English**

A detailed analysis of items related to students' desire to learn English is shown in Table 19 below.

Table 19: Descriptive statistical value of participants' desire to learn English

No	Description		Mean	Standard Deviation	t-Test	Sig. (2tailed)
14	I would like to spend more time learning English.	SS gp Pre	3.61	0.916	-1.126	0.270

		Post	3.86	0.803		
		TI gp				
		Pre	3.65	0.915	-2.838	0.008
		Post	4.21	0.819		
15	I find it important to speak English well.	SS gp				
		Pre	3.93	0.900	-2.458	0.021
		Post	4.39	0.737		
		TI gp				
		Pre	3.94	0.892	-3.100	0.004
		Post	4.48	0.509		
17	I prefer learning English than any other subjects.	SS gp				
		Pre	2.79	1.197	-1.886	0.070
		Post	3.32	0.905		
		TI gp				
		Pre	2.81	1.138	-1.473	0.152
		Post	3.24	1.091		
18	I will spend more time learning English.	SS gp				
		Pre	3.50	0.962	-3.041	0.005
		Post	4.21	0.568		
		TI gp				
		Pre	3.55	0.961	-1.684	0.103
		Post	3.76	0.739		
19	I hope to have more English class in the future.	SS gp				
		Pre	3.79	0.787	-0.284	0.779
		Post	3.86	1.079		
		TI gp				
		Pre	3.81	0.792	-1.425	0.165
		Post	4.03	0.421		
22	The language activities increase my motivation to work harder.	SS gp				
		Pre	3.50	1.202	-0.278	0.783
		Post	3.57	0.790		
		TI gp				
		Pre	3.48	1.151	-2.079	0.047
		Post	4.03	0.566		

The results suggest that the intervention resulted in an increase in wanting to spend more time learning English. For the SS group, Item 14 showed an increase of 0.25 from a 3.61 mean value (pre-intervention) to 3.86 (post-intervention). The students also indicated wanting to "spend more time learning English in the future" (Item 19) with an increase of mean value of 0.07. Results of the t-test of Item 22 showed that the TI participants agreed that the language activities did increase TI participants' motivation to work harder with an increase in 0.55 in mean value and with t at -2.079 and p=0.047. However, for the SS group, there was no significant difference between the post- and pre-intervention scores for Item 22. Though there was an increase in the mean value for the SS group, this difference was not as significant as those in the TI group.

7.1.5 The teacher as a motivating factor

One of the presumed factors in enhancing students' interest in language learning is the role of the teacher. Figure 29 sets out a comparison between SS and TI groups in terms of their levels of satisfaction level in relation to the teacher factor during the intervention.
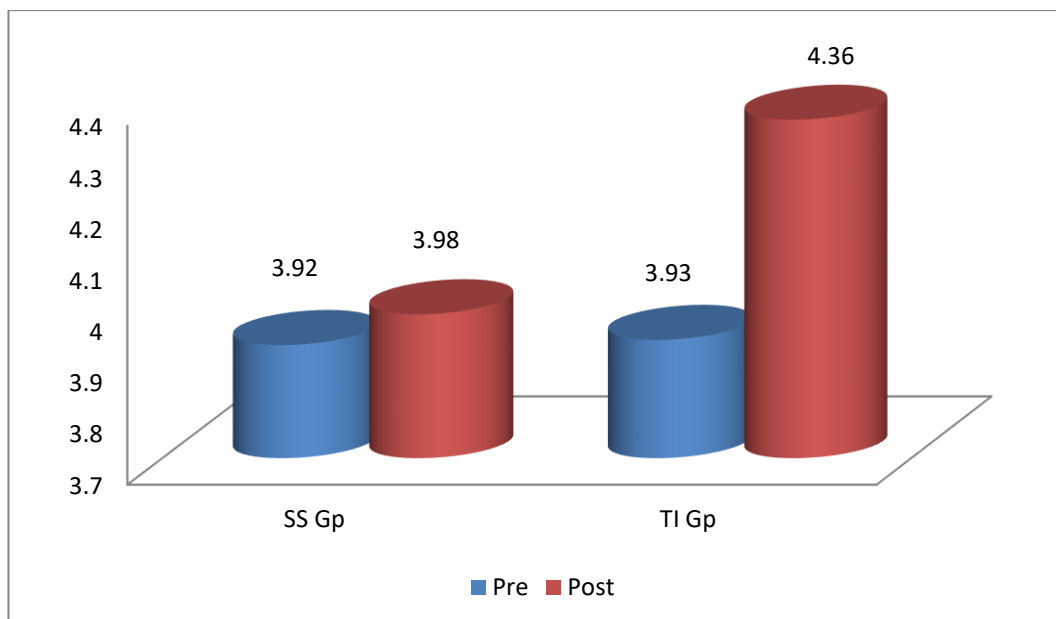
**Figure 29: Comparison between SS and TI groups for teacher factor in pre-
and post-interventions**

Figure 29 suggests that both SS and TI groups were initially 'satisfied' with the

teacher factor in helping them to learn English with total mean scores of 3.92 and

3.93 respectively. Post-intervention results showed that there was only a slight

increase in total mean scores in the SS group compared to those in the TI group.

The TI group satisfaction levels increased by up to 0.43, while the SS group

increased by only 0.06.

Table 20: Descriptive statistical value of participants' views on teacher factor

Item No.		Description	SS group		TI group	
			Mean	SD	Mean	SD
10	Pre	My teacher gives me opportunities to practise.	4.04	0.693	4.10	0.700
	Post		4.04	0.793	4.23	0.412
11	Pre	My teacher encourages me to discuss in	4.04	0.637	4.06	0.629

		English					
	Post		3.93	0.766	4.34	0.484	
12	Pre	My teacher values my feelings in the classroom.	3.14	1.079	3.19	1.078	
	Post		3.57	0.836	4.24	0.577	
13	Pre	My teacher is friendly.	4.46	0.693	4.39	0.567	
	Post		4.39	0.567	4.62	0.494	

In general, both groups were 'satisfied' with the teacher's role during the intervention. A high mean value 4.62 was attributed by the TI group to the item about the teacher being friendly. On the other hand, there was a slight decrease of 0.07 in mean value among the SS group on this item. The TI group acknowledged that the "teacher gave them opportunities to practice" with a mean value of 4.23 after the intervention, while the mean value for this item remained unchanged for the SS group. The TI group also acknowledged that they were "given encouragement to discuss in English" with an increase of 0.28 in the mean value. However, the SS group thought otherwise. The mean value for the same item decreased by 0.11 after the intervention. For item 12, both groups indicated that "their teacher placed a higher value of their feelings" after the intervention compared with before the intervention. Overall, the TI group displayed a higher mean value in terms of satisfaction levels on the teacher factor compared to the SS group.

7.2 Qualitative analyses

Data gathered during interviews and from journal writing were analysed and used to complement the numerical data findings reported in Section 7.1. The participants' views on their involvement in the process drama intervention can be seen from their postings in their journals and interviews. As part of the data collection procedure, I categorized the analysis of the findings under the following headings:

- Changes in motivation

- Enjoyment of learning

- Connection to students' interest

- Changes in attitude

- Teaching technique

7.2.1 **Changes in motivation**

With regard to a change in motivation, a significant majority of the participants expressed the self-perception that they were motivated throughout the lessons. A total of 60 occurrences related to "being motivated" as a result of the process drama intervention were found in the qualitative data. The following extract shows that the participant was positive that participating in the process drama activities increased her motivation level.

> I was not an active person in class. So I was not so motivated when acting or expressing opinions. But I relished (realized was aware of the advantages) to participate in this lesson. So, I believe that my motivation

level will be enhanced through one after another lesson (from one lesson to another lesson).

<div align="right">(SJ TI YPL, 16 July, original).</div>

The original extract showed that the participant, YPL was aware that she was not normally active in the language class and this reduced her motivation. Nevertheless, she knew that the lessons would produce positive outcomes. Besides, she enjoyed participating in the drama intervention class, and this resulted in a behavioural change which was on-going from one class to other classes.

Another motivating factor identified in the analysis was how the participants gave themselves positive messages to help them continue participating in the lessons. One example was having positive thoughts and beliefs about what they could do so as to overcome their anxiety in language learning. This is evident in the following extracts:

I motivate myself that life is so difficult if we have responsibility to do. We can't just leave it but solve it.

<div align="right">(SJ TI Noor Ain 1 Aug, translated).</div>

T: What are the factors that make you more confident?

S: Believe in myself. Before this class, I was not confident. Sometimes I run have a feeling that others are laughing at me. I was not confident.

<div align="right">(Int TI NA 15, original).</div>

T: What is the main factor that has helped you to develop your English skills?

S: Myself, my friends and my teacher. Be hardworking. Pay attention in class. And participate in class. If that person doesn't understand, she should ask other friends, and these friends should help.

(Int SS NN 17, translated).

Such statements suggest that some of the participants became motivated in the class by developing positive beliefs in themselves. Even if they had difficulties, somehow they had to overcome them and believe that others could help them be more confident. By participating actively and putting aside their fear of not being able to speak up and of other students laughing at them, they would motivate themselves to become more confident.

7.2.2 **Enjoyment of learning**

Another theme that emerged from the data was the enjoyment factor which drew the participants into the process drama activities. Overall, a significant number of participants agreed that the activities were enjoyable. This provided strong evidence that the process drama intervention enhanced the participants' enjoyment of English language learning. 186 occurrences related to the term 'enjoyment' were highlighted by the participants in their written journals and oral interviews.

Data from the journals and interviews indicated that some of the participants found the activities enjoyable.

T: How was the course?

S: This co-curriculum course that I attend the whole semester is the most enjoyable and the most releasable tension. This one, when we come, when we are playing, we play games with each other.

(IntTI B 3, original).

T: There are many activities that you took part in. Which activity do you like?

S: Tableaux. It's funny. I just did it. I don't know about it. We must be guessing, how we like to make the tableaux nice, in second. We can't think a long time. We just reflect and reflect. I just see what they are doing, and then I just act spontaneously. I enjoy this.

(Int TI L 5, original).

T: How was the course?

S: I had fun, and felt happy. I got to work together with other people. I like it when you explain and do things together.

(Int SS 1, translated).

Such typical excerpts show that many of the participants seemed to enjoy the overall nature of the drama lessons as they experienced new activities and enjoyed working with other people. Data from some participants suggested that they enjoyed process drama as one way of escaping from other more stressful classes. Some participants, as reflected in the extracts below, found that the process drama class proved to be better than anticipated.

T: How was the course?

S: The course to me was okay. Great.

T: Great is something which is very subjective.

S: To be more specific, to me, the course is a great escape for everyone, which we can come, and it's fun. We learn and receive something different.

<div align="right">(Int TI B 1-3, original).</div>

Other participants commented that they enjoyed working with real-life scenes or real-life objects.

I have learned a lot today. I learned how to draw a 2D map and to plan an art exhibition. I enjoyed planning the project, it was challenging to me. I try to give the ideas to my group members by using English conversation.

<div align="right">(SJ TI YPL 27 Aug, original).</div>

Today I felt the challenge working as a counsellor. I felt excited and satisfied with this activity. We drew the map together.

<div align="right">(SJ SS NAm 1 Aug, translated).</div>

I was very interested in today's lesson and paid full attention. I think mainly because we were discussing about war and looking at pictures that were real, not fiction.

<div align="right">(SJ TI Nuraine 11 Aug, original).</div>

We tried to organise an exhibition to appeal everyone fights for peaceful life. All of us were involved in it. Perhaps our lecturer was too good in acting. I like such activities. It was more to reality. We can learn to organise an exhibition.

(SJ TI Coffee 13 Aug, original).

These participants enjoyed activities such as planning an exhibition or project, improvising into becoming characters in the real world and using pictures of war scenes that resembled real life. There was an implication in the above data that students enjoyed working with scenarios which were more real to them in preference to stories or picture books. In the process drama lessons, I tried to make the scenes as believable as possible to get them into the mood of acting out and improvising scenes. This may be one of the reasons participants enjoyed the activities and found drama to be an enjoyable experience for them and a motivating factor in their second language learning.

7.2.3 **Connection to students' interest**

40 occurrences related to 'connecting the process drama to students' interest' were identified during the data analysis. During the interviews, many of the participants saw the intervention as task-based and different from the usual activities they were exposed to. As a result of this exposure, many of them became interested in the lessons. According to MM, the task-based activities were impressive. She acknowledged that the class was "very impressive and far from what I expected". MM indicated that the 'peace' session was 'full of activity'.

We spent 3 to 4 weeks on this theme. I got many lessons. Peace, war, how to prevent war. Whatever situation in our world is more to war side. I was impressed with the activities. I thought this type of co-curricular activities were boring. You don't go outside. I am surprised. This class was full of activity. I am interested to go.

(Int TI MM 1 and 2, original)

Besides exhibiting the characteristics of task-based learning, the process drama intervention was seen to be different from other learning experiences. In her journal YPL commented that:

Today was the first lesson. I was so surprised because I never attended a class which was so interesting, lively and fresh. It seemed a gathering and everyone was joyful (enjoying themselves) and actively participates (in the lesson).

(SJ TI YPL, 16 July, original)

B concurred with YPL commenting that:

Before this, I never joined English class that motivate us. This is the first time I join something which is fun and different. We have groups and we have freeze frames. I keep asking why we need a freeze frame; why do we need to pretend. As I listen to you, I keep asking what are we doing, what are we doing? Like this, we are conducting an association to do an exhibition. Maybe this will help us. We can apply it.

(SRI TI B 21, original)

Such comments indicated that some of the participants liked the different nature of the lessons. The drama techniques they participated in were new and refreshing. That could be one of the reasons why they became interested in the lessons. Since the participants had had no exposure at all to process drama activities before this experience, they found such activities to be both different and fun. It appeared that their motivation was enhanced, since the lessons connected with their personal interests.

7.2.4 **Change in attitudes**

Findings from the qualitative data indicate that there was a change in some of the participants' attitudes towards the process drama intervention after they had participated in various activities. 7 occurrences from three participants indicated a change in attitude. In her journal Coffee observed that the class was not as dull as she had expected.

> Today was my first lesson attending Basic Communication class. Honestly. I was regret taking part in it. But after I met my lecturer; her sense of humour had changed my mind. I found that the class was not as boring as I thought.
>
> (SJ TI Coffee, 16 July, original).

In this extract, it was evident that Coffee regretted signing up for this course because she anticipated that she was going to be bored but her attitude towards the class changed. In another example, NAS commented in her journal that she felt the same.

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> At first I was a little nervous when entering into the class because I wasn't
> sure what the class will be doing. But I instantly became more comfortable
> after the lecturer talked a little on what we'll be doing.
>
> (SJ TI NAS, 16 July, original).

NAS showed a change in attitude here, but her initial feeling was a sense of nervousness about what the class what going to be about. A further journal example from B provided evidence that his attitude changed from 'not able to perform and speak' so that he overcame his fear of speaking during the discussions.

> I have a little strange feeling in our first session. There were some minor
> problems, which are ability to perform and speak (16 July), I have
> eventually get used to this session and feel no fear to actually speak
> English during group discussion (23 July).
>
> (SJ TI B 16 and 23 July, original).

The three participants above experienced different feelings about the process drama intervention but had a change of attitude over the course of the process drama intervention. Their change in attitude reversed their negative initial feelings such as expected boredom, nervousness and fearful of their abilities.

7.2.5 Teaching techniques

One of the themes related to motivation that emerged from the data was the teacher factor and the teaching practices that I employed in the classroom. The post-intervention interviews and journal writing indicated that some of the students liked the methods used during the intervention. A total of 13 occurrences

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(mentioned by 9 students) relating to 'liking the teaching techniques' were found in the qualitative data. The following are typical journal entries related to this theme:

> Actually, I felt a little bit shy and less of courage in the first time. I overcame my problem by encouraging myself to do whatever I don't want to do and it worked. I think the method you used was effective.
>
> (SJ TI Yuli, 23 July, original).

> About the way how the class was conducted, I liked the way it was taught. There's no need to change. I've never attended a language class that didn't make me doze off other than this class.
>
> (SJ TI NoorAin, 16 July, translated).

> I found that the game of Masters and Movers that was played to be a refreshing change from the usual activities and it was needed to live up everybody a little.
>
> (SJ TI NAS 3 Sept, original).

Along the same lines, a number of participants acknowledged that the teaching strategies were effective and saw no change as necessary.

> The way you teach is effective. The girls are not bored. It's really exciting. I think it helps in our monthly tests. It helps us in essay writing. We could use the new words that you teach us.

There's no need to change the class. Everything was good. I enjoyed myself. The way you teach was good too. Before this class, I had no confidence. But not anymore. During the last interview session, I didn't know that I can speak English like that.

(Int TI H 17, original).

The 'teacher factor' appeared to motivate some participants to speak up. The extracts below indicate how some participants put a value on the importance of teacher encouragement.

I feel so motivated in class because my lecturer always encourages us to speak English even we made many mistakes.

(SJ TI RR, 23 July, original).

T: What do you think are the factors that help you to be confident in speaking a second language in a classroom?

S: Encouragement from the lecturer. Secondly, good attitude and personal attitude of the students when learning the language.

(Int TI E 17, original).

It can be seen from such examples that a number of students were motivated to learn because of the teaching strategies and their positive experience during the intervention. Some participants found the class to be actively engaging while others found that as a result of the effectiveness of the teaching, their writing improved. Although, in the initial stages, many participants found the activities to be difficult. This did not stop them from taking part. The choice of appropriate

teaching strategies and a change from the usual routine appeared to motivate our students to enjoy English language learning.

7.3 Summary of findings

This section provides an overview of findings related to the participants' motivation prior to, and after the intervention. It asks whether the intervention had any impact on their motivation to learn English. When comparing pre- and post-intervention questionnaire findings, one can see that although both groups of learners were 'satisfied' with their learning experience, the TI group reported greater satisfaction compared to the students in the SS group. The TI group also exhibited a view that the process drama intervention had a positive impact on their learning. Results of the pre- and post-intervention questionnaire also revealed that the participants agreed that the language techniques used during the intervention were motivating. This is in line with the results from the qualitative analysis, which show that some of the participants became motivated and more confident through the course of the intervention, through active participation in the activities and putting aside their fear of not being able to speak up and other students laughing at them.

Both groups appeared to enjoy learning English as a result of their participation in the intervention and felt engaged and interested throughout the English class. The quantitative results for both groups suggest that the process drama intervention increased students' engagement during class. These findings are consistent with findings from the qualitative data which showed that many of the participants seemed to enjoy the overall nature of the drama lessons as they experienced new

activities and enjoyed working with other people. Findings also indicated that the participants enjoyed real-life activities over picture books; this was highlighted quite frequently in the interviews. Overall, it appeared that the process drama intervention was something that the participants found to be enjoyable, and a motivating factor in their second language learning.

In general, both groups were satisfied with the teacher's role during the intervention. Some TI group members commented that the teacher gave them opportunities to practice and also acknowledged that they were given encouragement to discuss in English. Likewise, the qualitative data revealed a similar finding, where students admitted that they became motivated from the teaching strategies and their positive experiences during the intervention. Furthermore, some of the participants found the drama techniques to be new, different, fun to engage in and refreshing. That could be one of the reasons why they became interested in the learning.

Significantly, the quantitative data also revealed that the intervention produced an increase in wanting to spend more time learning English. T-Test results showed that the TI participants agreed that the language activities did increase their motivation to work harder. However, results for the SS group were not as significant as those from the TI group. Similarly the qualitative data revealed that there was a change of attitude within the participants over the course of the process drama intervention.

7.4 Chapter summary

In summary, both quantitative and qualitative findings suggest that students' motivation to learn English learning increased overall. The results provide strong evidence that participants' experiences of the intervention. Students were inclined to participate in the activities because they enjoyed their experience and found the lessons to be interesting. Another factor that motivated them to participate in the activities was the typicality that made them different from what they usually experienced in other classes. Finally, the teacher factor and choice of teaching strategies also boosted their motivation. Above all, the participants felt that the process drama intervention had the potential to increase their motivation to learn, to participate in activities and learn the English language. The next chapter presents the findings related to the next research question: whether or not process drama can develop competence in participants' verbal communication behaviour.

CHAPTER EIGHT: PROCESS DRAMA AND VERBAL COMMUNICATION BEHAVIOURS

"...It is worth acknowledging the different quality of playfulness involved when an adult participates in process drama."

Viv Aitken, 2010

This chapter focuses on the findings related to participants' verbal communication behaviours throughout the intervention. Findings derive from three key sources: the Personal Report of Communication Apprehension (PRCA-24) (See Appendix 10), an instrument developed by McCroskey (1982) that assesses perception of one's own communication skills; and Section B and Section C of the questionnaires (See Appendix 6) posed to the participants prior to and after the intervention. Section B of the questionnaires examined the participants' ratings of themselves around communication apprehension (affective factors), while Section C of the questionnaire examined participants' self-ratings in respect of communication skills and attitudes. Another source of data used in generating these findings were the pre- and post-test results of tests conducted before and after the intervention, complemented by student journals and interviews.

This chapter comprises six sections, beginning with Section 8.1 which presents results related to participants' perceived communication apprehension which

show how they felt about participating in oral communication activities. Section 8.2 reports on participants' self-rating of communication skills as derived from the questionnaire and Section 8.3 concerns the participants' self-perceptions based on their communication rating-scale. This section is followed by Section 8.4 that reports on results of the pre- and post-tests. Meanwhile, Section 8.5 presents findings from qualitative data which sheds light on changes in participants' communicative competence. Finally, this chapter ends with Section 8.6 that provides an overview of the findings in this chapter.

8.1 Participants' perceived communication apprehension

The Personal Report of Communication Apprehension (PRCA-24) developed by McCroskey (1982) indicates how an individual felt about participating in oral communication activities. This test was used to measure the participants' communication apprehension prior to the intervention. Participants completed a form covering four communication contexts: group discussion, interpersonal communication, communication in meetings and public speaking. Participants chose options from Strongly Agree (1 point), Agree (2 points), Undecided (3 points), Disagree (4 points) and Strongly Disagree (5 points). The scores were totaled with a score of 18 score indicating a high level of apprehension. The scores from the four contexts were totalled up to determine the participants' levels of apprehension. A high score ranging from 83 to 120 indicated that an individual has a high level of communication apprehension. A moderate score from 55 to 82 indicated a moderate level of communication apprehension, while scores between 24 to 55 indicated a low level of communication apprehension.

Table 21: Report of communication apprehension scores of participants

	TI Group n=28	SS Group n=24
Group Discussion	22 participants-High score 6 participants-Moderate score	10 participants-High score 14 participants-Moderate score
Interpersonal Conversations	22 participants-High score 6 participants-Moderate score	19 participants-High score 5 participants-Moderate score
Meetings	21 participants-High score 7 participants-Moderate score	19 participants-High score 5 participants-Moderate score
Public Speaking	21 participants-High score 7 participants-Moderate score	16 participants-High score 8 participants-Moderate score
Overall CA Scores	1 participant-High score 27 participants-Moderate score	24 participants-Moderate score

		TI Group	SS Group
Group Discussion	**13-15 score**	3.57%	0
	16 score	7.14%	25.01%
	17 score	14.29%	33.33%
	18 score	50%	20.83%
	19-22 score	25%	20.83%
Interpersonal Conversations	**13-15 score**	7.14%	20.83%
	16 score	7.14%	0
	17 score	3.57%	8.33%
	18 score	21.44%	12.51%
	19-22 score	60.71%	58.33%
Meetings	**13-15 score**	0	4.17%
	16 score	7.14%	8.33%
	17 score	17.86%	12.5%
	18 score	17.86%	20.83%
	19-22 score	57.14%	54.17%
Public Speaking	**13-15 score**	3.57%	4.17%
	16 score	7.14%	12.5%
	17 score	14.29%	20.83%
	18 score	28.57%	20.83%
	19-22 score	46.43%	41.67%
Total Score	**61-69 score**	17.86%	16.67%
	70-73 score	28.57%	45.83%
	74-77 score	35.71%	29.17%
	78-82 score	14.29%	8.33%
	83-84 score	3.57%	0

Table 21 reports on the PRCA test that the participants took prior to the intervention. The overall Communication Apprehension scores show that both groups reported a moderate level of communication apprehension (to be referred to hereafter as CA). 100% of the SS group had moderate CA, whilst with the TI group, 96.4% had a moderate level of CA, while 3.6% reported having a high level of CA. This suggests that though they were different groups in terms of their age, capabilities etc, they shared a similar level of CA.

Further analysis of the context of communication revealed that 78.6% of the TI group and 41.6% of the participants from the SS group had a high level of apprehension in group discussion. 21.4% of the TI group and 58.4% of the SS group had a moderate level of CA in group discussion. This finding suggests that the TI group was more apprehensive in group communication compared to the SS group prior to the intervention. One possible reason for this finding may have been the participants' feelings about being comfortable in a group situation. The SS group comprised students who had been together from the start of the year and were familiar with one another, whilst the TI group had just met and a first meeting could be expected to trigger feelings of anxiety.

Meanwhile, analysis of the interpersonal communication context found that 78.6% of the TI group and 79.2% of the SS group were high in CA at the outset of the drama. 21.4% of the TI group and 20.8% of the SS group had a moderate level of CA after drama. Both groups displayed a similar level of apprehension in interpersonal communication. The findings suggest that more than 75% of both groups saw themselves as highly apprehensive in interpersonal communication.

Both groups may have perceived themselves as lacking in proficiency and thus feel that they could not communicate well. The findings may also reflect uncertainty about what would be required of them during the intervention.

Analysis of student apprehension in respect of meetings found that 75% of the TI group and 79.2% of the SS group had a high level of CA. 25% of the TI group and 20.8% of the SS group had a moderate level of CA. The TI group and SS group did not display much difference in their level of apprehension in group meetings. The findings suggested that both groups were also very apprehensive in group meetings. One possible reason might be their inability to express their opinions fearing that they might be misunderstood because of their lack of English proficiency.

Assessment on student apprehension in public speaking situations found that 75% of the TI group and 66.7% of the SS group had a high level of CA, while 25% of the TI group and 33.3% of the SS group had a moderate level of CA. The findings indicate that the TI group was more apprehensive in public speaking compared to the SS group. Because the TI group consisted of participants from the tertiary institute of learning, they may have had more experience making presentations publicly. On the other hand, for the participants from the secondary school (SS) not having much exposure to making oral presentations may have left them unsure about their competence.

In general, the overall CA score shows that both groups had a degree of apprehension in relation to communication activities. However, the analysis of

communication contexts indicated that the TI participants had higher levels of apprehension than the SS participants before the intervention started.

8.2 Participants' self-rating of skills and attitudes before and after process drama intervention

Section C, Item 6 of the questionnaire sought to find out the participants' self-rating skills and attitudes before and after the intervention took place. The participants were asked to rate their skills based on the following scales: 'not sure', 'poor', 'average', 'good' or 'excellent'. Data was analysed using the SPSS software with the mean value and standard deviation tabulated. Table 22 shows participants' self-ratings of skills in relation to communication in English before and after the intervention was carried out.

Table 22: Statistical findings of participants' self-rating of their skills

	Ability to speak	Confidence	Enjoyment level	Understand people speaking	Follow conversations	Take part in conversation
TI group						
Mean/SD (Pre)	2.06/	2.55/	2.68/	2.65/	2.94/	2.52/
	0.964	1.121	1.351	1.355	1.209	1.061
Mean/SD (Post)	2.42/	2.87/	3.55/	3.16/	2.81/	2.81/
	1.025	1.310	1.261	1.241	1.195	1.195
T value	-1.577	-1.138	-2.840	-1.609	0.431	-1.00
Sig. (2 tailed)	0.125	0.264	0.008	0.118	0.670	0.325
SS group						
Mean/SD (Pre)	2.14/	2.64/	2.71/	2.71/	3.04/	2.57/
	0.932	1.062	1.301	1.301	1.138	0.959
Mean/SD (Post)	2.32/	2.54/	3.46/	3.21/	3.04/	2.43/
	0.772	0.693	1.036	0.876	0.962	0.879
T value	-0.667	0.441	-2.091	-1.705	0.000	0.701
Sig. (2 tailed)	0.510	0.663	0.046	0.100	01.00	0.490

From Table 22, the item that the TI group scored themselves highest in was 'enjoyment level' with a mean value of 3.55 (post intervention), with an increase by 0.87 (with $t=-2.840$, $p=0.008$). This shows that there was a significant difference between the pre-and post-test results. Like the TI group, SS group rated the highest mean at 3.46 for 'enjoyment level' after the intervention with ($t=2.091$, $p=0.046$). This indicates a significant difference between the pre- and post- tests for the SS group. This result shows that both groups registered satisfaction with their enjoyment level after the intervention. The TI group also rated their ability to 'understand people speaking English' in the post-intervention with a mean value of 3.16 showing an increase of 0.51. ($t=-1.609$, $p=0.118$). Likewise, this indicates a significant difference between the pre- and post- tests for the TI group. Like the TI group, after the intervention, the SS group reported an increase in their ability to understand people better with a mean value of 3.21 at post- and 2.65 at pre with $t=-1.705$ and $p=0.110$. Similarly, this finding indicates a significant difference in the result of the SS group.

In terms of participants' perceived confidence, the TI participants' self-rating of 'confidence' increased by 0.32 after the intervention with $t=-1.138$ and $p=0.264$. Like the other skills and attitudes, there shows a significant difference between the pre- and post- in registered confidence among the TI group. Meanwhile, for SS participants, the mean value for this variable dropped by 0.10 from 2.64 to 2.54 ($t=0.441$, $p=0.663$). The findings indicate that there was no significant difference among the SS group.

If we now turn to the variable 'take part in conversations', we can see an improved perception after the intervention by the TI group of 0.29 in mean value (t=-1.000, p=0.325). As for the SS group, the intervention did not improve their perceived 'ability in taking part in conversations' with the mean value dropping by 0.14 (t=0.701, p=0.490). For both groups of students, the findings indicate that the result was not statistically significant.

A comparison between the two groups in their self-rating of 'ability to speak English' shows that both groups rated themselves as improving significantly after the intervention. The TI group mean improved by 0.36 (t=-1.577, p=0.125) while SS group improved by 0.18. (t=-0.667, p=5.10) One might infer that the intervention was of significant value to TI group in terms of leading to a marked increase in this self-reported ability while there was no significance among the SS group.

An analysis of the variable 'understand people speaking' also showed an increase in mean values for both groups. The TI group improved from 2.65 to 3.16 (t=-1.000, p=0.325 while the SS group improved from 2.71 to 3.21 (t=0.701, p=0.490). The inference is that both TI and SS groups perceived themeselves as being able to understand people speaking better after the intervention. The result shows that the intervention was statiscally significant in improving the participants' understanding of other people speaking.

Finally, participants were asked if they could 'follow conversations' in English better before and after the intervention. There were no real differences in the mean

value for the SS group with $t=0.000$, $p=1.000$, while there was a drop of 0.13 (from 2.94 to 2.81) with $t=0.431$, $p=0.670$ in the TI group. The results indicate that there was no significant difference between the two groups across the two tests for this variable.

In the basis of these findings, it appears that after the intervention, the SS participants saw themselves as having improved in certain skills such as the 'ability to speak', 'enjoyment' and 'ability to understand people' while the TI group viewed themselves as having improved in their 'ability to speak', 'confidence', 'enjoyment', 'ability to understand people speaking' and 'ability to take part in conversation'. In terms of 'enjoyment level', the ability to 'understand people speaking English' and 'understand people speaking' there was a significant difference between the pre-and post-test results for both groups. Meanwhile, in terms of 'follow conversations' in English, the results indicate that there was no significant difference between the two groups across the two tests for this variable. Finally, in terms of participants' self-rating of 'confidence' and 'take part in conversations' there shows a significant difference between the pre- and post- among the TI group but there was no significant difference among the SS group.

8.3 Communication scale rating of the participants

This section concerns the participants' communication scale rating which was carried out before and after the process drama intervention. I wanted to understand the participants' perception of their improvements in communication abilities as a result of the intervention. Data for this section were drawn from Section B of the

questionnaire that comprised 14 items. Participants rated each item according to the scales provided, which were 'often', 'always', 'sometimes', 'occasionally' and 'never'. The mean value and standard deviations for both groups were calculated for each item and are presented in the various tables below. A paired sample t-test was run for the pre-intervention and post-intervention results in order to examine whether the intervention made a statistically significant difference for each individual item. I have categorized my findings into sub-headings, namely language difficulties, help from first language, speaking abilities, language awareness and anxiety in speaking.

8.3.1 **Language difficulties**

Items 1, 6 and 7 in the questionnaire (Table 23) relate to the theme of language difficulties.

Table 23: Descriptive statistics between the TI and SS groups (language difficulties)

Item No.	Item	TI group				SS group			
		Pre Mean SD	Post Mean SD	T value	Sig. 2-tailed	Pre-Mean SD	Post-Mean SD	T value	Sig 2-tailed
1	I cannot communicate in English at all.	2.66/ 0.974	1.97/ 0.906	2.956	0.006	2.68/ 0.983	2.93/ 0.900	- 1.000	0.326
6	I cannot come up with the right words.	2.69/ 1.004	2.79/ 0.774	- 0.462	0.648	2.75/ 0.967	3.25/ 0.928	- 1.760	0.090
7	I have difficulties in expressing ideas.	3.21/ 0.940	2.72/ 0.841	2.461	0.020	3.18/ 0.945	2.86/ 1.008	1.201	0.240

For item 'I cannot communicate in English at all', the mean value dropped from 2.66 to 1.97 (t=2.956, p=0.006) for TI participants while for the SS group, the mean value 2.68 increased to 2.9 with t=-1.000 and p=0.326. Differences in mean value for the pre- and post-questionnaires were investigated for statistical

significance. It was found that there was a significant difference between the two mean values, suggesting that the intervention had a positive impact on the TI groups' perception of their skills in this regard. Analysis of the SS group data showed that despite the intervention, they had perceived problems communicating in English. The mean value for the pre- and post-questionnaires increased from 2.68 to 2.93 for the SS participants. Reasons why more SS participants perceived that they could not communicate in English will be discussed in Chapter 10.

Item 6 involved the statement, 'I cannot come up with the right words'. The pre- and post-intervention findings on the TI group showed an increase by 0.10 in mean value with $t=-0.462$, and $p=0.648$. This shows that there was no significant difference between the pre- and post-. Similarly, the mean value for SS participants increased from 2.75 to 3.25 with $t=-1.760$ and $p=0.090$ which reflects that there was no significant difference between the pre- and post- for the SS group. It would appear that the intervention consolidated a sense in both groups of having difficulty in coming up with the right words.

Analysis of Item 7, 'I have difficulties in 'expressing ideas', indicated a self perceived reduction in finding difficulty expressing ideas. For the TI group, the mean value post-intervention dropped to 2.72 from 3.21 *(t=2.461, p=0.020)*. In addition, there was a drop in mean value from 3.18 to 2.86 ($t=1.201$, $p=0.240$) for the SS group. Differences in mean value for the pre- and post-intervention questionnaire were investigated for statistical significance. For the TI group, there was a significant difference between the two mean values suggesting that the intervention developed the group's confidence in their ability to express ideas. On the other hand, the difference for the SS group was not statistically significant.

8.3.2 **Help from first language**

Another theme arising from the data was the participants' use of their first language to understand the lessons or to engage in description.

Table 24: Descriptive statistics between the TI and SS group
(help from first language)

Item No.	Description	TI group				SS group			
		Pre Mean SD	Post Mean SD	T value	Sig. 2-tailed	Pre-Mean SD	Post-Mean SD	T value	Sig 2-tailed
4	I need to use my own language to help me describe unfamiliar things in English.	2.93/ 1.067	2.97/ 0.906	-0.147	0.885	2.89/ 1.066	3.89/ 0.737	-3.674	0.01
12	In English class, I prefer my teacher to explain in Malay language.	1.41/ 1.615	1.79/ 0.861	-0.983	0.334	1.36/ 1.615	2.79/ 1.134	-3.603	0.001

Table 24 above shows results for this theme. Analysis of item 4, 'I need to use some language from my own language to help me describe unfamiliar things in English' showed that both groups felt they needed more first language to help them acquire the second language. The mean value for the TI group increased by 0.04 at $t=-0.147$ and $p=0.885$, while the mean value for the SS group showed a large increase of 1.00 mean value at $t=-3.674$ and $p=0.01$. The results show that the result was not statistically different for the TI group but it was significantly different for the SS group. The suggestion is that the intervention appeared, to some extent, to reinforce participants' sense of dependence on their own language in understanding the learning in class. For example, using translation was helpful to help them understand the unfamiliar words.

Item 12 related to whether 'In English class, I prefer my teacher to explain in Malay language'. The post-intervention mean value increased from 1.41 to 1.79 with a *t* value at 0.983 and *p*=0.334 for the TI group. The SS group displayed a similar response with an increase in the mean value by 1.36, from 1.36 to 2.79 (t=-3.603, p=0.001). For both groups the results indicate that there was no significant difference in the text results. This result suggests that both groups maintained or increased a preference that explanations in English class be done in Malay (the standard language for instructions in schools and higher learning).

8.3.3 **Speaking abilities**

Table 25 below reports on TI group and SS group self-perceived speaking abilities before and after the intervention.

Table 25: Descriptive statistics between the TI and SS groups (speaking abilities)

Item No.	Description	TI group				SS group			
		Pre Mean SD	Post Mean SD	T value	Sig. 2-tailed	Pre-Mean SD	Post-Mean SD	T value	Sig 2-tailed
2	I can communicate in English but use short phrases only.	2.93/ 1.132	3.03/ 0.981	-0.532	0.599	2.89/ 1.133	3.57/ 0.790	-2.407	0.023
3	I can hold daily conversations well.	2.31/ 1.004	3.14/ 0.833	-3.399	0.002	2.32/ 1.020	2.39/ 1.133	-0.220	0.828
5	I can give my opinions fluently.	2.31/ 1.312	2.93/ 0.244	-2.197	0.036	2.21/ 1.228	2.86/ 0.891	-2.312	0.029
13	I need to use formal English when I speak to my teachers/lecturers.	0.90/ 1.655	3.52/ 1.056	-8.520	0.000	0.75/ 1.484	3.21/ 1.228	-7.351	0.000
14	I need to use formal English when I speak to my classmates/course mates.	1.14/ 1.597	2.72/ 1.066	-4.214	0.000	1.00/ 1.440	2.68/ 1.188	-4.398	0.000

For item 2, 'I can communicate in English but use short phrases only', both groups displayed an increase in mean value, suggesting that after the intervention, both groups perceived that they had little problem communicating in English, at least using short phrases. The mean value for the TI group increased from 2.93 to 3.03 with $t=0.532$ and $p=0.599$ while for the SS group, the mean value increased from 2.89 to 3.57 with value at $t=-2.407$, $p=0.023$. Statistical analysis also found that there was no significant difference between mean values for the TI group; indicating that the increase in mean score was significant for this group. However, for the SS group analysis, it is found that there was a significant difference between the mean scores. Overall, the increase in mean value for item 2 may indicate an overall reduction in perceived competence in English communication.

Turning now to item 3, 'I can hold daily conversations well', there was a significant difference between the pre- and post intervention ratings for the TI group ($t=-3.399$, $p=0.002$). The mean value before the intervention was 2.31, with an increase of 0.83 after the intervention took place. For the SS group, there was a slight increase in mean value from 2.32 to 2.39 post-intervention where t=-0.220 and p=0.828, but the difference was not significant, showing there was no difference between the mean value, meaning the test did not help the SS group to improve.

For Item 5 related to 'giving opinions fluently', there were significant differences before and after the intervention for both groups. The TI group made a marked increase in mean value from 2.31 to 2.93, and the SS group increased by 0.65 in

mean value. Differences in mean responses were investigated for the pre- and post-intervention within the TI and SS groups. Statistically significance differences were found for the TI group ($t=-2.197$, $p=0.036$) and SS group ($t=-2.312$, $p=0.029$).

