

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research

University "Frères Mentouri", Constantine 1

Faculty of Letters and Languages

Department of Letters and English

N° ordre:98/D3C/2019

N°serie:14/Ang/2019

**Investigating Teachers' Attitudes Towards Implementing
Drama Activities in the Algerian Secondary School Textbooks**

A Case Study: Second Year Textbook "Getting Through"

**Thesis Submitted to the Department of Letters and English in Candidacy for the
Degree of L.M.D Doctorate in "Didactique des Langues Etrangères"**

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2019

Dedication

To the memory of my mother

To my father

To my wife Chahinez

To my son Ibrahim

To all my brothers and to my sister

To all my friends and colleagues

Acknowledgements

I would like to express my thanks and deep appreciation to my supervisor Professor Mohamed OUSKOURT without whom this thesis would have never been completed. I am grateful for his encouragements and insightful advice throughout this PhD journey.

I am deeply grateful to my teacher Professor Farida ABDERRAHIM, for the tremendous role she played not only in this work, but also throughout the years to facilitate all her students conduct of research work. Indeed, without her help this work would not have been brought to light.

I would also like to express my sincere thanks to Prof. Riad BELOUAHEM, Prof. Sarah MERROUCHE, and Dr. Madjda CHELLI for their acceptance to examine this work.

Last but by no means least, I would like to thank all my colleagues at British Council Algeria for their help and professional support. A special thanks goes to my friend Dr. Yahia ALMI, for standing by my side and motivating me at times when the going got rough. Finally, I would like to forward my warmest regards to all my friends and all my students in Algeria, Oman and Qatar.

Abstract

Competency in English is crucial in a globalised world. Therefore, in a secondary school setting, English courses do not focus solely on the development of the four language skills. Instead, emphasis is put on the use of English in real world contexts, and this is known as the Competency-Based Approach (CBA). It is argued that the majority of English language instruction ignores the use of drama activities in the classroom despite their usefulness. The present research sets out to investigate the use of drama activities in teaching English in the Algerian secondary schools. More precisely, focus is placed on the second year textbook entitled “Getting Through”. Answering if and to what extent drama activities are used by the teachers and what they think of them is one of our aims. Another equally significant aspect of this study is to investigate how teachers think about the textbook “Getting Through” and how it can be adapted. We hypothesise that if the participating teachers receive a training workshop on how to use drama activities in the classroom, they would be willing to implement them in their teaching practices. In addition, we hypothesise that the activities included in “Getting Through” can be changed into drama activities. The first hypothesis is tested by means of a Teachers Questionnaire. For the second one, a Drama Adaptability Checklist (DAC) is developed to analyse all the activities of “Getting Through”. The findings obtained allow to validate the first hypothesis and null the second one. On the basis of these findings, recommendations are made to the authors and designers of “Getting Through” in order to help make its content more engaging for both teachers and students.

List of Abbreviations

ADDIE: Analysis, Design, Development, Implementation, Evaluation

AELTPN: Algerian English Language Teachers Professional Network

BC: British Council

CBA: Competency Based Approach

CBLT: Competency Based Language Teaching

CLT: Community Language Teaching

DAC: Drama Adaptability Checklist

DAS: Drama Adaptability Score

ESL: English as a Second Language

ELT: English Language Teaching

GTM: Grammar Translation Method

PBL: Project Based Learning

Ts and Ss: Teachers and Students

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GENERAL INTRODUCTION

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1. Statement of the Problem

The ability to use English as a means to communicate with other people has always been one of the ultimate aims for teachers. However, students leave secondary school after years of English language instruction with a significant inability to use English to communicate with other people in the real world. This indicates that It is not easy to build their communicative competence. However, it could also indicate that the activities used in the classroom are not effective. Learners find working on monotonous or rule-oriented activities such as the ones used in the Grammar Translation Method (GTM) less engaging. The ability to design activities that engage, entertain and educate students is the solution to this problem.

Algerian secondary school textbooks are claimed to be following the Competency Based Approach (CBA). Thus, their role is to help both the teachers and the students to develop the different competencies students need in order to communicate in the current globalised world. Unfortunately, this is not the case in Algeria. After years of schooling, a significant number of students can barely use English. However, it is our belief that this challenge can be overcome if schools adopt more creative ways of instruction such as drama activities. This adoption should be led by textbook designers, teachers and decision makers alike.

2. Aims of the Study

Our choice to investigate the potential for using drama activities in the Algerian secondary schools stems from the observed lack of innovative teaching methods at this level. Backed with our initial review of the literature, it is clear that the area of drama as a means of English language instruction deserves more attention by researchers and teachers. Our aim is to help teachers and students make use of more effective activities in the classroom. These are the activities that balance engagement and entertainment with effective and accurate language production.

Through this study, the aim is to introduce drama activities to English language teachers and explain that drama is more than plays on a theatre stage. In addition to this aim, we see that the key to tackle the resistance to change that most people exhibit towards new ideas is to understand what goes on in their minds (thoughts). Thus, our second aim is to understand teachers' attitudes towards implementing drama activities in their classrooms.

Finally, the ultimate aim of this study is to raise awareness about the importance and effectiveness of using drama activities as means of English language instruction. To achieve this aim, we set to analyse one textbook (the second year textbook "Getting Through") in order to gauge the difficulty of adapting its activities to fit the profile of drama activities.