For item 13, 'I used "standard" English when I spoke to my teachers/lecturers' the participants in both groups showed a marked self-perceived improvement after the intervention. The pre-intervention result for the TI group was 0.90 and the mean value increased to 3.52 with $t=-8.520$ and $p=0.000$ for the post intervention. This shows that the result was statistically different. Likewise, the SS group improved by 2.46 in mean value from 0.75 (pre-) to 3.21 (post-) with $t=-7.351$ and $p=0.000$. Statistical analyses of changes in the pre- and post-interventions found that there were significant differences in these results for both groups.

In the final item of this survey category, participants were asked if they used 'standard' English when they spoke to their classmates/course mates. The analysis found that the TI participants saw themselves as using more 'standard' English when speaking to their course mates. The post- mean value was 2.72 compared to the pre- mean value which was 1.14 ($t=-4.214$, $p=0.000$). The SS group showed a similar trend with a post-intervention mean of 2.68 compared to the pre-intervention mean of 1.00 ($t=-4.398$, $p=0.000$). Statistically significant differences in these results were found for both groups.

8.3.4 **Language awareness**

Table 26 provides results in relation to language awareness items for both groups

of participants.

Table 26: Descriptive statistics between the TI and SS groups (language awareness)

Item No.	Description	TI group				SS group			
		Pre Mean SD	Post Mean SD	T value	Sig. 2-tailed	Pre-Mean SD	Post-Mean SD	T value	Sig 2-tailed
8	I always make grammar mistakes when speaking	3.28/ 1.192	3.14/ 0.693	0.642	0.526	3.21/ 1.166	3.43/ 0.959		0.483
9	I notice the mistakes I made when speaking.	3.00/ 1.165	3.38/ 0.862	- 1.434	0.163	3.00/ 1.186	3.43/ 0.999	- 1.455	0.157

As can be seen in Table 26, analysis of Item 8, 'I always make grammar mistakes

when I speak' suggests that the intervention led to a self-perception of making

fewer grammar mistakes when speaking. The mean value dropped (but not

significantly) from 3.28 during the pre-intervention to 3.14 in the post-

intervention for the TI group with $t=0.642$, and $p=0.526$. The results show that

there was no difference between the two tests. Though the mean value dropped,

the score of 3.00 indicated that they still saw themselves as making grammar

mistakes when they spoke. For the SS group, the mean value between pre- and

post-intervention increased by 0.22 with $t=-0.711$ and $p=$ 0.483. Like the TI

group, the results for the SS group indicated that there was no difference between

the two tests. On reflection, this was an ambiguous item (regardless of degree of

statistical significance), because it could either indicate a degree of self-awareness

or a self-perceived sense of competence.

After the intervention, the participants indicated enhanced awareness of the grammar mistakes they made when speaking. Data for the TI group showed an increase in mean value of 0.38 with *t*=-1.434 and *p*=0.163 after the intervention. There was no significant difference between the two tests for TI group. Similarly, the mean value increased by 0.43 for the SS group with *t*=-1.455 and *p*=0.157. Statiscally, there was no difference between the two tests for SS group. The results might suggest that because of constant practise, both groups were more aware of the grammar mistakes made when speaking after the intervention.

8.3.5 **Anxiety in speaking**

Another theme that emerged from the findings was anxiety around language learning, in this case, the speaking component.

Table 27: Descriptive statistics between the TI and SS groups
(anxiety in speaking)

Item No.	Description	TI group				SS group			
		Pre Mean SD	Post Mean SD	T value	Sig. 2-tailed	Pre-Mean SD	Post-Mean SD	T value	Sig 2-tailed
10	I am afraid of speaking English in front of my class.	2.79/ 1.264	2.48/ 0.949	1.087	0.286	2.75/ 1.266	3.25/ 1.076	- 1.528	0.138
11	I feel embarrassed speaking English to other students.	2.17/ 1.284	1.86/ 0.915	1.104	0.279	2.14/ 1.297	2.79/ 1.101	- 1.697	0.101

The findings for item 10, 'I am afraid of speaking English in front of my class' showed a decline in mean value among the TI group from 2.79 (pre-) to 2.48 (post-) with t=1.087 and *p*=0.286. Interestingly, the mean value increased from

2.75 (pre-) to 3.25 (post-) for the SS group with a *t* value at -1.528, *p* at 0.138. For both groups the findings indicated that there were no siginificant differences between the two tests. This suggests that the intervention did not lower their anxiety level.

Item 11 is related to the self-perceived embarrassment which is 'speaking English to other students'. For the TI participants the mean value for pre- and post-intervention scores dropped from 2.17 to 1.86 with a *t* value at 1.104 and *p* at 0.279. In contrast to the TI group, results from the SS group show that the mean value increased from 2.14 to 2.79 (*t*=-1.697, *p*=   0.101)   Statistically differences between the two tests across the two groups show no differences, indicating self-perceived increased awkwardness about speaking English to others. This result suggests that both groups of participants experienced a high degree of anxiety about speaking English in front of the class and this did not change during the course of the intervention.

8.4 Findings from the pre- and post-tests

Before the intervention took place, a pre-test was conducted on all participants to gauge the level of their ability to use the language. The main aim of this test was to determine the participants' abilities in speaking. The interview session was carried out outside the class schedule. After the intervention was completed, another oral test was performed on all 62 participants in both groups. Answers were audio-taped and assessed on three components: fluency, accuracy of the language used and complexity of the words chosen. Each component was scored from 1 to 10. An excellent score was graded 9-10 marks, a very good answer 7-8,

a good answer 5-6, an average answer 3-4 and a poor answer 1-2. The assessment score was adapted from Wen-Ching Liu's (2006) research. The audio-taped answers were assessed by the researcher and an independent rater. A median score was reached for each participant on each component. The mean value and the standard deviation were then computed for the pre- and post-test scores. In order to find out whether the participants made any progress as a result of the process drama intervention, a paired T-test was computed using these mean scores. The results of these analyses are presented in the tables below.

Table 28: Pre- and post-test analysis of student's fluency

	Min.	Max	Mean	SD	T	Sig. (2 tailed)
(TI) Pre Fluency	0	9	5.661	1.8814	-4.109	0.000
(TI) Post Fluency	0	9.5	6.581	1.7986		Sig. diff
(SS) Pre Fluency	0	6.5	2.75	1.3737	1.299	0.204
(SS) Post Fluency	0	6.5	2.429	1.5192		No sig. diff

Table 28 above shows the findings for pre- and post-tests scores of the participants' fluency. Assessment on participants' fluency in the pre-test revealed that the highest score the TI group achieved was 9 out of 10 marks and 87.1% of the TI participants scored marks above 5. This indicates that the participants were moderately fluent in using English. In contrast, the highest score the SS group achieved for fluency was 6.5 and only 9.3% of the SS group scored above 5 in the pre-test. This indicates that the fluency levels among the SS group were low.

Meanwhile, analysis for the post-test showed that the highest score among the TI group was 9.5 out of 10 with 96.8% of the TI participants scoring marks above 5. In contrast, the highest post-test score for the SS group was 6.5, with only 6.2% scoring above 5. There was an increase in the number of TI participants who scored more than 5 in fluency assessment while the number dropped among the SS group.

Analysis of the mean values scored by the TI group for the pre-test was 5.661 with an increase in 0.92 in mean values for the post-test. The intervention appeared effective in improving the TI group's fluency in using the language as there was an increase in the mean value before and after the intervention. When a paired sample t-test was run on the mean values of the pre- and post-tests, it was found that there was a significant difference (*t* value -4.109, and *p*=0.000) between the pre- and post-tests, indicating that the process drama intervention had improved the fluency of their language. On the other hand, the results indicated that the process drama intervention did not improve the SS participants' level of fluency in using English, but rather resulted in a decline in scores. The mean value for the pre-test was 2.75 but dropped to 2.429 for the post-test. A t-test analysis, with a *t* value at 1.299, and *p*=0.204 of the mean value of the tests confirmed, however, that there was no significant difference between the pre-test and the post-test for the SS group.

Table 29: Pre- and post-test analysis of complexity assessment

	Min.	Max.	Mean	SD	T	Sig. (2 tailed)
(TI) Pre Complexity	0	9	5.516	1.9039	-2.699	0.011
(TI) Post Complexity	0	9	6.097	1.7627		No sig. diff.

(SS) Pre Complexity	0	5.5	2.406	1.2342	1.285	0.208
(SS) Post Complexity	0	6	2.1094	1.4353		No sig. diff

Table 29 reports assesssment findings related to the complexity of the words used by the participants. Pre-test results found that the highest score achieved by the TI group was 9 with 77.4% of the TI participants scoring marks above 5. In comparison to the TI group, the highest score attained by the SS group in the pre-test was 5.5 with only 6.2% of the SS group scoring above 5. This indicated that TI participants were able to construct comprehensible and complex sentences better than the SS participants. Analysis of the post-test found that 87.1% of the TI participants scored marks above 5, while for the SS group 6 marks was the highest grade. 6.2% of the SS group scored above 5, while 9 was the highest score for the TI group. Analysis of the results for the TI group showed a mean value of 5.516 for the pre-test with a slight increase in the mean value for the post-test which was 6.097. However, when a t-test was run on both pre- and post-tests, it was found that there was no significant difference between the two test scores (t value -2.699, p=0.011). For the SS group, the mean value for the pre-test was 2.406, while scores for the post-test saw a drop in mean value by -0.297. The t-test analysis found that there was no significant difference between the pre- and post-tests for the SS group in the complexity of language use.

Table 30: Pre- and post-test analysis of students' accuracy

	Min.	Max.	Mean	SD	T	Sig. (2 tailed)
(TI) Pre Accuracy	0	9	5.274	1.8567	-3.896	0.001
(TI) Post Accuracy	0	9.5	6.081	1.7325		Sig. diff

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(SS) Pre Accuracy	0	5.5	2.187	1.2165	0.554	0.584
(SS) Post Accuracy	0	5.5	2.0625	1.4241		No sig. diff

Table 30 reports the findings on the participants' accuracy in the use of the language. The highest score attained by the TI group during the pre-test was 9 while for the SS group this was 5.5. 80.7% of the TI participants scored above 5 in the pre-test while only 3.1% of the SS group scored above 5. This indicated that the SS participants were low in proficiency and were not able to construct grammatically correct sentences. Meanwhile, though the TI participants did make grammar mistakes, they were able to construct sentences which were comprehensible. Findings from the post-test indicated that 90.4% of the TI group scored above 5 in the post-test with 9.5 marks as the highest score. The highest score achieved by the SS group was 5.5 with 6.2% scoring above 5. Results of the participants' accuracy on the use of the language showed a significant difference between the pre- and post-test mean scores for the TI group (5.274 to 6.081), suggesting that students' accuracy in language has significantly improved after the intervention ($t=-3.896$ and $p=0.001$). For the SS group, analysis of the results showed no significant differences between pre- and post-test means with a t value at 0.554 and $p=0.584$. The mean values dropped by -0.1245 from 2.187 in the pre-test to 2.0625 in the post-test.

On the whole, it was found that the intervention was generally not effective in improving the language output for the SS group. Assessments on their fluency, complexity of the words used and accuracy in language use showed a decline in the post-tests compared to the pre-tests. In contrast, the intervention appeared

effective in improving the TI group's accuracy use of the language and their fluency as well. However, assessment on the complexity of the words used indicates no changes.

8.5 Insights from the qualitative data

In this section, data gathered from the interviews and journals were used to complement the quantitative data, analysis of which I have presented from Sections 8.1 to 8.4.

Several themes emerged from the interview data and journals on process drama and verbal competence. I have identified the following themes: Developing communicative competence focussing on speaking, listening, writing, grammar, vocabulary, intonation and pronunciation; overcoming the fear of speaking, process drama and communication and finally, preferences for specific activities.

8.5.1 Developing communicative competence

Interestingly, given what I presented earlier, findings from the qualitative data indicate that participants in both groups believed that the process drama intervention improved their language skills. Of the 30 participants interviewed and 62 journals written, 32 occurrences suggested that process drama improved the overall language skills of the participants. Findings indicated that a key influence on participants' willingness to speak English during the process drama intervention was the encouragement to use English in class. The teacher played an important role to ensure that discussions were done in the target language in order

to maximize learning. In an interview Z explained that process drama improved her use of English.

> I think it's effective. You use 100% English. When I spoke Malay, you asked us to speak English. When we used the wrong word, you corrected us. The students liked doing drama, especially acting. This is good.
>
> (Int, SS Z14, translated).

The teacher's role extended to asking the participants to use the target language even outside the intervention. AL commented that his spoken English improved and his roommate was shocked when he spoke English to him. This was because before attending the process drama intervention, he never used English to communicate. (Int, TI AL 5, original) Typically, participants suggested the crucial role of practising using English to improve their language abilities. Y explained:

> I never communicate with other people except the lecturer. Even I go home I speak only with Arabic people. No one speak English at that time. This is my chance speaking English here. So I must speak English.
>
> (Int, TI Y13, original).

Such findings confirmed certain results of the quantitative analysis. The participants noticed that they had improved in their language. This is evident when the SS group commented that their English results showed slight improvements. Though the intervention had no connection to their usual English class, the intervention helped them to be keen to learn English in their usual class.

In other words, they were more motivated to learn English in this class. Some of the comments made by the participants from the SS group showed that their score for the school's monthly test had improved:

My English improved. Last month I got 40%, now 50%. I can speak a little better. I know how to say it by looking at how you speak. At home I don't speak English, but when I text message with my friends, I use a little English. At school, I only use English during English lesson. My friends are not happy if I speak English. "Why the sudden change?" they would ask me.

(Int, SS AZi 9, translated).

My English marks improved 30 to 50%.

(Int , SS, I 8, translated).

I sometimes speak English at home, with my siblings. At school, I speak English only to the English teacher, but I always speak Malay language with friends and teachers. Sometimes my English teacher doesn't bother if I speak Malay in English class. After joining this class, I think I've improved. Maybe 50-50. In group discussions I sometimes speak Malay, and sometimes English. Depends.

(Int, SS F 8, translated).

I think I have improved. I got more marks. At school, I speak English only during English subject. I don't use English at all. Outside the English

class, I feel too shy. My speaking skills have some changes. I use simple sentences to my younger siblings.

<div align="right">(Int, SS Z 8, translated).</div>

It is notable that these SS students reported greater success in their English classes outside of the intervention, suggesting that their motivation to learn English had increased. Of particular interest, the same SS students reported improved test results in English reported not improving in their tests within the intervention. It is interesting to note that the participants noticed that learning through process drama was different from the traditional learning in school. Z in an interview stated that:

You (the teacher) speak in English. We understand you. If we don't understand, we can ask you. If it's wrong, you can correct us. When we read a story, and we only read it, the fun is gone. But when we read and we act out the scenes in the story, it becomes more exciting!

<div align="right">(Int, SS Z 19, translated).</div>

Speaking development

Findings suggest that process drama was potentially effective in developing learners' speaking skills. Data revealed 68 occurrences of references to improved speaking skills among the 62 participants. Many of the participants indicated an appreciation of the way the activities required participants to practise using English despite varying degrees of reluctance:

Acting helps to develop my English. When you act, you don't speak Malay at all. You speak 100% English, so you learn to speak English well.

(Int, SS NN 21, translated).

The course gives exposure to use English, so that we can be brave to speak English. I like certain parts like acting some roles, presentations. I can show what I can do. I don't like it when I don't understand. If I don't understand I'll ask my friends who worked with me.

(Int ,SS CTR 1, translated).

Acting. It was fun. I could use English. Before this, I use little English. Very shy to use English. My vocabulary is weak. In this class, I'm not shy because you help me to speak.

(Int, SS AZa 4, translated).

In drama, I use English. I can see how English is used, how it is spoken, and what it means. I go back and use a dictionary to refer to the words.

(Int, SS LSM 15, translated).

Since the participants got to practise over and over again, they assumed that this was one way that they could improve their spoken English. Considering the fact that teaching and learning at the university and the school are conducted in Malay language, it was difficult for some students to be exposed to demands to use spoken English language. A number of participants found that the process drama

intervention provided them with exposure and practice in English language. NA commented:

> Outside the class, I have foreign friends. Now, I can speak with them. I like this class because I can practice more. Before this, I don't even speak English. Now, I speak more.
>
> (Int, TI NA 14, original).

LSM agreed, when she compared her English usage outside the class and at school.

> Okay. There are words that I don't understand. I practice speaking English during my English tuition, about twice a week. In English class, I speak a little English. Most of the time, I speak Malay. I was too shy speaking English. I might make mistakes. In this class, I speak English more. I think my English has improved a little bit.
>
> (Int , SS LSM 8, translated).

With process drama, language learners are prepared for authentic communication that facilitates language learning. B from the TI group commented that the process drama intervention trained his verbal skills.

> So each group discussed their idea and then present it. During the discussion, I have learned how to manage and solve problem when the plans are not going accordingly. This part of lesson is useful because it can

be a practice for us to really prepare for it, if things like this happen when we are working. In a short period of time, it enables us to think critically and provide ideas fast and relevant. Then by presenting, it trains our verbal and presenting skill in front of the public. It trains our proficiency, confidence and the ability to elaborate our idea.

(SJ TI B, 29 Aug, original).

A variety of perspectives were expressed, including how the process drama intervention improved participants spoken English and trained them to be more verbal when presenting their ideas. It is evident that the intervention required them to practise in every session thus required them to be productive.

Listening development

If process drama seemed to improve the students' speaking skills, their listening skills would also appear to be improved as there is a link between speaking and listening. Only three pertinent occurrences were highlighted during the interviews and in the journals, however, and featured only one participant.

In a circle form, we were told to imagine ourselves as Pak Ali and try to act it out while the lecturer gives the instruction. For example, "Pak Ali stand and move towards the door". Then we all do the same thing. At first, I felt a little weird in doing this maybe because I am not familiar in doing this but somehow I realized that this tested our listening skill and our ability to imagine. I believe by doing this we were able to bring out our

inner creativity and our understanding in listening to what others said to us.

B further wrote that by listening attentively, one can improve this skill when meeting and speaking to someone who only speaks English.

Later we get into the role of teachers. Our main aim for this role is to help the boy, Josepha on his education. So in order to know the boy well, the lecturer read the story and we listened. During this activity, I noticed everyone listened very carefully and this has help out on our listening skill. The ability to listen a story through verbally. This is very useful because we will face up with someone who can only speak English to us and we need to build up those skills.

B's views highlighted the importance of listening in order to improve one's English development. Listening skills were required when the students participated in communication activities. However, not many participants expressed awareness that they had made progress in their listening skills.

Writing development

The potential of process drama in this intervention also extended towards improving students' writing skills. The intervention required students to work not only on their spoken skills, but also on their writing over the course of the 12

sessions. Participants were asked to complete a diary of Pak Metih (Session 5), write a short message to Pak Metih (Session 6), write their thoughts about what peace is (Session 7), write their feelings about the Guernica and Long Live Peace paintings (Session 9), write a short media release to publicize the Peace exhibition (Session 10) and finally, while playing the role as the teacher, write a letter to Josepha (Session 12).

Data from the interviews and journals featured 13 occurrences related to a sense of improved writing skills. In her journal entry TMK reflected on the skills she improved on, particularly writing.

> We continue to the same topic today that is "Josepha". Firstly, lecturer want us make two group. Group A is act as Josepha and Group B is act as a teacher. Me is group A. So I want to play the role of Josepha. I give many reasons to teacher why I want to stop going to school. Then the teacher always try to persuade me continue to study. I think this can improve my communication skills and speaking. After that lecturer wants us all be the teacher and write a letter to Josepha to persuade him continue to school. I write out many advantage of studying to Josepha. This lesson can improve my writing skill.
>
> (SJ, TI TMK 10 Sept, original).

Ai highlighted in an interview that she not only had difficulty writing in Malay language, but writing in English was also a difficult exercise for her. "Sometimes I don't know what to write in English. In Malay, I find it difficult to write. I think it's quite difficult to write my feelings." (Int, SS Ai 16, translated) Another

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participant noted that she used a dictionary to aid her in her writing, "Yes. I change the sentences. I improve my language. If I have problem, I check the dictionary. The dictionary helped me. Sometimes I just wrote what was in my head." (Int, SS AZi 4, translated) One participant explained that writing helped him clarify his thinking and expression.

> Writing journal helps me reflect back. Writing is not a burden. It helps me improve. When you recall, you think that things are clearer. You have more perspectives. You can recall from A to Z. So, things will become more precise when u write journal.
>
> (Int, TI B 34, original).

In my observation, beyond school texts, the SS participants did not read widely; thus they had difficulty writing, not only in English but also in Malay. Findings like the above suggested that at least some participants perceived that their writing improved after the process drama intervention. I think the participants noticed that the process drama intervention was not only about acting or developing their speaking skills. There were also other skills involved, and writing was one of them.

Grammar development

In schools in Malaysia, there are debates about whether grammar should be taught in isolation or in context. In the process drama intervention, there was no grammar taught in isolation. Though I did not teach any grammar in the intervention, some participants reported that there was a progress in their grammar. 23 occurrences in

relation to this were found in the 30 interviews and 62 journals. Typical claims made were:

> My grammar improved. During my last English exam, there's a little improvement in the result.
>
> (Int, SS NAm 9, translated).

> My grammar improved. Now, I can learn many new words. When I do journals, I can learn many new words. I can write proper sentences.
>
> (Int, TI SS 5, original).

> I have some problem. When I write I don't know how to use the participle (referring to tenses) or something. I don't know. In this class, my grammar has improved. Use participle (referring to tenses) when writing. When writing journal, the journal improves my English. I check dictionary. I know when to use tenses and this and that. Quite good *lah*.
>
> (Int, TI SHW 9, original).

Some participants made grammatical errors, which they were not aware of. However, they were others who noticed the errors they made or were told about their grammatical errors by their friends. J commented that her friends would tell her of the errors she made, "I am not sure my grammar improved in this class. Sometimes I notice my errors because my friends told me about it" (Int, SS J 10, original). MM concurred with SS.

Yes, my grammar has improved. When we mix with others like the Chinese, some can speak English very well. Sometimes I use wrong 'is', 'are', 'was', 'were', they will correct me if I make errors.

(Int, TI MM 6, original).

B indicated that that he recognised his errors only through recall. "I notice there are changes in the way I spoke. I realized it is more professional. When I was speaking, I don't notice my make grammar mistakes. But when I recall, I notice that" (Int, TI B14). Whilst teacher correction was not a feature of this intervention, there were many instances of self-correction (the use of dictionary) and peer correction. Such findings as the above suggest that at least some participants perceived that their grammar improved as a result of the process drama intervention. Some of the participants noticed the errors they made in class, some were corrected by friends, and some took extra initiative using reference materials. Process drama has the motivational effect of encouraging participants engage in the set activities. I think the participants felt the difference when they found they could speak a little better than usual. This resulted in an inceased interest to learn more about the English language.

Vocabulary development

The process drama intervention had the potential to enhance the students' vocabulary development because they were engaged in a variety of topics and activities. Some of the topics or words used during the intervention were unfamiliar to the participants. This prompted them to find ways to make sense of a number of words. Data contained 31 occurrences related to the theme of increased

vocabulary development. Some participants remarked that they learned new words during the intervention.

> Today, we list out the physical challenge and personal challenge to go to Bawang Putih's house. At that session, I learned some new words in the group discussion. That is introvert (someone who are very shy to talk, and always keep quiet), and leech (a kind of worm that will suck your blood)
>
> (SJ, TI Heng 30 July, original).

> Yes. I learn so many new vocabularies. Every time you speak, I ask my friends what you mean. "What does the lecturer mean?"
>
> (Int, TI Y 17, original).

> I think I learn some new words. Like Horrible Gorrible is a new word for me. Now I know what it is.
>
> (Int SS SLX 9, translated).

> My vocabulary, I am quite weak in my vocabulary. I usually read dictionary to collect vocabulary when I was in school. All the new words. Now I don't have the time. The class helps me improve my vocabulary. I learn new words. During the activity, you show the pictures of Pablo Picasso and you tell us the type of paintings.
>
> (Int, TI MM 7, original).

Such findings indicate that some participants perceived that their vocabulary improved as a result of the intervention. The participants also acknowledged that

vocabulary development was important to them and identified strategies they used to help them understand certain words. Besides getting help from friends, one participant recalled that she used word association strategies. According to Z, "My vocabulary improved a little. When I came across a new word, I used a certain formula to remind me of the words. I related the word to a Malay word. That helped me" (Int, SS Z 10, translated). Another strategy used was direct translation. E would translate the words that were unfamiliar into his native language. "My vocabulary improved. I think it helps me. During the discussion, I have to think first before I speak. I translate. My memory is limited, so sometimes I ask others the difficult words I don't remember. We share with one another" (Int TI E 15, original). AZi memorized certain words by heart: "My vocabulary improved a little. Sometimes you said this is a new word; we are learning a new topic; so I learn from there. If you give a new word, then I try to memorize the words especially the ones that are easy to remember" (Int, TI AZi 15, translated). Some participants made use of the dictionary to look up the meaning of certain words or for grammatical purposes. Heng also used a dictionary to help her understand what certain words meant. She wrote in her journal:

Today we still continue the peace title but the peace also is the last episode for today already. Next week, we will start another title that is Josepha. I have checked the dictionary to find out the meaning of the words. But I still can't have any result. So I very expect what actually Josepha is. Is it interesting?

(SJ, TI Heng, 29 Aug, original).

Such findings indicate that the participants learned new words and used different strategies to retain these words in their memory. Some of the strategies that the participants identified with were word association, translation, memorization and dictionary use.

In my observation, the participants had little difficulty participating in topics that were familiar to them such as '*Bawang Putih and Bawang Merah*' and '*The Sound of Peace*'. The participants had the background knowledge of these topics and could easily relate to the activities. However, when I used foreign materials like *The Horrible Gorrible with Hole in Its Head* and *Josepha, A Prairie Boy's Story*, I found that some participants had difficulty relating to the content. Some participants did not know that *Horrible Gorrible* was a name for a monster, and *Josepha* was a name for a boy, because they did not have the background knowledge. During Session 2, when they were asked to complete a word game, I noticed their language difficulties. The participants were given words such as *slithered, cellar, ghosts, deserted, castle, red-eye, bottom, foul-smelling, hill* and *steps* and they had to write down any thoughts and ideas that they could associate with them. I had to spend more time during this session as I had to explain in detail what these words meant. Explaining to them was a challenge as I had to make a point not to use the Malay language to explain. Even after my explanation, some participants, especially those from the SS group, looked blankly at me. The findings reported here suggest that participants' responses towards different materials used is a significant point for discussion and raises questions about culturally based materials in second language learning. This will be expanded on in my discussion chapter.

Intonation and pronunciation development

Goodwin (2001) stated that drama is an excellent way for teaching pronunciation, because there are various components of communicative competence that can be included indirectly in the process. The qualitative data included 35 occurrences related to this theme. Y asserted that intonation was secondary. The primary issue he needed to handle was to enunciate correct sentences.

> I think to me, I couldn't control my voice when I speak. Emotion. My voice is the same all the time. I didn't think to change my voice. I just think about giving correct sentences.
>
> (Int, TI Y 21, original).

But MM remarked that she got to practise using the right intonation during drama. "I got to practice during drama. When I act, I get to use intonation like when you act as vey sad" (Int, TI MM 9, original). One participant noticed the error he made when he was asked to read a letter written by *Bawang Putih.* At first he read using an unemotional tone but when he interpreted the letter, he realized that the writer was in agony, so he changed the way he read the letter.

> T: While you were reading letter, what were you thinking?
>
> S: Try to use right tone. When reading, I use the wrong tone. Then I said, "Oh my God, I didn't use the right tone. I haven't gone through the whole letter. Oh it's a letter from *Bawang Putih*. Shouldn't be like this. I try to interpret your letter. Then I change my tone.
>
> (SRI, TI E 9, original).

Y agreed that his pronunciation had improved as a result of process drama intervention. He would either ask his friends for help in pronunciation or self-correct.

> I think English I learn so many vocabularies at home. When I pronounce them, they are not all correct. But when I ask my friends. They pronounce correctly. They are better than me. So I ask them.
>
> (Int, TI Y 19, original).

> S: During that time, you ask me question, I forgot that question but the question not I expected. I try to recreate. I don't want to be silent. I keep asking myself what to say.
>
> When you said you didn't understand me, I know I say the wrong word. So I learn to pronounce it differently.
>
> (SRI, TI Y 1, original).

J also sought her friends' help to pronounce words correctly. She stated,

> My presentation skill is improving. We can check how others pronounce certain words. In this activity like in the exhibition activity, I got help from my friends to say words correctly.
>
> (Int, SS J 16, translated).

CYW reported that she was unsure whether she had improved her pronunciation skills.

> In English I haven't get used to it. I still try to use it. If you want me to look at a paper and read, I can pronounce very well. But if you want me to

think, say the words and pronounce at the same time, I can't. I have

weakness. I'm not fluent. I must think about 5 minutes before I speak.

(Int, TI CYW 10, original).

Such findings suggest that some participants found that they had made some progress in intonation and pronunciation skills. They learned to use the correct tone of voice depending on situation or the roles they played. They learned to pronounce words correctly. This was especially important for them when they had to present publicly to the class. They wanted to ensure that they did not mispronounce words. From my observation, the participants were not particular about the pronunciation of words when they had group discussions, but they were quite agitated when asked to speak in the presence of others. This was when I noticed them holding on to pens and paper, and making short notes on how certain words were pronounced.

Improving fluency in speaking

McMaster (1998) suggested that students can develop fluency through drama because "repetition and practice are inherent in many drama activities, with the added incentive that the repetition is meaningful for students" (p. 578). In the process drama intervention, fluency came slowly after the many sessions that the participants took part in. I observed that from the repetition of words and phrases practised in their groups, their fluency built up. There were 22 occurrences in the qualitative data linked to improved fluency as a result of the intervention.

Y claimed that his fluency in speaking English had improved, "Before I attend this class. I cannot speak this way. Like I speak something. But now, I used to speak continuously what I am thinking even my grammar is not right" (Int, TI Y 22, original). RS also declared that she could speak fluently but she was not sure whether she used the correct grammar. "Actually we are spontaneously speaking. So I am not sure whether we use right grammar or not. We cannot determine we use proper grammar or not" (Int, TI RS 4, original).

Another finding suggested that for some students, confidence built fluency. If a student was more confident about his/her ability, he/she would be motivated to speak up and start communicating. This is highlighted by CYW in a stimulated recall interview.

> T: I can see that you became more confident in this video.
>
> S: Yeah, during the first session, I'm not talkative. Maybe many people want to speak. I didn't say anything. It's really after I join this class, I really begin to use English to communicate with my friends. I can speak fluent now. In the past my teacher always said we used poor English, so I'd like to change now.
>
> (SRI, TI CYW 20, original).

Perhaps the most significant finding of all related to fluency was the spontaneity by the participants during the process drama intervention. This is evident in every aspect of the data. In student interviews, CLG commented:

> This class help you to speak English in not a …., how to say, it makes you speak when you discuss. It is very smooth. When I stand outside and you

give me a topic and I can't say. I am lacking there. But in this class, automatic my words come out. In this class, I can't force myself on what to say. I think it's good.

<div align="right">(Int, TI CLG 18, original).</div>

T: This is the session when you acted as Pak Metih. During this session, what was in your thought?

S: I discussed with my group members. Then I saw Pak Metih falling to the ground. I immediately ran to him. My thoughts? I just wanted to save him.

T: What did you plan to say?

S: The words I used came out spontaneously. It came out from my mind.

T: Did you plan to say anything?

S: This is what we discussed in my group. Ali save Pak Metih. Then Ali called the doctor. When the doctor came, Pak Metih died. That's all we discussed. About our language, we didn't discuss what to say. We simply said what we wanted to say.

<div align="right">(SRI TI AL 7, original).</div>

Some participants were fluent in a language but unsure whether they used language accurately. In the intervention, participants were confident that they became more fluent in the speaking activities. However, they were not sure whether they used accurate grammar. It is perhaps unsurprising that process drama supports spontaneity in speaking since it is an approach which seeks to enhance automaticity in using the target language.

8.5.2 **Overcoming the fear of speaking**

Speaking in the presence of others often generated apprehension among the participants. It is common that many second language learners are terrified o being asked to speak up. In my interviews with the 30 participants, 29 participants reported that they had some fear about speaking English orally during the intervention. They shared the causes of their apprehension.

One participant from the SS group related her experience of inability to use English. This participant was observed to be very quiet throughout the sessions. I always wondered about the reason for her silence. When I assigned group work, she would move to the group and begin to participate in their discussions in Malay. Every time I asked her to speak publicly, she would give me a one-word answer. Sometimes, she would write what she wanted to say on paper. I finally understood that she had been silent all along simply because she did not understand any English and was even confused by what we were doing. I was almost moved to tears when I learned about her difficulty in learning English.

> I used English rarely. When I speak to my friends, I think it's difficult to utter English words. So difficult. I don't understand English words. I cannot explain. I just spoke in Malay language if I can't find English words.
>
> (Int, SS NHu 5, translated).

Another reason why the participants were apprehensive about speaking up was their not knowing what to say. In other words, they could not express their ideas and their minds went blank, even after they had prepared what to say. They could not find the words to express themselves. This is apparent in Y's statement:

Sometimes I know a lot of thing in my mind. I know about that thing. But when I present in front of people I confuse. The first time I spoke there wasn't any introduction. I couldn't start properly. I forgot. In front of so many students, I feel like shy. When I finish my speech, I feel I don't speak everything that I want to speak. If alone, I can speak it. Even in Arabic language if you ask me to speak in front of many people, I have problem. Unless you give me time to prepare speeches, it's okay.

(Int, TI Y 12, original).

Being incompetent in the language also caused the participants to be apprehensive. Some participants did not have enough word knowledge to communicate their meaning.

I never use English before. Sometimes, I try to make and be sure to speak. Sometimes when you ask to speak, I feel a little bit confuse. Your question. Sometimes words change. I don't have more information. I feel shy. When you come to speak, actually it's not our language. Maybe sometimes, I have problem speaking in public. Maybe a little bit if I speak my own language.

(Int, TI AM11, original).

I am not afraid but I stammer and too slow to find the words. I try my best to speak. If I can't, I just use Malay language.

<div align="right">(Int, SS AZi8, translated).</div>

Another reason why the participants panicked when speaking was the fear of making mistakes. One participant commented: "I am afraid; afraid that I might make mistakes. I always take a deep breath. I like to read notes" (Int, SS I 7, translated).

Some participants revealed that they were afraid that they would be laughed at by their friends if they made mistakes as is evident in these statements.

Try my best to speak in English. Afraid that my friends will laugh at me, but I just say. My friends are the same.

<div align="right">(Int, SS AZa 7, translated).</div>

In front of others, like a small group, I can speak a little, but in a big group, I dare not speak English. I only use Malay language. I'm afraid my friends will laugh at me. They really will laugh at me. To overcome my problem, sometimes I just ignore them. I don't speak English at home or at school. I only use a little English.

<div align="right">(Int, SS J 7, translated).</div>

Of course. I'm not used to speaking English. My friends will laugh at me!
If I have to present, I get help from my friends first. I write on paper and
practice in front of my friends. At school, I seldom speak English with my
friends.

(Int, SS Nam 7, translated).

Two participants explained that they were terrified when asked to speak publicly.

Yes, of course I am afraid of speaking. I'm not like Edison. He can speak
well. I am scared and afraid. I am scared my friends cannot understand
what I present about. I cannot speak.

(Int, TI CYW 13, original).

I was afraid to speak up, but feel that I have to act natural. I act natural. I
put myself in the scenario. You are the headman, how do you become a
headman, I ask myself? How do you talk to them? I try to act natural.
After the activity, I feel I eventually I did that.

(Int, TI B 11, original).

An analysis of the data revealed a number of coping strategies participants
reported using to overcome their fear of speaking. These included using Malay
language to get their meaning across, acting natural, self-talking to themselves on
how to overcome their weaknesses, writing on paper and using the notes as
guidelines when speaking, thinking positively by telling themselves that they were
no different from other students in the class, taking a deep breath in order to relax
and trying hard to complete the tasks given.

8.5.3 **Process drama and communication**

As revealed by the results of this study, the process drama intervention did have an impact on the participants' verbal communication behaviours. A number of justifications for why process drama should be introduced into Malaysian schools and tertiary study were highlighted by participants. On the whole, the participants believed that process drama had the potential to improve their language abilities.

We can improve our language. We can become familiarize ourselves with the language. We become brave.

(Int, SS I 18, translated).

If you don't talk, you don't know what is your level. If you are brave to talk, nobody will laugh at you. If you just keep quiet, you won't know where you go. It's boring.

(Int, TI CLG 6, original).

We can express ideas. Brush up talent and we can improve our English language. We can communicate with others. Present to others.

(Int, TI SS 20, original).

In drama, usually we don't use broken English. We use proper English. I think drama helps a lot. Of course, we will improve our grammar and vocabulary. No negative, the more we use drama, the better we will improve

(Int, TI RS 3 and 20, original).

The course was very good for me because it can improve my communication in English. Before I join this class, I fail in my communication. Very fail. After I join this class, I feel confident to talk in English even though my English is broken.

<div align="right">(Int TI H 1, original).</div>

A number of reasons were expressed for why process drama should be introduced in schools and other learning institutions. Many of the participants acknowledged the positive aspects of the process drama intervention, explaining how the intervention had nurtured a sense of courage to speak up and how it improved their abilities to speak up and express ideas. In addition, the participants liked the sessions because process drama activities encouraged spontaneity and freedom.

This is good. Because we can act out the characters that we want. We are free and we are not being controlled.

<div align="right">(Int, SS LSH 16, translated).</div>

In process drama, you can actually give some variety to your communication. In drama, you have to be in different characters.

<div align="right">(Int, TI MM 18, original).</div>

This course is different. It was like to improve your skill in communication. At the same time the way that you teach is like entertainment, games, and activities.

<div align="right">(Int, TI Y 2, original).</div>

I think that acting out as part of teacher and student. And presentation. Because presentation just present our opinions to people. And act out teacher's part, and advise the students to continue the studying. I like to advise people; help people I think. The class encourage you to say something, because we can't just sit in a back or corner and shut up. At least we say something in the class. I think it helps.

(Int, TI CYW 5, original).

A common view amongst the participants was that the process drama intervention allowed them to experience a variety of language activities that blended serious learning and fun. The activities were structured, however, allowing them to be spontaneous. While a number of participants in the TI group expressed a preference for this kind of learning, others from the SS group may well have preferred a more 'controlled' kind of learning (the usual 'chalk and talk' approach). However, a striking finding to emerge from the data was when J from the SS group requested that process drama be taught during free time at school, or at least 3 times a week. "It's effective in teaching. I don't know a lot but I get to learn how to say things. You can teach drama 3 times a week, when there is free time" (Int, SS J20, translated). Certainly for this student, process drama was seen as an effective teaching approach for secondary-school students.