3. Hypotheses

Teachers of English at the secondary school level think that students' communicative competence is hindered by the choice of activities used in the classroom. Furthermore, we suspect that the verbatim use of the textbooks is limiting the teachers' abilities to introduce new and innovative activities. On the basis of this experience, we set to develop and test two hypotheses.

Hypothesis one:

Teachers may find the current activities included in the textbooks grammar-focused and less stimulating for the students, leading to the necessity of their adaptation to fit their needs. (we have limited this claim to the textbook "Getting Through"). Hence we hypothesise that if the teachers get introduced to drama activities as an alternative to the currently used activities, they will be willing to implement them in their teaching practices.

Hypothesis Two:

if the textbook "Getting Through" is developed following the guidelines of Competency Based Language Teaching (CBLT), then its activities should be easily changed to become drama activities they fit the aforementioned guidelines. Therefore, if this condition is true, we hypothesise that the teachers would have positive attitudes towards adapting the activities of "Getting Through" since this would lead to a reduction in preparation time and an increase in engagement.

4. Means of Research

The research tools used to collect and analyse data are two: a questionnaire and a textbook analysis checklist. First, a questionnaire is administered to a sample of secondary school teachers at a teacher training workshop organised by the British Council. The workshop is planned by the researcher and delivered by a drama expert in November 2015. The aim of the workshop is two-fold: On the one hand, we get to gather information about teachers' attitudes towards drama activities, and on the other hand, the teachers get the opportunity to design and adapt their own drama activities.

Opting for the questionnaire as a technique of research is, we think, the appropriate choice of collecting data about teachers' attitudes because of its speed of deployment with a relatively large number (36 attendees of whom 24 are our questionnaire respondents). The second reason is that it provides the researcher with control over the questions that need answering. These questions are divided into four sections, with the two middle sections forming the bulk and focus of the research.

In order to deliver the workshop, an instructional plan is devised following the ADDIE model of instructional design. This plan involves analysing the second year textbook "Getting Through" and scoring its activities on a scale. This scale (called Drama Adaptability Checklist) is developed to measure the degree of flexibility exhibited by the activities in the textbook. The question is whether it is easy or not to change these activities into drama activities.

5. .Structure of the Thesis

The thesis is divided into six chapters. The first chapter is an attempt to survey the history of teaching methods and establish that the Algerian English language educational system, and consequently the textbook “Getting Through” is claimed to follow the Competency Based Approach(CBA).

The second chapter introduces the notion of drama in education. It then delves to show how drama is used in English language teaching. It presents a historical overview of drama uses in the language classroom, with all the advantages that can be gained from it. Some examples and model activities are given throughout the chapter as well as a statement of their risks and limitations.

The third chapter deals with teacher cognition and instructional design. To start with, a distinction needs to be made between beliefs and attitudes, which are usually used as synonyms. This is followed by a short history of the research on teacher cognition. Lastly, the concept of instructional design is introduced

The fourth and fifth chapters are about the means of research used in the present study: a questionnaire administered to secondary school teachers and a checklist specifically developed to analyse “Getting Through”. The goal is to measure quantitatively the degree to which this textbook is flexible and adaptable.

In the sixth chapter, we hope to provide helpful recommendations for all stakeholders in order to improve English Language Training in Algeria

**1 CHAPTER ONE: COMPETENCY BASED
APPROACH**

CHAPTER ONE
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Introduction

Throughout history, language has always had an important role in people's lives since it is the means by which they communicate. Children acquire this means of communication naturally and without any conscious effort. However, when it comes to communicating with others outside the scope of our native language, we find ourselves in need to learn their own language, which is foreign to us. Therefore, as the world grew bigger in population and smaller in distance –thanks to technology- the need to know and use more than the native language has become more and more persistent. Foreign languages became an absolutely needed weapon in one's skills arsenal.

Hence, learning foreign languages acquired an immense status and importance, and became an absolute necessity. To respond to the needs of many people throughout the world who wanted to communicate through foreign languages, many approaches to teach foreign languages have come to the scene.

1.1 Language Teaching Methods/Approaches

The field of foreign language teaching is not a static one because of the challenges that it faces as the world evolves. Therefore, the teaching profession has witnessed many changes throughout the years. These changes are in the assumptions and the practices of language teaching; otherwise named as “*methods and approaches*” (Richards and Rodgers, 1982: 154)

According to Richards and Rodgers the term method is “an umbrella term for the specification and interrelation of theory and practice” (1982: 154) an Approach is defined as “the assumptions, beliefs and theories about the nature of language and language learning” (Brown, 2000: 15)

Since the publication of Richard Anthony’s book in (1963), some authors (Richards and Rodgers, 1982; Larsen-Freeman, 2000; Celce-Murcia, 2001) defined the terms Methods and Approaches somehow differently from each other. In this research, we adopt the following definitions of both terms:

Approach: theoretically well-informed beliefs and positions about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings

Method: a generalised set of classroom specifications for accomplishing linguistic objectives. Methods tend to be concerned primarily with teacher and student roles and behaviours and secondarily with such features as linguistic and subject-matter objectives, sequencing and materials. (Brown, 2000 :17)