8.5.4 Activity preference

With regard to the types of activities that the participants preferred, the findings are illustrated below.
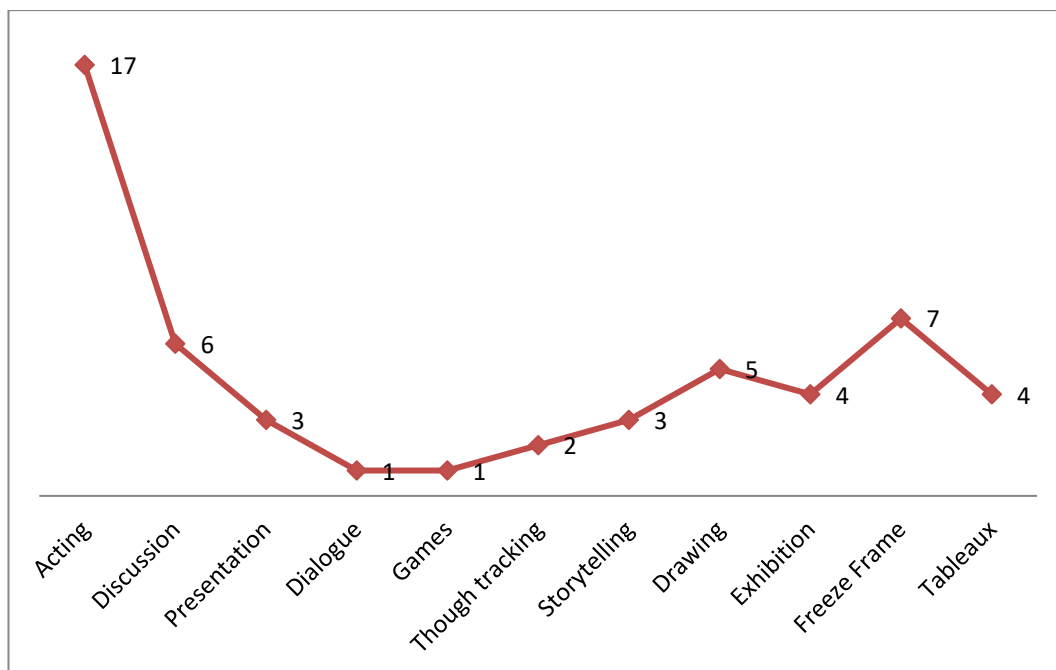
Figure 30: Participants' Preferences for Process Drama Activities

In relation to Figure 30, 17 participants indicated that they liked imrovisations (acting). Seven of them preferred the freeze frame, six of them enjoyed discussion, five participants liked the drawing activity, four preferred the exhibition activity and four chose the tableaux. In addition, three participants enjoyed making presentations, another 3 liked storytelling, two liked thought-tracking, while one participant liked the dialogue scene and one participant enjoyed the 'masters' n movers' game.

Improvisation was the most preferred activity chosen by participants. Their reasons for liking this activity included:

> I felt happy. Excited. I can show that I can speak a little English. Before this, I haven't got a chance to show that I can speak English. Acting. I felt happy.

Excited.

<div align="right">(Int, SS NN 4, translated).</div>

The drama one. When we have to act as counsellors and when we are holding the exhibition, when I had to act as secretary. I was really into it.

<div align="right">(Int, TI MM 3, original).</div>

It was fun. I could use English. Before this, I use little English. Very shy to use English. My vocabulary is weak. In this class, I'm not shy because you help me to speak.

<div align="right">(Int, SS AZa 4, translated).</div>

It was popular among the participants because of its enjoyment factor. The participants enjoyed playing roles other than themselves. In the intervention, the participants took on roles as the villagers who lived near the *Horrible Gorrible's* castle, the counsellors, stepmother, *Pak Metih*, *Bawang Putih*, neighbours of *Pak Metih*, *Jospepha* and *Josepha's* teacher. When they played someone else, they became involved in the activity because they were not themselves. The words that they produced, however, were natural and authentic. The improvisation done during the intervention was unrehearsed and spontaneous. Although some participants stammered because they were lost for words, they did not see that as an obstacle to their learning.

Likewise, the participants showed a liking for the freeze frame activity for the following reasons:

Freeze frame. I enjoyed myself. I can do lots of pattern. I get freedom.

(Int, SS SLX 5, translated).

In normal life we just have no chance to act or do it. Freeze frame is my first time I hear that word and doing it. I think it's creative, and every time the topic is different. I like that.

(Int, TI CLG 4, original).

In my journal record, I observed that the more reserved participants preferred this kind of activity since they did not have to speak in the presence of others. In the initial stages of the intervention, many participants were unwilling to do the freeze frames because they felt that they looked foolish sustaining the still image. But after a few sessions, I noticed they were more comfortable in this activity and were more creative in presenting their ideas.

The discussion activity was also well-liked by participants. The comments made included:

I like the discussion. The last time, when we imitate the real situation when we organize the exhibition and during the counsel when we help Pak Metih. The students get into the position. Maybe in the starting point, they don't know each other. They are very shy.

(Int, TI E 7, original).

Group discussion. We can listen to other people giving their ideas. We can listen to them and have some discussions based on those ideas.

The discussion was a common activity for these participants since they were exposed to it frequently in their groups. The discussion that took place during the intervention required participants to plan, strategize and solve problems. Participants had to present the discussions they had to the class. This could be one of the factors why they preferred this kind of activity. During the discussions, the participants preferred to work with people they were comfortable with. As a result, for every discussion activity, they would seek to work with the same people. As the teacher-researcher, I wanted the participants to experience working with different people and see how well they collaborated with others. Thus, for every new session I would appoint new group members for this purpose.

Some participants preferred non-verbal aspects of the lesson such as drawing. The comments they made on why they preferred drawing were:

When we interpret the drawings. Each drawing is different. People are different. They give out ideas. Everybody gives different ideas and perspectives of the drawing.

(Int, TI E 7, original).

We listen to what others have to say. People give out idea, we see how others connect the drawing to that person.

(Int, TI B 7, original).

In this intervention, participants were asked to communicate their understanding in images in many different ways. They were asked to draw a map of the castle and a visual image of *Bawang Putih's* house. They were also asked to design a 3-D map of the exhibition hall. From the drawings that they did, participants were either asked to improvise a scene or present the drawings to the other members of the class.

To the participants, the tableau was new to them and they enjoyed doing it, with typical comments such as:

> I like the tableaux. It is continuous. Interesting. Actually, I have many ideas but I was afraid to go out. I was afraid that my friends will talk about me.
>
> (Int, SS J 14, translated).

> It's funny. I just did it. I don't know about it. We must be guessing, how we like to make the tableaux nice, in second. We can't think a long time. We just reflect and reflect. I just see what they are doing. Then I just act spontaneously.
>
> (Int, TI L 5, original).

During the intervention, the participants created a tableau from the *Pak Metih* session, and another tableau from the *Sound of Peace* session. In the *Pak Metih* session, the participants created a tableau on *Pak Metih* and the people around him such as his neighbours and replayed the tableaux adding short statements to the image they displayed. In the *Sound of Peace* session, the participants did a tableau of their perceptions of the *Guernica* painting and *Long Live Peace* paintings that

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were put on view. My observations suggested that the TI group had no difficulty interpreting an image displayed by other members. The transition when one participant entered into the scene was smooth and without hesitation, indicating that everyone understood what was required of them. But for the SS group, it took them a while to figure out how they could enter the scene and it took some time to form the tableau.

During the intervention, thought-tracking activity was carried out in parallel to the freeze-frame activity. After putting up a still image, the characters were asked to speak their thoughts out or the audience was asked to tap on the character's shoulder and speak his thoughts aloud. One participant from the SS group commented, "I preferred the thought-tracking. I can run to the character and speak. It makes me brave. About the monster, when we drew the map, and then acted out the scene when we were in castle. I think it's okay. I got to overcome my shyness." (Int, SS I 4, translated).

8.6 Summary of findings

Overall, the findings reported on in this chapter indicate that most of the participants in both groups perceived themselves as having an average ability to speak English. The TI group, however, had a higher degree of confidence compared to the SS group and their confidence levels improved following the intervention. Analysis of their apprehension level showed that the TI group was more apprehensive in group communication compared to the SS group. However, in interpersonal communication, group meetings and public speaking both groups were high in apprehension.

The intervention proved to be of significant value to the TI group as the post-intervention results showed a marked increase in their speaking abilities and improved participants' enjoyment in learning English. The intervention was also seen to be successful in overcoming difficulties in expressing ideas for both groups. The participants were less afraid and less embarrassed about speaking English since they had more confidence through constant practice. However, the SS group felt quite insecure, even after the intervention.

Both groups also acknowledged that they could express opinions more fluently but the difficulty they faced was to come up with the right words because of their lack of vocabulary. Some difficulties they had were with grammar and L1 interference. This indicated that the intervention was limited in improving the participants' limited language competence and a number of students needed to use their native language for translation.

The intervention seemed to improve the communicative ability of both groups. The TI participants perceived that they made improvements in their ability to make daily conversations. Both groups manifested significant differences as a result of the intervention in respect of the fluent expression of opinions.

The intervention was effective in improving the TI group's fluency in using the target language. In contrast, the process drama intervention did not improve the SS participants' level of fluency in using English. Results of the participants' accuracy in the use of English language showed a significant difference between

the pre- and post-test mean scores for the TI group, suggesting that students' accuracy had improved significantly after the intervention. However, analysis of the results for the SS group showed no significant differences between the pre- and post-tests, signifying that on the whole, the intervention was generally not effective in improving the language outputs for this group. Assessments on their fluency, complexity of words used and accuracy in language showed a decline in the post-tests compared to the pre-tests. In measuring the complexity of the language used, TI had better results compared to SS participants.

The next chapter presents findings related to the next research question, which is whether the process drama intervention led to significant changes in participants' non-verbal communication behaviours.

CHAPTER NINE: PROCESS DRAMA AND NON-VERBAL

BEHAVIOURS

> *"Education isn't just about giving information for what teachers of today consider the future might be but is about helping young people to sort through the conflicting, confusing ambiguities that threaten our present".*
>
> Peter O'Connor

This chapter focuses on data that has the potential to shed light on research question five. It explores the shifts in the participants' non-verbal communication behaviour throughout the intervention. Much of this chapter focuses on six students. Using a simple observation sheet, available video data for each student were studied to see if there was a trend over the course of the intervention in relation to the extent and character of their non-verbal communicative behaviours when using the target language, English. These findings were complemented by my interpretation of their non-verbal behaviour in a more holistic way as a result of studying the video data and journal comments made by me in relation to these

students. Original photos were used in this chapter since the participants signed a consent form allowing their photos to be used in this research. The chapter concludes with an analysis of the Non-verbal Immediacy Scale Self report (NIS-S) developed by Richmond, McCroskey and Johnson (2003), which the participants completed at the end of the study. The NIS-S is a self-report test where participants assessed their non-verbal immediacy behaviour when communicating with other people during the process drama intervention.

The videos that I took did not record the six focus participants per se but rather recorded aspects of the class as a whole. The camera was not positioned to capture each of these participants throughout. However, the moving camera focussed on all the communication that took place during the sessions. Analysis of the video data was carried out in 3 stages. I viewed the video for the first time to get a general idea of what happened during the intervention. During the second viewing, I made transcriptions of the conversations featuring in the visual data. During the third viewing, I identified the non-verbal behaviours of the participants that I selected for this purpose. Field notes were written to record a detailed observation of the participants' non-verbal behaviour that included their body movements, hand gestures, paralinguistic features and facial expressions. The analysis focused on aspects of non-verbal behaviours in the videoed sessions. Non-verbal cues that were rated to be positive were facial expressions that depicted happiness, enjoyment, interest and the intensity of the participants' involvement during their participation in the intervention and also eye contact that expressed happiness, enjoyment, and interest. I also focused on the paralinguistic features (non-verbal cues of the voice) concentrating on their intonation, the

volume and the speed of the voice and the use of fillers such as 'ah', 'uh' 'huh', 'yeah' and so on.

In terms of the class as a whole, and their non-verbal communicative behaviours, I will be drawing on my journal observations and complementing these with participants' self-reported views of their own non-verbal communicative confidence. I could not do a pre-test for this kind of behaviour prior to the intervention.

Whereas in previous chapters I presented my qualitative and quantitative data separately, in this chapter the two data types will be merged somewhat to illuminate the question: "What were the shifts in the participants' non-verbal behaviours throughout the intervention?" At the end of the chapter, I will draw on all these data to provide a kind of overview of the evidence and what it tells us about changes (if any) in the non-verbal communicative behaviour of these students over the course of the intervention.

9.1 Six focus participants

In this section I offer some brief information on the six focus participants, and share my observations of their non-verbal behaviours. These findings were complemented by my interpretation of their non-verbal behaviours in a more holistic way as a result of studying the video data and comments made in my journal in relation to these students. The six characters are identified using pseudonyms. Nan, Min and Zu were participants chosen from the SS group, while Al, Yan and May were participants from the TI group. May's mean score for compentence in using English language for the pre- and post-tests, which were

carried out before and after the intervention was 7.33, while at the other extreme Min's mean scores for both tests was 2.92. Other participants' mean scores for the tests ranged between 2.92 and 7.33 respectively with Zu at 3.33, Nan at 5.42, Al at 6.42 and Yan at 7.33. Mean scores for the pre- and post-tests placed Yan and May as good users, Al and Nan as average users, with Zu and Min as weak users of English language.
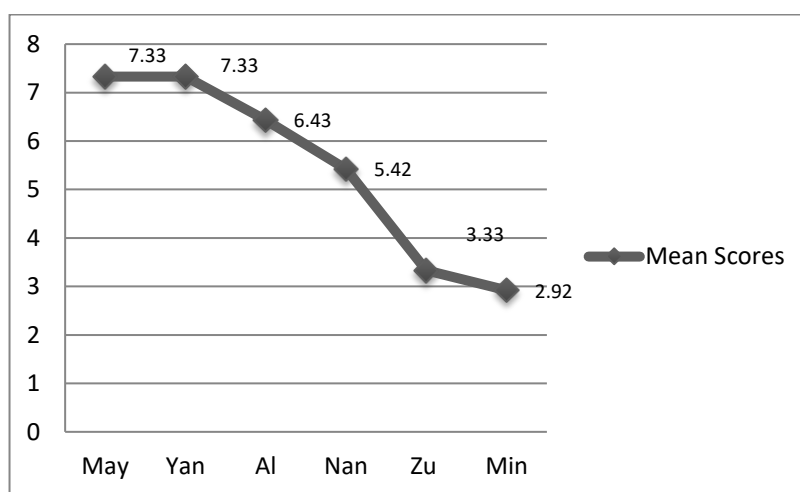
Figure 31: Mean scores for the six focus participants

Below is a description of the six focus participants.

May was a Malay female student studying Civil Engineering. She was very pleasant throughout the intervention sessions and I noticed her to be very focused in all sessions. Her spoken English was good and she made minimal errors when

speaking. May was also a proactive learner. My observation of her suggested that she always volunteered to speak up during activities.

Yan, who originated from Saudi Arabia, was studying Mechanical Engineering. He was also categorized as a good user of English based on his scores. He was a fast learner and had been learning English for only a few years unlike the other participants. During the drama intervention, I noticed him to be a confident learner who never failed to participate in all activities, though they were beyond his level of knowledge. When in doubt in relation to unfamiliar words used by the teacher, he would ask me or his course mates. I observed Yan to be very focused throughout the lessons.

Al was studying to become a teacher. His scores for the pre- and post-tests categorized him as an average English user. At the commencement of the intervention, I noted that Al was rather reserved. He hardly spoke in class. I

wondered if he was anxious he could not deliver. Because the class consisted of more females than males, his female group members frequently expected Al to represent his group during presentations. Making presentations increased his level of confidence and from the mid-sessions onward, Al was more comfortable with class activities. More smiles were noticeable on his face while his body posture was more relaxed.

Nan was a female Malay student at a secondary school. Most of her classmates were quite passive and had difficulty speaking English. Nan on the one hand was always very lively in every class meeting. She was one of those few students in the class whom I considered to be a 'good' learner of English, though results of her pre- and post-tests categorized her as an average user of English. Nan had the courage to try speaking in English in many of the activities.

Zu was a female Malay student studying in the same class as Nan. She was a weak user of the English language, and used a lot of Malay language to answer my questions. In general, I observed Zu to be quite confident. This might have been due to her role as the class monitor (representative). Because of this role, she was always expected by her classmates to speak up in all the sessions.

Min was a pleasant, female Chinese student who was weak in English. During the activities I observed that she was insecure. Her apprehensiveness was displayed in her body language. Min rarely spoke, was always quiet and only spoke to make responses.

The following sections discuss each student's non-verbal behaviours. I arrived at a figure for what I have called the participants' non-verbal communicative style

index by totalling the number of meaningful, non-verbal communication occurrences across the whole intervention divided by the total length of time in seconds (duration) I could observe each participant in the video footage. Rank 1 is the person who used the most non-verbal communicative behaviours in their communicative style while Rank 6 used the least. Table 31 displays the ranking for the participants' communicative style index.

Table 31: Ranking of the counts of non-verbal behaviours over time (seconds)

Rank	Focus participants	Counts per seconds
1	Yan	0.086
2	Nan	0.079
3	May	0.065
4	Zu	0.062
5	Al	0.059
6	Min	0.058

9.1.1 May's non-verbal behaviours

A breakdown on the counts of non-verbal behaviours over time had May as third-ranked (out of 6) with 0.065 counts per seconds. Among the six participants, she used non-verbal communicative behaviours moderately. Analysis of the occurrences in her non-verbal behaviours produced the following results. In Table 32, the number of occurrences of various non-verbal behaviours has been tallied for both the first and second halves of the intervention to enable a comparison across time.

Table 32: May's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	4	38	4	41	0	-	12	179
#2	6	45	12	205	7	168	20	315

Occ. = Occurences

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	258 seconds	20	0.08
#2 Sessions 7-12	733 seconds	45	0.06

Table 32 shows May's non-verbal behaviours displayed over a time of 258 seconds for the first half of the intervention, and 733 seconds observed during the second half of the intervention. No paralinguistic feature was observed during the first half, but May displayed 7 occurrences of paralinguistic features over a period of 168 seconds in the second half. More use of hand gesture was noted during the second half but over a longer duration. There was a similar trend in the use of facial expressions and movements. Though more non-verbal behaviours were noted in the second half of the intervention, the changes were not significant in terms of frequency.

During the intervention sessions, May had a tendency to display positive non-verbal behaviours. Of the 32 snapshots, I saw of May, there were 25 smiling occurrences observed. This positive facial expression was illustrated as she kept looking at the teacher to ensure that she understood the instructions given. Of the

six participants, May had the most eye contact, not only with her teacher, but also with her team members during the discussions and during the process drama intervention. I also noticed her eyes to be elated, expressing that she was excited about the lessons. I inferred that she was engaged and interested in the lessons. May also showed evidence of being confident while speaking. For example, she would stand straight and used hand gestures appropriate to the verbal language she used. She never slouched while sitting or standing. When May spoke, she was animated, using her hands gestures and facial expressions that complemented her verbal expressions.

These observations suggest that she was relaxed and felt good about the learning experience. Every time May spoke, it was loud and clear. Sometimes she would look sideways indicating perhaps that she was recalling from her memory when she spoke. In addition, May spoke at a rate manageable for others to understand. May was relaxed when participating. Her body posture was open. Every time there was a discussion, she would be one of the first participants to volunteer to act. It is a very common habit for Malay 'hijab'-wearing girls to touch their 'hijab' while speaking. This touching behaviour signifies apprehensive and conscious feelings when speaking. Unlike other 'hijab'-wearing girls, I did not spot May touching her 'hijab' when she spoke during discussions or during presentations. This reflected her confidence in herself while speaking English.

In one of the observed video clips (Appendix 16), May was asked to deliver a presentation. She started the presentation by smiling at the audience. Her body position was open, showing her confidence. She had good voice, clear and loud

enough for everyone else to hear. She spoke rather slowly. The gestures she used accompanied the verbal message she uttered. The speech delivered was spontaneous. May did not rely on any notes, except for the chart that the group had. When May had difficulty selecting certain words or when she wanted to check what she wanted to say, she would make eye contact with her team members, especially Ed, making sure that she was speaking correctly as the group had discussed earlier.

In a stimulated recall interview, May revealed that when she spoke, she was "just thinking that everything will go smooth". She also acknowledged her fear as a result of her inability to use the right words. "I'm afraid I will stammer or can't find the words" (SRI, TI MM 15, original). She knew that to continue with her speech, she had to maintain her eye contact with the audience. When completing her speech, she put both her hands down to her side, signalling that the first phase was completed. The intonation of her voice also lowered. May used fillers such as 'ahh...' when speaking. This suggested that she was actually thinking and looking for the right English words. She also nodded her head to her team members signalling agreement with their decision-making.

9.1.2 **Yan's non-verbal behaviours**

Examination of the frequency of Yan's non-verbal behaviours over time (Table 33) ranked Yan the top (out of six) with 0.086 counts per seconds. Analysis of non-verbal behaviours indicated that among the six, Yan used the most non-verbal behaviours. Further analysis of the non-verbal behaviours he exhibited is presented in the table below.

Table 33: Yan's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	1	12	21	245	2	34	21	275
#2	3	35	19	182	0	-	21	243

Occ. = Occurences

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	566 seconds	45	0.080
#2 Sessions 7-12	460 seconds	43	0.093

Yan displayed more non-verbal communication behaviours during the first half of the intervention at 566 seconds compared to the second half of the intervention. However, the frequency increased during the second half of the intervention, from 0.080 to 0.093. Paralinguistic features were noticed only during the first half of the intervention. There were also no significant changes observed in his facial expression with similar occurrences of 21 instances in both halves. There was a similar pattern in Yan's movement. Though there were movement instances during the second half, the duration between the two halves was almost the same. The first half showed a frequency of 0.083 second per occurrence in movement, while for the second half, his movement also showed a frequency of 0.083 second per occurrence. A noticeable feature was the use of Yan's hand gestures which

had more occurrences during the first half but over a longer period of time indicating a slightly greater frequency in the second half.

My observation data shows that throughout the 3 videos observed, Yan looked quite tense and serious. He was also very focused in the videos. These are signs showing that he was trying hard to digest the information, or new knowledge. In one of the interview sessions with Yan, he revealed that "drama is all new to him". This kind of teaching and learning experience proved to be a new experience in language learning for him. Yan also showed minimal eye contact with his group members during discussions or role-playing sessions, suggesting that he might have been worried. In an interview with Yan, he revealed that he was uncomfortable whenever he was grouped with female students. That was the reason why he preferred not to look at them when speaking.

Yan's voice projection was quite moderate in the beginning of the intervention, but as the sessions progressed I noticed a change in confidence. He spoke with louder and clearer voice. The pace of his speech was also reasonably slow enough for others to understand. When he spoke, he enunciated his words one at a time.

Yan displayed more non-verbal behaviours than the other five participants observed. One frequent gesture observed was his liking for touching his face or his head. I had observed him putting his hand in his jeans pocket when speaking and touching the corner of his shirt when speaking. He liked to scratch his head, brushed his arms when speaking or put his finger in his ear. Besides this touching behaviour, Yan would manipulate an object when speaking. For example, he

would play with his pen or use his pen to point out his ideas during discussions. Yan also used a lot of gestures to help him deliver his points. For example, when he uttered the word 'government', he put his hands up above his body to indicate someone from a higher rank. Sometimes Yan could not pronounce words correctly. When he had this difficulty, he would use hand gestures. To illustrate, Yan wanted to say the word 'diamond', but I could not understand his pronunciation, so he used his hands and pointed his fingers around his neck referring to a diamond necklace. When I could not understand him and told him to rephrase, he would use his hands to signal what he meant. In another example, during a discussion about 'donut', Yan made gestures with his hands, outlining the shape of a donut and simultaneously saying that a donut is "something like a cake". Though Yan used lots of hand gestures, I noticed that his bodily movements during the drama intervention were quite reserved.

Yan used good signalling techniques to indicate that he was making different points. For example, he used words like 'the first one', and 'the second one' when making points. He also used a variety of relevant gestures to support his statements. Such gestures included putting his hand high up above his body referring to 'the government', pointing his hands to himself when referring to the term 'us' and pointing his index finger when emphasizing something important. I noticed him using fillers like 'ahh' and 'err' and would roll his eyes when he was lost for words. In a stimulated recall interview, he reflected that, "When I see my classmates, I couldn't use the words, and then I used my own words to survive" (SRI, TI Y 24, original). In addition, when he wanted to emphasize his strong points, he used higher intonation to grab the listeners' attention.

Yan was very positive about speaking a foreign language. He mentioned that he "wanted to survive and doesn't want to be silent, because they will laugh at us" (SRI, TI Y 24, original). As part of the class, Yan did not want to be silent and wanted to make his contribution in acting. However, he had some difficulties. For example, I noticed that he would forget to say what he had in mind though he had planned what to say earlier.

9.1.3 **Al's non-verbal behaviours**

Examination of the counts of non-verbal behaviours over time (Table 34) puts Al in the fifth rank (out of six) with 0.059 counts per second, meaning he exhibited fewer non-verbal behaviours compared to the 4 participants ranked above him. Analysis of the occurrences in his non-verbal behaviours produced the following results.

Table 34: Al's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	6	76	4	63	0	-	10	134
#2	8	136	13	233	0	-	16	317

Occ. = Occurences

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	273 seconds	20	0.07
#2 Sessions 7-12	686 seconds	37	0.05

Table 34 shows that there was more video time showing Al displaying non-verbal behaviours during the second half of the intervention with 686 seconds compared to 273 seconds for the first half. More hand gestures were shown during the second half of the intervention with a 0.056 frequency per second compared to a 0.063 frequency per second during the first half of the intervention. There were more videoed instances of movements and hand gestures in the second half of the intervention. There were more instances (16 instances) recorded of meaningful facial expressions during the second half compared to 10 instances during the first half with a 0.050 frequency during the second half and 0.075 frequency during the first half respectively. Overall, the frequency of non-verbal communicative behaviours changed slightly from an index of 0.07 in the first half to 0.05 in the second half of the intervention, indicating a small but probably unremarkable decrease. Indeed, as the discussion below shows, the higher frequency of non-verbal behaviours observed during the first half of the sessions may reflect greater nervousness and insecurity.

My observation suggests that Al would smile only when he had something to say. At the start of the intervention, his facial expression was quite tense, or sometimes he had no facial expression at all. In the first two videos he appeared in, he displayed signs of being restless. This was prominent when he had to improvise in the presence of other students. Al showed minimal eye contact during discussion or class sessions. Most of the time, he tried to look away from the teacher. I interpreted this behaviour as reflecting negative feelings, a sign that Al could be worried.

During group discussions, Al showed no facial expressions at all. It was observed that his face lit up only during activities when no one was looking at him or during activities when everyone in class had to be involved at the same time, like pair work activity. During the 'donut activity' (Session on Peace) the participants had to work in pairs and role-play an exhibition organizer trying to persuade a sponsor to fund the exhibition. Everyone had to do the same activity at the same time. This is when I found Al to be rather cheerful in his participation. Perhaps he was relieved that no one was looking at him.

During the first part of the intervention, I observed that Al frequently mumbled when he spoke. It was difficult for me to work out what he wanted to say, but he improved as the sessions went along. He was also quiet but sometimes looked lost. When sitting on the floor, Al sat upright; sometimes he would lean forward slightly. I also noticed that he would position his body behind his friends. Whenever there were any discussions, I noticed him to be seated at a distance from his team. When improvising or speaking to a group, he used a variety of touching habits. He scratched his head or leg and sometimes put his hands in his pocket. These actions conveyed his nervousness and anxiety during the activities. In one video, I also noticed him flicking his leg up on the knee and swaying both his arms when speaking to the class. His anxiety could be the reason why he made these non-verbal movements.

Al used minimal hand gestures. During role plays, he would sometimes freeze, or put on a blank face. These gestures indicate that he might have been confused. Al's acting was also quite stiff and I noticed his tendency to lip bite. Lip biting

indicates that Al might have been nervous which indicates the reason why his acting was stiff.

During a presentation on the world peace issue (see Appendix 16), Al displayed a number of non-verbal behaviours. He started his presentation with a soft "hello", but no one seemed to hear him. His classmates were occupied talking to one another instead of listening to him. He was not sure how to attract the audience's attention, so he kept saying, "Okay". Al seemed to feel a little insecure, so he scratched his head and looked at his teammates a few times signalling his request for help. He proceeded with his presentation. But I could sense his insecurity because he kept clicking his pen which was in his hand. He used fillers like 'ahh...', rolled his eyes and looked up the ceiling when he was thinking hard about a word choice. In a stimulated recall interview, Al said that he had to think about "the words that I'm going to use to speak" (SRI, TI Al, 18, translated), but he had difficulty because "I can't think in English. I took quite some time to find the words" (SRI, TI Al, 18, translated).

Though Al was not sure about the accuracy of the language, he just blurted the words out. He used the word 'herbal' when he was actually referring to the word 'terrible'. Al also made body movements that suggested his frustrations. I identified his flicking of his leg from his knee, beating his thigh, and making a shift on his body with his arms swinging. He looked down at the floor often, signifying that he was uncomfortable. And finally, Al gave up on speaking English. He ended his presentation telling his teammates in Malay that it was difficult for him to carry on with his presentation.

9.1.4 **Nan's non-verbal behaviours**

Examination of the counts of non-verbal behaviours over time (Table 35) put Nan in the second rank (out of six) with a frequency of 0.079. This result shows that among the six participants, Nan used a good range of non-verbal communication behaviours to complement her verbal messages. Further analysis of the occurrences in her non-verbal behaviours provided the following results.

Table 35: Nan's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	2	16	5	57	2	22	7	112
#2	2	21	7	51	4	48	16	245

Occ. = Occurences

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	207 seconds	16	0.077
#2 Sessions 7-12	365 seconds	29	0.079

As can be seen from Table 35, Nan's non-verbal behaviour was higher in the second half of the intervention; however, the frequency of occurrences of non-verbal behaviours was almost similar (0.077) in the first half to the second half (0.079). Her movement features had a frequency of 0.125 for the first half, with a greater frequency of 0.09 for the second half of the intervention. With paralinguistic features, the frequency was 0.091 in the first half compared to 0.083 in the second half. There was a similar pattern with her facial expressions (0.062

in the first half, and 0.065 in the second half). With hand gestures, however, there was a slight increase in frequency in the second half of the intervention (i.e. 7 instances compared to 5 in a shorter period of time) with a frequency of 0.088 in the first half compared to 0.137 in the second half. Overall, we cannot say for sure that Nan was using more non-verbal communicative behaviour during the second half of the intervention. There was a small upward trend, but this might not have been significant.

Based on my observations, Nan's command of the English language was not fluent. She enjoyed trying out speaking and 'acting' activities. In addition, she was very active in class. I knew that she enjoyed the intervention sessions from various facial expressions. I sensed that she was excited and happy during the class. She always looked cheerful throughout the sessions. Nan was very relaxed and smiled when necessary. In the beginning, Nan showed minimal eye contact, reflecting that she could be worried about participating in the lessons. But her eye contact improved towards the middle of the sessions. Later in the session, she made direct eye contact when acting with her partners or speaking to the class.

Nan had a relaxed posture also. The way she controlled her body seemed to be more open and not stiff at all. Sometimes she tilted her head while listening to my instructions. Like Yan and Al, I also noticed Nan displayed self-touching behaviours. She would cover her mouth or touch her 'hijab' when speaking and touch her neck while listening. Though Nan's language proficiency was average, she was quite a confident learner. Like other participants, she used a variety of

hand gestures to support her verbal speech, and spoke at a slow rate for others to understand her. Her voice became louder by the end of the sessions.

The video transcript (See Appendix 16) features an improvisation activity in a scene from Bawang Putih and Bawang Merah, between Nan and her partner. They played the roles of the King and Queen. Before the actual acting, Nan taught her teammates how to express their ideas orally. In an interview she declared:

You asked us to act out the main characters. So I gave ideas to my group

members, what to say and how to act.

I taught them to speak up in English fluently. I wanted to become like a

real mother for my group. So I wanted to give my best shot.

(SRI SS,NN 7, translated).

Though Nan tried her best to deliver her message, she showed signs of some insecurity. She liked to touch her 'hijab' when she spoke. Touching the 'hijab' is a very common non-verbal behaviour displayed by many second-language learners who wear the 'hijab' in Malaysia. This touching behaviour signifies an insecure feeling. However, her facial expressions were quite controlled and calm. The video transcript shows her ability to convey her emotions through her facial expressions. Moreover, her facial expressions were appropriately suited to the words she uttered. She would give a smile to the audience, indicating an assurance that she could control the situation. While Nan showed signs of language difficulty, she tried not to use Malay. One feature of non-verbal behaviour she displayed was her ability to vary the intonation of her voice when she wanted to emphasize her points.

Though there was no eye contact made between Nan and the audience, Nan made good eye contact with the person whom she was speaking to, indicating her confidence. Her head movements were also controlled. Nan nodded her head only when necessary as when she was showing agreement.

The widening of her eyes indicated that Nan was interested in the lesson. Besides, she also showed signs of attentive listening by a slow head nodding. There was little unnecessary body movement. Her movements were rather slow and appropriate to the tasks she participated in.

9.1.5 **Zu's non-verbal behaviours**

An examination of the counts of non-verbal behaviours over time (Table 36) put Zu in the fourth place (out of six) with a frequency of 0.062 counts per seconds. This suggestst that her non-verbal behaviours were quite limited. Table 36 presents the occurrences of non-verbal behaviours displayed by Zu.

Table 36: Zu's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	2	16	6	71	0	-	8	109
#2	2	21	5	68	2	19	10	260

Occ.= Occurences

341

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	196 seconds	16	0.08
#2 Sessions 7-12	368 seconds	19	0.05

As Table 36 indicates, Zu displayed more sustained non-verbal behaviours in the second half of the intervention but generally with less frequency. In the second half of the intervention, the frequency was 0.05 compared with 0.08 during the first half. There was a slight change in her movement behaviour in the second half though the change was not significant (a frequency of 0.125 in the first half compared to 0.095 in the second half). A similar pattern was noted in her hand gestures, with a frequency of 0.084 in the first half and 0.074 in the second half. However, there was a marked difference in her display of facial expressions.

A longer duration was noted during the second half (260 seconds) with more instances (10 counts compared to 8 counts). The frequency count though was 0.038 in the second half compared to 0.073 in the first half. Paralinguistic features were not noticed in the first half but had a frequency of 0.11 in the second half. Overall, I infer that Zu used a greater frequency of non-verbal behaviours during the first half of the intervention. However, the exact nature of these behaviours needs closer examination.

My observation data throughout the intervention notes that Zu would only smile when she appeared to be enjoying herself. She appeared relaxed in the 3 videos I analysed. At certain times, her face would appear somewhat expressionless. Perhaps she did not understand my instructions. But she imitated her friends' actions instead. During group discussions I noticed her preference for shoulder-

shrugging. This could be an indication that she might be guessing something or could be expressing doubt. Nevertheless, Zu displayed lively behaviour in most of the sessions. She felt comfortable speaking in Malay and tried hard to utter English words. This resulted in her using a variety of fillers to communicate her message.

Whenever Zu spoke, I noticed her difficulties uttering the words she wanted to say. I also noted that sometimes Zu was reluctant to speak because she wanted her other classmates to try speaking. In a stimulated recall interview, Zu said:

> Everyone had problems to use English. When we speak in Malay we had lots of ideas, but the difficulty was when we used English. Sometimes I keep quiet because I want my group to say something. They always want me to speak but they keep quiet.
>
> (SRI, SS ZZ 25, translated).

But they kept asking her to speak up for them. Like other participants, Zu used hand gestures to complement her verbal messages and she also used a lot of fillers when she was lost for words.

Initially Zu's voice was soft, but her voice became louder as the sessions progressed. Her communication was rather smooth as she did not display any stiffness in her posture. Her stance was open. However, she always positioned herself away from the audience, indicating that she preferred not to look at them and perhaps she had some feelings of insecurity.

At times Zu avoided eye contact with me or with her audience during role playing. Even during presentations, she would look at her partner or team members rather than the audience. Sometimes I noticed her looking at the ceiling when she was lost for words. Then she would giggle. If there was eye contact, she did not sustain it. Sometimes she preferred to have her eyes fixed on the wall or across the room, reflecting that she felt uneasy. There were also instances of touching behaviour exhibited. Zu liked to scratch her neck or touch her 'hijab' while speaking. Nevertheless, Zu had a relaxed appearance, and liked to laugh. She never showed signs of feeling worried.

The video transcript in the Appendix 16 shows Zu presenting her group's case on a painting that depicted a war scene. In the video, though Zu held her notes in her hand (she depended on her notes to help her speak), she was at her best trying to deliver the presentation spontaneously. As a result, there was much evidence of her using fillers. She also appeared uncertain. She touched her 'hijab' very often, making sure that she looked presentable. This habit can be seen as a lack of confidence as if she was reassuring herself that she was going to be all right. In an interview, Zu agreed that the reason she touched her 'hijab' was because she "felt less confident and had no ideas what to say" (SRI SS ZZ, 20 and 21).

The video also showed Zu speaking in Malay pursuading her team mates to speak up. But she took over when her team mates did not respond to her. Her team mates had their faces down showing an unwillingness to speak. In a stimulated recall interview, Zu confessed that she did not understand the painting (picture),

but she blurted out her ideas instantaneously. Her head nod was also slow and she leaned her head to one side when she spoke.

Zu used a lot of "ahhs" which was quite distracting. Such fillers suggested that she was thinking what to say. Because she was lost for words, she sought help from her team members. However, she was unsuccessful. Zu also avoided eye contact. She made eye contact only with her team members. She maintained a close physical distant with her group members and rarely smiled at the audience.

9.1.6 **Min's non-verbal behaviours**

Examination of the counts of non-verbal behaviours over time (Table 37) put Min in the lowest rank (out of six) with a frequency of 0.058 counts per second overall. This result indicates that of the six, Min exhibited the fewest instances of non-verbal behaviours throughout the intervention. The table below presents the occurrences of non-verbal behaviours displayed by Min.

Table 37: Min's Non-Verbal Behaviour Occurrences over Time

	Movement		Hand gestures		Paralinguistic		Facial Expression	
	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)	Occ.	Duration (seconds)
#1	1	7	4	62	1	4	6	109
#2	3	83	1	5	0	-	3	58

Occ. = Occurences

Sessions	Duration	Total Occurrences	Frequency
#1 Sessions 1-6	182 seconds	12	0.06
#2 Sessions 7-12	146 seconds	7	0.05

As can be seen from Table 37, there was a shorter duration featuring Min displaying non-verbal behaviours in the second half of the intervention. Only 1 instance of paralinguistic behavour was noted in the first half. More hand gestures were observed in the first half of the intervention with 4 instances in 62 seconds compared to the second half with only 1 instance (a frequency of 0.065 in the first half compared to 0.2 in the second half). The frequency in facial expressiosn was similar in both halves of the intervention (0.055 compared to 0.052 in the second half). Min's frequency of movements in the first half was 0.14 compared to 0.03 in the second half. On the whole, I can deduce that there was little difference in Min's non-verbal communication behaviour in the second half of the intervention compared to the first half of the intervention. However, as with other participants, a study of the video data reveals a fuller picture.

Min was very quiet in all videos studied. She also showed very limited facial expressions and sometimes no facial expressions at all. She also looked confused at times, implying that she was unsure of what to do. I caught her rising her eyebrows a few times revealing that she might be at a complete loss. Sometimes, she would shield her body behind her friends. This happened while she was standing and also sitting. She wanted to be physically present in class but somehow wanted to have her presence unrecognised. I regularly noticed her trying to cover her face with a paper, a book or anything that she was holding when the camera focussed on her. Perhaps she was not comfortable having her pictures

taken. I generally observed her to be hesitant, and I could see that she felt some tension in her body. She tried to avoid eye contact but made some head nods. When Min was standing, she appeared to be stiff and erect. When sitting on the floor, she appeared bent over. Her actions were quite constrained and sometimes she would freeze when asked to play certain characters. Her expressions revealed her lack of confidence. Sometimes she displayed nail-biting gestures which suggest some anxiety, doubt and a lack of security.

Of the six participants, Min made no eye contact at all, not with the teacher nor her classmates. She was also quite rigid in her movements. When she spoke, she tried to speak quickly. Her communication was always memorized. Min used few gestures but she touched herself quite frequently. I noticed that she would scratch her head when she had forgotten what to say or when asked to speak up. "At first I have already thought of what to say. When I spoke up, the words were totally gone. My mind was blank. I was so embarrassed" (SRI, SS LSM 6, translated). When she spoke in all the videos, she looked like she had memorized the script.

In the video transcript in the Appendix, Min started off the improvisation by using a fixed position in her body gesture. She also showed a sense of hesitation in her movements and was stiff. Her facial expressions indicated a degree of tension. Her mouth would twitch and her eyes would roll upwards. This might reflect some confusion. I liked to see Min laugh. I noticed that laughter relaxed her body posture. But body language communicating her lack of confidence persisted. Min avoided direct eye contact totally and preferred to look directly across the room.

The lack of eye contact seemed to reflect her nervousness. Most of the time she liked to scratch her head when speaking, communicating a lack of confidence.

Min did not use any gestures to accompany her verbal production. Both her hands were behind her back. She also exhibited few facial expressions. Though she tried to smile, her smile was unnatural and tight-lipped. I could sense the tension she felt, as she memorised points made earlier.

9.2 Participants' non-verbal behaviours

In assessing the non-verbal communicative behaviours of the class as a whole, I will be drawing on my journal observations and complementing these with the participants self-reported views of their own non-verbal communicative confidence (NIS-S) at the end of the intervention.

9.2.1 Journal observations

Non-verbal behaviours employed by second-language learners are useful in getting the message across. For these speakers, the use of bodily movements, hand gestures, together with paralinguistic features and facial expressions can aid communication. Conversely, they can be a distraction from clear communication, especially when indicating a lack of confidence or security. For some second-language students, speaking English is a major hurdle because they need time to think. My participants had to think in Malay, process the translation in their brains and produce an English version of what they wanted to say. This was one of the reasons why it took them a while to produce English utterances.

As I processed the data on non-verbal behaviours, I noticed similarities across the participants. Many of the participants in the TI group, for example, were more confident compared to those from the SS group. This was evident from their movements body posture and stance. For example, participants from the SS group displayed limited movements, thus signifying their insecurity, while those from the TI group were less constrained. In Asian cultures, looking down at the floor or ground depicts a sign of respect between the speaker and listener. However, during the intervention, many participants in both groups looked down because they refused to answer questions posed by the teacher. I noticed that a majority of participants in both groups looked down or at whatever they were holding in their hands to avoid direct eye contact with me or their partners. Only a few were brave enough to make eye contact with me.

9.2.2 **Participants' non-verbal immediacy behaviour**

Non-verbal immediacy is the use of non-word communication to generate a sense of interest in the other person. The Non-verbal Immediacy Scale Self report (NIS-S) developed by Richmond, McCroskey and Johnson (2003) was used in this study. The participants answered 26 items related to non-verbal immediacy, in which 13 items were worded positively and 13 were worded negatively. Participants chose from the 5-point Likert scale options with 5 representing 'very often' and 1 representing 'never'. This test was administered after the intervention was over to assess the participants' self-reported non-verbal behaviours. A high immediacy ranged from 112 and above while a low immediacy was indicated by a score below 83. If a participant recorded a higher score, he/she had high non-verbal immediacy behaviour. This suggested that he/she was an engaging speaker,

and had the ability to gain the attention of the listener. A person with low score had lower non-verbal immediacy behaviour and would have difficulty convincing the listener to focus attention on his/her communication. The chart below provides an analysis of the scores for participants in both groups.
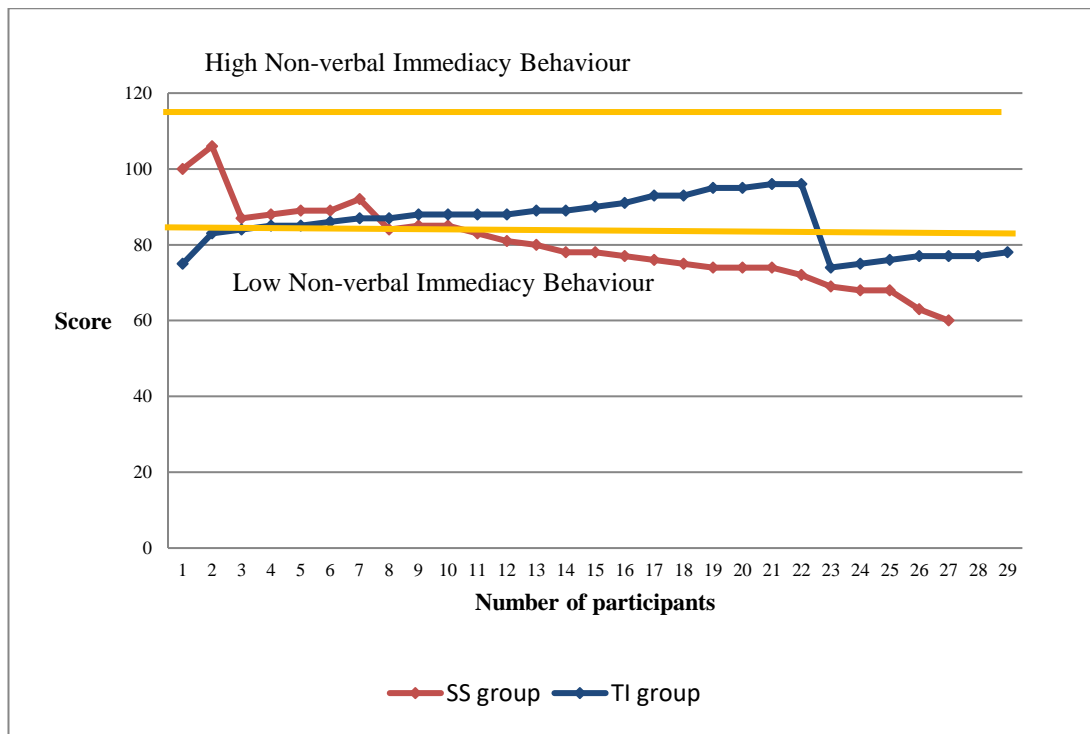
Figure 32: Participants' score on the NIS-S Test

Table 38: Non verbal immediacy behaviour between the TI and SS groups

Nonverbal Immediacy Behaviour	TI group (n=29)	SS group (n=27)
Low	27.6% (score 74-78)	59.3% (score 60-81)
Average	72.4% (score 83-96)	40.7% (score 83-106)

Figure 32 and Table 38 show the participants' scores on the NIS-S test. Many participants in the TI group (n=29) were ranged as average in their non-verbal

immediacy. 72.4% of them were average, while 27.6% were low in their self-reported non-verbal immediacy. For the SS group (n=27), more than half of them (59.3%) rated themselves to be low in non-verbal immediacy, while 40.7% rated themselves as average in non-verbal immediacy. These charts show that the TI group perceived that they used more non-verbal behaviours compared to students from the SS group.

9.2.3 **Self-reported non-verbal behaviours**

Table 39 below highlights items drawn from the self-report (NIS-S) which I have categorized into headings such as facial expressions, eye contact, touch, body position, gestures and voice. The items were ranked from 1 to 5, with 1 representing 'never' and 5 representing 'very often'. These mean scores are based on 29 participants from the TI group and 27 participants from the SS group. The focus participants' mean scores for the respective groups are highlighted in the boxes to show where they were in relation to the mean values of their respective groups.

Table 39: Participants' self-report of the NIS-S (mean scores)

Facial Expression

| Smile when I talk | SS | Min-3, Zu-3, Nan-4 | Group Mean 3.19 |
| | TI | May-3, Al-4, Yan-5 | Group Mean 4.21 |

Eye Contact

Maintain eye contact	SS	Min-3, Zu-3, Nan-4	Group Mean 3.00
	TI	May-3, Al-4, Yan-5	Group Mean 3.59
Look directly at people	SS	Min-2, Zu-2, Nan-3	Group Mean 3.11
	TI	May-4, Al-4, Yan-4	Group Mean 3.55

Touch

Touch others on shoulder	SS Min-1, Zu-2, Nan-2	Group Mean 2.52
	TI May-3, Al-3, Yan-3	Group Mean 2.34

Body Position

Lean toward people	SS Min-2, Nan-2, Zu-3	Group Mean 3.11
	TI May-3, Al-4, Yan-3	Group Mean 3.38
Move closer to people	SS Min-1, Nan-1, Zu-3	Group Mean 2.96
	TI May-3, Al-3, Yan-3	Group Mean 3.45
Sit or stand close to people	SS Zu-3, Min-4, Nan-4	Group Mean 3.00
	TI Al-3, May-4, Yan-4	Group Mean 3.14
Have a relaxed body position	SS Min-2, Zu-2, Nan-3	Group Mean 2.78
	TI May-3, Al-4, Yan-4	Group Mean 3.24

Gestures

Make gestures when talking	SS Min-1, Nan-1, Zu-2	Group Mean 2.22
	TI Al-3, Yan-3, May-4	Group Mean 2.76
Use hands and arms to gesture	SS Min-1, Nan-1, Zu-3	Group Mean 2.44
	TI Al-3, Yan-3, May-4	Group Mean 2.9
Animated when talking	SS Min-1, Nan-1, Zu-2	Group Mean 1.63
	TI May-2, Al-3, Yan-3	Group Mean 2.76

Voice

Have a lot of vocal variety	SS Min-2, Zu-2, Nan-2	Group Mean 2.22
	TI May-3, Al-3, Yan-3	Group Mean 2.93
Use a variety of vocal expressions	SS Min-1, Nan-1, Zu-2	Group Mean 2.52
	TI May-2, Al-2, Yan-3	Group Mean 3.14

SS group
TI group

Table 39 reports participants' non-verbal behaviours. Overall, the TI group perceived themselves as using more non-verbal behaviours than did the SS group. The non-verbal behaviour that was more prominent in both groups was 'smiling when talking' which show a high mean of 4.21 in the TI group and 3.19 in the SS group. Yan's perception of his smiling behaviour was above the group's mean. It is an interesting result because, from my observation of the six focus participants, it was May who smiled the most. However, she ranked herself as smiling occasionally. Nan from the SS group ranked herself higher than her classmates. This was consistent with data from the video which portrayed her as a lively and smiling person.

Making eye contact was another non-verbal behaviour used quite often by the groups. 'I look directly at people while talking to them' had a mean value of 3.11 among the SS group and 3.55 among the TI group. In terms of their self-perception, TI participants also "maintained more eye contact with people when they talk to them", with a mean of 3.59 compared to 3.00 for the SS group. Yan (TI group) rated himself higher than other group members. This result also contradicted the qualitative data which showed him as having minimal eye contact. Another contradiction was found in Min's (SS group) rating. She rated herself as making 'occasional' eye contact but the qualitative data found her not making any eye contact at all.

Both TI and SS groups viewed themselves as exhibiting less 'touching' behaviours. The SS group's mean value was 2.52 while the TI group rated themselves at 2.34. Touching can be an issue, especially in mixed-gender

instructional settings in Malaysia. In an interview, Min indicated that she 'never' touched others (her group members) and this is verified in the video data, because whenever she spoke, her hands would be by her side.

The TI group saw themselves as using more gestures and being more animated than the SS group. The results show that for the item 'I gesture when I talk to people', the difference in mean values was 0.81. For the item 'I am animated when I talk to people', the difference in mean value 1.13 with the TI group leading. The TI group also agreed that they 'use their hands and arms to gesture while talking to people' more than the SS group with a difference in mean value of 0.46.

In terms of positioning their bodies when communicating, the mean value for the item 'leaning toward people when I talk to them' was rated at 3.38 by the TI group. This mean value was slightly higher by 0.27 compared to the SS group. The TI group also self-rated that they 'move closer to people when we talk to them' with a mean value of 3.45 compared to the mean value of the SS group of 2.96. For the item 'I sit close or stand close to people while talking to them', the difference in mean value between the two groups was 0.14, with the TI group rating higher. The item 'I have a relaxed body position when I talk to people' also saw a higher mean value in the TI group with 3.24 compared to the SS group's 2.78. 'I use hands and arms to gesture' (Item 1) was rated at 2.9 mean value for TI group and 2.44 for SS group.

In using their voice, the TI group saw themselves as using more vocal varieties compared to the SS group. The SS group rated the item 'I have a lot of vocal variety when I talk to people' with a mean value of 2.22, while the TI group rated themselves at 2.93. As for the item 'I use a variety of vocal expressions when I talk to people', the mean value for the TI group was higher by 0.62 compared to the SS group.

9.3 Summary of findings

To summarize, it is clear that the self-reported non-verbal communication ratings for the TI group were higher than for the SS group. As I analysed both groups' non-verbal behaviours, I noticed some similarities. Participants who felt more confident of themselves maintained eye contact while speaking, while those who lacked confidence tried to hide their fears by looking away from their team members or audience or sometimes looked down on the ground. Many participants showed minimal eye contact, suggesting that they were worried about participating in the intervention. There was no difference in the use of the non-verbal behaviours between Malays and Chinese. Students from both ethnic groups displayed almost similar non-verbal behaviours.

A close analysis of the six focus participants showed that Yan used the most non-verbal behaviours. In Yan's case, the display of more non-verbal behaviours were used to complement his verbal messages. Yan's video transcription in Appendix 16 showed that he used non-verbal messages to help him convey meanings while doing drama. The more relaxed he became in the drama, the more non-verbal behaviours he used. He displayed more non-verbal communication behaviours

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during the first half of the intervention compared to the second half of the intervention, while Min used the least non-verbal behaviours. The analysis showed no significant difference in Min's non-verbal communication behaviour in the second half of the intervention compared to the first half of the intervention. This could indicate that Min was more restrained in using non-verbal behaviours. The reason could reflect her lack of comprehension in the activities used. It is also found that Nan was fairly good in using non-verbal communication behaviours to complement her verbal messages. Like Yan, she exhibited a similar frequency in occurrences of non-verbal behaviours in the first and second half of the intervention, while Zu displayed a lower frequency of non-verbal behaviours in the second half, indicating that her insecurities had been reduced.

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May, Nan and Yan displayed a greater frequency in paralinguistic features during the first half, while Min and Zu displayed more features in the second half of the intervention. This finding may indicate that May, Nan and Yan could have developed more confidence about speaking and may have reduced their anxiety level. Probably they could have improved on their verbal competence. As we can see May and Yan belonged to the TI group and analysis from Chapter 8 showed that the TI group reported they have improved on their verbal skills. In contrast, Min and Zu belonged to the SS group that reported of not making verbal competence in Chapter 8.

Min used more hand gestures during the first half of the intervention. A similar pattern was also noted in Zu's hand gestures, with greater frequency in the first half. A noticeable feature was the slightly greater frequency in hand gestures for

Nan, May, Al and Yan in the second half. Using hand gestures is very common among second language learners, specifically Malaysian second language learners. The use of hand gestures could be a universal pattern of movement whether one speaks in his first language or a second language. I would see that kind of movement as a complement to their speaking.

Analysis of facial expression showed that there was no change for all except for Al and Zu, where there was a slight downward trend in frequency during the second half of the intervention. It is interesting to note here that this non-verbal behaviour may reflect passiveness in the participants, when they have been exposed to the kind of education system that trained them to be passive. As a result, even when they speak the second language they would have difficulty using the right facial expression to complement messages.

An analysis of movement for Nan, Min and Zu also indicated a higher frequency of movement in the first half, and lower in the second half. The self-reported non-verbal behaviour also show similar result of low instances of lower frequency among the participants. I would relate this trend as a norm of the eastern culture, which could indicate a lack of respect if they move too much while speaking.

Analysis of self-reported non-verbal immediacy behaviour showed that many participants in the TI group were ranged as average in their non-verbal immediacy while a minority were low in their self-reported non-verbal immediacy. Meanwhile, for the SS group, more than half rated themselves as low in non-verbal immediacy, while less than half of them rated themselves as average in

non-verbal immediacy. Overall, the TI group perceived themselves as using more non-verbal behaviours than did the SS group.

As reported earlier, Yan's perception about his smiling behaviour was above the group's mean values but was inconsistent with my own observation which rated May as smiling the most. Such a finding is a reminder of the danger of treating self-reported data as evidence of actual behaviour. Making eye contact was another non-verbal behaviour self-reported as used quite often by the groups. Yan (TI group) rated himself higher than other group members, which also contradicted the qualitative data suggesting he used minimal eye contact in many sessions.

A similar contradiction was found in respect of Min's self-rating for eye contact. Overall, the TI group perceived themselves as using more gestures, being more animated, using relaxed body position and using more vocal varieties than the SS group.

9.4 Chapter summary

This chapter presented the findings related to the research question that sought to find out whether the Process Drama intervention had an impact on student non-verbal communication behaviours over the course of the intervention. Firstly, the chapter introduced the six focus participants. It then presented an analysis of their non-verbal behaviours as observed in the video data together with my observation data. It also described the results for all participants' non-verbal immediacy behaviour together with the results for the six focus participants. Finally, the chapter provided an overview of these findings. The next chapter will present

discussions on all key findings in relation to the research questions along with the limitations, conclusion and implications of the study.

CHAPTER TEN: BRINGING IT ALL TOGETHER

"I began to be impressed by what made a good book – how you needed to have a sensible story, a plot that developed, with a beginning, a middle, and an end that would tie everything together."

Dorothy Fields

This research was centred around five research questions in which the answers have yielded important findings for our understanding on the use of process drama in second language classrooms. The first question which provided baseline data for this study examined the second language learners' and language instructors' attitudes towards teaching and learning language, while the second research question investigated the effects of implementing process drama with two groups of second language learners. This study also sought to study the participants' motivation levels in language learning before and after the drama treatment and to analyse the differences in the participants' verbal communication behaviours. The final research question concerned participants' shifts in non-verbal communication behaviours. Each of these questions will be addressed in turn.

First of all, I will discuss the results of the baseline data I collected before I started the intervention. Then I will organize my discussion on the effects of process

drama on second language learners where the focus will centre on communicative competence, social emotional learning, student interaction, cultural factors and affective learning.

10.1 Perspectives on language learning and teaching in Malaysia

In general, many Malaysian ESL students indicated that they were not confident speaking English. They felt that they would become tense, sometimes the words they had in mind would not come up when they tried to speak and they also reported fast heart-beats if they were asked to speak up in English. Such a finding is consistent with Young's (1990) discovery that speaking 'on the spot' or in front of a class of students induces the highest anxiety from a student's point of view.

In addition, the participants generally preferred group activities in comparison to individual activity. Bada and Okan (2000) acknowledged that many teachers need to understand learners' preferences, but they may not actually consult learners in conducting language activities. In fact, many ESL learners have a high preference for communicative activities but their instructors are not aware of this preference (Zohreh Eslami-Rasekh and Katayoon Valizadeh, 2004). Because of this preference, Malaysian teachers need to go the extra mile to make language learning livelier. This can be done by teaching the students other than with a focus on textbooks.

Interestingly, the students also claimed that their teachers seldom used drama activities during their English classes and if they did, the lesson would be scripted from the literature component of their English syllabus. My results are consistent

with the previous findings by Dodson (2002) and Marschke (2004) who argued that even when integrated, the use of drama has often been limited to decontextualized scripted role-plays, memorization of superficial dialogues, and warm-up games that fall outside the curriculum.

A survey of language instructors' perceptions of English language teaching found that the teachers agreed many students in Malaysia were average in proficiency. This means that the students can speak English moderately or can somewhat understand English reading materials. In addition, these students may come from non-English speaking homes and backgrounds. Hazita Azman (2006) found in her work that students' weakness in English might be attributed to attitude, geographical location or ethnicity. If the students were schooled in urban areas, they might have a higher proficiency level in spoken English, and those schooled in rural areas might well be lower.

Even though the students were reported as generally average in their English proficiency, several teachers agreed that the common mistakes many students made were mostly grammatical, such as errors in sentence construction, tenses, verbs, wrong word choice, and pronunciation errors. Similarly, Zanariah (2002) did a study on common grammatical errors ESL learners made and she found that the repeated errors were subject/verb agreement, use of pronouns, wrong choice of words and tenses. In second language learning in the Malaysian context, it is common for second language learners to apply rules from the first language while learning the second language. As a result of these difficulties, the language

instructors described themselves as trying hard to help students cope with such difficulties.

Besides language issues, the teachers agreed that teaching students who were not intrinsically motivated was challenging. According to Hiew (2012), there are various factors that can contribute to this: learning methods, motivation, perceptions, teachers' teaching methods and approach, syllabus and lesson planning, among others. An unexpected finding from the teachers indicated that their students often refused to speak and in the end asked their English teachers to speak in their mother tongue. It was also a challenging experience teaching students who were shy and lacked confidence. In addition, according to some of the teachers, some students did not have "the right attitude for learning" because they lacked initiative and did not want to practise on their own.

In general, many of the teachers welcomed the idea of drama teaching as it was seen as "a more relaxing way of expressing the students' emotions and feelings" because the students could use language in an engaging atmosphere. They recognised the potential of drama but decided not to use it because of limitations such as weak students who were not ready for it, the time factor and the pressure to complete the syllabus.

Overall, they agreed that drama was an interesting and excellent way to develop students' speaking skills because it had the potential to boost students' confidence, especially those who were timid or shy. With drama, one said, "Students would give better responses and would be more interested in the

English subject". Teachers saw advantages in students being given exposure to spontaneous language practices without depending on their notes during speaking activities.

Such findings from the participants provided a basis for arguing that drama should be introduced in the classroom. One argument was the learning style of the students themselves, who preferred to work in groups rather than using textbooks. Certainly, many students expressed a fear that they could not speak well in English and this self-perception complemented teachers' opinions of their students, whom they wanted to help use English in a spontaneous way. In fact, drama had the potential to address teachers' concerns. Because many of the teacher-respondents requested drama training, it appears timely that the Ministry of Education work with these teachers by giving them in-service professional development on how drama or specifically process drama can be used in the classroom.

Based on my experience on using process drama as a pedagogy, I contend that process drama be implemented in schools or other learning institutions for many reasons. Process drama, unlike the usual drama activities carried out to complement a teaching unit, is more structured and continuous in nature. It is undeniable that there could be some resistance among English teachers, because it requires certain abilities for teachers to plan and use process drama effectively especially during teacher-in-role activities. Teachers are not only learning a form of pedagogy but they have to be trained to use that method. A single observation of process drama in action is insufficient to allow understanding on how it can be

carried out in the classroom setting. Process needs systematic training; however, it can be linked to other forms of learning namely group collaboration and cooperation, and collective decision making. My argument is that teachers need to be exposed to using process drama as a pedagogy, which will then put them in a position where they can consider using it in their lesson planning.

To support the case for process drama to be incorporated in teacher education programmes and professional development, I will now discuss the effects of the process drama activities implemented by examining their contribution to communicative competence, social emotional learning, student interaction, cultural factors and affective learning. Figure 33 below provides an overview of the case to be made based on this study's findings.
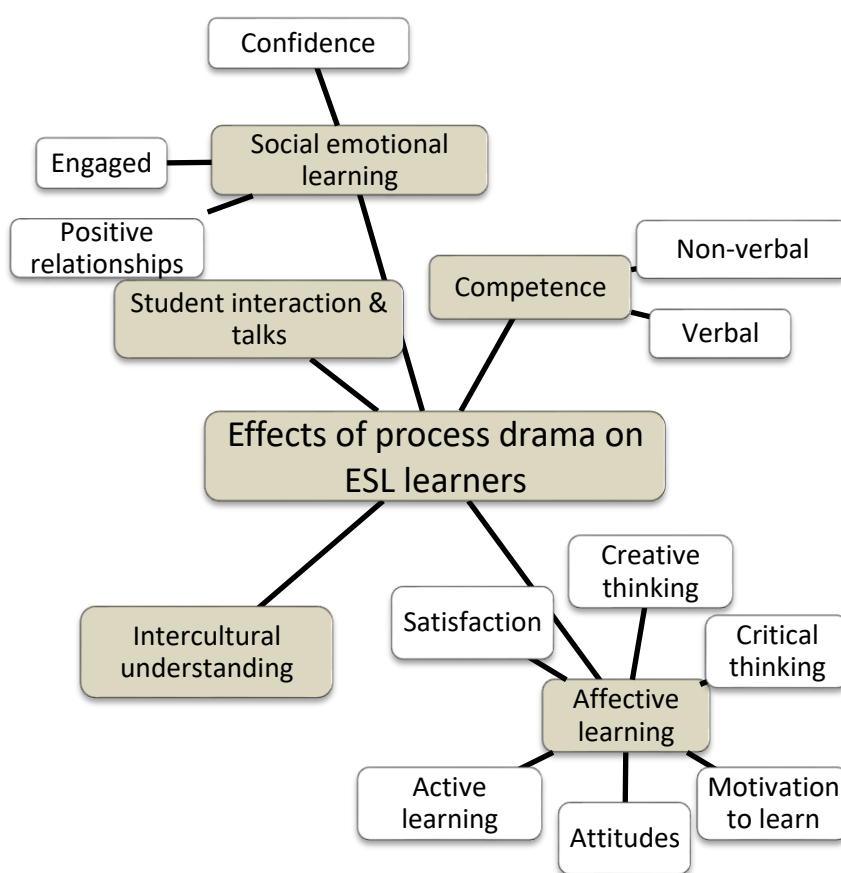
Figure 33: Effects of Process Drama on ESL learners

10.2 Process drama and communicative competence

Process drama can be an excellent platform for second language learners to improve their competence when they use the language in a more functional way. Dodson (2000) stated that: "I feel the various language skills shouldn't be taught separately, for it is rare that we as language users only employ grammar or only employ speaking or only employ writing. Drama is an ideal way to bring together the skills of grammar, writing, speaking, listening, and pronunciation" (p.139). The intervention appeared to improve the communicative ability of both groups in skills as giving their opinions fluently. However, as shown in the findings chapters, the difficulty students faced was coming up with the right words because of a lack of vocabulary. Other difficulties they experienced included grammatical insecurities and first language interference. There are various reasons why they had this difficulty. For example, student motivation, the nature of the syllabus or their experiences in using English could be possible explanations why they faced these issues. Another probable reason would be the embarrassment they felt about their lack of proficiency or the negative responses they received for being incompetent. These kinds of negative experiences would hinder effective learning from taking place.

The study also found that in general the language performance of the secondary school participants had not significantly improved over the course of the intervention. In fact, their self-perception on their level of satisfaction showed that they were not satisfied with their overall performance, writing and speaking performance. One possible reason for this lack of change was because they were used to being taught by traditional methods, that is, learning English via 'chalk

and talk'. Normazidah, Koo and Hazita (2012) had described the teaching of English in Malaysia as highly characterized by teacher-centred approaches and chalk-and-talk drill methods. This is interesting in the light of an article written by Donnelly (2014), who reported Asian students' preference for 'chalk and talk', when developed countries such as the UK, US, Australia and New Zealand have adopted a more collaborative form of learning, where students take greater control. Another presumption is the nature of the secondary school students themselves, who have been so used to measure their learning on the basis of academic results or tests. In the case of the process drama intervention, the pre- and post-tests were the only tests the students completed. Not knowing their level of achievement may have been a demotivating factor for them because they were used to sitting tests every month as a way of monitoring their learning.

In comparison to the secondary school learners, the participants from the undergraduate class were satisfied with their overall performance, writing, speaking, listening and reading performances. In fact, they perceived that their language abilities had improved. The results for the undergraduates showed significant improvements in many areas such as grammar, speaking and writing while this was not so for the secondary school students. This self-perception was consistent with results of the pre- and post- tests that aimed at assessing their language competence. On the whole, the pre- and post-tests had indicated that the process drama intervention coincided with an improvement in these undergraduate learners' accuracy and fluency of the language use. Belliveau and Kim (2013) have suggested that drama in the language classroom is "ultimately indispensable"

to second language learners because it "encourages adaptability, fluency and communicative competence" (p. 6).

Some speakers can be fluent in a target language but unsure whether they use that language accurately. In the intervention, the participants were confident that they had become more fluent in speaking activities. However, they were not sure whether they used accurate grammar. It is perhaps unsurprising to find that process drama supports spontaneity in speaking, since it is an approach which aims to enhance one's automaticity in using language. However, automaticity does not equate with correctness.

10.2.1 Writing development

Unlike the usual English language class, this process drama intervention offered many opportunities for speaking activities with less emphasis on writing. This may be the reason why the secondary school students were not satisfied with their writing performance. It may be that the students from the secondary school felt that their writing had not improved because, as second language learners who seldom used the language, writing has always been a difficult skill for them to master. In addition, Chou (2011) has argued that many ESL learners have not been trained to become critical thinkers at school and are therefore unable to write well. Moreover, in terms of this project, most of the time the students were regarded as dependent on their teacher for writing activities.

However, for participants from the undergraduate classroom, the potential of process drama in this intervention also extended towards improving their writing

skills. When I planned the process drama intervention, I made a point of including a number of writing components in the syllabus, such as completing a diary for Pak Metih, writing a short message to Pak Metih, writing their thoughts about what peace is, writing their feelings about the Guernica and Long Live Peace paintings, writing a short media release to publicize the Peace exhibition and writing a letter to Josepha. Though writing was a difficult task for these second language learners, they used strategies like using a dictionary to aid them in writing. Imrana (2011) in her drama class asked her students to rewrite a speech from Macbeth and discovered that her students became more confident in a writing task which was purposely student-centred, with students working in pairs or small groups. She further argued that writing enabled them to explore their own understandings and response to the experience of reading it.   For these undergraduates in my study, journal writing skills were also seen to improve their writing skills as they learned to reflect and adopted more perspectives while writing

10.2.2 Speaking development

During the self-reported apprehension assessment, both groups described themselves as high in apprehension in interpersonal communication, group meetings and public speaking. Analysis of the participants' apprehension levels showed that the undergraduate students were more apprehensive in group communication compared to the secondary school students. The fact that the secondary school students were not as apprehensive as the undergraduate students was, I believe, due to the fact that they knew one another for more than one year, whereas for the undergraduate students the first meeting of the intervention was

the first time they met. Overall, the findings indicated that most of the participants in both groups perceived themselves having an average ability in speaking English. However, findings showed that these participants were actually struggling to speak the English language before the intervention started.

It is noteworthy, I believe, that the findings suggest that the process drama intervention succeeded in improving a number of participants' speaking skills. Given the fact that teaching and learning at the university and school are conducted in the Malay language, it was difficult for the students to be exposed to spoken English language. However, the participants reported that the process drama intervention provided them with much exposure to and practice in English language usage.

A variety of perspectives were expressed by participants, including how the process drama intervention improved their spoken English, and trained them to be more verbal when presenting their ideas. Certainly the intervention required them to practise using language in every session, thus compelling them to be more productive. In addition, being exposed to 12 weeks of process drama allowed them to practise speaking with different groups of people every time group work was convened. Unlike the secondary school students, the students from higher education spent a reasonable amount of time on process drama with two hours of meeting per session. For the secondary school students, the time we met for process drama was actually the same but had to be split into two sessions per week, which meant spending a shorter time each lesson. Theoretically, the amount of time spent was similar, but in reality the breaking up of the session made it

challenging for process drama to run smoothly. Process drama needs more than a half- to one-hour block each session for any significant learning to take place, but I had to work with these constraints in terms of the secondary school site I was working in.

10.2.3 Vocabulary development

The process drama intervention had the potential to enhance the students' vocabulary development because many times they were engaged in a variety of topics and activities. In fact, some of the topics or words used during the intervention were unfamiliar to the participants. This prompted them to find ways and strategies to make sense of these words. I found them using vocabulary learning strategies with some participants remarking that besides getting help from their friends, they would use word association strategies, relate the word to a Malay word, use direct translation or dictionaries and use memorizing techniques. Most of the time they relied on dictionaries because Malaysian classrooms encourage their use. There are similarities in findings by Bas (2008) and Schiller (2008), who agreed that drama can motivate low-ability students by helping them to express themselves and at the same time learn vocabulary. In fact, many of the participants were unaware of the strategies they used. A possible explanation might be that these students actually benefitted from the productive knowledge of vocabulary learning. This finding is consistent with Webb (2005), who identified the productive role of vocabulary in second language learning.

10.2.4 Grammar development

There are debates about whether grammar should be taught in isolation or in context. In the process drama intervention, grammar was not taught in isolation. In fact, I did not teach any grammar formally at all. Interestingly, some participants reported that they made progress in their grammar. The feeling of enjoyment they experienced in class enhanced their motivation levels. Being motivated, they started showing an interest in English language learning, including grammar learning. Some participants, of course, made grammatical errors which they were not aware of, many of which were due to L1 interference. For example, having different rules in subject verb agreement might affect their use of correct English grammar. The same difficulty applied to tenses, because their L1 rules of using the language did not prepare them for the correct use of English tenses. A few noticed the errors they made or were told about their grammatical errors by their friends. Some took extra initiatives, using reference materials to improve on their grammar. Thus, whilst teacher correction was not a feature in this intervention, there were many instances of self-corrections (the use of dictionary), peer corrections and self-directed learning taking place as a result of participants' improved motivation. The reason behind this was due the maturity levesl of the students from the higher education context, who had a sense of the grammatical errors they made. In the learning process, the more mature a learner is, the more self-monitoring he/she exercises in relation his/her language usage.

10.2.5 Non-verbal behaviours

Non-verbal communication is an important issue in second language learning as it is an aspect of communicative competence. The study identified two kinds of non-

verbal behaviour: non-verbal behaviours that were not particularly relevant to the communicative task but rather reflected insecurity, anxiety and a lack of competence; and non-verbal behaviour that fitted the communicative intention.

Indeed, as the discussion below shows, a number of non-verbal behaviours displayed by the participants reflected uncertainty. Such behaviours were a reflection of their apprehension levels, which both groups of participants rated as high. The findings also indicated that self-reported non-verbal communication behaviours for the undergraduate students were more noticeable than for the secondary students. As expected, participants who felt more confident, maintained more eye contact while speaking, while those who lacked confidence tried to hide their fears by looking away from their team members or audience and typically looking at the floor. According to Matilla (1999), culture may influence "the meaning attached to eye contact behaviour" (p. 3). For example, a Muslim may refrain from making eye contact when speaking to the opposite sex for religious reasons. But for other cultures/religious backgrounds, this may not be so. There were many instances where students avoided eye contact. This could be due to their not knowing the answer to a question.

Another reason suggested by Hartley and Karinch (2007) was that students with low self-esteem are also likely to avoid eye contact. In this study, however, there appeared to be no difference in the use of the non-verbal behaviours in terms of eye contact between Malays and Chinese. In fact, students from both ethnic groups displayed almost identical non-verbal behaviours. Another possible explanation was due to insecurities. In fact, if not prompted, students from the

school were more reserved in class. According to Gukas et.al. (2010) silence may reflect lack of understanding or knowledge, while McCroskey et al. (2006) relate silence to a fear of failure. In the case of this study, I relate the silence to all three factors: not understanding what was taught, not having enough background knowledge to share with others and the fear of making mistakes during interactions.

Analysis of non-verbal immediacy behaviour showed that many undergraduate participants were rated as average to low in this regard. Meanwhile, more than half of the secondary school students rated themselves as low to average in non-verbal immediacy. Overall, undergraduate participants perceived themselves as using more non-verbal behaviours than did secondary school students. They perceived themselves as using more gestures, being more animated, using a relaxed body posture and using more vocal varieties than their secondary counterparts. These could mean that the students were satisfied with the situation in class because, according to Gukas et al. (2010), smiling expressions and gestures are indications of student satisfaction with their environment.

10.3   Social emotional learning

A variety of perspectives were expressed about why process drama should be introduced in schools and other learning institutions. Many participants acknowledged positive aspects of the process drama intervention, explaining how the intervention had nurtured a sense of courage to speak up and how it improved their ability to speak up and express ideas. Other than this, drama activities appeared for some to encourage spontaneity and freedom. The notion of

spontaneity was an important factor because the participants noticed that they had to be quick to respond during the activity. In addition, the tasks provided opportunities for students to work in groups which had the potential to reduce anxiety and increase productivity.

As reported in the findings, aspects of students' social-emotional well-being or development were also enhanced in the course of the process drama intervention. For some students, positive relationships, engagement and confidence were aspects of social-emotional learning impacted on as a result of the intervention. These results are consistent with those of other studies (Kao and O'Neil, 1998; Stinson and Freebody, 2006; Wong, 2012) that suggest drama is associated with confidence building; knowing self and others; and learning how to work in teams.

10.3.1 **Positive relationships**

For many students, the intervention allowed for a mutual encouragement factor which improved confidence. The encouragement from friends was seen as important in improving the participants' confidence to speak out. Positive relationships were developed when participants helped one another when they were somewhat lost for words. Many participants gave support, often to someone they hardly knew, learned to tolerate and accept others' opinions, tried to overcome negative feelings they had about others (including those from different cultural groups) and solved problems during the designated time given.

It is interesting to note that some research shows that when students work together, there is potential for them to experience peer pressure because of feeling bad when they can't deliver. Walqui (2000, p. 3) argued that peer pressure

impedes success in language learning and thus may produce negative attitudes. In contrast to this view, this study did not develop forms of peer pressure. Instead, positive relationships were developed which in turn led to constructive group dynamics.

Group dynamics have an important role in language learning, as they could develop collaboration among group members and encourage creativity. This is in parallel with the nature of drama-based activities that seek to develop these skills among the participants. In building group dynamics, group members understood their roles and delegated individual tasks accordingly. The findings from an analysis of the qualitative data indicate that the drama intervention encouraged productive group dynamics among participants. This is so because students from both groups learned to work together to solve the issues posed to them. The nature of process drama was not only interactive and exploratory, but it created synergy among both groups of learners.

Besides building relationships, the participants also appreciated the uniqueness of each individual while working in groups. Both groups showed evidence of collaboration and cooperation. In group settings, students had to contribute to a common task involving everyone, with each of them having individual responsibilities. They divided the tasks and worked on the different aspects of the tasks during the process drama. Aspect of positive relationships such as cooperative learning became evident during the drama intervention as the participants worked with one another to complete the tasks assigned. In addition, they mutually cooperated in making decisions and solving the problems put to

them. The sharing of ideas among group members was a salient feature of the process drama as the participants solved problems together. Often this empowered them to speak up.

According to Dörnyei and Malderez (1997), a group is a source of motivation for learning a second language. In this drama intervention, there was a group-based need for participants to divide the tasks among themselves and to draw on all members' abilities to communicate their messages within the group. Many of the drama activities that were designed for this intervention encouraged the collaboration around ideas, the communication of meaning, a sense of togetherness and exercising responsibility. The ideas illustrated above suggest that the main tasks in working cooperatively were to achieve the group goal, help others in their language choice and offer guidance in relation to improvisation skills. This spirit of cooperation also promoted positive race relations among the participants, as their main concern was to achieve the group goal through group cohesion.

10.3.2 **Engagement**

Engagement refers to the perceived involvement of the participants as observed during the drama intervention. In the course of a range of process drama activities, the participants discussed, created small group projects, and made discoveries through problem-solving. In addition, the nature of the drama activities allowed exploration and reflection in the participants. Schlechty (2011) contended that when students become engaged, they are involved in their work, persist despite challenges and obstacles, and take pleasure in their accomplishments. Besides

sparking student interest, one reason identified by some of the participants as contributing to feeling engaged was that they were compelled to speak up during the sessions. The sessions were structured in such a way that students had no choice other than to try out their spoken language and participate, even though it was difficult for them.

Another explanation reported by some of the participants for being engaged was the fact that they were given responsibilities in the drama activities. Since the drama sessions involved participants taking part as certain characters, such as acting as the counsellors, the headman or other characters, the participants felt obliged to assume the roles and complete the tasks set. Beebe (1983) stated that, "Every human being takes risks" (p. 39). Therefore, when "learners learn a second language, they should try to use the language" (Brown, 2000, p. 149). Such views challenge Barkhuisen's (1998), and Nunan's (1988) studies that found learners preferred more traditional classroom work and resisted participating in communicative-type activities. In the case of this project, while there was evidence that a number of students, especially at secondary level had a preference for traditional teaching approaches, there was compelling evidence that the process drama activities forced them out of their 'comfort zone'.