1.2 History of Language Teaching Methods

Even before the twentieth century, foreign languages were taught. However, since the last one hundred years or so, the world has witnessed a gradual explosion in the teaching and spread of foreign languages. In turn, this has led to the emergence of many teaching methods/approaches. As the world has evolved, these methods/approaches have done the same. According to Albert Marckwardt (1972: 5), these “*changing winds and shifting sands*” (referring to methods and approaches) seem to occur in a cyclical manner every quarter of a century. Each new method/approach gets rid of the negatives of the previous one as well as brings positives of its own, and thus puts the language teaching profession on the way of improvement. The following are the most common language teaching methods and approaches and their shortcomings:

1.2.1 The Grammar Translation Method (GTM)

This method was originally used to teach classical languages, such as Latin and Greek, which were not taught for everyday communication. They were thought to help in the growth of students’ intellectual abilities. (Larsen-Freeman, 2000: 11) However, gradually the grammar translation method was generalised to teach modern languages such as French and English. In the late 1960s, after the Algerian independence, this method dominated the field of language education in Algeria, at all levels. (Lakehal-Ayat, 2008: 199-201).

This method is fairly described through its name since it is a way of studying a language through detailed analysis of its grammar rules with the help of translated texts. The inadequacies of this method stated in (Larsen-Freemen, 2000) highlight the principles of the Grammar Translation Method:

- The ultimate goal of foreign language instruction is for the learners to master the reading skill through reading written literature. It is conceived that literary language is superior to the spoken one.
- Translation ability is of paramount importance and it is the sign of language success.
- Communication in the target language via speaking is neglected and the primary skills to develop are reading and writing.
- No attention is given to fluency and pronunciation; only grammatical accuracy is important.
- Deduction is the pedagogical technique for grammar teaching, and lessons are taught in the mother tongue with reference to its similarities with the target language.
- Long isolated lists of translated vocabulary are to be memorised.
- The teacher is the knowledge container and the transmitter while students are just passive recipients.

1.2.2 The Direct Method

This method is a fierce reaction to the stilted/boring practices of the Grammar Translation Method. Therefore, it is astonishingly different from its predecessor since its very basic rule is “*No translation is allowed*” (Larsen-Freeman, 2000: 23). The Direct Method as mentioned in (Diller, 1978) receives its name from the view adopted by its supporters: meaning must be conveyed in a “*direct*” way via the target language with the help of other means such as demonstrations and visual aids that do not include the use of the mother tongue. This method was used in Algeria during the 1970s through the textbooks of that period such as “Andy in Algeria” and “Madjid in England” (1977) cited in (Lakehal-Ayat, 2008). The main principles underlying this method are those mentioned by (Larsen-Freeman, 2000: 23-24)

- a. Grammatical rules are not taught explicitly but are rather acquired unconsciously through intensive listening and imitation. Thus, memorization and deductive grammar are not used.
- b. Translation is a useless activity in the process of language learning since it produces passive learners; as an alternative, demonstration of realia and all the visual aids are used to teach vocabulary.
- c. It is strictly forbidden to use the native language in the classroom.
- d. Vocabulary is learned through full sentences not isolated words.
- e. Self-correction is key to permanent and long-term learning.

1.2.3 The Audio-lingual Method

The Audio-Lingual Method, affected by structuralism in linguistics and behaviourism in psychology, occurred as a reaction to the reading approach which lacks emphasis on the oral skill. Audio-Lingualism dominated the United States during the 1940s through the 1960s. These are some of its characteristics which are seen also as its shortcomings by (Celce-Murcia, 2001: 7)

- a. Dialogues are used to start lessons.
- b. Since Audio-Lingualism is based on behaviouristic assumptions, mimicry, memorisation and stimulus response activities are encouraged.
- c. Inductive grammar instruction is favoured over deductive instruction.
- d. The four skills are organised in favour of the oral skills: listening and speaking come first- reading and writing are delayed.
- e. Pronunciation is of great importance.
- f. Vocabulary is controlled at the beginning.
- g. Errors are to be prevented and avoided.
- h. Language manipulation is superficial and decontextualised.

1.2.4 The Cognitive Approach

This approach is in essence a Chomskyan reaction to the features of the Audio-lingual Approach. As cited in Larsen-Freeman (2000), the approach was mainly influenced by Chomsky's Views to linguistics and grammar published in his books *Syntactic Structure* (1957) and *Aspects of the Theory of Syntax* (1965). Moreover, the emergence of the field of cognitive psychology on the hands of Neisser (1967) gave it a strong ground. The following are its distinguishing features as mentioned by Celce-Murcia (2001: 7)

- a. There is no such thing as habit formation; language rules are innate.
- b. Learners are held responsible for their own learning.
- c. It is an obligation to teach grammar both deductively and inductively.
- d. Perfect pronunciation is an unrealistic goal; understandable pronunciation is the aim.
- e. The four skills are equally important.
- f. Vocabulary learning is essential.
- g. Errors are a fact and a natural part of the acquisition process.

1.2.5 The Affective Humanistic Approach

This approach, as the name suggests, came as a reaction to the lack of affect and humanistic considerations in the previous teaching approaches. To cater for the lack of these aspects, some humanistic psychology research, namely (Curran 1976; Asher 1977; Lozanov 1978 cited in Celce- Murcia 2001) was taken into consideration and new methods such as Community Language Learning, Total Physical Response and Suggestopedia were created.