Making associations with real-life experiences facilitated the participants' understanding of the roles and situations they engaged in imaginatively. In my observation, students seemed more ready to participate when the context was familiar to them. The use of imaginative skills backed up with the participants' experiential knowledge explained how they were able to make certain scenes

come alive. Such findings suggest that having background knowledge and life experience related to a certain issue or topic can contribute to participants' understandings. Hence, some students were able to participate more actively in the activities because of previous experiences.

Some participants reported that being involved in the process drama activities helped them understand the lives of other people in different contexts. This made them reflect on the lives of other people. Understanding other people's experiences offered a different perspective for a number of participants. Similarly, the process drama activities were of interest to the participants because of their value in depicting real-life situations in the closest possible way. Organizing the exhibition activity was a favourite amongst the participants because of its authenticity. It was notable that the use of real-life scenes enabled participants to be prompt in their responses and built engagement in learning. The fact that such activities related to real-life experiences was a probable factor in stimulating participation, because the participants could relate to the issues discussed. A number of participants were really clear that their engagement was also enhanced through the shift in pedagogical mode that happened when they assumed the roles of expert.

10.3.3 Confidence

The process drama intervention enabled many participants to overcome shyness and improve confidence. A number of factors were identified as pertinent in improving the participants' perceptions of their confidence levels. These included encouragements given by friends or members in their group and having adequate

practice opportunities. With greater confidence, fluency was developed. In the traditional classroom, many students, especially those from rural schools, do not have the confidence to speak English. This is because the class is too teacher-centred and focusing on reading and writing, which barely allows the students to use English and develop fluency. If students felt more confident about their abilities, they would motivate themselves to speak up and start communicating. Moreover, when students were asked to improvise, they would try hard to practise and memorize the short lines by heart. This repetitive behaviour increased their ability to use the language and resulted in a growth in confidence in speaking English. Heyde (1979) agreed that high confidence is correlated with oral performance, which means better fluency.

Self-confidence is the most important factor that determines learners' willingness to participate in oral activities in language classrooms (Yashima, Zenuk-Nishide, and Shimizu, 2004). This means that if the students are confident, they are likely to be able to communicate fluently. This study correlates with the study by Al-Hebaish (2012), which found that students with high self-confidence were ready to try to speak in front of others and less confident students were not certain of their abilities.

Process drama seems to be an excellent pedagogy to develop self-confidence among students. This study correlates with Pietro (1987) who contended that students who are normally may be willing to interact when they are aware that the class is not teacher-centred. The more students practice speaking English, the more confident they become. As a consequence, fluency is produced.

10.4 Cultural factors

One interesting aspect of building relationships in this study was the integration of a number of cultures in the groups. According to Byram (1997), the process drama classroom accelerated opportunities for second language learners to use the language, experience it in context, and develop intercultural communicative competence (Byram 1997). However, there were occasions when I noticed that cultural factors became a barrier to the flow of the process drama intervention. Since participants in the process drama came from different cultures and ethnic groups, they had to overcome the difficulty of understanding someone from a different culture, or deal with negative assumptions they had about another culture. This was evident when the participants were very choosy about whom they worked with in groups in both groups. For example, some participants refused to work with people other than their own ethnic group, or with people of a different gender. One excuse some participants offered was their lack of understanding of the accent used by their partner, so it was very important for me to identify the problem immediately and explain carefully the expected group roles.

Some participants also indicated that working with people of a different religion or gender was an inhibiting factor. An unwillingness to work with the opposite gender was evident in the case of the two international students from Saudi Arabia, but the problem was overcome when I explained to them the importance of working with people across gender and ethnic groups. Their attitudes softened after my intervention on their attitudes and behaviours.

Cultural and religious practices and beliefs can constitute a clear barrier to communication between genders. However, it appeared that this barrier was often broken down in the case of this process drama intervention. Byram (1997) emphasized that language learning involves developing one's intercultural communicative competence, which encompasses elements such as open and critical attitudes, knowledge of sociocultural practices, making sense of other cultures and the ability to discover new knowledge. The process drama intervention for many participants enhanced relational aspects of learning, showed how peer support could help develop confidence and fostered a reciprocal desire to support and encourage others.

10.4.1 **Intercultural understanding**

There were also instances of how cultural practices did not constitute a barrier to communication between genders in the intervention classes. For the two international students from Indonesia and the other Malaysian students, communication with the opposite gender appeared to pose no problem at all. Whilst international, Muslim, male students appeared to be willing to shift their faith-based behaviours in relation to female students, cultural assumptions based on race seemed to be harder to shift. Some participants refused to work with others from other races as they had a fixed perception of them. From my own observation, the presence of four international students at the tertiary institute of learning was an advantage. I noted that other participants regarded having these international students as offering added value to the class. Though some of the participants reported some difficulty in working with someone from a different

culture or ethnic group, nevertheless, the participants from the tertiary institution agreed that having international students in the classroom was beneficial.

10.4.2 **Cultural specific material**

Using culturally specific and relevant materials was also a vital factor in obtaining participation, since difficulty in understanding cultural material affected interaction. I found that the participants had little difficulty participating in topics that were familiar to them such as '*Bawang Putih and Bawang Merah*' and '*The Sound of Peace*' because of their universal themes. However, when I used foreign materials such as *The Horrible Gorrible with Hole in Its Head* and *Josepha, A Prairie Boy's Story*, I found that some participants had difficulty relating to the content because they lacked background knowledge. A castle was foreign to my participants. When the secondary school students were given words such as *cellar* and *foul-smelling*, they had difficulty imagining the reference. This difficulty impacted on the time scheduled for the lesson.

The findings, then, suggest that participants' responses towards different materials raised questions about the cultural basis of materials used in second language learning. However, such findings appeared to be most pertinent in respect to the secondary school participants. Using foreign materials may not have been culturally appropriate for this group of students and this could be one of the reasons why it was difficult for them to express their ideas. Other factors might be related to the participants' maturity levels and exposure to a wider range of content. As for the tertiary group, using the diverse cultural materials did not affect their understanding at all. As the course planner, I tried to make the tasks

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progress from easy to challenging by sourcing intercultural materials. Dornyei himself does not deny "the current practices used in second language classes and understands that language teachers are required to follow a set curriculum and official course syllabus; many end up with no time left for a trial of innovative and interesting activities" (2001, p. 77).

As the teacher-researcher, I tried as much as possible to use authentic materials during my process drama intervention. However, one shortcoming I noticed was that the authentic materials I chose contained more unfamiliar language that the student-participants could understand. In retrospect, the content of the teaching might have been modified so as to accommodate the second language learners, and recognise differences in the learners' age, gender, social or cultural backgrounds.

As teachers, we should be creative by using materials especially those which are culturally specific in order to expose our students to the various cultures, however many teachers had to follow a specific curriculum set by the ministry. Thus, this limits the opportunity to be creative. Contrary to his expectation, the study with the secondary school students proved otherwise because they had to struggle understanding a culture other than their own. Their understanding level of other foreign cultures other than those in Malaysia was limited because of their background. In my opinion, in order ensure that materials are culturally safe, I could have adapted the textbook so that I was sure I was avoiding irrelevant topics, and students could also refer to the textbooks when in doubt about the nature of the topic.

10.5 Affective Factor

On the whole, process drama as a teaching method may be considered very effective by students in many ways. Drama appears to be satisfactory for achieving active learning as it improved student motivation, heightened student satisfaction in learning, changed negative attitudes, enhanced creative and critical thing and developed active learning.

10.5.1 **Motivation**

For many students, the process drama had a motivational effect that encouraged them to engage in the activities. I believe the participants felt increased motivation when they found they could speak a little better than usual. They began to instil an interest in learning more about English. Engagement facilitated motivation. In Kawakami's (2015) study she noticed that her students became "more engaged and motivated as a result of process drama" (p. 63). Consistent with such a finding was the correlation between motivation and students' test results on verbal competence, which showed a positive relationship between motivation levels and English competence among students from the tertiary institution. However, this did not apply in the case of the secondary school students. For the latter, though their motivation increased, there was no change in their results for verbal competence. One explanation could be due to the secondary school students' perception of the importance of English for their future or because they had a negative perception of English learning from the beginning of their schooling.

According to Dörnyei (2001), four components related to syllabus, materials, learning tasks and teaching methods are motivational in affecting learners' interest

in learning. Certainly, some participants became motivated in class by developing positive beliefs in themselves. Even if they had difficulties, somehow they had to overcome them and believe that others could help them be more confident. By participating actively and putting aside their fear of not being able to speak up and of other students laughing at them, they were able to motivate themselves to become more confident. Holmes (1992) stated that when learners are positive towards other English users, they will be highly motivated. As a result, they would be more successful in learning English. Conversely, Gardner and Lambert (1972) contended that students who have negative attitudes towards English language learning are those who refuse to make any attempt to speak the language. For the school students English would probably have been viewed as a difficult subject to learn; they would have lacked opportunities to use English, both in school but also at home and in the wider community. On the other hand, the higher-education students were more motivated in learning through process drama due to the needs for university graduates to be proficient in English for career and graduation purposes.

10.5.2 **Satisfaction**

Many participants seemed to enjoy the overall nature of the drama lessons as they experienced new activities and enjoyed working with other people. Some participants suggested that they enjoyed process drama as one way of escaping the stressful classes. For some, the process drama class proved to be better than anticipated. These participants enjoyed activities such as planning an exhibition or project, acting as real people in the real world and using real-life objects like pictures of war scenes. Such findings suggested that students enjoyed working

with real-seeming scenarios in preference to stories or picture books. The participants experienced a heightened sense of the value of English language learning. They enjoyed the learning provided by the process drama intervention and had opportunities to practise speaking in class. This indirectly motivated them to be interested in learning English. The intervention was also seen to be successful for both groups in overcoming their difficulty in expressing ideas. The participants were less afraid and less embarrassed about speaking English since they developed confidence through practice.

On the question of personal satisfaction in relation to learning, the process drama did not change in a positive way the sense of personal satisfaction in the performance of the secondary school students. Their language was limited to begin with, and such a result might have been obtained regardless of the classroom situation. Another reason for this finding may have been their unrealistic expectations before the intervention began. Some students measured their performance in terms of grades; but because the nature of this intervention had no assessment attached, the secondary school students may have been left unsatisfied. A study by Rao (2002) found that Asian students with perceived difficulties with Communicative Language Teaching preferred the traditional rote learning approach. As I see it, these students were learning, but had no yardstick to measure the learning they gained as a result of the intervention.

10.5.3 Change of attitude

Initially, participants experienced a range of feelings about drama but had a change of attitude over the course of the process drama intervention. Their change

in attitude reversed initially anticipated negative feelings such as boredom, nervousness and apprehension in relation to their perceived abilities. Because of its highly structured nature, the process drama intervention with its techniques and activities operated as a 'pull' factor that caused them to be motivated. As a teacher and researcher, I was struck by findings that indicated interest in learning English in the future. When I first met this group of students, they seemed unwilling to participate in activities and were not keen on speaking English with me and other class members. For most, there was a change in attitude because the intervention motivated them. These findings suggest that attitudes and perceptions can be positively modified (Mantle-Bromley, 1995), leading to improved teaching and learning (Rogers, 1951). As I see it, teachers should be conscious of the need to go beyond textbooks or workbooks and prepare activities that extend students' level, because students will learn better if we challenge them to try something beyond current capability.

10.5.4 Creative and critical thinking

Twentieth-century learning skills often stipulate active learning, critical thinking skills and creative thinking skills, communicating and collaborating. Through problem-solving exercises, questioning techniques and reflection sessions, the process drama sessions were designed to encourage participants to think about issues in a certain way. The evidence suggests that the process drama intervention fostered the development of at least some participants' critical and creative thinking skills. However, students came into the classroom with different family situations and educational backgrounds. Because of this, they would have had different levels of thinking. One cannot expect individuals to come into the

classroom with similar critical and creative thinking skills. This is consistent with Nazira et.al. (2010), who suggested that "students who are well exposed to English language will have little problems communicating their ideas in English doing collaborative work as to those who come from rural areas with lack of exposure to the language. Since they have different types of intelligences, they should be encouraged to work collaboratively in their speaking activities" (p. 119). During process drama, the environments and the types of activities that the participants engaged in should be able to develop the participants' critical thinking skills and creativity. There were instances where they explored issues and imagined themselves in different roles. But for students from the rural areas, exploring issues and imagining themselves in different roles would be challenging as they lack the background knowledge, maturity level and exposure to the language that affect them from participating actively. However, this issue could be resolved if the teacher could collaborate group assignment; that is by merging students who are more proficient with the ones who are low proficient or collaborate the abled ones with the less abled students.

10.5.5 **Active learning**

Process drama seeks to promote active learning and generate a deeper understanding of a topic. In active learning, students are very much involved in the different activities ranging from brainstorming ideas, discussing, problem solving, and collaborating to name a few. As the term implies, active learning requires active use of the mind. The process drama intervention left no room for the participants to be inactive; even those who were low in proficiency had to be forced to take part in all activities planned. Works on drama that support its ability

to engage reflective and active learning can be found in the studies by Miccoli (2003), Kao and O'Neill (1998) and Stinson and Freebody (2009). Being actively involved in the lesson is one way to keep one's motivation going. Likewise, the participants need to have positive thoughts and believe in their abilities. The teacher should also play a role in motivating the students to be engaged in class. This can be done through continuous support and encouragement.

10.6 Pedagogical issues and challenges

It is clear that there are issues and challenges that need to be dealt with in order to implement process drama successfully in Malaysian classrooms in particular. During the intervention, I encountered a range of challenges that had the potential to affect the implementation of the intervention. In the Malaysian context, there are cultural differences to be dealt with, the need for teacher training, negative attitudes from teachers and students, and the examination system (Gaudart 1990; Stinson 2009; Piazzoli 2010). In the current study, many of these potential problems addressed, as has been discussed earlier in this chapter. Similarly, Tschurtschenthale (2013) offered a number of additional challenges for drama to be implemented in the second language classroom. Some of these were "teacher motivation, syllabus constraints, language input, error correction, materials, assessment, disruptive learners, time and space" (p. 51). All of these issues are evident in the Malaysian education setting, where it is my hope that process drama can be introduced extensively.

10.6.1 **Apprehension**

Despite the fun and enjoyment that many of the participants experienced, many secondary school students indicated that they felt afraid, nervous or shy when speaking English in the presence of others. Woodrow (2006) proposed that "anxiety experienced in communication in English can be debilitating and can influence students' adaptation to the target environment and ultimately the achievement of their educational goals" (p. 309). It was reported that some of the participants in this project became speechless when speaking in the company of others and found that they had difficulty uttering English words. Interestingly, it was found that the secondary school students were not only apprehensive during communication activities; they were also anxious during non-verbal activities such as the freeze frame. With limited prior exposure to speaking publicly, even in their mother tongue, participants were nervous and shy, especially when speaking in the target language. Their prior experiences of classroom teaching had mostly been teacher-oriented, and they appeared to believe that learning was about passive reception. Such participants' fears of making mistakes also contributed to their preference to remain silent in class, and indicated low self-confidence. All these reflect their background in which the problems they faced were the result of their family upbringing, their community and their school experiences.

However, findings from students from the undergraduate class were in contrast to this. One unanticipated finding from the data was that though there were difficulties, some of these participants experienced a reduction in shyness as the drama sessions progressed. Contrary to Woodrow's (2006) statement, these students for the most part were willing to put their fears behind them and participate in the sessions. As mentioned previously, a number of participants

were afraid to speak because they did not know what to say, and their minds went blank even after they had prepared their contribution.

An issue emerging from these findings relates specifically to participants' exposure to speaking publicly. Some participants acknowledged that when other participants were silent and relied on others to speak up, certain participants became uncomfortable. Some participants did not have enough word knowledge to communicate their meaning, which made them terrified when asked to speak. However, some participants reported using coping strategies to overcome their fear of speaking. These included using Malay language to get their meaning across, acting natural, self-talking to themselves on how to overcome their weaknesses, writing on paper and using the notes as guidelines when speaking, thinking positively by telling themselves that they were no different from the other students in the class, taking a deep breath in order to relax and trying hard to complete the tasks given.

10.6.2 Language Difficulty

The broad category of language difficulty can be broken into several sub-categories, as participants identified a range of ways in which their level of language impacted on their participation. However, most participants encountered some constraints in participating in the activities because of limited language skills. A reason for this could be the lack of effort put in, particularly by the school, to motivate their students to be proficient in the language. In addition, their parents and the wider community may not have had a positive outlook towards English, and peers may have discouraged them from learning the

language. All of these may have influenced respondents' attitudes towards English.

Another reason was the exposure of the high-school group to materials similar to what was used with students from the tertiary group. Even though amendments were made, it seemed difficult for the secondary school students to grasp the content that was designed for learning. Finally, another reason for the difficulty was that I omitted to use or refer to the students' textbook, which would have been something familiar and perhaps reassuring for the group from the secondary school.

However, as we have seen, a lack of vocabulary did not always hinder students from communicating their messages. Though language was a problem, their motivation to participate actually increased, resulting in more spontaneous engagement in the activities. Some students used strategies such as using simpler words so others might understand what was said. Sometimes they sought help from others about word choice.

10.6.3 Nervousness

The feeling of nervousness when speaking in front of others is a fairly universal phenomenon, not limited to Malaysian students, nor the ESL classroom. Language anxiety is a common cause of nervousness. Other factors that contribute to additional nervousness are peer pressure, insults and mockery, which evidently create language anxiety in the ESL classroom (Young, 1991). A possible reason for this feeling to develop is because of the typical nature of the classroom

teaching that participants have been exposed to. Such teaching does not promote speaking publicly, even in their mother tongue, making it more difficult for participants to speak publicly in the target language. It is unsurprising that participants who had no exposure to this method of teaching, found it difficult to produce the necessary words during drama activities. The participants' feelings of being afraid to make mistakes certainly contributed to why some were silent and contributed little.

10.6.4 Overcoming the fear of speaking in the context of the examination system

There are many causes why second language learners are afraid to speak up in English. Among them are a lack of proficiency, fear of being laughed at, fear of making mistakes and the inability to express ideas. Though the participants had many years of English language learning, they reportedly felt afraid about speaking since they did not have much exposure to speaking practice in an authentic manner. The school system in Malaysia that expects students to do well in reading and writing exams has encouraged many teachers to neglect teaching the speaking component. Moreover, students will only be tested on the spoken component at the end of the year before they leave high school for tertiary studies or for career purposes. The speaking component tested is standardized and can be memorized by test-takers. Generally, it is rare to find novelty and authenticity in speaking the second language classrooms.

This situation is at odds with research which focuses on active learning and problem-solving. One has to wonder whether our Malaysian students are capable of this kind of learning when they are so used to exam-oriented and teacher-

centred lessons. The findings of this study suggested the positive aspect of learning. When students are equipped with knowledge and life experience about a certain issue or topic, and given opportunities for practise more frequently in their first language, and then they would be able to use their experiences in the second language classroom.

This subsection has reported on challenges that the participants had to deal with during the intervention. It was clear that the participants preferred a comfortable learning environment for teaching and learning to take place. However, their exposure to the use of English outside the class was reflected in their willingness to contribute actively. It is typical for a second-language learner to feel anxious, shy or worried about speaking publicly in the target language, but through practice and involvement, many of these participants were found to be able to handle the challenges effectively.

10.7 Limitations of the study

The current study, which was conducted at two settings, involved two groups of learners, with a group of undergraduate students for one semester which lasted for 12 weeks and a group of secondary school students who also spent 12 weeks on the intervention. It investigated the impact of process drama on these ESL learners. The results of the study in general suggest that process drama intervention is a pedagogy that can improve students' confidence, motivation, and competence. However, there are limitations in this study which must be acknowledged.

The first limitation is the sample selection. I selected two groups of students of different proficiency and backgrounds as participants for my study. Therefore, it was impossible to compare the results between the two groups as they were not representative of the same level. For this reason, the results in this study cannot be generalized to a bigger population of ESL students who study English in Malaysia.

In addition, this study was not piloted. As a result, I could not amend the intervention before it was carried out. Having said that, modifications were made after every meeting depending on the response of the participants toward the lesson.

The third limitation relates to maturity levels of my participants. The undergraduate students, because of their age and level of education, were more mature compared to the secondary school students. As a result, findings were quite distinct for the two groups because of these contrasting levels of maturity. Undergraduate students appeared to find the process drama intervention more useful for their future, whereas the secondary school students appeared to see the intervention as a fun and enjoyable activity outside their usual English classroom. A shorter intervention might have had more impact on the secondary school students, while a longer one or a similar one may be better for undergraduate students. Further investigation is needed in relation to the issue of duration.

Further research is needed to investigate more systematically the effects of process drama on other language skills in specific groups of students with

different backgrounds. For example, a comparative study of Secondary Two students from both urban and rural schools or a comparative study between students from 'daily' school and 'boarding school' would produce interesting comparative findings.

Another limitation was that as a researcher and teacher, I had to conduct all the phases of data collection myself, from designing to teaching to making my own observations. As a result, the reliability of some data can be questioned. It would therefore be preferable to have at least two researchers in similar studies in the future.

Finally, another limitation I experienced was the use of video data collection. Because only two video cameras were used in a class of 30 to 32 students at one time, and the recording was set up to collect data for the whole class, it was difficult for me to identify the exact changes or progress that certain individual exhibited on the basis of the video recordings. Perhaps for research purposes in the future, it would be a good idea if only a limited number of participants took part in the process drama intervention so that an intensive study of each individual could be done.

10.8   Implications of the study

This research has several important pedagogical implications, particularly for the Malaysian context. First, this research explored the use of process drama in an area where process drama has never been used as a pedagogy in the classroom. The findings of this study have the potential to influence the development of new

policies involving the Ministry of Education and the Ministry of Higher Education. In addition, the contribution to the study may also inspire interested individuals or researchers to conduct similar research in different classroom settings in Malaysia and elsewhere.

How might this research influence policy and practice in Malaysia? Firstly, the Ministry of Education might send teachers for training on using process drama. Such training would enable teachers to develop their own process drama lessons to complement the textbook teaching. If process drama cannot be used as a teaching pedagogy by itself, perhaps it can be incorporated into the present English syllabus to complement the textbooks used at different levels.

Secondly, higher learning institutions may consider offering process drama as a credit-earning subject. Many undergraduates in tertiary institutions need more exposure to spontaneous spoken language to prepare them for their future careers. Such institutions should recognise that students whose proficiency levels are only average are likely to benefit the most from process drama course.

Thirdly, teacher education institutions should consider offering process drama courses in their curriculum that would train teacher trainees in using process drama as an approach to classroom teaching. Such courses could be offered not only to English teacher trainees but trainees in other subject such Malay, Chinese or Science.

10.9   Summary

The main goal of this study was undertaken to study the impact of process drama in the second language classroom in Malaysia in two different settings. The positive findings of this study affirm the works of researchers such as Kao and O'Neill (1998). They suggest that process drama can be an effective tool for second language learners, as per the outcomes summarized in a framework in Figure 34, which shows the implementation of a suggested English syllabus framework using process drama.
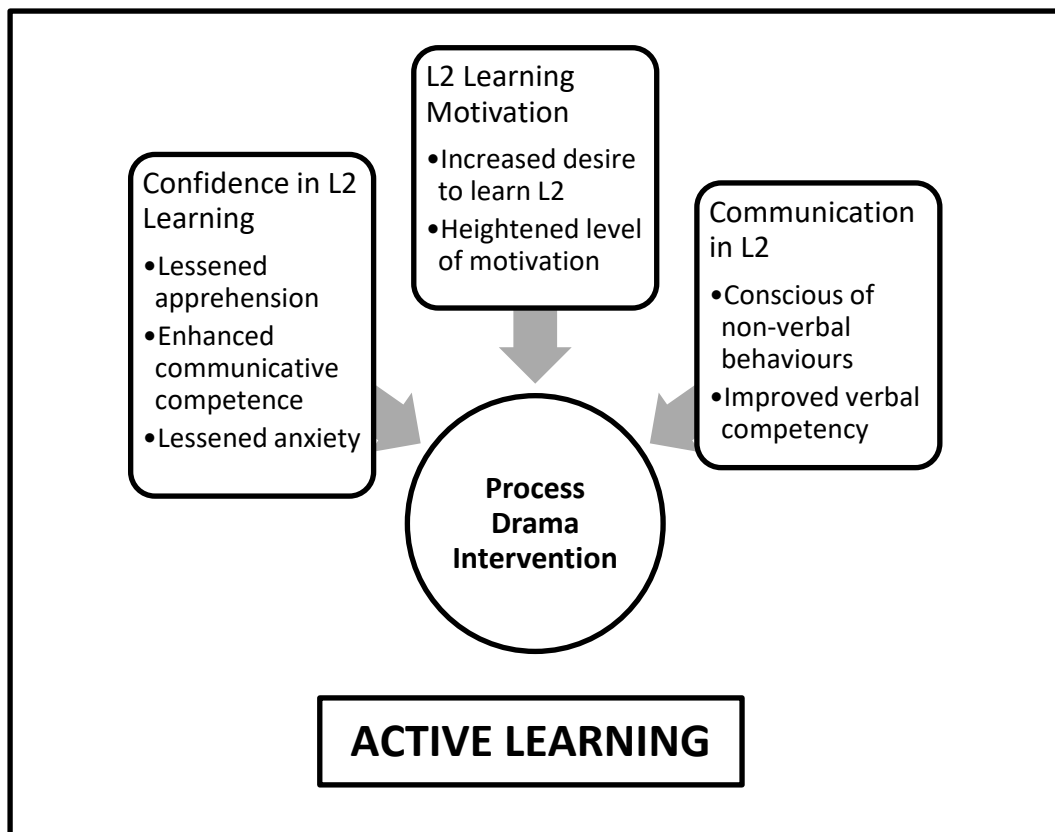
Figure 34: Conceptual model derived from the present study

This study appears to show, I believe, that process drama can motivate learners, improve confidence and improve competence. As a result of the intervention, students became motivated to learn the target language English. The improved

motivation among the learners can be seen from the heightened level of motivation which created a desire to learn the language. The increase in motivation in turn improved the students' confidence in second language learning, as a result of which apprehension, anxiety and perceived lack of competence will slowly be addressed and hopefully be overcome.

More confidence in second language use will result in second language communication with better verbal competence and more control of appropriate non-verbal behaviours or competence. This will eventually lead to more frequent communication in the second language as a result of the drama-based learning. As Winston (2011) asserts, "Participating in drama activities can help develop children's personal resources such as self-confidence, self-esteem, social skills, communication, emotional physical expressiveness, collaborative and cooperative skills and processes" (2011, p. 6).

The findings of this study suggest that the benefits of process drama pedagogy can extend to a wide range of tertiary learners and secondary school students. If a process drama approach is planned for ESL primary school students, planning should be carried out that is commensurate with their language abilities. The positive results from this study suggest that Malaysian students were excited about learning something different from the usual fare. Belliveau and Kim (2013) assert that:

> "while allowing for ample opportunities to reflect on social, affective, and linguistic experiences in and through drama, a dramatic engagement with language and communicative situations can evoke learners' imagination to

an extent where they may step out and move beyond the confined walls of the classroom (p.11)".

In Malaysia, students spend years learning English in class, yet many of them are not given the opportunity to experience language learning in a productive way. It is not feasible to bring native speakers into language classes in Malaysia but it is possible to create an environment that can promote fluency in language use.

Process drama provides second-language learners with opportunities to speak fluently. In my opinion, we can build students' fluency first then focus on the accuracy of the language used. There are, of course, areas where process drama does not support certain language skills. However, the purpose of this study was to evaluate the impact of process drama on students' spoken skills. On the evidence, I believe it indeed had a positive impact on participants' verbal communication behaviours. Reasons for why process drama should be introduced in Malaysian schools and tertiary institutions have been provided earlier. This can, I claim, be done in courses where the focus is less on form but rather on fluency and productive learning.

It is timely that we move away from the textbook and schools and learning institutions change their framework and stop looking at drama as just a fun approach to learning. The Education Ministry should also allow more creativity in curriculum planning because process drama could be used not only with the English subject, but it can also be used across curriculum. We are not teaching our students acting. We are developing learners' awareness on universal issues and

problem solving besides teaching our students mutual respect in group activities. This could be done through language use. In many ways, their language will improve.

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APPENDICES

Invitation letter

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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Dear student,

As part of my PhD program at the University of Waikato, I am conducting a research project examining the effectiveness of using process drama in a curriculum at the undergraduate level among second-language learners. This research will develop an instructional program that uses process drama to enhance students' oral communication skills.

This research intends to examine second language learners and language instructors' attitudes towards teaching and learning language, where process drama is used as a teaching approach; investigate the effects of using process drama among second language learners as perceived by the participants; study the participant's motivation level in language learning before and after the drama treatment; analyse the differences in the participants' proficiency in verbal and non-verbal communication behaviours before and after the intervention and examine the participants' views on the oral production activities.

As you have enrolled in Effective Oral Communication Skills course offered by the Department of Modern Languages, UTM, I hereby would like to invite you to be a participant and to be involved in this research. Your participation in this study is highly valued and is important because the information you provide will be useful in designing future oral communication classes so that other students will benefit from the study. Participation in this study is voluntary and you may withdraw from this research before the fourth week the semester begins.

The data for the study will be collected over 12 weeks and every session will be videotaped. The researcher and the participant will also keep a reflective journal about the class. At the end of the 12 week period, I would also like to invite 15 participants for an interview session. This interview session will be audio-taped. The data collected will be analysed to examine the effectiveness of the instructional program that I have designed and implemented.

Data gathered will remain confidential and only my supervisors and I will have access to it. If you wish to use a pseudonym, please state the name you would like to use. Information that I am collecting will be employed for the purpose of my doctoral thesis.

If you have any queries regarding this research, please direct them to me or my chief supervisor, Associate Professor Terry Locke at t.locke@waikato.ac.nz. I may be contacted at any time at this number 017-7196917. You may also email me of your queries at na34@waikato.ac.nz.

If you agree to participate in this research, please sign the copy of Informed Consent form and return it to the researcher.

Thank you for your time.

………………………………………….....
Norhanim binti Abdul Samat
Researcher/PhD Candidate
Arts and Lang.Education Dept.
The School of Education
University of Waikato
New Zealand

………………………………………..
Professor Terry Locke
Chief Supervisor
Arts and Language Education Department
The School of Education
University of Waikato
New Zealand

Consent form

I have read the information sheet and have been informed about the research project. I understand that I am going to be a participant in this research. I understand that my name will not be revealed in any parts of the research or the written report of the research and I will not be identified without my written permission.

I am happy to participate in this research and I understand that the use of materials generated by this research will be used for the researcher's doctoral thesis, publication and conference purposes only. I understand that data will be reported in a way to protect my confidentiality, and the data will be stored securely. I also give consent of the audio taping of the interview session for academic purposes.

Signed: ………………………………………………………..

Name: ………………………………………………………..

Date: ………………………………………………………..

Invitation to participate in an interview session

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THE UNIVERSITY OF
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Te Whare Wānanga o Waikato
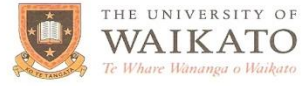
Dear Student,

I would like to invite you to participate in an interview session that is part of my research project. This purpose of this interview is to gain an in-depth insight of your views about the activities we have conducted in class. If you decide to volunteer to participate in this research, I will ask you to do these things:
 - Participate in a 20 to 30 minute oral interview.
 - Your interview will be audio-recorded for later reference.
 - Your name will not be disclosed.
Any information obtained from this interview will be disclosed only with your permission.
 Please indicate your preference for an interview session.

During class	
After class	
Another time	

If you prefer this option, please give me your mobile number so that I can arrange a meeting with you.

Mobile Number: …………………………………………………………..
I agree to participate in this interview. I have been given a copy of this form.

NAME: ………………………………………………………….
SIGNATURE :   …………………………………………………………
DATE: …………………………………………………………..

Questionnaire to language instructors

Dear Colleagues,

I am at present a postgraduate student at the University of Waikato. I am currently completing a research on ESL learners' participation in oral communication through process drama. I would like to invite you to participate in answering this questionnaire. Your complete anonymity is assured. Your participation is highly appreciated. Thank you for considering this request.

1. How would you describe the English language speaking abilities of our Malaysian students?

2. What do you think are students' common mistakes in speaking?

3. How do you help them cope with speaking difficulties?

4. How would you describe your teaching experience of teaching spoken English?

5. Do you think the MUET speaking test tests pupils' ability to speak?

6. Are you satisfied with the current pedagogy of teaching spoken English at the university?

7. What is the difficulty of teaching English speaking skills?

8. How do you help students experiencing speaking difficulties in class?

9. State your opinion on drama teaching.

10. How often do you use drama during formal class teaching?

11. Do you think drama teaching should be included in English class? Why?

12. What are the different types of drama activities that you are familiar with?

13. What are the different types of drama activities that you have used in class? Why do you use such activities?

14. Have you heard of the term "Process Drama"?

15. What do you understand about Process Drama?

16. Do you think drama training will benefit you and your teaching? In what way?

Questionnaire (Baseline data – all participants)

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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Students,

This questionnaire is part of the research project into examining your attitude towards language learning especially the oral communication component. This questionnaire is for research purposes only. The information you provide is very important for developing course materials.

Section A is related to your general personal background.

Section B concerns your language learning experience.

Your responses in this questionnaire are completely confidential. Your cooperation is very

much appreciated.

SECTION A: BACKGROUND INFORMATION

1. Gender: M/F

2. Major field of study:

SCIENCE	
ARTS	
TECHNICAL	
ENGINEERING	
OTHERS	

SECTION B: LANGUAGE LEARNING EXPERIENCE

		Y	N
1	I think English class should be enjoyable.	**Y**	**N**
2	I like to participate in English language discussions during English class.	**Y**	**N**
3	If I do not understand, I will find my own ways to solve my problems.	**Y**	**N**
4	I am satisfied with the English classes at the university	**Y**	**N**
5	My teacher has used drama during class teaching.	**Y**	**N**

6	I think using drama can help me improve my English.	**Y**	**N**
7	I like to take part in group discussions.	**Y**	**N**
8	I like to take part in role-plays.	**Y**	**N**
9	I like to learn English individually.	**Y**	**N**
10	I like to learn English by using the text book.	**Y**	**N**
11	People understand me though I use broken English.	**Y**	**N**

12. Circle the ones that you agree most.

a	For me, learning English is	1	2	3	4	5
		Not important				Important
b	For me, learning English is	1	2	3	4	5
		Not Enjoyable				Enjoyable
c	Teachers teaching English are	1	2	3	4	5
		Boring				Enthusiastic
d	Activities in the English lessons are	1	2	3	4	5
		Boring				Interesting
e	Activities in the English lessons are	1	2	3	4	5
		Unstructured				Structured

13. How often does your teacher used drama activities during formal class teaching?
    Often   Sometimes   Never

14. List the drama activities used by your English teacher.

    _____

15. How would you describe your speaking difficulties when you need to present your ideas?

    _____

16. How would you like to change your English classes?

    _____

Pre- and post-intervention questionnaire

Dear participants,
Thank you for agreeing to complete this survey. This questionnaire investigates your attitude
and motivation toward language learning after attending my lessons. The answers you give are
for research purposes only. All information given is treated with strictly confidential. All the
data gathered will remain confidential. Information that I am collecting will be employed for
the purpose of my doctoral thesis only.
If you have any queries regarding this research, please direct them to me or my chief
supervisor, Associate Professor Terry Locke at t.locke@waikato.ac.nz. Thank you for your
cooperation in completing this questionnaire.

....
Norhanim binti Abdul Samat
Researcher/PhD Candidate
The School of Education
University of Waikato
New Zealand
na34@waikato.ac.nz

SECTION A : BACKGROUND DETAILS

1. Name:
2. Latest English Examination Score:
3. MUET Examination Score:
4. Total Band ……………………
   Speaking: Band ……………….
5. Educational Background
   Name of your secondary school :

	Boarding school
	Semi-boarding school
	Day school
	Private school
	Public school

a. Language spoken at home. (You may tick more than one)

	Malay
	Mandarin
	Cantonese
	Tamil
	English
	Others (Please state)

b. Family background
   Father's occupation: ………………………………………………
   Mother's occupation: ………………………………………………

SECTION B: PROFICIENCY SCALE RATING

After your Process Drama Sessions, rate the following items based on the scales below.

Often	Always	Sometimes	Occasionally	Never
Kerap	Selalu	Kadang-kadang	Jarang-jarang	Tidak pernah

1. I cannot communicate in English at all. *Saya tidak boleh berkomunikasi dalam Bahasa Inggeris.*	
2. I can communicate in English but use short phrases only. *Saya boleh berkomunikasi dalam Bahasa Inggeris tetapi menggunakan frasa pendek sahaja.*	
3. I can hold daily conversations well. *Saya boleh berkomunikasi dengan baik.*	
4. I need to use some language from my own language to help me describe unfamiliar things in Eng. *Saya perlu menggunakan bahasa ibunda saya untuk menyatakan sesuatu yang sukar dalam BI.*	
a. 5. I can give my opinions fluently. *Saya boleh memberi pendapat dengan baik.*	
6. I cannot come up with the right words. *Saya tidak boleh mengunakan Bahasa Inggeris dengan betul.*	
7. I have difficulties in expressing ideas. *Saya mengalami masalah dalam memberi pendapat.*	
8. I always make grammar mistakes when I speak. *Saya kerap membuat kesalahan tatabahasa apabila bercakap.*	
9. I notice the mistakes I made when speaking. *Saya perasan kesalahan saya apabila bercakap.*	
10. I am afraid of speaking English in front of my class. *Saya takut untuk bercakap dalam BI di hadapan kelas saya.*	
11. I feel embarrassed speaking English to other students. *Saya rasa segan bercakap dalam BI bersama rakan lain.*	
12. In English class, I prefer my teacher to explain in Malay language. *Dalam kelas BI, saya lebih suka guru saya mengunakan Bahasa Melayu*	
13. I need to use academic English when I speak to my lecturers. *Saya perlu mengunakan BI yang lebih akademik apabila bercakap dengan guru/pensyarah saya.*	
14. I need to use academic English when I speak to my coursemates. *Saya perlu mengunakan BI yang lebih akademik apabila bercakap dengan rakan saya.*	

SECTION C: STUDENT'S ATTITUDES TOWARD LANGUAGE LEARNING
Answer the following about how you felt after the process drama sessions.

1. Do you like to study English?
   Adakah anda suka belajar Bahasa Inggeris?
   (Yes) (No)

   a. If Yes, why? *mengapa?*_____
   b. If No, why? *mengapa?*_____

2. Why do you study English? (Please tick only one)
   Mengapa anda belajar Bahasa Inggeris?(Pilih satu sahaja)

	It is compulsory.
	Ia wajib.
	I want to study abroad.
	Saya bercadang ke luar Negara.
	I want to use it for my career.
	Saya akan mengunakannya untuk kerjaya saya.
	I want to understand reading materials in English.
	Saya mahu faham bahan bacaan dalam B.I.
	I do not want to fall behind.
	Saya tidak mahu ketinggalan.

3. Do you do anything to improve your English outside the classroom?
   Adakah anda melakukan sesuatu untuk memperbaiki BI anda di luar kelas?
   (Yes) (No)

4. If Yes, describe how you improve your English outside the classroom? (You may tick more than one)
   Jika Ya, terangkan bagaimana anda perbaiki BI anda di luar kelas.

	I read English novels or/and magazines.
	Saya membaca novel atau/dan majalah berbahasa Inggeris.
	I listen to English radio stations.
	Saya mendengar stesen radio berbahasa Inggeris.
	I speak English to my friends.
	Saya menggunakan BI untuk bercakap dengan rakan-rakan.
	I write e-mails in English.
	Saya menulis emel dalam BI.
	I write letters/emails to my pen-pals from foreign countries.
	Saya menulis surat/emel kepada rakan dari luar Negara.
	I attend English language courses organized outside the campus.
	Saya hadiri kursus Bahasa Inggeris anjuran pihak luar.
	Others (Please state)_____
	Lain2 (Nyatakan)

5. Which of the language component below do you consider to be important in your future career? Rank them from 1 to be the most important, and 6 to be the least important.
   Komponen bahasa mana yang anda rasa penting untuk kerjaya anda?
   1 untuk yang sangat penting dan 6 untuk yan kurang penting.

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	Reading skill	*Kemahiran membaca*
	Writing skill	*Kemahiran menulis*
	Speaking skill	*Kemahiran bercakap*
	Listening skill	*Kemahiran mendengar*
	Knowledge of grammar	*Pengetahuan tatabahasa*
	Use of vocabulary	*Penggunaan kosakata*
	Language practice through the internet	*Latihan di internet*

6. How would you rate your skills below? Tick for the one that reflects your opinion.
   Bagaimana anda nilai kemahiran anda?

    1 for Poor (*Lemah*)   4 for Good (*Baik)*
    2 for Average (*Sederhana*)   5 for Excellent (*Sangat baik*)
    3 for Not Sure (*Tidak pasti*)

	1	2	3	4	5
a. My ability to speak English is					
Kemahiran saya untuk bercakap dalam BI adalah					
b. My confidence level in speaking English is					
Tahap keyakinan saya dalam bercakap dalam BI adalah					
c. My enjoyment level in speaking English is					
Tahap keseronokan saya untuk bercakap dalam BI adalah					
d. My anxiety level in speaking English is					
Tahap kebimbangan saya untuk bercakap dalam BI adalah					
e. My ability to understand other people speaking English is					
Kemahiran utk memahami orang lain yang guna BI adalah					
f. My ability to follow conversations in English is					
Kemahiran saya untuk memahami komunikasi dlm BI adalah					
g. My ability to take part in conversations in English is					
Kemahiran saya untuk berkomunikasi dlm BI adalah					

SECTION D: STUDENT'S MOTIVATION TO LANGUAGE LEARNING

Tick for the one that reflects your opinion after taking part in the process drama sessions.
Tandakan pendapat anda selepas menyertai sesi proses drama.

SA is for Strongly Agree   *Sangat Setuju*
A is for Agree   *Setuju*
SD is for Strongly Disagree   *Sangat Tidak Setuju*
D is for Disagree   *Tidak Setuju*
NS is for Not Sure   *Tidak Pasti*

	SA	A	NS	D	SD
1. English is one of the subjects I am interested in. *BI adalah salah satu subjek yang saya suka.*					
2. I am satisfied with my overall performance in English class. *Saya puas hati dengan keseluruhan prestasi saya dalam kelas BI.*					
3. I am satisfied with my writing performance in English class. *Saya puas hati dengan prestasi penulisan saya dlm kelas BI.*					
4. I am satisfied with my speaking performance in English class. *Saya puas hati dengan prestasi lisan saya dlm kelas BI.*					
5. I am satisfied with my listening performance in English class. *Saya puas hati dengan prestasi pendengaran saya dlm kelas BI.*					

6. I am satisfied with my reading performance in English class. *Saya puas hati dengan prestasi bacaan saya dlm kelas BI.*					
7. I enjoy learning English. *Saya seronok belajar BI.*					
8. I feel engaged and interested during English class. *Saya rasa seronok dan berminat dalam kelas BI.*					
9. I learn a lot from every English lessons. *Saya banyak belajar dalam setiap kelas BI saya.*					
10.My teacher gives me opportunities to practise English. *Guru memberi ruang kepada saya untuk berlatih menggunakan BI.*					
11.My teacher encourages me to discuss in English. *Guru menggalakkan saya berbincang dalam BI.*					
12. My teacher values my feelings in the classroom. *Guru menghargai perasaan saya dalam kelas.*					
13.My teacher is friendly. *Guru sangat mesra pelajar.*					
14. I would like to spend more time learning English. *Saya ingin belajar BI dalam tempoh yang lebih lama.*					
15. I find it important to speak English well. *Saya rasa penting bagi saya bercakap dlm BI dengan baik.*					
16.The English lessons are highly relevant to my own life. *Pengajaran dlm kelas BI sangat relevan dalam kehidupan saya.*					
17. I prefer learning English than any other subjects. *Saya suka belajar BI dari subjek lain.*					
18. I will spend more time learning English. *Saya akan belajar BI lagi.*					
19. I hope to have more English class in the future. *Saya harap akan dapat hadiri lebih byk kelas BI pada masa hadapan.*					
20. English curriculum in this semester is more interesting. *Kurikulum BI kali ini sangat menarik.*					
21. English curriculum in this semester is more challenging. *Kurikulum BI kali ini sangat mencabar.*					
22. The language activities increase my motivation to work harder. *Aktiviti bahasa kali ini menaikkan motivasi saya utk berkerja keras.*					
23. The materials used in English class are interesting. *Bahan pengajaran yg digunakan dlm kelas BI adalah menarik.*					
24. The materials used in English class are enjoyable. *Bahan pengajaran yg digunakan dlm kelas BI adalah menyeronokkan.*					
25. The language techniques used by my teacher are motivating. *Teknik pengajaran yg digunakan guru saya sgt memberangsangkan.*					
26. I am not interested learning English in this class. *Saya tidak berminat belajar dalam kelas BI ini.*					
27. The activities in this class are not interesting. *Aktiviti dalam kelas ini sangat tidak menarik.*					

Pre- and Post- Test Questions

PRE-TEST QUESTIONS

Can you tell me about your family?

Describe what you do every day before you attend class.

Which part of Malaysia do you come from? Describe your hometown.

Do you have anyone that you admire the most? Who? Why?

Describe your favourite teacher.

Tell me about a most difficult situation that you handled.

POST-TEST QUESTIONS

Tell me about your favourite movie star.

Tell me about your favourite movie.

Why do you choose to be a teacher?

Describe an unforgettable experience.

If you were given RM1000.00, what would you do with the money?

Describe how you complete an assignment given to you by a lecturer.

Criteria for Oral Test

FLUENCY

1-2	Utterances halting, fragmentary, incoherent, few words. No communication for unprepared questions.
3-4	Uses more words or phrases, but hesitant utterances even in short turns. Uses few words for unprepared questions.
5-6	Can quickly express prepared answer and get ideas across. Hesitant and brief for unprepared questions.
7-8	Effective communication in short turns; little pause. Fluent on very familiar topics.
9-10	Effective communication for ordinary conversation. Occasional pauses.

COMPLEXITY

1-2	Uses only single words.
3-4	Uses words or some common phrases; even simple sentences.
5-6	Can combine two or more phrases or comprehensible sentences.
7-8	Uses mainly sentences, sometimes complex sentences.
9-10	Uses compound or complex sentences; some native speaker's usage.

ACCURACY

1-2	Uses only single words; no awareness of grammar at all.
3-4	Uses some stock phrases; many errors when using sentences; some awareness of grammatical concepts but may have very strong accent.
5-6	Uses some grammatical concepts correctly, but frequent grammatical inaccuracy; retains slight foreign accent.
7-8	Occasionally makes grammatical errors; basically correct sentence patterns; unstable grammatical usage.
9-10	Few grammatical errors, but does not interfere with communication; slight foreign accent.

(Adapted from Wen-Ching Liu, 2006)

Students' interview questions

1. How was the course?
2. What do you like or do not like about this course?
3. What do you think about the role of process drama in your second language learning?
4. Which activities do you like the best? Why?
5. What are the factors that make you confident in speaking the second language in this class?
6. How did you manage your fear of speaking?
7. Did you feel comfortable being video-taped? Why?
8. If you had a chance to change something about this, what would you change?
9. Do you think your English has improved? In what way?
10. What are the characteristics of teaching style that work or do not work in this class?
11. What are some positive or negative aspects of learning English this way?
12. What other aspects of learning have you noticed taking place in the classroom?
13. Give suggestions on how the course can be improved.

Personal Report of Communication Apprehension (PRCA-24)
McCroskey (1982)

Name: _____

This scale is composed of twenty-four statements concerning your feelings about communicating with others.

Please indicate in the you believe the statement Please use the following			space the degree to which applies to you. 5-point scale:
1	=	**NEVER**	
2	=	**RARELY**	
3	=	**OCCASIONALLY**	
4	=	**OFTEN**	
5	=	**VERY OFTEN**	

1   I dislike participating in group discussions.
   Saya tidak suka berbincang dalam kumpulan.

2   Generally, I am comfortable while partcipating in group discussions.
   Secara umumnya, saya selesa apabila berbincang dalam kumpulan.

3   I am tense and nervous while participating in group discussions.
   Saya rasa kaku dan tertekan apabila bernincang dalam kumpulan.

4   I like to get involved in group discussions.
   Saya suka berbincang dalam kumpulan.

5   Engaging in a group discussion with new people makes me tense.
   Berbincang dalam kumpulan bersama orang-orang baru membuat saya tertekan.

6   I am calm and relaxed while participating in group discussions.
   Saya rasa tenang dan relaks apabila berbincang dalam kumpulan.

7   Generally, I am nervous when I have to partcipate in a meeting.
   Secara umumnya, saya tertekan apabila berbincang dalam sesi perbincangan.

8   Usually, I am comfortable when I have to participate in a meeting.
   Kebiasaannya, saya selesa apabila berbincang dalam sesi perbincangan.

9   I am calm and relaxed when I am asked to express an opinion.
   Saya tenang dan relaks apabila di suruh memberi pendapat.

10   I am afraid to express myself.
   Saya takut untuk mnyatakan pendapat.

11   Communicating at meetings usually makes me umcomfortable.
   Berkomunikasi dalam sesi perbincangan membuat saya tidak selesa.

12   I am very relaxed when answering questions.
   Saya rasa relaks apabila menjawab soalan.

13   While participating in a conversation with a new acquaintance, I feel nervous.
   Apabila berbincang dengan rakan baru, saya rasa tertekan.

14   I have no fear of speaking up in conversations.
   Saya tidak takut memberi pendapat dalam perbincangan.

15   Ordinarily, I am very tense and nervous in conversations.
   Biasanya, saya kaku dan tertekan dalam perbincangan.

16   Ordinarily, I am very calm and relaxed in conversations.

Biasanya, saya tenang dan relaks dalam perbincangan.

17 While conversing with a new acquaintance, I feel very relaxed.
    Apabila berbincang dengan rakan baru, saya rasa sangat relaks.

18 I am afraid to speak up in conversations.
    Saya takut memberi pendapat dalam perbincangan.

19 I have no fear of giving a speech.
    Saya tidak takut membuat pembentangan.

20 Certain parts of my body feel very tense and rigid while speaking.
    Beberapa bahagian badan saya rasa kaku dan tegang apabila bercakap.

21 I feel relaxed while speaking.
    Saya rasa relaks apabila bercakap.

22 My thoughts become confused and jumbled when speaking.
    Pemikiran saya menjjadi keliru dan buntu apabila bercakap.

23 I speak with confidence.
    Saya bercakap dengan penuh keyakinan.

24 I feel nervous and forget facts when speaking.
    Saya rasa tertekan dan lupa fakta apabila bercakap.

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Self-assessment on non-verbal behaviour

Non-verbal Immediacy Scale Self report (NIS-S)
Richmond, McCroskey & Johnson (2003)

NAME: _____

The following statements describe the ways some people behave while talking with or to others. Please indicate in the space the degree to which you believe the statement applies TO YOU. Please use the following 5-point scale:

1	=	**NEVER**
2	=	**RARELY**
3	=	**OCCASIONALLY**
4	=	**OFTEN**
5	=	**VERY OFTEN**

1 I use my hands and arms to gesture while talking to people.
Saya menggunakan tangan untuk memberi isyarat apabila bercakap.

2 I touch others on the shoulder or arm while talking to them.
Saya menyentuh bahu atau lengan rakan apabila bercakap dengan mereka.

3 I use a monotone or dull voice while talking to people.
Saya menggunakan suara yang mendatar apabila bercakap.

4 I look over or away from others while talking to them.
Saya memandang ke arah lain apabila bercakap.

5 I move away from others while we are talking.
Saya menjarakkan diri apabila bercakap.

6 I have a relaxed body position when I talk to people.
Saya mempunyai posisi badan yang relaks apabila bercakap.

7 I frown while talking to people.
Saya berasa kurang seronok apabila bercakap.

8 I avoid eye contact while talking to people.
Saya menjauhkan diri dari memandang mata rakan saya apabila bercakap.

9 I have a tense body position while talking to people.
Saya mempunyai posisi badan yang kaku apabila bercakap.

10 I sit close or stand close to people while talking to them.
Saya berdiri atau duduk rapat dengan orang apabila bercakap.

11 My voice is monotonous or dull when I talk to people.
Suara saya mendatar apabila bercakap.

12 I use a variety of vocal expressions when I talk to people.

Saya menggunakan ekspresi vokal yang pelbagai apabila bercakap.

13 I gesture when I talk to people.
Saya membuat isyarat apabila bercakap.

14 I am animated when I talk to people.
Saya membuat animasi apabila bercakap.

15 I have a bland facial expression when I talk to people.
Saya mempunyai ekspesi muka yang sederhana apabila bercakap.

16 I move closer to people when I talk to them.
Saya mendekati orang apabila bercakap.

17 I look directly at people while talking to them.
Saya memandang secara terus apabila becakap.

18 I am stiff when I talk to people.
Saya kaku apabila bercakap.

19 I have a lot of vocal variety when I talk to people.
Saya membuat banyak variasi vokal apabila bercakap.

20 I avoid gesturing while I am talking to people.
Saya menjauhkan diri dari membuat isyarat apabila bercakap.

21 I lean toward people when I talk to them.
Saya mendekatkan diri dengan orang apabila bercakap.

22 I maintain eye contact with people when I talk to them.
Saya mengekalkan 'contact' mata apabila bercakap.

23 I try not to sit or stand close to people when I talk with them.
Saya cuba untuk tidak duduk atau berdiri rapat dengan orang apabila bercakap.

25 I smile when I talk to people.
Saya senyum apabila bercakap.

Student's reflective journal guideline

1. What have you learned today?

2. Write your personal feelings.

3. Which part of today's lesson was useful?

4. What problem did you face today?

5. How did you overcome your problem?

6. What would you like to change in the activities?

7. Has the training helped you in any way today?

8. What happened while you were participating in the activity?

9. My speaking ability today was:

10. My motivation level in class was:

11. My confidence level was:

12. What I have learned was:

,

Journal guideline for researcher

DATE: ....
LESSON NUMBER: ....
TOPIC: ....
OVERALL AIMS: ....

1. What were the interesting events that happened today?

2. What happened while participants were doing the activities?

3. What were the events that surprised me as the teacher?

4. Describe students' performance: -

a. Speaking:

b. Motivation level:

c. Confidence:

5. How was my performance as a teacher today?

6. How can I improve on today's teaching?

Acronyms used for participants

TI GROUP	
AL	ALI
AM	AMER
B	BENNY
CYW	CHAI YEE WEN
CLG	CHIN LING GHEE
E	EDISON
H	HASMA
NA	NUR AIN
SHW	SU HUI WEN
L	LEONARD
MM	MIMI
RS	RANGHINI
RR	RASYIDAH
SS	SUZAN
Y	YAHYA

SS GROUP	
AZa	AZWANINA
AZi	AZWINA
CTR	SITI RAHMAH
F	FADZLENA
NHe	HERLENA
NHu	NURUL HUDA
IN	IRENE
J	JULAIHA
SLX	SIOW LI XIANG
LSM	LIM SHI MIN
NN	NIENA NAJWA
NAm	NUR AMIRAH
LSH	LIM SIEW HONG
KHT	KEK HUI TING
Z	ZULAIKHA

UNIT PLANNING SHEET
SESSION ONE

TOPIC: **THE HORRIBLE GORRIBLE WITH A HOLE IN HIS HEAD** (Adapted from the original drama by Andrea O'Hagan)
TIME: 2 hours
QUESTION: How does fear of the unknown affect us?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Understand and demonstrate the basic social skills necessary for meaningful drama to take place (listening, observation, concentration, co-operation)
- Present a freeze frame to depict the movement when villagers hid from the horrible Gorrible.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Deliver oral communication using appropriate language and expressions.
- Listen actively and respond to the ideas of other people.
- Take part in conversations and discussions.
- Exchange ideas and opinions.

LINK TO COURSE OBJECTIVES

- Expose students to the principles and skills of effective oral communication.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Form and maintain relationships through conversation and take part in social interactions.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Storytelling, Movement Game, Paired Conversation, Freeze Frame, Teacher-In-Role, Out-of Role, Discussion, Re-freeze Frame, Hot Seating

RESOURCES

- Book of The Horrible Gorrible by Linda Allens
- Simple costume for the night watchman
- A stick for the night watchman
- Poster of the Horrible Gorrible (to be made into 7 or 8 copies for group activity)

INITIATION PHASE

Teacher groups pupils on the floor/ in a circle and asks them questions.

Tell me about stories that you know of that had monsters. What do they look like?
How could you make your voice sound even more frightened?
I wonder how you could use your arms to look scarier?
What is the effect of making your arms wider or your fingers more curved?

MOVEMENT GAME
Teacher gets pupils to form a circle.

I want to see what your monsters look like. What I want you to do is make me a still/frozen body statue of a monster. I am going to count you into your statues. Make a blob shape and on the count of 3, you will be a statue.

Teacher gives feedback on the use of facial expressions and gestures.

Oh, look! I've found a remote control with some instructions on it. It says, "when you press this button, the monsters will come to life but their feet are stuck in concrete!"

Teacher presses the button. Teacher reacts towards the statues. Teacher presses the button to refreeze the statues.

If that's how monsters look like, how would people feel if they say these monsters?
Make statues of people who saw the monsters. Repeat the process of making a statue from a blob.

Now, let's transform our statues. In a minute, you are going to create you monster statue and hold that 100% still. And when you hear me say, 'transform', and start counting, you will slowly transform from the monster into the frightened person. So now, down into the blob shape and ready to begin.

Teacher de-roles the pupils. Ask them to stand by neutral by saying "put your hands by the side and give yourself a shake".

EXPERIENTIAL PHASE

STORYTELLING
Teacher asks pupils to sit in a circle and starts telling the story.

Come and sit down in a circle. Today, we are going to hear a story about a monster.

Teacher reads the story. Teacher stops at the line "as they huddled behind locked doors".

What are they doing to keep themselves safe?

PAIRED CONVERSATION
Teacher asks pupils to stand up, and work in pairs. They need to discuss how to keep themselves safe from the Horrible Gorrible.

It's getting dark! We must make ourselves safe before the horrible Gorrible gets here!

Teacher continues the conversation until the pupils have worked out the appropriate actions to keep themselves safe from the Horrible Gorrible.

FREEZE FRAME
Teacher explains what a freeze frame is.

In pairs, I want to create a freeze frame of the villagers behind their locked doors. Make a frozen photograph where nothing moves of the villagers behind their locked doors.

Teacher counts the pupils into freeze frames.

TEACHER-IN-ROLE

Now, I am going to play the role of the night watchman. When I start walking using my stick, I am in role. The night watchman is going to come through the village to make sure that everything is secure. When the night watchman is rattling your door handle, he will hear you talking to each other about the monster and what you have to do to keep safe.

PAIRED CONVERSATION/FREEZE FRAME

If he peered in through the window or the key hole, the night watchman would then see you in slow motion making the necessary preparations to keep yourself safe. You are going to hold your freeze frame very still while we read the story being presented to us.

When we have read the freeze frame, begin moving and adding to your conversation. Freeze when the movement and conversation is complete.

OUT-OF-ROLE DISCUSSION
Teacher asks pupils to come out of role and continues with the discussion.

Class, I am going to ask you these questions:
- *What did you see?*

- *Where did you see that?*

And I want you to listen closely to the conversations because we are going to do some more work on those.

When each group has presented, the class gives feedback on possible changes that could enhance the tension, the atmosphere and the focus of the work.

RE-FREEZE FRAME
The pupils re work on their scenes and re-present to the others.

Teacher continues with the story and reads it until the line, "and trembled as it passed along".

OUT-OF-ROLE DISCUSSION
Teacher discusses these issues with the pupils.

- What if we could talk to one of the villagers and to the monster?
- What would you like to find out?
- What would you ask about?

Teacher models a question and writes up five class questions to ask each character – villager or monster.

Teacher encourages open questions. Teacher provides a strip of paper to each pupil.
Pupils write up a question to ask the characters on the strip of paper.

HOT SEAT
Hot seat a monster or a villager. Teacher welcomes the characters into the hot seat.
Teacher tells the hot-seated pupil that the class is creating poster of "Very Important Villagers (VIP)" and they would like to have a photograph of the VIP to add to their poster along with information they will get from the answers the hot-seated pupil is about to give them.

Now, in the next part of this drama, I need 2 volunteers; one to play the role of a Very Important Villager and the other to play the role of the Horrible Gorrible. Can I have the volunteers please? Thank you.
As for the others, think in your own mind, what would you like to ask these characters.

Teacher facilitates the questioning and selects some individuals to ask the two hot-seated characters their questions.
Thank you, Ladies and gentlemen for attending today's assembly. We have with us today two distinguished guests, a VIP and the Horrible Gorrible who has been visiting our village.
Now, I open the floor to Question and Answer session. Yes, do we have any question?

Teacher thanks the hot-seated characters and de-roles them.
Thank you, VIP and thank you the Horrible Gorrible for taking your time to come here and be interviewed.
Alright, let's de-role ourselves! Good.

Collate the individual's answers to questions into two posters and attach photographs of the hot-seated individuals.
Right. In groups of four, you now can move on into designing your posters about the Horrible Gorrible. You may add in details of the Horrible Gorrible and also, remember to add in the photograph of the VIP on the posters that you will be designing.

Teacher lets pupils work on the poster. If there is extra time, group can present their posters to the class.

REFLECTION PHASE

Teacher asks pupils to share their classroom drama experience.

Turn to the person next to you and talk about the experience you had today. Share which parts of the drama that you like and which part that you don't like.

What other stories have you heard like this one?

TOPIC: **THE HORRIBLE GORRIBLE WITH A HOLE IN HIS HEAD** (Adapted from the original drama by Andrea O'Hagan)
TIME: 2 hours
QUESTION: How does fear of the unknown affect us?

LEARNING OUTCOMES FOR DRAMA

- Initiate and develop ideas, and improvise drama in a range of situation.
- Contribute and develop ideas in drama based on personal experience, imagination and other stimuli.
- Share drama through informal presentation and respond to elements of drama.
- Show ability to devise, improvise and create credible characterisations.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Communicate ideas effectively and confidently.
- Negotiate and reach agreement.
- Develop language skills relevant to the topic.
- Make clear, confident presentation appropriate to audience.

LINK TO COURSE OBJECTIVES

- Expose students to the principles and skills of effective oral communication.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Give feedback and respond appropriately to feedback given.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Word Game, Mapping, Brainstorming, Conflicting Advice, Teacher-In-Role, Out-of-Role Discussion, Drama Group Sculpture, Story-telling, Improvisation

RESOURCES

- Book of The Horrible Gorrible by Linda Allens
- Simple costume for the lost villager
- Mah-jong paper and pen markers for mapping activity
- Keyword sheet

INITIATION PHASE

*T*eacher welcomes pupils to the session and tells them that they will continue today's activity

WORD GAME
Teacher divides the class into 4 or 5 groups. Each group is given a paper and marker pens. Each sheet of paper has two of the following words written on it,

GROUPS	WORDS	
A	slithered	cellar
B	ghosts	deserted
C	castle	red-eye
D	bottom	foul-smelling
E	hill	steps

Work in groups. I am going to give you a piece of paper with two words on it. On that paper, write down any thoughts and ideas that come to your mind as you look at the keywords on your page. It is okay if you have any ideas that are different. Build on each other's ideas. You will need to work quickly.

In a moment, you will move to where the group next to you has been working. When you get there, look at what they have written and add your ideas to the key words.
Ready? Off you go.

Look at the new ideas added by other people. Talk about it.

EXPERIENTIAL PHASE

Teacher asks pupils what they remembered from the last session**'**s meeting. Teacher tells pupils that she will continue with the story telling session of the Horrible Gorrible.

STORYTELLING/BRAINSTROMING
Teacher reads the **story up to "…of that foul smelling place…".**

Teacher asks questions.

What do we know about castles?
Can you imagine the size of the Horrible Gorrible?
Do you think the Horrible Gorrible is familiar with the castle?
Why?
What do you think might happen next?
What would you expect to find in the castle and down in the cellar?

Teacher records suggestions on the whiteboard.

MAPPING
Teacher asks pupils to draw a map of the castle and the cellar.

If you could sketch your map of the castle and the cellar, it would be very helpful. In groups of four, map the castle and the cellar. Mark the spot in the cellar where you think the monster is headed and label the parts of the cellar and the castle.
You also need to create instructions of how to get in and travel through the castle and through the cellar. Make sure you give clear directions.

Are you ready to present your map?

Thank you class for working so quickly. Which one of you is ready? Good.

TEACHER-IN-ROLE
Teacher plays the role of the villager who comes to the castle. The villager is lost in the dark comes to the ruined castle. When she finds the instructions, she enters the castle doors.

Now, I am going to put on my costume. When I put it on, I am playing the role of a lost villager who found your map. I am going to use your map as a direction for me to enter the castle.

Teacher puts on the costume and plays in role.

IMPROVISATION
Teacher asks pupils to work on the same role.

You need to give your map to the group next to you. As a group, act out a scene as the lost villagers who found the map. Use the directions on the map to guide you. Now, the first group will present.

The improvisation continues until all groups have presented.

CONFLICTING ADVICE
Teacher tells pupils to form two lines. The line on the teacher**'**s right needs give advice that **starts with "YOU SHOULD………" to the lost villager while those on the teacher'**s left will **give advice that starts with "YOU SHOULD NOT ….." to the lost villager. Pupils choose what** advise to give the lost villager.

Now, you are going to form into two lines and I, taking the role as the lost villager will walk down the line. You need to give me advice whether I should go down the cellar or not and why.
Those on my right need to start with "You should….." and those on my left starts with "You should not…."

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Are you ready?

OUT-OF-ROLE DISCUSSION
Teacher de-roles the pupils and discuss as group. Teacher lists the pupils' ideas on the board.

- *What might you find at the bottom of the pit?*

DRAMA GROUP SCULPTURE
Teacher asks pupils to work as a group and select an idea from the story. They need to create a group sequence of repetitive movements, sounds and shapes based on the idea that they have selected. Pupils will create a large group sculpture to capture the essence of whatever it is at the bottom of the pit.

I am going to move as the TEACHER IN ROLE. As the shadow of the Horrible Gorrible approaches you, the shadow asks "What will the horrible Gorrible find at the bottom of the pit?"
You will freeze and answer the question. Use slow motions to enhance the atmosphere. You will also use sounds and this sound will gradually be reduced to whispers.
Are you ready?

STORYTELLING
Teacher asks the pupils to sit in the mat area in a circle. Teacher reads the story to the end.

REFLECTION PHASE

Teacher asks pupils to relax, shut their eyes and be silent for two minutes.
Teacher asks pupils to open their eyes and respond to the questions.
- *What is this story really about?*
- *Why did the villagers feel so frightened?*
- *What ideas did you have for the drama that you didn't get to use today?*

UNIT PLANNING SHEET
SESSION THREE

TOPIC: **BAWANG PUTIH BAWANG MERAH** (From the original drama by Norhanim Abdul Samat)
TIME: 2 hours
QUESTION: Who should we approach if we have problems?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Investigate drama in past and present contexts and describe how communities express themselves through drama.
- Work constructively and creatively alone and with other members of the class.
- To develop students' imagination skills and refine drama for specific purposes.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Speak effectively to meet common objectives.
- Carry out a variety of language functions.
- Ask and respond to questions orally.
- Manage discussions , and Questions and Answer sessions.

LINK TO COURSE OBJECTIVES

- To give students the opportunity to practice the skills of effective oral communication using appropriate language and expressions.
- Have a positive outlook and act appropriately in situations.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES
Story-telling, Recap, Out-Of-Role Discussion, Brianstorming, Playing in Role, Paired Conversation, Mapping, Mantle of the Expert

RESOURCES
•   A box of things – plastic fish, toy swing, garlic, shallot •   A Letter seeking help •   Mahjong paper, marker pens

INITIATION PHASE

Teacher passes around a box containing these items: A toy plastic fish, a toy swing, garlic, shallot. Ask pupils if they can relate the items to a folktale that they are familiar with. Get responses from pupils.

Let's take a look at what we have in this box. What can you see in this box. Now pass the box to the person next to you. I wonder what sort of story might have these objects in it? Can you think of any folktales that you may associate these items with? Try to think of as many folktales as you can. Good. What do you think our drama today is going to be about?

STORY RECAP

Do you remember the story Bawang Putih and Bawang Merah? How does it start? And how should it end? I am going to pass this box to each of you. And each of you needs to give us a line about the story. We will start from my right and end with my left. The last person should end this story.

OUT-OF ROLE DISCUSSION
Teacher discusses these questions with the pupils.

-    *How is Bawang Putih's character different from Bawang Merah's character?*
-    *If you compare these characters to someone we know today, who would you associate their characters with?*

EXPERIENTIAL PHASE

BRAINSTORMING
Teacher asks pupils to list a possible other people that can be added as characters in the story of Bawang Putih and Bawang Merah.

Now, let's think of the characters in the story. Who are the main characters in the story? Good. Now, who else do you think might know Bawang Putih, Bawang Merah, stepmother or the prince?
Can we make a list of these people?

Teacher writes the list on the whiteboard.

STORY-TELLING IN ROLE
Teacher asks pupils to re-tell the story in a different viewpoint.

At the end of the story, we know that Bawang Putih leads a happy life after she meets Prince Charming. But we don't know how other character really feels about her, about the Prince or other characters in the story.. Work with a partner. Student A and B. Choose a character from the list that we have here on the board. With a partner, Student A will re-tell the story in the character's point of view. Student B needs to listen to what A says.

Pupils work on the story-telling from a different point of view session.

Now, change roles with Student B telling the story in another character's point of view.

Good. Now let us give some life to the poor fish. If the fish can speak, what do you think it would it say? Let's share with the others what the fish has to say..

CHARACTERS ROPE IN

Teacher tells pupils that they are going to play "additional characters" in the story and they are free to play any characters they like except the characters already mentioned in the story.

If you would like to add other characters who would you add in this story?
Now, can you tell me the additional characters that we can have in this story?
Work with a person next to you and tell one another who you are and how you are related to any of the characters.

" I am the King, father of Prince Charming. I am getting old and have always told my son to get married. I sent him out so that he can find a reasonable girl for him to marry. I told him not to return to the palace unless he finds me a wife for himself".

A LETTER SEEKING HELP
Teacher introduces the letter. Get someone to deliver a letter to the teacher. Teacher asks a pupil to read the letter. Let others decide who the letter is from.

Oh, Look there's a letter here. I wonder who it may be from.
Can someone please help me to read this letter?

Dear Counsellor,
Thank you for your visit the other day. But I have another problem. I am worried about my problem. I am sending you this letter in the hope that you can help me solve my problem. You see, I am having a hard time living under the same roof with Bawang Merah and my step mother. I have always been mistreated by them. Sometimes they make fun of me. I don't know what to do. I feel like running away, but I don't know other people. I am afraid I might get lost if I run away. I don't know what to do. Please help me!
Bawang Putih

OUT-OF ROLE DISCUSSION
Teacher discusses the letter with the pupils to make sure everyone understands the message in the letter. Ask pupils to imagine that they are all counsellors working at a school. After they receive the letter from Bawang Putih, they hold a meeting to help her solve her problem.

PLAYING IN ROLE/MANTLE-OF-THE-EXPERT
Teacher asks pupils questions about their counselling experience. Teacher identifies herself as the Chief Counselor and leads the discussion to help Bawang Putih.

Teacher discusses Bawang Putih's problem and get the 'counselors' agreement to help Bawang Putih. Focus the pupils' attention to find out why Bawang Putih writes the letter.

Hello, counsellors. Welcome to our first meeting. Thank you for your time to attend this meeting. Before we proceed, I would like you to put on your name tags. Be sure to create a logo for our team. Thank you, counsellors.
Perhaps, you would like to introduce yourselves and tell us what school you serve and how long h you have been a counsellor. Thank you.

Counsellor X, how was your last problem solved? Excellent! What about you, Counsellor Y?

PAIRED CONVERSATION
Teacher asks pupils to work in pairs and discuss the last case they worked on.

Now, I would like you to turn to the person next to you, introduce yourselves and talk about the most recent case that you worked on. Good. Thank you, counsellors.

The aim of our meeting today is to help Bawang Putih with her problems. I have just received this letter that depict the agony of this girl, Bawang Putih. I wonder how we could be of help to her?
If she does not write to us, who do you think she could approach with her problem?
As you can see, it is definitely not a good idea to keep your problem to yourself. Can you suggest whom she could approach? Let's list a few possible options that Bawang Putih may take to solve her problems.
Teacher writes on the board the list of people Bawang Putih may approach to seek help.

Good. Now, if we were to help her, what could we do? What could we say to her? Remember, she has an evil step mother and step sister. Do you think they will allow us to see her? What should we do about this? Can we get some possible suggestions?

Teacher gets as many possible answers from the pupils.

PAIRED CONVERSATION
Teacher reminds pupils that they are still the counsellors working on Bawang Putih's case. Ask pupils to describe Bawang Putih's house.

Remember the last time you visited Bawang Putih at her home? Do you remember what the house looked like? Tell another counsellor what you remembered about the house.

MAPPING
Teacher asks pupils to discuss how they can get to Bawang Putih's village to meet her. In pairs, ask pupils to draw the layout of her home, taking into consideration the swing on the tree and the pond. Pairs may include other necessary details. All pairs share their illustrations with the class

Imagine that we are meeting Bawang Putih. We would like to have some expectations about her life and how she lives. Work in pairs and draw a layout of her home. What do you remember about Bawang Putih's home? What do you think she might have? Share your mapping with another pair.(Each new group consists of two pairs.)

REFLECTION PHASE

Teacher asks pupils what they have learned in today's drama lesson.

We've explored the familiar folktale through drama. As counsellors, what sort of perception or thoughts do you have about Bawang Putih?

UNIT PLANNING SHEET
SESSION FOUR

TOPIC: **BAWANG PUTIH BAWANG MERAH** (From the original drama by Norhanim Abdul Samat)
TIME: 2 hours
QUESTION: How do we develop relationship with others?

LEARNING OUTCOMES FOR DRAMA

- Initiate and develop ideas individually and collectively in selected dramatic forms.
- Use elements, techniques and conventions in a range of dramatic forms.
- Develop the ability to use a range of skills and techniques to structure a presentation.
- Explore and use elements and techniques of drama for different purposes.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Manage discussion , and Question and Answer sessions.
- Negotiate and reach agreements.
- Participate in discussions confidently.
- Express ideas clearly, effectively and confidently.
- Use modal verbs effectively.

LINK TO COURSE OBJECTIVES

- Expose students to the principles and skills of effective oral communication.
- Make conversations in various situations.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

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SUGGESTED ACTIVITIES

Brainstorming, Freeze Frame, Thought Tracking, Impovised Dialogue, Out-Of-Role Discussion, Hot Seating, Mapping, Role-on-the-Wall, Writing-In-Role

RESOURCES

- Maps of Bawang Putih's house made by pupils during the last session
- Scarf for Bawang Putih

INITIATION PHASE

Teacher welcomes pupils to the class, asking them what they remembered about the last meeting session. Teacher tells pupils that they will continue from where they have left last week.

Hello counsellors! Good to see you all again, today. Please remember to wear your name tag with you. Do you remember about Bawang Putih's house that we discussed last week? Can someone please share what you remember?

MAPPING
Teacher asks individual pupils to discuss about the house.

I know that you have visited Bawang Putih before her letter reached us. Can you tell us what you found around the house? Do you remember the map you drew last week? Let's get back to your map and let us share ideas from the maps that you drew.
Good.

EXPERIENTIAL PHASE

BRAINSTORM/DISCUSSION
Teacher asks pupils to imagine the challenges they might face while they are on their way to meet Bawang Putih. List them on the whiteboard.

When we are going to a journey, we sometimes face some challenges. Now, what do you think are the challenges we might face on our way to meet Bawang Putih? Let us first list the physical challenges and the personal challenges that we might encounter?

FREEZE FRAME
In groups of three or four, teacher asks pupils to freeze-frame the physical challenges they meet. Pupils act and reflect on the scenes.

I want you to get into a group of three or four people. Based on the discussion we had on the challenges we might face, I want you to, freeze frame a scene that shows the physical challenges you will face on your way to see Bawang Putih. You have 5 minutes to create the scene with your bodies. Good.

Now, share your freeze frames with the others.

THOUGHT TRACKING
Teacher asks pupils to share the thoughts of the characters in the freeze frame scenes with the others.

Audience, what do you think these people in the freeze frames are saying? I am going to tap on the shoulder anyone in the freeze frame and you need to tell me what you think they are thinking about.

OUT-OF-ROLE DISCUSSION
Teacher has a brief discussion with pupils.

I want you to go out-of-role for a moment. Now, if you would like to meet step mum to tell her about Bawan Putih's problem, you should know or you should word carefully what you are going to tell her. So, I would like you to prepare a few things to say to step mother. What can you say to her?
Good.
What about step mum? Do you think step mum likes the idea of having someone walking to the doorstep and telling her what to do? What do you think mum would say?
What have we learned, counsellors, about how mum feels?

OVERHEARD CONVERSATION

Teacher tells pupils that they have finally arrived at Bawang Putih's house. They are greeted by Bawang Putih's step-mother. Ask pupils to dramatize a scene where the counsellor wishes to meet Bawang Putih, while Bawang Putih's step mother refuses to let the counsellor meetsher step-daughter giving 1001 excuses.
Teacher asks pupils to stand in two lines. The line on the teacher's left works as the inside people (mum) and to her right is the outside people (the counsellor).

I am standing at the centre between these two lines. It is the door stop of Bawang Putih's house. To my left is mum is who is inside the house. To my right is the counsellor who is outside the house. Act out a scene where you wish to see and help Bawang Putih, while Step mum refuses to let you see her. Remember, as a counsellor you need to be persuasive enough to be able to meet Bawang Putih.

OUT-OF-ROLE DISCUSSION
Teacher asks pupils to go out of role for discussion. Teacher asks pupils how it feels to be in role.

Do you have any problems being persuasive with step mum? How did you persuade others?
Is there any difference speaking in a usual way to speaking in a persuasive tone?
What kind of language do we use when we persuade others?

HOT-SEATING
Teacher tells pupils that they are going to hot seat Bawang Putih and as counsellors, they need to ask her questions pertaining to her problem, her relationship towards her step-mother and step sister, and her feelings for the prince. Teacher tells pupils to take the role of Bawang Putih. Once she wears the scarf, she will change roles.
Teacher gets 3 or 4 volunteers to take Bawang Putih's role and answer questions posed to her.

I wonder how Bawang Putih would answer for questions about her life? Who would be prepared to take Bawang Putih's role? I am looking 3 or 4 volunteers to show us her ideas.
Counsellors, we are going to hot-seat Bawang Putih here and before you can help her further,you can ask her any questions you like.

ROLE-ON-THE-WALL
The class gathers information about Bawang Putih from the hot-seating scene. Teacher puts up a simple figure of Bawang Putih on the wall. As pupils share information about Bawang Putih, teacher writes the information on the role-on-the-wall figure.