All the above mentioned methods put emphasis on the following features as summarised by Celce- Murcia (2001: 6)

- a. The affective factor is given crucial importance in the process of learning.
- b. Meaningful communication is affective and thus is vital to learning.
- c. Pair and group work is encouraged since it lowers the affective filter (i.e. feelings of embarrassment and fear especially among shy learners).
- d. A good, suggestible atmosphere is even more important than the materials and language itself.
- e. Foreign language learning is a journey that demands the integration of the linguistic, cognitive and affective factors to be in place.
- f. The teacher is a counsellor and a therapist sometimes.

1.2.6 The Natural Approach

A growing body of research during the 1970S and 1980S suggested that first language acquisition and second or foreign language learning are similar (krashen and Terrell, 1983). This research suggests that the natural process of language acquisition should be characterised in the teaching practices by the following:

- a. Comprehension through listening is at the heart of the teaching profession since it is the skill from which speaking, reading and writing stem and develop over time.
- b. Reception through listening should take as long as it needs, and speech is delayed until it emerges naturally (as is the case with the child's mother tongue).
- c. Meaningful input is the key to language acquisition. So it should not be well under or well above the learner's level; it must be just above his current level to be effective.
- d. Error avoidance is not called for since it is sometimes counterproductive.

1.2.7 The Communicative Approach

Language is essentially a system for communication. Thus, language teaching should be the way to achieve the aim of such a system-to develop the learner's communicative competence (Savignone, 2001). This approach is greatly affected by the works of the linguists Dell Hymes (1972) and M.A.K Halliday (1973), which introduced terms like pragmatic, social, semantic and linguistic competences.

Within the last quarter century, Communicative Language Teaching (CLT) was shown to be the “*new*” or “*innovative*” method of teaching since it derives from multidisciplinary fields covering linguistics, psychology, philosophy, sociology and educational research (Savignone, 2001: 16). The following features of this “*eclectic*” approach as stated by (Brown, 2001: 43) show the principles of CLT:

- a. All the competences are emphasised (grammatical, sociolinguistic and strategic).
- b. Language is used authentically in meaningful situations. Form is not the central focus, but function is.
- c. Fluency and accuracy are of equal importance most of the times, but meaningful use of language is more important than meaningless usage.
- d. Classroom practices must provide the learner with real life language skills because they will eventually be used outside the class in new and original situations.
- e. Learning styles and strategies are taken into account. Learners should be made aware and held responsible for the pace and process of their own learning in order to develop their autonomy.
- f. The teacher is a mere facilitator and guide. It is not true anymore to say that the teacher is the container and transmitter of all knowledge; rather, the teacher is seen as an observer or a ship conductor who occasionally interferes to point it in the right direction.

Obviously, Communicative Language Teaching is different from the previously mentioned approaches to an extent, although there are some confusing similarities with

some of them (Community Language Teaching, for example). Thus, we have to be clear about what CLT is not, and the following quote does that nicely:

CLT is not exclusively concerned with face-to-face oral communication. The principles of CLT apply equally to reading and writing activities that involve readers and writers engaged in the interpretation, expression, and negotiation of meaning; the goals of CLT depend on learner needs in a given context. CLT does not require small-group or pair-work; group tasks have been found helpful in many contexts as a way of providing increased opportunity and motivation for communication. However, classroom group or pair work should not be considered an essential feature...The essence of CLT is the engagement of learners in communication in order to allow them to develop their communicative competence. (Savignon, 2001: 27)

1.3 Competences and Competencies in ELT

Generally, competence is noted when a learner is observed performing a task or function that has been established as a standard. The achievement of competence requires the attainment of learning objectives as observable, measurable outcomes for a specific level of learner performance. Such specific detailing of performance expectations defines competences. Hence, competences are verified on the basis of evidence documenting learner achievement. (Winterton et al., 2005)

1.3.1 Competence Vs Competency

According to the dictionary, the words competence and competency mean basically the same thing:

Competence (noun). a. The state or quality of being adequately or well qualified; ability. See Synonyms at ability. b. A specific range of skill, knowledge, or ability (American Heritage Dictionary, 2006).

Competency (noun). The quality of being adequately or well qualified physically and intellectually (American Heritage Dictionary, 2006).

However, there is wide variation in the literature regarding the interpretation of the meaning of the terms competence and competency. In fact, the interpretation of the term competence ranges from a description of performance and skills acquired by training to a broader view that encompasses knowledge, understanding, skills, abilities and attitudes. Therefore, the confusion and the debate concerning the concept of competence leads to the different uses of the term, which becomes sometimes synonymous with competency.

Competency, on the other hand, is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilizing psychosocial resources (including skills and attitudes) in a particular context. For example, the ability to communicate effectively is a competency that may draw on an individual's knowledge of language, practical IT skills and attitudes towards those with whom he or she is communicating. (Rychen, Salganik, & McLaughlin, 2003)

Therefore, one can conclude that although the terms “competence” and “competency” are interpreted differently, there is an agreement that an individual who has the necessary knowledge, skills and attitude is described as being competent in what they do (in this case, it is language learning).

From the previously stated definitions, we put forward the following working definition of the terms Competence and competency which will be used throughout this research paper:

Competence: The observable and measurable success in the performance of a task.

Competency: The combination of knowledge, skills, and attitudes necessary to perform a task successfully.

1.3.2 Competency-Based Approach (CBA)

The competency based approach is a framework for modern life since competencies are part of the individual's competence in performing daily activities, as previously defined. Today, according to (Rychen & Salganik, 2003), globalization and modernization are shaping a world of diversity and interconnection. Becoming part of this rapidly changing world requires mastering changing technologies and coping with the amounts and ways of getting information. Individuals and their societies are faced with global challenges such as balancing the economy and preserving the environment. In these contexts, the competencies that individuals need to meet their goals have become more complex, requiring more than the teaching of some knowledge.