We have a clearer picture now about Bawang Putih and her relationship with the people around her. We shall do a profile of Bawang Putih. I wonder what we would say about Bawang Putih? What words would you use to describe her? What can you tell us about her? I will write these on this picture of Bawang Putih. Let's start by hearing from someone.

REFLECTION PHASE

Teacher thanks the counsellors for helping Bawang Putih solve her problem with her step mother.

Thank you very much Counsellors for helping me solve Bawang Putih's case. I was informed that she finally managed to resolve her issues with her family. We can now close the case. Before you leave, we can now put our badges away.

Teacher asks pupils to reflect what they have learned and their experience was giving someone advice within a different time. Ask pupils to share the different ways of advising someone in the past time and the present time.

How would you adapt the advice you gave Bawang Putih at present time? How would you advise someone who used to live in the past? Would you do it any differently?
Pupils imagine that Bawang Putih is now living happily ever after with Mr Prince Charming. But what happens to Bawang Putih's step-mother and step-sister?
Let pupils discuss what they think happens to these two people. Share these with the other pairs.

WRITING-IN-ROLE
Teacher asks pupils to write a short profile report of Bawang Putih by the counsellor about the case.

TOPIC: **PAK METIH FROM BAWANG PUTIH BAWANG MERAH** (From the original drama by Norhanim Abdul Samat)

TIME: 2 hours

QUESTION: Does a picture really speak a thousand words?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Contribute and develop ideas in drama based on personal experience, imagination and other stimuli.
- Develop ability to reflect upon and respond constructively to own work and that of others.
- Synthesize students' understanding of a character.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- To negotiate ideas and reach to an agreement
- Deliver oral communication using appropriate language and expressions.
- Discuss arrangements and solve problems.
- Carry on conversation with people.

LINK TO COURSE OBJECTIVES

- Expose to the principles of effective oral communication.
- Practise the skills of effective oral communication using appropriate language and expressions.
- Interact with people and develop skills in forming and maintaining friendships.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Picture, Brainstorming, Tableaux, Thought Tracking, Impovised Dialogue, Out-Of-Role Discussion, Role-on-the-Wall, Writing-In-Role, Picture Reading, Paired Conversation

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RESOURCES

- Pictures of men of different lifestyles
- Framed photo of a man (old framed, old picture)
- Old diary
- Outline of Pak Metih on the board
- Picture of Pak Metih and his two daughters

INITIATION PHASE

PICTURE

Teacher shows a series of pictures of men (fatherhood) in different forms. Teacher asks pupils to share understanding about these pictures. Teacher asks pupils to imagine the types of place they men live in.

Do you remember the story of Bawang Putih we did last week? Good. We are going to continue with the storydrama of Bawang Putih, but today we are going to work in different way. We will focus on a different character. I'd like you to look at these pictures. Look carefully. What do you notice from these pictures? Yes, they are all men. What do you think are the different features of these men? What about similarities? What do you think they are thinking about? Where do you think they live?Do you think they have any family?

READING A PICTURE

Teacher shows a framed old picture of Pak Metih. Introduce Pak Metih as Bawang Putih's father. Tell pupils that it is a picture taken when he was alive. Ask pupils to stand around the photo frame and give a heartfelt response of the photo. They need to think about things that have happened in Pak Metih's life. What can we imagine about Pak Metih's life from the picture?

Now, let's us stand around the photo frame and take a look at this photo. This is Pak Metih. Bawang Putih's father. Do you know anything about him? This picture was taken when Pak Metih was still alive. As you look at the photo, can you hear what the photo could say? It must say something. Think of what it could say.

BRAINSTORMING OUT-OF-ROLE DISCUSSION
Teacher discusses with pupils about the life Pak Metih used to have.
Get as many possible answers from the class and list them on the whiteboard.

What assumptions can we make about Pak Metih's life from this picture? Can you tell me what happened to him when he was alive? Do you think he had a difficult life? Do you think he had much money? Who is willing to share information about this man?

EXPERIENTIAL PHASE

A NEW IMAGE
Teacher asks pupils to form a new image of Pak Metih, showing him at different stages of life. Pupils work in groups of four and each of them illustrates a version of Pak Metih. Pupils form a still image of pak Metih and present it to the others. Teacher taps on the shoulder of the character to find out what Pak Metih thought of at that particular moment.

As human beings, we all grow. We cried when we were babies. We learned to crawl, we learned to walk and to run. We grow into adulthood and then we slowly age. We sometimes get sick. Work in a group of four people and decide on a still image of Pak Metih in his different stages of life. Show your still image to the others. Good. I will now tap on your shoulders. When I tap your shoulders, you need to say out loud what you are thinking of.

Teacher goes from group to group and taps the shoulders o the pupils.

FREEZE FRAME
Teacher asks pupils to decide what job Pak Metih had when he was alive. Create a freeze frame that shows him doing something related to his work. Pupils can also fit in his family in the freeze frame. Ask pupils to write a short caption about the freeze frame.

Do you know the type of job that Pak Metih had when he was alive? How old do you think he was when he passed away. Why do you think he passed away? What job do you think might bring an early death? Why do you say so?

Now, I would like you to freeze frame as a group, a scene that depicts a tough struggle in Pak Metih's life. Write and read a short caption of your freeze frame. Your short caption should start with:

"the hardest part of being a …(job)…is…."

Share your freeze frame.

ROLE-ON-THE-WALL
Teacher distributes a sheet of paper with an outline with Pak Metih's cut-out figure. Ask pupils to discuss and write about Pak Metih's life, his role and his responsibilities. Talk about options that Pak Metih can take to change his family's life.

When we first met Pak Metih, we didn't know much about him. But now, we have started exploring who Pak Metih is. We know what kind of person he is. What are some words that we can use to describe him? Based on the discussion that we had, in pairs, discuss Pak Metih's personality. Write his personality on the sketch of paper. Add statements about Pak Metih on this rough outline of Pak Metih's figure. You can also focus on his family an his attitude towards life.

TABLEAUX
Teacher asks pupils to create a tableaux on Pak Metih and the people around him such as his neighbours. They will replay the tableaux by adding short statement to the image they are displaying.

We need to create a tableau on Pak Metih. I need one person to come to the centre of this circle and focus on an image. Then, I need two or more people to join this tableau. Everyone will come to the circle with an

image. We assume that the first person to come to the middle will be Pak Metih. The others will be the characters around Pak Metih's life. You will have to decide what you want to be.

You may now stop. Good. I want you to go back to your original position. You will replay the tableaux. But this time, as you form your image, you decide on what to say as you form your image.

Excellent!

THOUGHT TRACKING
Pupils form the tableau again. This time, teacher goes around and taps on the shoulder of a person. Get the audience to speak as the person in the tableaux, and what he is thinking at that moment.

Reform your tableau again. This time, let us see what the outside people think of when they see these characters. I will tap on one the characters' shoulders, and an audience will come and share the character's thoughts with us.

PAIRED CONVERSATION
Teacher asks pupils to work with someone they have never worked before.

Now we have met Pak Metih, let's see what we can discover about his life in a small village? Talk to someone you have never worked before.
What can we say about the world which Pak Metih's lived in?

READING PICTURES
Teacher shows Pak Metih's picture and his two girls on the OHP.

Let us examine his daughters' relationship with Pak Metih. Do you remember their names? Good. Look at this picture. What do you imagine the two girls are saying to Pak Metih?

IMPROVISATION
Teacher asks pupils to work in threes. One will play Pak Metih's role and the other two will play his two daughters. Pupils need to prepare a short conversation among the three.

Now, I want you to work with two other people and prepare a short conversation among the three people in the picture you see here. Who could speak first? What might he or she say? Decide who will play who.
Okay, let's hear some of these dialogues.

WRITING-IN-ROLE
Teacher tells pupils that Pak Metih likes to write a diary. Teacher reads out Pak Metih's diary to the class. Pupils listen as the teacher reads out the diary and get pupils to give information on the life of Pak Metih.

Do you know that Pak Metih keeps a diary? Is there anyone here who keeps a diary? Though Pak Metih is a traditional man from the village, he believes that a diary is a valuable gift from him to his daughters. I am going to read to you an entry that Pak Metih wrote in his diary.

Dear Diary,
It has been raining all week. I can't go out to work. This week has been an ordeal for me. With two wives and two daughters to feed, I don't think I can make ends meet. What should I do? My family hardly had enough to eat! There's only rice left. But how can we survive with only rice? I have been in debt with so many people. My brother and the neighbours… How could I pay them? Should I go to the Chieftain to borrow some money? Aghh..no. I have not even returned the money he lent me last month! There's nothing left at home for me to sell. What a life! Why should life be so hard on me?

Can you help Pak Metih complete today's diary entry? Work with a partner and write three to four statements completing the diary entry.

Think about the last sentence we just heard. Take a piece of paper. I'd you to imagine that you are Pak Metih. You are sitting down, writing in your diary about what life is for you. Your diary is the only thing that you can talk to now.
When you are ready, begin writing.

Stop and read over what you have written. Underline an important sentence, with a key word related to your feelings and memorize the word or phrase.

TAPPING IN

When you feel my hand on your shoulder, share your thoughts with us.

REFLECTION PHASE

Teacher reflects on the lesson with the class.

What sorts of things that might make you change your feelings and thoughts about someone?
In what other stories that we know do people overcome some kind of obstacle?
Do you think picture are important to reveal some kind of story?
In what way?

UNIT PLANNING SHEET
SESSION SIX

TOPIC: **PAK METIH FROM BAWANG PUTIH BAWANG MERAH** (From the original drama by Norhanim Abdul Samat)

TIME: 2 hours

QUESTION: How do we convince others to make a better choice ?

LEARNING OUTCOMES FOR DRAMA
- Share drama through informal presentation and respond to the elements of drama.
- Perform works in a range of dramatic forms.
- Contribute positively to the development and realisation of ideas within a range of groupings.
- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE
- Present information and express ideas clearly, effectively and confidently through written and oral modes.
- Make clear and confident presentations.
- Express themselves creatively and imaginatively.
- To listen and respond to the ideas of other people.

LINK TO COURSE OBJECTIVES
- Train students in managing discussions and Question and Answer sessions.
- Give students the opportunity to practise the skills of effective oral communication.
- Obtain information from various sources in present it orally.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Thinking-In-Role, Poster Presentation, Teacher-In-Role, Out-Of-Role Discussion, Freeze Frame, Reflect-In-Role, Conscience Alley, Writing-In-Role, Paired Conversation, Ritual

RESOURCES
- Photo framed of Pak Metih
- Glossy poster of a job vacancy
- Jacket, briefcase for the factory owner

INITIATION PHASE

Teacher discusses the issue of lost with the pupils.

Who has lost someone precious to you? When you think about someone you lost, what do you remember?
What regrets might you have about losing that person?

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Share your thoughts with a partner.

Today, we will continue our drama session about Pak Metih. In this part of drama, we focus on Pak Metih's character and we will be imagining that we are those people who lived in Pak Metih's village community.

IMPROVISATION
Teacher tells pupils that they will now be playing the role of Pak Metih. Tell pupils to listen carefully to the instruction and make an improvisation of the image of Pak Metih.

In role as Pak Metih, I want you to pay attention to the words that I am going to read now. They will guide you and tell you what to do.
In a moment, we will all stand up and become Pak Metih. We will be moving as Pak Metih.
Focus only on what you are doing. This will take lots of concentration and use your imagination to make it real.
Are you ready? Let's begin.

Pak Metih got up and slipped on his singlet.
He walked to the door of his small cramped hut. He opened the door and sneaked out silently.
It was dark and cold outside. Pak Metih wrapped his arms around him to keep himself from shivering. There was no light outside. He couldn't see anything. He remembered that there was a candle at the top step. He lit the candle and was glad that he could use the light from the candle.
Pak Metih walked down the steps and headed towards a bench under a tree. He put the candle on the ground. He rested on the bench and suddenly a gush of wind blew out the flame on his candle. Pak Metih was in total darkness. He just sat there staring at the empty sky, thinking about his fate. He hoped to get some answers.

Teacher asks pupils to stay still with the last image they heard.

REFLECT IN ROLE
Teacher asks pupils to reflect on what they had done.

Now, close your eyes and think about what you had done. In a moment when I come around and tap your shoulder, we will hear your thoughts. Say what you have in your mind.

Teacher moves around and taps on pupils' shoulders.

EXPERIENTIAL PHASE

THINKING IN-ROLE
Teacher asks pupils to imagine that they are living in the community where Pak Metih lived.

Think about who you are, your relationship with Pak Metih, the kind of work you do. Make a circle. When you have decided who you are going to be, come to the centre and freeze yourself in a position that depicts your character. When I give a signal, the next person comes in.

Students mime for about 30 seconds.

Some of you have known what hardship is all about but some may have never experienced it. But in the village where Pak Metih used to live, everyone knows what hardship is all about. It is difficult to raise a family and send your children to school. It sometimes difficult to get a good job so that you can make ends meet. For the women, they are powerless. They don't know what to do to help the bread winner in the family. To the men, they have to find ways to feed everyone at home, to provide shelter for them and clothing as well.

Think in your own mind, you are one of the community living here. What brought you here? How long have you lived here? How many children do you have? What sort of work do you do?

Remember, everyone does work. But they work in the fields, in the forest or out in the sea. Find a space of your own. Think about what you do and present it with an action. As you mime the action, look around you and try to find other people who do the same work as you do. Mime the action together, this time. Use your vision to see your neighbours.

As I count to ten, freeze your image.

Good. Now, you see the people who do the same work as you do in this village. Sit together and be ready for a meeting amongst you.

OUT-OF-ROLE DISCUSSION
Ask pupils to talk about the community that Pak Metih lived in. Let pupils decide the community.

If you are living in a village, what do you think the community is going to be like? How is it different from a community in a town? Let's think about Pak Metih. I want you to discuss the community that lived in Pak Metih's village. What sort of community is it? What sort of work did the people do? Is there any difference with his community to a present community.

MEETING
Teacher tells pupils that as villagers from the community where Pak Metih lived, they will hold a meeting about how to improve their lives.

Hello, everyone. It's good to see all of you here today. I know that you are all concerned about our everyday lives. I know that with the cost of goods and fuel which have gone up very recently, we are all actually suffering. I know Pak Metih for one has been suffering in silence. He has lost his job and lost one of his legs due to an accident. We should all be sorry for him. We all have been grumbling about our sufferings but there are others who are in great difficulty. We must help them, especially Pak Metih. We too are facing the same problems. By the look of the weather, I don't think the rain will stop. It will keep pouring, and it will make many of us lose our job. In this meeting, I would like us to think of ways how we can find extra sources of income. We have to think of other ways to feed our children. Can we have some suggestions?

What are your thoughts about how we can help him? What should we do? It is best if you could choose a chairperson in your group to chair your group meeting and prepare a short proposal on how we can be of help to those in need in this village.

Thank you.

Pupils start discussing and preparing a proposal.

POSTER PRESENTATION
Pupils prepare a proposal to present on. Each group listens to the proposal to be presented. As they listen to the last group's proposal presentation, suddenly the meeting is disrupted by the factory owner who comes in with some news.

TEACHER-IN-ROLE
The teacher puts on a jacket, and holds a briefcase and plays the role of a factory owner. She walks into the meeting room with a poster in her hand.
Because the villagers have been living in poverty, the factory owner makes a proposal to the villagers. The factory owner is planning to set up a new factory in the village. This will provide extra income for the villagers. However, the factory owner is not able to pay appropriate wage appropriate. He will only be able to pay the minimum which is RM20.00 a day.

Oh, Hi. Sorry for interrupting this assembly. I can't help but watch you all. I am Mr Lee, from Magnet Corporation. I am here to look at the property that I just bought very recently. You see I am planning to set up a factory here and I am looking for people to train. Do you know of anyone who might be interested in working for me? Now, I have a poster here with me and I have all the details in this poster. I am going to put it up here. If any of you are willing to work for me, please let me know. I have to go. Please read this poster, and call me.

Teacher goes out-of-role. Teacher asks pupils to read the poster and decide what to do.

OUT-OF-ROLE DISCUSSION

Look at the poster. What do you think? Do you think it is a good idea to work for this factory? What about Pak Metih? Should we let him take the job? What about his condition?

Students talk about how they felt about this. Discuss what is the best option for Pak Metih. Should he accept the dollar offered, or should he refuse the offer. Is family obligation important to him? I will now leave you to decide what Pak Metih should do. Discuss this with the class.

MEETING
Pupils continue with the meeting and make their choice. Each group present their choice for Pak Metih.

RITUAL
Teacher places Pak Metih's framed photo on a chair. Teacher tells pupils that Pak Metih needs help. Pupils work in pairs and offer to give him some advice.

Work in pairs and decide to play a character. You could be Pak Metih's family or neighbour. You could also play the role of anyone that Pak Metih may know of. In the role of your choice, give Pak Metih some advice. This advice should be on how Pak Metih should deal with the ordeal. You should, however not reveal your relationship to the audience. As audience, you need to decide the relationship from the advice given to Pak Metih.

CONSCIENCE ALLEY
Teacher tells pupils to form two lines. One person will play Pak Metih's character and walk down the alley. He will listen to the voices he hears from both lines. One person needs to speak one at a time. They need to speak to him whether he should take the job or not take the job.

Now, form two lines. I need someone to walk down this line. This person is Pak Metih. As he walks down the line, you need to speak at a time on what choices does he have? What thoughts play in his mind?

Teacher facilitates the discussion.

PAIRED CONVERSATION
Teacher gets pupils to work with a partner and to imagine what will happen to Pak Metih 10 years from now.

What do you think will happen to Pak Metih 10 years from now? Do you think his life will remain the same? Or do you think he has a better life? What do you think will happen to his family members? Picture it. Discuss with your partner.

REFLECTION PHASE

HOT SEATING
The class has the opportunity to say something about Pak Metih, by making a statement about him. Hot seat Pak Metih, get pupils to speak their thoughts about him.
Example: You have been a good step father.
Bravo! Best father award for you!

WRITING IN ROLE
Teacher gives out small pieces of paper to pupils. Working individually, everyone writes a short message to Pak Metih.

I want you to write a short message to Pak Metih. What do you want to say to Pak Metih? Take this piece of paper and find your own space. Write a message to him. Underline the key phrase in your message. When I say stop writing, I want you to come back to the group.

Good. Now, we are going to say goodbye to Pak Metih. I want you to come to the centre where you see Pak Metih's photo. I want you to just say out the key phrase you have written and put your message by his photo in the centre of this room.

Thank you.

UNIT PLANNING SHEET

TOPIC: **SOUND OF PEACE** (From the original drama by Norhanim Abdul Samat)
TIME   2 hours
QUESTION: How do we define peace?

LEARNING OUTCOMES FOR DRAMA

- Initiate, develop and refine ideas individually and collectively in a range of dramatic forms.
- Investigate the forms of drama in different historical contexts.
- Respond to drama techniques and conventions to create meaning.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Participate in discussions confidently.
- Express ideas and present information clearly, effectively and confidently through written and oral modes.
- Discuss plans, make arrangements and decisions.

LINK TO COURSE OBJECTIVES

- Train students in managing discussions, and Question and Answer sessions.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Talk on various topics.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Sound tracking, Story telling, Caption, Teacher-in-Role, Out-of-role discussion, Detour, Thought tracking, Freeze Frame

RESOURCES

- Images of the different wars (Laminated)
- OHP Non Permanent pens
- A scroll of an art piece
- Construction paper and art pencil
- A robe for the child

INITIATION PHASE

SOUNDTRACKING
Teacher sets up the playing space with pictures depicting images of war. Music background is played. Students enter the space and are asked to look at the pictures. On each picture there is a written statement about the image. In pairs, students are asked to discuss what they see.

Hello everyone. Welcome to the War Museum. I want everyone to move around the space and study the images on the wall. Read the statements on the images as well.

Can someone tell me what you saw? What were your thoughts when you saw these images? Do they have any impact on you? Why?

DETOUR

Now, I want you to go back to the images you see. Work with a partner. I want you to turn the image of war over. Read the statement again. This time, I want you to write the opposite of what you see and what you read. Write it on the back of the picture.

Stop writing. Now, go around the space again. Read what others have written.

SOUNTRACKING
As pupils read the statements written by the other groups, teacher changes the soundtrack to a melodious melody.

OUT-OF-ROLE DISCUSSION

Let us discuss what we have done. What were your thoughts when you read the statements? Is there any difference in the way you feel the first time you saw the images and the statements that you have just read? How different? How do you feel now?

EXPERIENTIAL PHASE

STORYTELLING
Teacher assembles the class in a circle. Tell pupils you are going to read a story to them. Ask pupils to decide if the story to be read has any relevance to the images the pupils saw and the statements they wrote.

Teacher reads the story.

Today, we are going to hear a story. This story is related to what you see in the classroom today.

Hatred and fighting had broken out throughout the land. Territory fought against territory, city against city, neighbour against neighbour, husband against wife, child against child. The Emperor gathered the great philosophers, counsellors and spiritual teachers and asked them, "What is peace?" so he could share the knowledge with the people and save the land from ruin. But after listening to long, well-reasoned discourses, the Emperor realized that none had helped him understand what peace was. So he announced to all men and women to answer the question "What is peace?" so that he could save the land.

Teacher stops reading the story. Get as many possible answers from the pupils.

What do you know about an emperor? What kind of power does he have over his people?
What do you think great philosophers do for a country?
What do you understand from the term "peace"?

PEACE IN WRITING
Teacher asks pupils to discuss and write on a piece of paper what they think peace is.

Take a moment to decide with a partner what peace is. You have one minute to write your thoughts.

Teacher asks for volunteers to speak of their thoughts.

I will now continue reading the story.

Teacher continues reading the story.

But after listening to all who replied the Emperor knew he was still no closer to understanding what peace was and the hatred and the fighting continued. So he sent out a decree to all the artists of the land to paint a picture that would show all people what peace was before it was too late. He was presented with a multitude of paintings of skies, sun sets, rivers, mountains and valleys and yet there was not one among them that satisfied the question, "What is peace?"

FREEZE FRAME
Teacher tells pupils to freeze frame an image of peace.

If you were an artist, how would you portray an image of peace? There should be four of you and one of you should be the Emperor. You are going to hold your freeze frame very still. You must remember the position that you hold. Are you ready?
Just hold what you are doing and listen.

THOUGHT TRACKING

What do you think these people are saying? I need someone to come over to the character and let us hear the thoughts of the character.

PEACE IN ART FORM

Teacher gives each group a piece of construction paper and pencil. Ask them to think about the still image they presented and draw it on the paper. Pupils are given about 5-7 minutes to present their freeze frame on the blank paper. Once done, the paper needs to be rolled and presented to the 'emperor'.

Now, I am giving you a blank paper. Draw the image that you had before. Remember that you are supposed to present this image to the emperor.

After receiving all images drawn, teacher puts up the drawings on the wall. The images are shared with the others.

OUT-OF-ROLE DISCUSSION

Now, having seen all the drawings, perhaps someone would like to discuss how you felt after you drew the images?
How difficult is to draw what you really mean, or to present physically using your bodies?
What are the similarities and differences you see in your drawing?

STORY TELLING
Teacher continues reading the story.

He had all but given up when a roll of paper was brought to him that had been left outside the palace gates by a child. When the Emperor unrolled it, his eyes widened.

Teacher inscrolls a drawing. As the drawing is inscrolled, teacher continues reading. Let the pupils look at the drawing, as the teacher reads this:

The page was filled with swirls and scribbles and was torn in places by the fury of the child's strokes. In those disturbing lines, the Emperor saw a devastating storm that made him think of the wars and the fighting that were threatening his land.

Teacher asks questions.

What was portrayed in the image that the emperor saw?
Why do you think the emperor made such assumptions about the drawing?

Teacher finishes reading the story.

As he studied the drawing, he saw something among the lines of what looked to be the remains of a tree broken by the storm. He moved his face close to the page and he realized what it was...

Pupils describe what they see.

Now, what do you see in the drawing? Is it a war that you see? Talk to the partner next to you and describe what you see.

Teacher continues reading after pupils have shared their description.

It was a small bird sitting on a branch. He saw its beak drawn open as if in song.

Teacher asks pupils to supply the next part of the story.

Now you know what it really was, please work with two other people and supply the next part of the story. Share your ending with the others.

ENDING OF THE STORY READS:

His face began to soften and his heart, rejoice. He realized he was seeing an answer to his question. He called his messengers and told them, "Our land may be saved from ruin. Go and show this child's drawing to the people. If we look into the heart of the storm, we may find peace together."

Teacher asks questions for the students to ponder on.

What could a drawing tell us? How is that different from the pictures you see around you? In pairs discuss how the story is related to the pictures you see today.

Teacher asks pupils to share their discussions.

REFLECTION PHASE
Teacher gets pupils to reflect on the lesson.
What have you learned from the story?

Pupils read the ending of the story that they have written to the class.

<u>UNIT PLANNING SHEET</u>
SESSION EIGHT (TWO HOURS)

TOPIC: **THE SOUND OF PEACE** (From the original drama by Norhanim Abdul Samat)
TIME: 2 hours
QUESTION: How do you spread the word of peace to others?

LEARNING OUTCOMES FOR DRAMA
- Initiate, develop and refine ideas individually and collectively in a range of dramatic forms.
- Present and respond to drama and identify ways in which dramatic elements, techniques and conventions combine to create meaning.
- Communicate ideas through movements.
- Identify drama as part of everyday life and recognise that it serves a variety purposes.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE
- Present information and express ideas clearly, effectively and confidently through written and oral modes.
- Actively listen and respond to the ideas of others.
- Exchange ideas, information and opinions.
- Make clear and confident presentations appropriate to audience.

LINK TO COURSE OBJECTIVES
- Train students in managing discussions, and Questions and Answer sessions.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Show an awareness and appreciation of moral values.

TECHNIQUES
Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES
Hot seating, Mantle-of-the-Expert

RESOURCES
- A robe for the child
- Name tags
- Paintings

INITIATION PHASE

Teacher recaps session during the last meeting. Teacher informs pupils that they will continue from the last session. Teacher shows a picture on the OHP.

I'd like you to look carefully at this picture. What is it that you notice about the picture?
What do you notice about the bird in the picture? Some things are symbols for certain messages. What do you think the bird in this picture symbolizes? What is the feeling or mood in the picture?
Let's hear your ideas.

EXPERIENTIAL PHASE

DISCUSSION
Teacher leads a discussion on "How do you spread the word of peace to others?"
Teacher asks pupils if they remembered about the child who drew the painting and presented it to the emperor.

Do you remember the painting that the child presented to the emperor in the story I read to you last week? What do you remember about the painting? Why do you think a child at a young age could actually draw something that attracted an emperor's attention?

Teacher gets possible answers from the pupils.

What if we could talk to the child who did the drawing? Would you like to meet him? How old do you think he was when he drew the painting?
What would you like to find out about him? What would you like to ask him?
Now, I want you to think of a question you have for him.
Which period of time did the story take place?

Now, I am going to wear this robe. When I wear it, this means I am in role as the child. You can ask me any questions you like.

TEACHER-IN-ROLE
Teacher wears the robe and goes into the role of the child. Teacher accepts questions from the participants.

Then, teacher goes out-of-role by taking off the robe.

OUT-OF-ROLE DISCUSSION
Teacher discusses the question and answer session they had earlier.

Teacher tells participants the importance of a painting in depicting useful messages. A painting is used as a mode of representing, documenting and expressing the intents of the artists. They can be in a still life form, photographic or abstract.

Teacher shows paintings depicting scenes from a range of cultures, periods and styles. Pupils are asked to identify the theme of the paintings.

Now, look at these paintings. They deliver messages to us, and some people may intepret the messages in different ways. As you look at these pictures, tell me about the period, the culture and the style of the painting. When you think of style, you are referring to whether the painting is in abstract form, folk art, grafitti, primitive, contemporary, colour field, orientalism or many others.

Teacher asks pupils to work in groups of three. Each group is given a painting. They are asked to discuss the painting in relation to the atmosphere, mood and emotions of the painting.

I want you to work in groups of three and I will give each group a painting to discuss. Look at the painting very carefully and discuss the atmosphere, the mood and the emotions of the painting. Then we will share our thoughts with others.

Teacher lets pupils work for about 5-7 minutes.

Is there any group that would like to start first? Good.

FREEZE FRAME
Teacher asks participants to freeze frame the paintings they discussed.

Ask pupils to create the scenes using themselves as the different characters or objects in the scenes. Ask pupils to decide what happen next. Ask pupils to show motions from the original scenes to a new created ones.

What do you see in the picture that might tell us something about the story we are going to enter. In your group, I want you to freeze frame what you see.
When I clap my hands, I want you to move your scene. In slow motion, move from the original scene to a new created one. You can be the characters or the objects in the scenes. I am going to give you 5 minutes to discuss.

Are you ready, now freeze.

Teacher claps her hand for a change of scene.
Right. Now, only half of the class will present your freeze frames. The other half will be the audience. First half, are you ready? Freeze.

Now, let's walk around this exhibit or artefacts and think about what you see that might tell us something.

Teacher claps hand. The freeze frame changes scene.

We will now take turns. The exhibits will now become audience. And the audience will now freeze frame your scenes. Are you ready?

Excellent. Let's now have a discussion of what we did.

OUT-OF-ROLE DISCUSSION

Can someone share with me your thoughts about how you felt when you slowly change scenes?
Do you think it is difficult to transform your ideas into something? A motion or an art?

MANTLE-OF-THE-EXPERT

We are going to manage an exhibition of paintings and other forms of exhibit to educate others on the importance and the need for a peaceful nation. We have been asked by the National Peace Foundation to hold an eight day exhibition.

Teacher gives some brief information about the NPF (see Appendix)

We are going to imagine today that we will manage the paintings for the exhibition.

Before we move into the details of our discussion, I would like you to discuss some matters:
  a) *the name of our company*
  b) *our commission(mission statement)*
  c) *our company values*
  d) *our company logo.*

What do you think our company will be called? Do you think we need a logo? Can we decide what to use for our logo? What about our commission and our company values? Perhaps we can discuss how we can put these into statements.

Teacher tells pupils to use name tags (participants are free to choose other names) during the discussion.

During our meetings, all members are reminded to use your name tags for ease of identification. Please be reminded to put the company logo on the top right of their name tags.

After discussions of the details have been noted, teacher who takes on the role of Museum Director calls for a meeting.

MEETING

Thank you ladies and gentlemen for attending our monthly meeting. Miss A, good to see you. How was your last exhibit at the Museum Di Raja Johor? What about you, Mr. B., I heard that the art painting exhibition you did in Kuala Lumpur was a huge success? Good!

As you can see, I call for an urgent meeting as I have just received a fax from the National Peace Foundation, based in the United States asking us to hold an exhibition for 8 days. The aim of this exhibition is to educate our people here on the need to uphold peace in our region and to call for the need for world peace. Our problem here is that we are only given RM1500.00 to hold the eight-day exhibition. We have lots of things to think about, from the planning of what to exhibit, who to invite, how to raise more money for this non-profit exhibition.

Teacher gets students to discuss issues pertaining to organizing the event. A director and secretary are elected among the members attending the meeting.

Whatever projects we are doing, we need a director and a secretary. Can we call for some votes or nominations, please? Good.

Teacher reminds students to discuss a few things which need to be finalized at the end of the meeting that day.
   a) what to exhibit – negotiate photos and other artefacts, find out about the artists
   b) date of exhibition
   c) target group
   d) where to exhibit the event
   e) layout of the floor plan of the exhibition
   f) sponsorship
   g) publicity

We will now discuss the date of the exhibition, the target group as well as where to exhibit. Can you please share your ideas? Good.

There also other important areas which are important to this exhibition. What to exhibit is one, the floor plan, the sponsorship and the publicity.

I want you to choose the areas you interested in and in 30 minutes I would like us to meet here and report on your suggestions. Once you have your group, remember to elect a group leader as well as a recorder. Your short presentation needs to be done using the OHP. Are we clear here?

Do you have any problems with this? Good. Can we start working, now?

REFLECTION PHASE

Teacher asked pupils to reflect on their thoughts about today's drama.

UNIT PLANNING SHEET
SESSION NINE

TOPIC: **THE SOUND OF PEACE** (From the original drama by Norhanim Abdul Samat)
TIME: 2 hours
QUESTION: How do you spread the word of peace to others?

LEARNING OUTCOMES FOR DRAMA
- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Deepen dramatic experience through dramatic conventions.
- Explore and use elements and techniques of drama for different purposes.
- Investigate drama in the past, and present contexts and describe how others express themselves through drama.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE
- Ask and respond to questions orally.

- Participate in discussions confidently.
- Negotiate and reach agreement.
- Exchange ideas, information and opinions.

LINK TO COURSE OBJECTIVES

- Expose students to the principles and skills of effective oral communication.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Give feedback and respond to the feedback given.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Mantle-of-the-Expert, Improvisation, Working in Role, Picture Reading, Tableaux, Thought tracking

RESOURCES

- Name tags
- Paintings
- OHP
- Guernica by Picasso
- Long Live Peace by Picasso

INITIATION PHASE

Teacher asks pupils about the meeting they had in their group.

Each group leader gives a 5-7 minute presentation of the outcome of their meeting.

EXPERIENTIAL PHASE

IMPROVISATION
Teacher asks pupils to improvise a scene where one person plays the role of a staff from the company and another person as one of the sponsors identified. Teacher asks the staff to approach the sponsor, inform him about the event and persuade the company to sponsor the event.

Getting companies to sponsor some events is sometimes very difficult. We have to be persuasive enough sharing with others our aims and targets for our program. Today, you are going to play a role in which you need to persuade a sponsor to sponsor your event.

For this you need to form a donut. Those standing on the outer circle will be the sponsors, and those standing on the inner circle will be the committee members. Members should be persuasive enough to obtain the sponsor and the role of the sponsors is to listen, ask questions if you have any and make decisions.

Are you ready?

That was fun. Class, was it difficult trying to get the companies to sponsor your event? Why?
What about the companies? Were the committee members persuasive enough selling their ideas to you?
What was the easiest part in achieving your tasks?
Good. Now, I have news for you.

WORKING IN ROLE
Teacher informs participants that a company has just donated two paintings done by Picasso. A Guernica painting and Long Live Peace paintings will be exhibited.
Teacher unfolds both paintings and lets pupils look at them. Ask pupils to discuss what they see being depicted in the paintings.

You will be divided into two. One group will need to study the Guernica painting and the other will study Long Live Peace Painting. Study the paintings and decide on the style of the painting, the mood, emotions and atmosphere of the painting.

Are you ready?
Work in your group and come back to report on these paintings.

TABLEAUX
Teacher asks pupils to do a tableaux of their perceptions of their paintings. The first person will come out to perform a still image of a figure from the painting, followed by the next person who joins in.

Thank you for the report. That was a really thorough observation. Now, I want you to create a tableau with your bodies that best represents your interpretations and thinking about these paintings.
This is going to be difficult because I know you all have so may wonderful ideas.
The other group is going to be reading this tableau. Therefore you need to be sure that you can hold the picture still for us while we read it.

The Guernica painting group performs first, and once done, the Long Live Peace performs.

THOUGHT TRACKING
After half of the class has performed the image, teacher invites the other half of the class to share the private thoughts of the participants-in-role at that particular moment.

That was great. Let's hear the thoughts of these characters. Audience may come in at any time, tap on their shoulders and speak their thoughts.

WORKING-IN-ROLE
Teacher asks participants to decide where they would put up the painting at the exhibition. The participants need to refer to the floor plan that they had drawn up earlier. Have a class discussion about the setting.

Thank you for working so quickly. We are really working under a lot of pressure. You have worked very hard indeed. Let's have a look at the floor plan that you have designed. We have many exhibits coming in. And with these two enormous paintings, we have to decide where to put them. You know, they both carry different messages. So we really need to find them some special place. Moreover, we need to highlight the work of Picasso. I believe that with these two paintings here, our exhibition will definitely be a hit.
So, can we decide where to place them?

Teacher lets pupils decide and gives them about 10 to 15 minutes for the discussion to take place.

REFLECTION PHASE

WRITING-IN-ROLE
Teacher tells pupils to write a short caption (2 captions) about their feelings about both paintings. They will spend about 5 to 7 minutes writing the caption. Once the captions have been written, put them up on the wall under the paintings that are hung on the wall.

Teacher ends the drama by asking pupils to share their thoughts about the lesson.

Let's talk about this drama today. Which part of our drama helped you to understand the theme of our lesson today?
Talk to the people next to you.

UNIT PLANNING SHEET
SESSION TEN

TOPIC: **THE SOUND OF PEACE** (From the original drama by Norhanim Abdul Samat)
QUESTION: How do you spread the word of peace to others?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Initiate and develop ideas with others, and improvise drama in a range of situations.
- Present and respond to drama, identifying ways in which elements of drama combine with ideas to create meaning.
- Develop and sustain ideas in drama.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Participate in discussions confidently.
- Use appropriate language to solve problems.
- Express appropriate feedback.

LINK TO COURSE OBJECTIVES

- Expose students to the principles and skills of effective oral communication.
- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Obtain information from various sources and present it orally.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Meeting, Writing-in-role, Overheard Conversation, Emotional journey, Discussion

RESOURCES

Drawing paper and art pencil

INITIATION PHASE

IMPROVISATION
Teacher asks pupils about the two paintings and the decision they had about where to hang the paintings.

Teacher asks them to imagine hanging the Guernica and Long Live Peace up on the wall. In slow motion, pupils need to focus on their actions.

Pupils need to build a sound collage of their actions.

EXPERIENTIAL PHASE

MEETING
Teacher calls the class for a meeting. She raises the tension.
In a moment, we are all going into role and I will be playing a part in the drama with you.
Thank you all for attending this urgent meeting. Our big day has finally come. In about 48 hours, our exhibition will be launched. I would like to thank Mr C for his effort in bringing the President of MERCY MALAYSIA, Datuk Dr. Jemilah Mahmood to launch our event. But we have a problem here. The Director of this event has just received a telephone call that the shipment of many of our exhibits will not arrive in four days. There is a transportation problem somewhere. I don't know how it happened. We have to make a quick decision on what we can do to rectify this issue.

TEAM MEETING
In groups, teacher asks participants to brainstorm of possibilities on how this problem can be solved. Then, pick out and argue the case for one or more possibilities.
Each group presents their ideas to the class.

OVERHEARD CONVERSATION
Teacher asks pupils to work in pairs. One of them plays the role of a reporter, and another plays a committee member of the company who just heard about the shipment problem. The conversation is in the form of the reporter who is trying to break the news of this. The reporter, however, should not be open about his intentions.

You are going to play roles of a reporter and a committee member of this event. The reporter has heard about this problem and is trying to break news about this. He needs to find out the details of what happened and how the members are trying to rectify the issue.

WRITING-IN-ROLE
Teacher asks each group to write a 100-word media release to publicize the event.

EMOTIONAL JOURNEY
Teacher asks pupils to portray their emotional journey in an art form of their experiences in organizing this event. Ask them to share the factors that have influenced them in having such journey.
The art form is put up on the wall together with other paintings.

OVERHEARD CONVERSATION
Teacher asks pupils to prepare a conversation at the Bus-stop. This conversation is between two people revealing their responses about the exhibition.

REFLECTION PHASE

Teacher asks pupils to assemble as a class. Tell pupils that you are going to read a newspaper clipping from today's newspaper. Teacher reads the newspaper cutting (see Appendix).
Ladies and Gentlemen, I have just read to you a news story of the exhibition that ended yesterday. Overall, you have shown tremendous effort in organizing this big event. I would like to thank each and every one of you for your contribution and support. If there is anyone who wishes to reflect on our journey together, please come forward and make one or two statements.
Thank you.
I will be in contact will all of you if there is any other projects coming up. Before you leave this meeting, I would like to remind you to leave your name tags behind. Thank you again.

UNIT PLANNING SHEET
SESSION ELEVEN

TOPIC: **JOSEPHA, THE PRARIE BOY** (Original drama by Miller and   Saxton)
TIME: 2 hours
QUESTION: What is the relationship between a good education and a good human being?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
- Select and use dramatic elements, techniques and conventions for specific purposes.
- Compare treatment of similar themes in drama of past and present cultures.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Ask and respond to questions orally.
- Present information and present ideas clearly, effectively and confidently.
- Contribute ideas in group activities.
- Demonstrate increased confidence in oral communication skills.
- Use and respond to spoke language effectively.

LINK TO COURSE OBJECTIVES

- Give students the opportunity to practice the skills of effective oral communication using appropriate language and expressions.
- Have a positive outlook and act appropriately in situations.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Game, Meeting, Mantle-of-the-Expert, Teacher-in-Role, Discussion, Reading aloud, Voice collage

RESOURCES

- A jacket and briefcase for teacher in role

- Folder for each student
- Name tag
- Formal Assessment Progress Report
- Pictures of school and education 100 years ago
- Book of Josepha, the Prairie Boy
- Transparency of Josepha sitting in the primary row

INITIATION PHASE

GAME
Teacher plays a game with the pupils. The focus of this game is to create an understanding on what education used to be, and what it is now.

Before we begin our drama, we are going to do a warm-up with a game called Masters and Movers. This is a challenging game as it demands observation. The rule of this game is that you have to listen very carefully.

First, I need a volunteer to bring a chair to begin the circle of chairs. Please stand behind your chair. You are B and all Bs are Masters.
The rest of you are to find a partner. Decide who is A and who is B and together bring one chair to continue building the circle.
As- sit o your chair.
Bs- stand behind your partner with your arms behind your backs.
Bs- you are the Masters.
As- you are the movers.

Now, we have an inner circle of Movers seated on chairs and an outer circle of Masters standing behind their chairs with their arms behind their backs.
Only one chair, the first chair to be brought to the circle has no mover.
It is the job of that chair's master to find someone to fill the chair.
Master, you will do this simply by winking at any mover in the circle.
When eye contact has been established, the Mover must then move as quickly as possible to sit in the empty chair.
However, if the master senses that his Mover is about to move to fill the empty chair, that Master can stop the Mover by placing his or her hands firmly on the Mover's shoulder.
Master, you need to keep a careful watch so that you don't find yourself with an empty chair.
When a move has been successfully completed, there will be a new empty chair and a new Master looking for someone to fill it.

The goal of the game for the Master is always to keep someone in his or her chair.
Other masters, your task is to keep someone in your chair at all times.
Let's try a couple of rounds to sort out the problems.

Teacher lets the game run. Let As and Bs exchange places. After most players have had a turn,

Right, let's stop here. Just talk to your partner about what was going on in your mind when you were a Master and when you were a Mover.

Teacher lets pupils discuss.

What were some of the things that were going on in your minds in this game?
I wonder what situations in our lives have held us back from doing something that we wanted to do, or were invited to do?
The story that we are going to explore today happened about a hundred years ago. The game we have just played gives us an idea of looking at what happens in the story.

EXPERIENTIAL PHASE

CREATING THE MEETING ROOM

The first thing that we have to do is turn our classroom into a meeting room. Also, we need a board or something that we can use to write on. Now, how will we begin?

Teacher and pupils create a fictional space for the meeting.

Good. Now, I'm going to ask you to find a chair and stand behind it, I would like you to do this in alphabetical order of your names, starting with the first chair there.

MANTLE-OF-THE-EXPERT MEETING

Now, we are ready to begin our drama. I am going to walk away. When I come back, I will be someone different. As I speak, you will discover who I am and who you are in the drama.
Remember, if you are having a problem for whatever reason, you may put up your hand and say "May we go out of role for a moment?"
Any questions? Are we ready?

Teacher walks away from the space. She puts on a jacket, and picks up a briefcase to indicate a role change.
Teacher walks to the chair at the head of the meeting room.
TEACHER-IN-ROLE

Good day, ladies and gentlemen. Dr. James the District Inspector for the Foss County Board of Education sends his regrets and looks forward to meeting you individually in your schools at a later date. My name is Miss Nor and Dr James has appointed me to represent him. Please, do sit down. This meeting will be very informal.

It is my pleasure to welcome you into a prairie community and to meet you all in person. It seems that we have been corresponding for such a long time, but of course, it takes a long time to process your teaching credentials.

We know that we have selected the most highly qualified students from the Teachers' Academy. You have been chosen to work here in Foss County School District because of your resourcefulness, your strength of character and you have demonstrated excellence in your teaching abilities. These are the qualities upon which you will be drawing as you take on teaching in our isolated rural communities.

To help us get started, I will give everyone a folder. In it you will find a name tag. I ask you to remember that now you are qualified school teachers, you are to be addressed by your title and your first name only.

Therefore, Mr or Miss will precede your name on the name tag. When you have completed this task, please pin the name tag so that it can be seen by everyone.

WHOLE-GROUP DISCUSSION

Dr James felt that it would be helpful if we met as a group, since all of you will be dealing with similar school populations and common issues.
We have been able to use some of the new technology to obtain photographs that will help you to come to a deeper understanding of the challenges you will be facing.

Teacher hands out pictures while speaking.

As you receive these photos, Please discuss with the person next to you how the information in these pictures may affect your teaching. When you are ready, we will share our thoughts, concerns and your questions. Of course, Dr James would be the best person to talk to, if only he could be here.

Use what we know about schools today to help us see the sorts of challenges that Dr James spoke of. Remember, we are speaking of challenges we face as new teachers 100 years ago.

Let pupils discuss.

I would be so interested to hear some of the challenges you see ahead for you.

MANTLE-OF-THE-EXPERT

As you have observed, life on the prairies can be very hard and the inspector of Education is *concerned about the number of children who leave school early. He feels that too many of our students particularly*

those from immigrant families, are leaving school before they have become familiar, with the English language. I am sure that you have met some of these children already in your teaching practice.

The inspector is proposing that we retain our students until at least the age of fifteen. The inspector is looking to you new, fresh young teachers to implement his proposal.

My purpose today is to provide you with practice in diagnosing and assessing some of the issues that may arise for you in attempting to follow the inspector's request.
The case we are presenting is drawn from our files of a few years ago, but it is representative of the kind of child you will be meeting.

In your folders you will find a Formal Assessment of Progress Report on which to record your observations after you have been introduced to the case.

Teacher reads the story book from the beginning of the story and ends "..He did not know how".

Please take a few moments to record on your assessment forms what you know or can infer about this student.

Now, what do we know about this student?

What further questions arise?
What else do we need to know in order to help this individual?
What else do we need to know in order to help this individual be a better student?

READING ALOUD
Teacher continues reading the story. Teacher reads from "Later, Josepha wept. Miss sat by him to Farmers made farmers".

Let's continue with this case study. Perhaps your questions will be answered.

Now that we have a better picture of this child, what else do we know about him? What do you think are his areas of strength and where do you think his challenges lie?

Please record your observation in your folder.

Before we discuss these new questions and observations, I have our district visual art inspector's rendition of Josepha's situation. It may provide added information.

VOICE COLLAGE
Teacher turns on OHP with the picture of Josepha sitting in the primary row.

While we can never really know what is in a child's mind, as teachers we need to understand what a child such as Josepha might be thinking and feeling as he sits in the primary row day after day. Take a moment to consider his perspective.
If Josepha could speak his thoughts in English, what might we hear?
Close your eyes and hear his thoughts.
When you feel my hand on your shoulder, just say those words out loud. Remember to use your TEACHER VOICE so that we can all hear.

Who will be the first to begin?

Teacher moves around the room, touching individual students on the shoulder.
After all pupils have spoken, teacher acknowledges their contributions.

REFLECTION PHASE

Teacher gets pupils to draw on their own classroom situation, as well as that given in the story.

We have an insight of what education was all about 100 years ago. What experience can you draw from Josepha to what you already know. Is there any difference in education in the prairies and here 100 years ago?
What new insights have you gained?

What do we know or what can we infer about Josepha's learning or home situation?
As new teachers soon to be in similar situations, what do you think are the key issues in this case study?

UNIT PLANNING SHEET
SESSION ELEVEN

TOPIC: **JOSEPHA, THE PRARIE BOY** (Original drama by Miller and   Saxton)
TIME: 2 hours
QUESTION: What is the relationship between a good education and a good human being?

LEARNING OUTCOMES FOR DRAMA

- Use the elements of role, action and focus techniques of facial expression and gesture techniques to explore the different roles within the drama.
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LINK TO COURSE OBJECTIVES

- Give students the opportunity to practice the skills of effective oral communication using appropriate language and expressions.
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Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Game, Meeting, Mantle-of-the-Expert, Teacher-in-Role, Discussion, Reading aloud, Voice collage

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INITIATION PHASE

GAME
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Now, what do we know about this student?

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READING ALOUD
Teacher continues reading the story. Teacher reads from "Later, Josepha wept. Miss sat by him to Farmers made farmers".

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Who will be the first to begin?

Teacher moves around the room, touching individual students on the shoulder.
After all pupils have spoken, teacher acknowledges their contributions.

REFLECTION PHASE

Teacher gets pupils to draw on their own classroom situation, as well as that given in the story.
We have an insight of what education was all about 100 years ago. What experience can you draw from Josepha to what you already know. Is there any difference in education in the prairies and here 100 years ago?
What new insights have you gained?
What do we know or what can we infer about Josepha's learning or home situation?
As new teachers soon to be in similar situations, what do you think are the key issues in this case study?

UNIT PLANNING SHEET
SESSION TWELVE

TOPIC: **JOSEPHA, THE PRARIE BOY** (Original drama by Miller and Saxton)
TIME: 2 hours
QUESTION: How do we learn to fit in a society?
              In what ways does school determine our future?

LEARNING OUTCOMES FOR DRAMA
- Select and adapt elements, techniques, and conventions in various dramatic forms.
- Perform and respond to drama and make critical judgements about the use of drama elements to create meaning.
- Investigate the purposes of drama in past and present contexts.
- Describe how communities express themselves through drama.

LEARNING OUTCOMES FOR LANGUAGE COMPETENCE

- Expose students with interviewing technique.
- Talk about feelings and personal experiences.
- Exchange ideas, information and opinions.
- Negotiate and reach agreement.

LINK TO COURSE OBJECTIVES

- Give students the opportunity to practise the skills of effective oral communication using appropriate language and expressions.
- Give feedback and respond appropriately to feedback.

TECHNIQUES

Voice, Facial expression, Movement, Gesture

SUGGESTED ACTIVITIES

Word game, Out-of-Role Discussion, Hearing from both sides, Improvisation, Teacher-in-Role, Reading aloud, Writing-in-Role, Conscience Alley

RESOURCES

- Folder for each student
- Name tag
- Book of Josepha, the Prairie Boy
- A pair of old boots
- Keyword sheet

INITIATION PHASE

Teacher welcomes pupils to the session and tells them that they will continue yesterday's activity.

WORD GAME
Teacher divides the class into 4 or 5 groups. Each group is given a paper and marker pens. Each sheet of paper has two of the following words written on it,

GROUPS	WORDS	
A	teacher	wagon
B	dollar	give
C	gift	memories
D	eyes	quit
E	job	school

Work in groups. I am going to give you a piece of paper with two words on it. On that paper, write down any thoughts and idea that come to your mind as you look at the keywords on your page. It is okay if you have any ideas that are different. Build on each other's ideas. You will need to work quickly.
In a moment, you will move to where the group next to you has been working. When you get there, look at what they have written and add your ideas to the key words.
Ready? Off you go.

Look at the new ideas added by other people. Talk about it.

Teacher informs pupils that the words are taken from the story book, Josepha. By the end of the lesson, pupils will know whether they have correctly expressed their thoughts.

EXPERIENTIAL PHASE

OUT-OF-ROLE DISCUSSION

I'd like you to find a partner, someone with whom you have not been working at all. You and your partner take your chairs to your own space. Make sure that you will not be disturbing anyone else.
Decide who is A and who is B.
As, you will be the teacher. Bs will be Josepha.

While I meet with As, Bs, think about your situation at home and at school and where you need to be now.

Teacher meets with As and gives this instruction to As.

As a new schoolteacher, you know that the inspector will look very favourably on you if you can keep all your pupils in school for the whole year. Your task is to try to persuade Josepha to stay. If he cannot, then persuade him to come back after the harvest. What sorts of ideas do you have that might help him to keep him in school? You know your task. Think hard about it.

Teacher meets with Bs and give this instruction to Bs.

As Josepha, you probably have a number of reasons for leaving school. What might some of those be? Your task is to listen very carefully t o what Miss . .. or Mr … says. Is there anything that she or he can offer you that might persuade you to stay or to think about coming back to school at some time? I would like you to be thinking about your reasons for leaving.

Right, you each know your task and it looks as if we are ready to begin. Josepha, you will begin the improvisation by saying, "Are you ready to see me, Miss… or Mr …?"
When you are ready, you begin.

Teacher circulates the improvisation.

HEARING FROM BOTH SIDES
Teacher stops the discussion between As and Bs.

Stop there. Would the teachers please bring their chairs into a circle around the chairs in the middle? Be sure that your chair is close enough to hear what the teachers say, but not to interfere. Just listen to what the teachers say, but do not comment or talk to one another.
Your task is to hear what is being said and to think about how it reflects what you have just experienced. Are we ready?

TEACHER-IN-ROLE

Well, I am wondering how your meeting went. This matter of keeping children in school is not so easy to do, gathering from some of the things I heard being said.
What concerns do you have?
Teacher keeps to the following probes:

- I am sure your task would be easier if you did not have to deal with the language problems.
It must be difficult to discover which children have an aptitude for schooling and which children are simply not ready for it.
-Remember, our job is to keep children like Josepha in school.
-What kind of future do you see for this child?

Teacher lets the discussion continue.

Thank you very much for your reflection. I can see that there are many concerns that need to be addressed if children are to be encouraged to stay in school.
I'd like to talk to the Josephas now. Please change places.
I understand that your teacher is anxious for you to stay on in school. I wonder if he or she really understands why you cannot or do not wish to stay. What sorts of things would make it possible for you to stay?
Teacher might interject with the following probes:

-What sort of responsibility do you feel toward your parents?

-How important is it, do you think, for your sisters to have an education?
-Surely, your older brother can carry the load? After all, it's not a very big holding that your father has.
-When you look to you future, what do you see for yourself?

Thank you very much. I can see that for someone so young, there are a great many concerns and responsibilities. School must not seem to be as important for you.

Perhaps it would be a good idea to go back to your partner and talk out of role about the improvisation and what you have just heard in the circles.

Teacher asks pupils to share opinions.

READING ALOUD
Teacher continues reading aloud the story.

Let's hear what happens in the story of Josepha. As you listen, remember how you were thinking and feeling when you were in role, talking to your teacher.

Teacher reads "Josepha studied his teacher's eyes …until the end"

WRITING-IN-ROLE

I'm going to ask you now to begin thinking as Josepha's teacher. You know what has happened and how you feel about it.
As you are thinking, just move quietly to your folders.

Take a piece of paper, and find your own space in the room. Sit down quietly and begin writing a letter to Josepha.

You may begin by saying thank you for the present he gave you. What is more important is to let him know how you feel about what has happened and your hopes for his future.

Teacher lets pupils write the letter. Let them spend 15 to 20 minutes writing.

Just stop there. Reread what you have written.
When you have read through, go back and underline the phrase or sentence that you feel best sums up what you wanted to say to Josepha. Commit that phrase or sentence to your memory.

CONSCIENCE ALLEY

May I have someone volunteer to take on the responsibility of becoming Josepha? You don't have to speak but you must listen very hard to what is being said as you move slowly down the line.
The rest of you will make two lines, leaving enough room for Josepha to walk between them.
As Josepha moves slowly between you, say to him the sentence or phrase that you have memorized.
Be aware that only one person should speak at a time so that Josepha can hear what you have to say.
Perhaps it would help us to make it more real if Josepha was carrying the boots he has just been given. What do you think?

Teacher passes an old pair of boots to Josepha.

Thank you. Just find someone to talk to and share your thoughts together.

REFLECTION PHASE

Let's just gather here and talk about what has happened? If we could see into the future do you think there would be someone like Josepha?

What might be the connections between the game we played at the beginning of our drama and Josepha's story?

It seems that Josepha was a good person. I wonder if his schooling would make him an even better person?

Video (Focus participants)

May's video transcript

The following section presents a sample of video transcripts for May.

May: *Smiled.* For our presentation, so maybe they can have secondary job. *Her hand gestured to accompany her speech; her body was open.*
May: That means…Our...
She looked at Ed as if she wanted to ask something.
May: primary?(*asking for confirmation from Ed*)
Ed nodded.
May looked back to the audience.

May: Our primary job is a farmer. *Used hand gestures.*
May: But you can do….err…secondary job…
Gazed at Ed. Ed interrupted.
Ed: For this short period right.
May: Ahh… (*she remembered what to say*) Err.....short period because of raining.
Put both hands to her side.

Voice: Does Pak Metih know how to farm? Everyone looked at the voice.
May shrugged her shoulder, and raised eyebrows. Facial expression showed that she looked blank. Confused with the question posed.
Voice: Does Pak Metih know how to farm?
May: Hmmm…? *She wasn't sure. May gazed at Ed, asking for help.*
Ed: Pak Metih, right. Pak Metih wife. Got 2 wives, you know.
May smiled and laughed. Looked at Indian girl and smiled again.
Ed: His daughter can help what?

May: Ok, And then the third one.
Body slant, hand point on the chart.
May: Maybe we can,ah....ah....(*she tried looking for the right words*) get from the public.
Looked at audience.
May: From other village, maybe.
Looked at chart.
May: ...and...ahh…..also he can get his part time job. Maybe. Ahh....
Hand pointing to the chart.
May: During….ahh......
Looked at audience and gazed at Ed.
Ed: Daytime
May: Daytime. He can do the secondary job and at night he can have this part time job.
Lower the volume of her voice, intonation went

	down. Looked at audience. Voice: What about this farm job? May: Ahhh…*Gazed at Ed and nodded head.* Ed: Ahh…. May: Ahh…*Looked at Ed.* May: We delay first because of raining. *Touched pants, left hand scratched right arm.* Ed: You can't do anything in the farm because raining. *May nodded her head.*

Yan's video transcript

This section presents a sample of transcript during a presentation exercise.

Yan: The first one is err…err...is call charity.
Put left hand in his pocket. Clinched right hand.
Yan: This charity....
Put right hand in his pocket.
Looked at chart. Then put both hands in right pocket.
Yan:...is like, err....
Looked at audience.
Yan: …hosting the responsibility in the village.
Used hand gesture.
Right hand touched end of shirt.
Yan: ..each person donate.

Yan: Each family host the responsibility to pay around RM20 month, if he can.
Used both hands to emphasize value of money.
His intonation of his voice was rather firm, emphasizing a factual statement.
Voice: Pardon?
Yan: Per month.
Used hand gestures, point both index fingers upward.
Voice: Oh...ok!
Put finger in his ear.
Yan: Err…69 above.
Used hand gestures, circling his fingers when he said the numbers.
One finger from his left hand in his ear.
Yan: Second, if anyone has something for wealthy.
Used hand gestures.
Yan: Extra from his needs. Like...(*rolled eyes)*, maybe goat. *Used gestures.*
Looked at audience.
Yan:2 person to 5 person. *Looked at chart.*
Yan: Err...we call it money living. This charity would be (*pointed his hand on the chart)* for anyone who err… who needs something (*looked on the floor)* who have problem. *Tapped his finger on his palm.*
Yan: like the poors in the village, just like Bawang Putih father, err...Bawang Putih's father.

Yan: Second one, (*looked at chart*) we must design (*used gestures*) err...society!
Left hand touched his shirt.
Yan: or...we call it representative to the government.
Looked at audience used gesture, put his hand high up above his body.
Yan: Speak to the government (*hand high*) the one who deal with government to support us(*both hands pointed at himself*) with tractors, machines. *Finger pointed on his palm.*
Voice: So, who will be representing?
Yan: The one who deal with the government is.....(*used gesture*) like, maybe businessman (*smiled*).
Yan: Anyone who can speak to government. Or maybe higher position.
*Right hand above his body.*

Yan: Ahh....*Looked at chart.*
Yan: also appealing to the government, ahh…. to support us (*looked at chart*) and also decide to err.... (*looked at space*)give courses to the farmers (*used gestures*) and lectures how to improve the products. *His voice was firm to emphasize 'products'.*
Yan: And err....from the Government they may send us(*shrugged his shoulders*) lecturers or something, like maybe....err....(*eyes rolling*) the ministry or something
Left hand scratch his face.
Yan:...just to improve our products. That's all.
Smiled.

Al's video transcript

The following section presents Al's video transcripts taken from his presentation exercise.

Walked slowly. Shoulder slouched to the front. Looked at team.
Al: Hello. *Soft voice. Hands to the side, swaying. Looked at audience.*
Audience ignored him.
Looked at teamates and laughed. (Swayed hands back and front.
Al: Okay. Ahh..
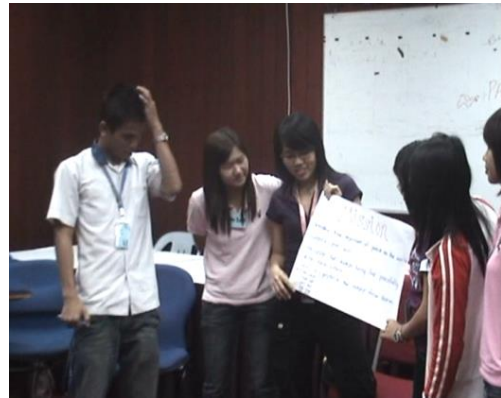
Al: This is our proposition.
Looked at audience. Clicked his pen in his right hand.
Al: Okay.
Looked at the chart and scratched his head. Silent for a while.
Looked at chart again.
Al:First, ah...we want...
Put hand in his pocket, read from the chart.
Al*: .....*to introduce the importance of peace to the world.
Put hand in pocket, smiled and scratched head again.

Left hand touched his thigh.
Al: Okay, Ahh.. (*lip touch*)
Al:The important for the peace*(hand gesture, eyes rolled up)* in the world (*puthand in pocket*) because (*looked up to the ceiling*) we don't want the world become....ahhh herbal (he meant terrible) and be….. err….. fighting each other and if come a war. So we want to....ahh....want to live peaceful.
Okay.

Al: The second one is (*flicked left leg from knee)*to support the charity work.
Looked at audience.
Stammered.
Looked at team members. Smiled. Made some body movements (whole body shift of weight with both arms swinging).
Facial flushed. Nodded to his team.
"Susah la."[Malay for It's difficult.]
"Akutaktahu!" [Malay for I don't know!]

Nan's video transcript

This transcript depicts Nan's display of non-verbal behaviours during an improvisation activity.

Nan touched her 'hijab'.
Eyes looked at partner. Smiled.
Partner: My prince is getting old. Oh, he has to marry.

Nan: Oh….*(vary her intonation)*
You don't worry, darling.
Put her left hand on partner's shoulder.
Nan: You know....*(used hand gestures)*, ahh…our prince, is…ahhh…has a girlfriend.
Varied her intonation to emphasize the word "girlfriend".
Put her right hand on her chest. Then, touched her 'hijab' again. It looks like she was trying to straighten her 'hijab'.

Partner: Really?
Nan: Yes.
Varied her voice intonation.
Nan: He told me everything*(used hand gesture)* about his girlfriend.
(clasped her hands together)
The…the woman....I think her name is Bawang Putih.
Nodded her head, eyes fixed on partner. Put hand on her chest,

Partner: Yeah?
Nan: Yes.
Smiled.

Zu's video transcript

Zu touched her scarf, looked at the photo and looked at her partner.
"Cakaplah." [Malay for say something.]*Smiled. Her partner giggled.*
Zu held her notes.
Zu: "Salam" [Malay for greetings.] to all my friends. *Laughed. Looked at her team and giggled. .*
Z: Ahh..firstly I want to tell you about this picture. (*Talked slowly and giggled. Used hand gestures. Eyes small and twitch. Looked at her team.*
Z: "Jangan ketawa!" [Malay for don't laugh!]

Z: Ahh..
Read from the notes and looked at the photo.
Zu: What you can see here, on the picture (*pointed at the picture)* ahh...(*looked at the notes again)* this picture is show us....ahh....us...ahh...about...the situation..ahh..may be after a war.
Looked at audience.
Giggled, shrugged her shoulder and touched her scarf.

Looked at partner. Laughed.
Zu: "Lepastu" [Malay for then]….ahh….we can see (*read from notes)*….normally we can find this situation (*looked at audience)*at the country involved in war.
Laughed and looked at her team. Her body position did not face the audience.

Zu: Maybe this situation happens four decades (*gestures)* years, four decades ago.
Looked at her team. Touched her scarf.
Zu: "Tambahlagi!" [Malay for add more information.]
Voice: What does four decades mean?"
Looked at her team again to confirm about decades. Looked at the audience. Looked at partner again.
Zu: Ah…ah….
Ting: Apa 50 years old, ah? [Malay for how to say 50 years old?]
Z: "Ha, cakap!" [Malay for huh, say

| | something!] |
| | *Used hand gestures. Looked unsure. Touched friend on her shoulder.* |

Min's video transcript

Min's display of her non-verbal behaviours is highlighted in this shot of the video transcript.

Student: I am the King.
Student: I am the Queen.
Min: I neighbour.
Hand behind her back. Fixed stationary body position. Eyes looked straight on the wall.

Student: I want to see…I also want daughter-in-law. *Min smiled. Covered her hand on her mouth.*
Student: I also. I also want to see my daughter-in-law. I heard she's a good girl.
Min giggled and shrugged her shoulder.

No facial expression. Stood straight. Both hands to the side.
Min: Bawang Putih is a pretty girl. (*Like reading a dictation*) She is a nice girl. *Both hands clasped to the front. Monotonous voice. Eyes rolled up.*

Min: Errr…She can…
Left hand in open position. Her facial expression was unsure. Looked upwards. Frowned her lips.
Min: Do….Eh?...
Scratched her head and looked at the audience.
Min: hehehe
Laughing and scratching her head.
Min: She's a good daughter-in-law. *Both hands clasped to the front.*
Min: Thank you.

Chinese fable

Hatred and fighting had broken out throughout the land. Territory fought against territory, city against city, neighbour against neighbour, husband against wife, child against child. The Emperor gathered the great philosophers, counselors and spiritual teachers and asked them, "What is peace?" so he could share the knowledge with the people and save the land from ruin. But after listening to long, well-reasoned discourses, the Emperor realized that none had helped him understand what peace was. So he announced to all men and women to answer the question "What is peace?" so that he could save the land. But after listening to all who replied the Emperor knew he was still no closer to understanding what peace was and the hatred and the fighting continued. So he sent out a decree to all the artists of the land to paint a picture that would show all people what peace was before it was too late. He was presented with a multitude of paintings of skies, sun sets, rivers, mountains and valleys and yet there was not one among them that satisfied the question, "What is peace?" He had all but given up when a roll of paper was brought to him that had been left outside the palace gates by a child. When the Emperor unrolled it, his eyes widened.

The page was filled with swirls and scribbles and was torn in places by the fury of the child's strokes. In those disturbing lines, the Emperor saw a devastating storm that made him think of the wars and the fighting that were threatening his land. As he studied the drawing, he saw something among the lines of what looked to be the remains of a tree broken by the storm. He moved his face close to the page and he realized what it was...It was a small bird sitting on a branch. He saw its beak drawn open as if in song. His face began to soften and his heart, rejoice. He realized he was seeing an answer to his question. He called his messengers and told them, "Our land may be saved from ruin. Go and show this child's drawing to the people. If we look into the heart of the storm, we may find peace together."

Bawang Putih Bawang Merah: A Malaysian folk tale

The story centers on a pair of half-sisters named Bawang Putih and Bawang Merah. Bawang Putih is the Malay name for garlic, while Bawang Merah is the Malay name for shallot. Bawang Putih is the good and kind daughter, while Bawang Merah is the cruel and mean one.

The story takes place in a simple village household. The head of this family has two wives, Labu and Kundur, and each wife has their own daughter. Bawang Merah and her mother, Labu are jealous of the attention the father gives Bawang Putih and her mother, Kundur. When the father dies, Bawang Merah and her mother take charge of the household and bully Bawang Putih into servitude. Bawang Putih's mother stands up for her daughter but she soon dies due to the intentional cruelty of Bawang Merah's mother.

With her biological mother and father dead, the gentle and obedient Bawang Putih is left alone to be tortured by her cruel stepmother and half-sister. Though Bawang Putih suffers, she is patient. One day, when she is out in the woods, she sees a pond containing a live fish. The fish is able to speak, and tells her that it is her mother who has came back to comfort her. Bawang is overjoyed to be able to speak with her mother again, and secretly visits the pond whenever she can.

One day Bawang Merah sees Bawang Putih sneaking off and secretly follows her to the pond, where she witnesses Bawang Putih talking to the fish. After Bawang Putih leaves, Bawang Merah lures the fish to the surface of the pond and catches it. Bawang Merah and her mother kill the fish, cook it and feed it to Bawang Putih without telling her where it came from. Once Bawang Putih finishes eating, her stepmother and stepsister reveal where they obtained the fish. Bawang Putih is disgusted and filled with sorrow over this news.

That following night, Bawang Putih has a dream. In her dream, her mother's spirit comes and requests that she gathers the fish bones and buries them in a small grave underneath a tree. As soon as Bawang Putih gets up, she quickly looks for the fish bones and buries them. When she visits the grave the next day, she is surprised to see that a beautiful swing has appeared from one of the tree's branches. When Bawang Putih sits in the swing and sings an old lullaby, it magically swings back and forth.

Bawang Putih continues to visit the magic swing whenever she can. One day, while she was is on the magic swing, a Prince who is hunting nearby hears her song. He follows the sound of her voice, but before he approaches her, Bawang Putih realises that she is not alone, she quickly runs back home.

The Prince and his advisors eventually find the home of Bawang Putih and Bawang Merah. Bawang Merah's mother, seeing the opportunity, orders Bawang Putih to stay hidden in the kitchen. The Prince asks about the swing and the girl who sat in it. Bawang Merah's mother says that the girl he heard is her beautiful and talented daughter Bawang Merah. Though the Prince agrees that Bawang Merah is beautiful, he requests that she shows him how she sang in the magical swing.

Bawang Merah and mother reluctantly follow the Prince and his advisors back to the magic swing. Bawang Merah sits in the swing and attempts to sing so that it will move, but she cannot. The Prince, now angry, ordered Bawang Merah's mother to tell the truth. Bawang Merah's mother is forced to confess that she has another daughter hidden in her house.
The Prince brings Bawang Putih back to the swing, and as she had done many times before, the magic swing starts moving as soon as she begins singing. The Prince is overjoyed and asks Bawang Putih to marry him. She agrees and they live happily ever after.

Adapted from http//:en.wikipedia.org/wiki/Bawang_Putih_Bawang_Merah

Sample of Drama Strategies Used

Drama Strategy	Description	Teacher's Guidance (Teacher's Text)
Brainstorming	Discussion and ideas generation exercise	Now, let's think of the characters in the story. Who are the main characters in the story? Good. Now, who else do you think might know Bawang Putih, Bawang Merah, her stepmother or the prince? Can we make a list of these people?
Collective Role Play	Members of the class play the same role	In role as Pak Metih, I want you to pay attention to the words that I am going to read now. They will guide you and tell you what to do. In a moment, we will all stand up and become Pak Metih. We will be moving as Pak Metih. Focus on only what you are doing. This will take lots of concentration and use your imagination to make it real. Are you ready? Let's begin.
Conflicting Advice	Giving advices which are opposites	Now, you are going to form into two lines and I, taking the role as the lost villager will walk down the line. You need to give me an advice whether I should go down the cellar or not and why. Those on my right need to start with "You should….." and those on my left starts with "You should not…." Are you ready?
Conscience Alley	To set out opposing arguments	May I have someone volunteer to take on the responsibility of becoming Josepha? You don't have to speak but you must listen very hard to what is being said as you move slowly down the line. The rest of you will make two lines, leaving enough room for Josepha to walk between them. As Josepha moves slowly between you, say to him the sentence or phrase that you have memorized. Be aware that only one person should speak at a time so that Josepha can hear what you have to say.
Drama Group Sculpture	Create human statues collectively	As the shadow of the Horrible Gorrible approaches you, the shadow asks "What will the

		horrible Gorrible find at the bottom of the pit?" You will freeze and answer the question. Use slow motions to enhance the atmosphere. You will also use sounds and this sound will gradually be reduced to whispers. Are you ready?
Freeze Frame	The action in a scene is frozen, as in a photograph frame	In pairs, I want to create a freeze frame of the villagers behind their locked doors. Make a frozen photograph where nothing moves of the villagers behind their locked doors.
Hot Seating	A character is questioned by other members on his behaviour or background	I wonder how Bawang Putih would answer questions about her life? Who would be prepared to take Bawang Putih's role? I am looking 3 or 4 volunteers to show us her ideas. Counsellors, we are going to hot-seat Bawang Putih here and before you can help her further, you can ask her any questions you like.
Improvisation	An impromptu action into drama	Right, you each know your task and it looks as if we are ready to begin. Josepha, you will begin the improvisation by saying, "Are you ready to see me, Miss… or Mr …?" When you are ready, you begin.
Interviews	Act as someone else to ask questions	Thank you, Ladies and gentlemen for attending today's assembly. We have with us today two distinguished guests, a VIP and the Horrible Gorrible who has been visiting our village. What would you like to ask these characters? Now, I open the floor to Question and Answer session.
Mapping	Maps are made in order to develop a drama	In groups of four, map the castle and the cellar. Mark the spot in the cellar where you think the monster is headed and label the parts of the cellar and the castle. You also need to create instructions of how to get in and travel through the castle and through the cellar. Make sure you give clear directions. Are you ready to present your map?
Meeting	Come together in a meeting in roles	We will now discuss the date of the exhibition, the target group as well as where to exhibit. Can you please share your ideas? There also other important areas which are important to this exhibition. What to exhibit is one, the floor plan,

		the sponsorship and the publicity.
		I want you to choose the areas you interested in and in 30 minutes I would us to meet here and report on your suggestions.
Role of the Expert	Students take on experts' roles in different fields	We are going to manage an exhibition of paintings and other forms of exhibit to educate others on the importance and the need for a peaceful nation. We have been asked by the National Peace Foundation to hold an eight-day exhibition.
Movement Game	A game that requires learners to move their bodies to the situations	I want to see what your monsters look like. What I want you to do is make me a still/frozen body statue of a monster. I am going to count you into your statues. Make a blob shape and on the count of 3, you will be a statue.
Out-of-Role Discussion	A discussion that takes place while all learners are out of their roles	Class, I am going to ask you these questions: What did you see? Where did you see that? When each group has presented, the class gives feedback on possible changes that could enhance the tension, the atmosphere and the focus of the work.
Overheard Conversation	A conversation that would not normally be overheard by others is disclosed in order to add tension	You are going to play roles of a reporter and a committee member of this event. The reporter has heard about this problem and is trying to break news about this. He needs to find out the details of what happened and how the members are trying to rectify the issue.
Paired Conversation	A conversation that takes place with two individuals	Now, I would like you to turn to the person next to you, introduce yourselves and talk about the most recent case that you worked on. Good. Thank you, counsellors.
Picture Reading	Observe details in pictures	Now, look at these paintings. They deliver messages to us, and some people may predict the messages in different way. As you look at these pictures, tell me about the period, the culture and the style of the painting. When you think of style, you are referring to whether the painting is in abstract form, folk art, graffiti, primitive, contemporary, colour field, orientalism or many others.

Rituals	A drama that requires the character to submit to group culture	Work in pairs and decide to play a character. You could be Pak Metih's family or neighbour. You could also play the role of anyone that Pak Metih may know of. In the role of your choice, give Pak Metih some advice. This advice should be on how Pak Metih should deal with the ordeal. You should however, not reveal your relationship to the audience. As audience, you need to decide the relationship from the advice given to Pak Metih.
Role-on-the-Wall	To explore character by relating him/her to other elements	We have a clearer picture now about Bawang Putih and her relationship with the people around her. We shall do a profile of Bawang Putih. What words would you use to describe her? I will write these on this picture of Bawang Putih.
Soundscape	A sequence of sounds shaped to enhance and mood in a drama.	Teacher sets up the playing space with pictures depicting images of war. Music background is played. Students enter the space and are asked to look at the pictures. On each picture there is a written statement about the image. In pairs, students are asked to discuss what they see. Hello everyone. Welcome to the War Museum. I want everyone of you to around the space and study the images on the wall. Read the statements on the images as well. Can someone tell me what you saw? What were your thoughts when you saw these images? Do they have any impact on you? Why?
Still Image	Invent body-shapes or postures	If you were an artist, how would you portray an image of peace? There should be four of you and one of you should be the Emperor.
Storytelling	Tell stories or complete stories via sharing session	Come and sit down in a circle. Today, we are going to hear a story about a monster.
Story Recap	Re-tell a story	Do you remember the story Bawang Putih and Bawang Merah? How does it start? And how should it end? I am going to pass this box to each of you. And each of you needs to give us a line about the story. We will start from my right and end with my left. The last person should end this story.

Tableaux	Motionless figure representing a scene	Thank you for the report. That was a really thorough observation. Now, I want you to create a tableau with your bodies that best represents your thinking of these paintings. This is going to be difficult because I know; you all have so many wonderful ideas. The other group is going to be reading this tableau. Therefore, you need to be sure that you can hold the picture still for us while we read it.
Teacher Narration	Teacher narrates part of story or sequence of events to help it begin, move it on, to aid reflection, to create atmosphere, to give information, to maintain control.	Teacher reads the story. Today, we are going to hear a story. This story is related to what you see in the classroom today. "Hatred and fighting had broken out throughout the land. Territory fought against territory, city against city, neighbour against neighbour, husband against wife, child against child. The Emperor gathered the great philosophers, counsellors and spiritual teachers and asked them, "What is peace?" so he could share the knowledge with the people and save the land from ruin. But after listening to long, well-reasoned discourses, the Emperor realized that none had helped him understand what peace was. So he announced to all men and women to answer the question "What is peace?" so that he could save the land.
Teacher-In-Role	Teacher steps into drama from another character's perspective	Good day, ladies and gentlemen. My name is Miss Nor and Dr James has appointed me to represent him. Please, do sit down. This meeting will be very informal. It is my pleasure to welcome you into a prairie community and to meet you all in person. You have been chosen to work here in Foss County School District because of your resourcefulness, your strength of character and you have demonstrated excellence of your teaching abilities. These are the qualities upon which you will be drawing as you take on teaching in our isolated rural communities.
Thought Tracking	To give voice to someone's thoughts	Let's hear the thoughts of these characters. Audience may come in at any time, tap on their shoulders and speak their thoughts.

Voice Collage	Sound collage creates variations in the sounds that the audience hears.	While we can never really know what is in a child's mind, as teachers we need to understand what a child such as Josepha might be thinking and feeling as he sits in the primary row day after day. Take a moment to consider his perspective. If Josepha could speak his thoughts in English, what might we hear? Close your eyes and hear his thoughts. When you feel my hand on your shoulder, just say those words out aloud. Remember to use your TEACHER VOICE so that we can all hear.
Word Game	A game that encourages exploration of words	Work in groups. I am going to give you a piece of paper with two words on it. On that paper, write down any thoughts and idea that come to your mind as you look at the keywords on your page. It is okay if you have any ideas that are different. Build on each other's ideas. You will need to work quickly.
Writing in Role	Write as the character, using the character's voice	I want you to write a short message to Pak Metih. What do you want to say to Pak Metih? Take this piece of paper and find your own space. Write a message to him. Underline the key phrase f your message.