In essence, this rapidly developing world is putting more and more emphasis on countries to develop competent citizens. Through the publication of the article "The Key Competences for Lifelong Learning – A European Framework" (European Union,2006), the European Union suggests that European citizen should develop the following key competencies:

- 1) Communication in the mother tongue;
- 2) Communication in foreign languages;
- 3) Mathematical competency and basic
Competencies in science and technology;
- 4) Digital competency;
- 5) Learning to learn;
- 6) Social and civic competencies;
- 7) Sense of initiative and entrepreneurship;
- 8) Cultural awareness and expression.

The second Competency (Communication in foreign languages) is explained as follows:

In terms of knowledge: Competence in foreign languages requires knowledge of vocabulary and functional grammar and an awareness of the main types of verbal interaction and registers of language. Knowledge of societal conventions, and the cultural aspect and variability of languages is important. (European Union, 2006: 5)

In terms of skills: Essential skills for communication in foreign languages consist of the ability to understand spoken messages, to initiate, sustain and conclude conversations and to read, understand and produce texts appropriate to the individual's needs. Individuals should also be able to use aids appropriately, and learn languages also informally as part of lifelong learning. (European Union, 2006: 5)

In terms of attitudes: “A positive attitude involves the appreciation of cultural diversity, and an interest and curiosity in languages and intercultural communication.” (European Union, 2006: 5)

From the previous quotes, a picture for competency based language learning emerges. In Algeria, this picture is drawn by the Algerian English Framework as follows:

We want our students to reach their full potential in the subject we are teaching and to become active members of their community and the world. By developing English competency, the learners are able to express themselves and communicate about their world to others, and gain access to the international community. In addition, as students take on an active role as English language learners, they take responsibility and develop problem-solving skills useful to their future as citizens of the world. (“Competency-Based”, 2008: 3)

This becomes the foundation on which the new approach to language teaching stands: This approach is called Competency-Based Language Teaching (CBLT).

1.3.3 Competency-Based Language Teaching (CBLT)

Competency-based learning is motivated by the idea that the classroom should prepare learners for real life. As the operational definition suggests, the term competency implies knowledge of how to act in real life situations. In other words, it implies knowing how to use language for meaningful communication.

According to (“Competency-based”, 2008), CBLT is a ‘very good’ communicative teaching approach that goes one step further by making sure that the learners can apply what they learn in class to real-life situations outside the classroom. In CBLT, English is introduced through varied situations and contexts that are relevant and authentic. That is, language presentation and practice put the learner in real-life situations. All the activities, hence, work on preparing and putting the learner in problem situations to develop their communicative problem-solving competence, which they will use when faced with challenging situations in and out of school. Therefore, learners will see learning English as useful to their current context (the classroom), to their life and to their future.

Hence, we notice that it is essential in CBLT that the competencies are linked to learners’ needs in and out of school. Language learners are expected to speak, read, listen and write, and to re-use language in new situations. The previously stated skills are not tackled separately, but all-together since that is how they are used outside the classroom.

According to (“Competency-based”, 2008) It is recommended that teachers help learners to practice English in varied contexts or situations. The belief is that using English in different contexts for learners will develop their English and prepare them for real-life use. Language is viewed as a set of interacting competencies.

Therefore, the ability to use language as a speaker, listener, reader and writer is critical. It is no longer sufficient to give information to students, rather the aim is to help students to play an ever more active role in their own development and make them responsible for their own learning. In order to take this active role, students need

opportunities to find the answers to questions arising from their own daily life and to become more responsible and autonomous. In this approach to learning, students confront complex and significant situations; their personal process of adaptation relies on their cognitive and affective resources while also taking into account the influence of their social and cultural interactions with the world around them.

According to the same source, English language competencies are divided into two types: Language competencies (interactive competency, interpretive competency and productive competency) and supportive competencies (linguistic competency and language strategies).

The interactive competency is the ability to use language orally to interact with others in order to create social relations, express needs, understand and address needs of others and to get things accomplished. Engaging in a discussion is an example of using one's interactive competency.

Interpretive competency, on the other hand, is the ability to understand written language through reading or spoken language through listening and to interpret it appropriately. Reading is the ability to understand and interpret written texts, listening is the ability to understand and interpret oral language. Reading and listening are thus addressed separately in the curriculum.

The productive competency is different from the interactive competency since it is seen as the ability to produce coherent, appropriate and relevant messages in writing and speaking. It is also the ability to effectively express ideas and organise thoughts.

Productive competency is more often associated with writing because writing involves producing texts such as letters or essays. Productive speaking competency is also the production of texts; it differs from interactive speaking competency in that it does not involve interaction with other speakers. Giving a lecture or a presentation are said to be examples of using one's productive speaking competency.

In order to develop the previously stated competencies the language learner needs the help and support of the supportive competencies: **linguistic competency** and **strategic competency**. The first is seen as the grammar, pronunciation and the vocabulary needed in a given context. While the latter is seen as ways that help students to acquire, remember, organise and use information on an ongoing basis.

The teacher's role in the competency-based approach is not simply to give information to learners, but to help students take an active role in their own learning and become autonomous learners. The table below illustrates the aims and the roles of teachers, learners and tasks within the CBLT.

<p>The goal</p>	<p>For learners to act in English using a range of skills and knowledge, and to use English in various real-life communicative situations that may be different from the situations in which the skills and knowledge were learned.</p> <p>The focus is on learners being able to <u>use</u> English.</p>
<p>The role of learners</p>	<p>Learners are actively involved in all aspects of the lesson.</p> <p>They regularly speak, read, write and listen within communicative situations in order to exchange ideas, information or messages;</p> <p>They figure out the rules and patterns of language;</p> <p>They plan for and use strategies to help them learn and communicate better.</p>
<p>The role of teachers</p>	<p>Teachers support learners in taking active roles in the classroom by providing them with experiences that meet their interests and needs.</p> <p>Teachers are mainly responsible for facilitating what happens in the classroom:</p> <p>Creating a comfortable, supportive and collaborative environment where learners can work actively, free from fear of making mistakes, and where they want to use English and have a ‘real’ purpose in using it;</p> <p>Presenting language so that learners can figure out the rules and patterns and</p>

	<p>learn from their mistakes;</p> <p>Providing communicative practice <i>using</i> English that supports learners in developing listening, reading, writing and speaking skills they need to exchange ideas and information to meet their needs and interests.</p>
<p>The types of tasks</p>	<p>The types of tasks used in competency-based instruction are focused on the communicative purpose. They require learners to take an active role by thinking about the language;</p> <p>thinking about the situations;</p> <p>mobilizing the language;</p> <p>using strategies to aid communication.</p>

Table 1-1: Goals, Teacher’s and learner’s roles, types of tasks in CBLT

The table shown above relies on many theoretical assumptions mentioned in (Richards, 2001). Throughout the book, Richards advocates the view of communicative language use. This is a view which is at the core of CBLT, which emphasises the outcomes of learning. Therefore, it intends to address what the learners are expected to do with language rather than what they are expected to learn about language. It refers to an educational movement that advocates defining educational goals in terms of precise measurable descriptions of knowledge, skills and behaviours that students should possess at the end of a course of study, as we have previously mentioned in the operational definition of the term competency.

The source (“Competency-based”, 2008) mentions that the precise knowledge, skills and behaviours are measured and shown as performance by means of projects. Hence, one of the most distinctive features of CBA is its integration of project work. Thus, CBLT builds on the communicative approach, and goes beyond it in the sense that it seeks to make the attainment measurable and concrete through the realization of projects.

1.4 Project-Based Pedagogy

As stated previously, projects are at the heart of CBLT, and for the latter to be effective it must make appropriate use of the projects by carefully designing them. In Project Based Learning (PBL), “Learners are pulled through the curriculum by a meaningful question to explore, an engaging real-world problem to solve, or a design challenge to meet” (Buck Institute for Education, 2009: 4). More importantly, PBL “help[s] students see how school connects to the outside world by making learning relevant and meaningful” (Buck Institute for Education, 2009: 7)

The following list presents the characteristics of effective project-based learning (King, 2009):

1. Leads students to investigate important ideas and questions;
2. Is framed around an inquiry process;
3. Is built according to student needs and interests;
4. Is driven by student independent production and presentation rather than teacher delivery of information;
5. Requires the use of creative thinking, critical thinking, and information skills to investigate, draw conclusions about, and create content;
6. Connects to real world and authentic problems and issues

According to Skehan, “project work enables the gradual development of autonomy with progressively greater responsibility being taken by the learners” (1998: 273). In addition, because students are driving the learning, they can draw upon their strengths and create projects that incorporate their own interests, cultural background, abilities and preference for using different types of media.

English language learners, in particular, need a project-based learning environment because projects give them the opportunity to learn with others through peer-to-peer exchange, to develop their academic vocabularies through conversation, to use their own strengths and cultural backgrounds, and to accelerate their language acquisition at the same time that they are learning about topics of interest. Project-based learning requires the production of authentic (oral and written) language from English language learners. (Markham, 2003)

According to Thomas (2000), not every project is considered as fit to be part of the project based pedagogy. In fact, Thomas identifies the following five criteria for a project to qualify as part of the project-based pedagogy: realism, centrality, leading question, thorough investigation, and autonomy.

1. **Centrality:** projects should be at the heart of the designed curriculum. In other words, learners go through the content of the curriculum according to the project. The project, in this case, should be set in relation to the content that the learners will go through.
2. **Realism:** projects should be realistic and authentic. Artificial situations are not seen as helpful in PBL; therefore, the theme of the project and the final product should be authentic and real for the learners.
3. **Thorough Investigation:** projects should involve the learners in “*a goal-directed process that involves inquiry*” (Thomas, 2000: 3).
4. **Leading Questions:** projects should put forward questions and challenge the learners with problem-situations as a way of presenting them to the content of the curriculum.
5. **Autonomy:** projects should build gradually the learner’s ability to act independently through designing the plan of realization and presentation of the project. The autonomy of the learner is the final goal of instruction, and it should be built through time.

The following questions can be used by teachers as a guide to build a project based pedagogy (Thomas, 2000):

- What is the theme or big idea of the project?
- What should students know and be able to do as a result of this project assignment?
- What knowledge and skills do students already have that can provide a foundation for this project?
- What are the essential and focus questions that will drive the unit?
- What inquiry skills and process skills will be required for successful completion of the project?
- What academic language skills (academic vocabulary, disciplinary discourse, and disciplinary presentations) will be required/expected/mastered?
- What is the timeline for the project? How can the project be broken down into a set of tasks and to be accomplished by the final due dates?
- Will students work independently or in groups?
- How will individual accountability be measured?
- What resources beyond the classroom will be required for each phase of the project?

Steps of the Project-Based Pedagogy:

As it was mentioned earlier, language learners should go through different steps and use different skills in order to realise their projects. Therefore, the learner activities need to be planned and organised. In fact, under a competency-based pedagogy “*these activities are organised into a process.*” (Papandreou, 1994: 41)

Project based learning was organised into different frameworks and divided into different stages by some researchers (Fried-Booth, 1986; Katz and Chard, 1989; cited in Papandreou 1994). In this paper, we rely mainly on Papandreou’s Project process which includes the following six steps: preparation, planning, research, conclusion, presentation and evaluation.

- 1. Preparation:** The theme of the project should be introduced at this stage. Clarifications about the subject are to be provided by the teacher, and the process is to be made clear through discussion.
- 2. Planning:** After identifying the project’s topic, the participants decide on the means of conducting the project (the sources, the tasks to be given to the participants, the allotted time ...etc)
- 3. Research:** At this stage, participants do what they have put on paper in the planning stage. Thus, this stage is concerned with the actual information gathering activities performed by the learners such as surveys, polls, internet searches, video productions, use of multimedia ...etc.
- 4. Conclusion:** Here the gathered data from the previous stage is analysed and then synthesised in an appropriate manner to fit the shape of the presentation.

5. Presentation: After getting the data and deciding on the means of presentation (power point, speech, lecture, audio recording, video...etc) the learners actually present their project to the audience.

6. Evaluation: The teacher tries to assess the project and its presenters through measurable criteria of performance. This opens the window for the teacher and the learners to reflect on the present project and find solutions to improve the performance in the coming projects.

(Papandreou, 1994: 41-42)

1.5 The Textbook “Getting Through”

The Title “Getting Through” is given to the “intermediate stage of English language learning. It marks the period when students are “getting through” (Riche et al, 2014: 4). The textbook is seen as a “passageway” to the third year, to be completed with the baccalaureate examination.

The authors of the textbook state that they “have applied the same principles of the competency-based approach to be found in the first five textbooks, and ...made sure that the three competencies described in the National Curriculum [interact orally in English, interpret oral and written messages, produce oral and written messages] are being developed” (Riche et.al, 2014: 4)

In addition, the second year of the secondary school is the year in which the students branch off to specialise in one of four streams (science, Philosophy and literature, economics, and mathematics). Therefore, the teaching units in the course cover both ‘science and technology’ streams, or ‘language and literature’ streams. mathematics). Therefore, the teaching units in the course cover both ‘science and technology’ streams, or ‘language and literature’ streams.

1.5.1 The Structure of “Getting Through”

Getting Through is said to be the actual implementation of the new curriculum released in December 2005. The textbook is intended for all streams and consists of eight units and is organised in the following manner:

Table of Contents (pages 2-3)

To the Students (pages 4-5)

To the teachers (pages 6-7)

Map of the book (pages 8-13)

Eight Units (pages 14-178)

Listening Scripts (pages 179-186)

Grammar Reference (pages 187-207)

The units can be detailed in the following table

Unit	Titles of the topic	Number of pages
1 - Signs of The Time	Lifestyles	21
2 – Make Peace	Peace and Conflict Resolution	21
3- Waste Not Want Not	World Resources and Sustainable Development	19
4- Budding Scientist	Science and Experiences	21
5 – News and Tales	Literature and the Media	19
6- No Man is an Island	Disasters and Solidarity	18
7- Science or Fiction?	Technology and the Arts	20
8- Business is Business	Management and Efficiency	20
Total	8 topics/themes	159 pages

Table 1-2 Units of the textbook “Getting Through”

1.5.2 The Content of “Getting Through”

Every unit in the textbook is divided into three main rubrics (Discovering Language, Developing Skills, and Putting Things Together). Preceding each unit is section entitled Time to Think which aims to help students activate their schemata through brainstorming.

Discovering Language

The aim of this rubric is to provide students with various expository reading tasks. This unit includes the following:

- (a) **Grammar Desk** that the students can consult for help with the comprehension of the text,
- (b) **Practice** section which offers some activities designed to consolidate the grammar, the vocabulary and the pronunciation learned previously.
- (c) **Say it loud and Clear** in which the student develop their pronunciation skills,
- (d) **Working with Words** section which focuses on vocabulary building

Developing Skills

This is composed of two sections which cover pairs of receptive and productive skills:

- (a) **Listening and Speaking** section which deals with oral skills essentially. This includes a set of activities in which the students will listen to an input from the teacher, or an audio tape, and do various tasks (listen and take notes, listen and fill in gaps, listen and pick out the right answer to questions, and describe a process).

(b) Reading and Writing section which focuses on writing skills. Here too the students are required to predict - from looking at the pictures-what would be the answers to the questions asked about the text. Subsequently they will check whether their predictions were correct after reading the text.

Putting Things Together

The rubric encompasses the project of each unit. It may or may not contain steps to follow, but it covers all the elements of language acquired during the study of the unit.

In addition to these three main rubrics, two secondary rubrics are added (“Where do we go from here” and “exploring matter further”). The first provides the students with a checklist of items already covered and scale designed to measure their understanding of those items. This is meant to be a self-assessment tool to help the students identify and focus on areas in which they need more practice. The last Rubric (“exploring matters further”) contains three to five medium-length texts, and it is intended to deepen students understanding and broaden their vocabulary.

At this point, it is worth mentioning that this textbook is supposed to build on the first year textbook “At the Crossroads” which consists of five units. A closer look at “Getting Through” reveals that it follows the same structure of “At the Crossroads” and shares similar drawbacks. Therefore, “Getting Through” receives the same criticism directed towards the first year textbook. Two shortcomings (out of many) discussed in Belouahem (2008) are also found in “Getting Through”:

- 1- Poor Presentation:** The textbook lacks “useful ideas on how to use the coursebook, how to teach different language skills, how to plan and manage texts, how to handle evaluation ...[with] no glossary which should ... include comprehensible definitions of all crucial terms used throughout the texts.” (p.116)
- 2- Design and Illustration:** “Getting through” like “At the Crossroads” suffers from some design flaws since “very little space is provided for the learners to do exercise such as: fill in blanks, put a cross, matching, the point is there should be enough white space to achieve clarity... [and] small pictures are so difficult to focus attention on.” (p. 234)

Conclusion

The Competency-Based Approach (CBA) is globally widespread (used by all the countries of the European Union), and it is recently adopted by Most North African Countries. This decision is backed up by research that highlights the importance of the links between learning and context of use, thus helping the learners in making learning meaningful. This approach allows learners to develop their capacity to think and act according to the demands of the situation they face. This is to be achieved by means of the project pedagogy that lies at the heart of Competency-Based Language Teaching (CBLT).

2 CHAPTER TWO: DRAMA ACTIVITIES

CHAPTER TWO

Drama Activities

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Introduction

Drama activities have been with humans for decades; however, their introduction into ELT is not that ancient. Many teachers today fall do not have an accurate idea about drama activities. They usually think that these are acting activities which must be performed on a stage. However, this is an oversimplification.

There are many advantages and techniques for using drama activities, and the works of both drama practitioners and researchers provide examples that can be readily used by teachers. Nonetheless, using drama activities poses risks and challenges that need to be carefully considered by teachers.

2.1 Defining Drama

Usually when people first hear the word drama, they think about either a play or a genre of movies. Although they are right in assuming so, drama is broader than that. The most general definition of drama describes it as “communication between people” (Via, 1987: 110); in this sense drama becomes synonymous with language itself-so perhaps a narrower definition is needed. Susan Holden provided such a definition. She states that drama is a “let’s pretend” task; that is, “it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person” (1981: 1), which emphasises “doing rather than ... presentation” (1981: 8)

2.2 -Important Distinctions in ELT Drama

This an important distinction that was made by researchers in the field of drama and education. In this area, drama refers to any kind of interaction between two or more participants without an audience. In this sense, drama-as opposed to theatre- is the one researched by scholars in the fields of education and language. (Zafeiriadou, 2009)

On the other hand, theatre is drama performed for an audience. That is, theatre is “communication between people for the benefit of other people, which includes play production” (Via, 1987 :110) The central idea shared by both drama and theatre; however, is the focus on meaning: drama communicates meaning between performers while theatre communicates meaning between both performers and the members of the audience.

2.2.1 Process or Product:

This distinction is closely related to the previous one. That is, process and product are nearly equivalent to drama and theatre respectively. According to (Kao and O'Neill, 1998), process-oriented approaches are centred on improvised activities which push language learners to negotiate meaning by interacting in the target language in an essential and authentic way. Product-oriented approaches; contrastively, revolve around informal scripted or rehearsed role-plays or play presentation, encouraging the learners to practice specific linguistic patterns (Kao and O'Neill, 1998).

In comparison, drama prepares the learners through the process approach to "increase the fluency and confidence of [their] speech, to create authentic communication contexts, and to generate new classroom relationships" (Kao & O'Neill, 1998:15). These process-oriented drama activities will be discussed later in this chapter; they range from improvised scenarios to on stage role plays.

In contrast, theatre is product-oriented because it expects the learners to present a final product as a goal of their language learning experience. These products include scripted plays or scripted short role plays. As implied by the word "scripted", the product is a controlled piece of language which has a set of linguistic features (grammar, vocabulary, expressions ...etc) to be rehearsed by the learners. Consequently, the product-oriented approach or theatre is best for controlled practice of the language- Accuracy, while the process-oriented approach or drama is used to increase students' fluency (Kao & O'Neill, 1998).

2.3 History of ELT Drama

Although drama has been used to teach languages since the middle ages, it was only in the 1960s and 1970s that the field of ELT witnessed the first publications that dealt solely with drama (e.g. Barnes, 1968; Long & Costanos, 1976; Via, 1976) These publications fall under the product-approach since they call for including theatre in the language classroom and rarely mention including drama activities that improve learners' fluency.

2.3.1 -ELT Drama in 1970s and 1980s

Inspired by these publications (Jones, 1980; Jones, 1982; Landy, 1982,; Maley and Duff 1982), other ELT professionals (e.g. Smith, 1984; Heathcote 1984, Bolton 1984, Stoate, 1984; Dougill, 1987) extended the range of drama activities to include more fluency activities. These authors established the foundations for teaching ELT through drama- a significant turn from teaching drama to ELT students. In other words, their work moved the focus from the product to the process. This work is still relevant to teachers since it is practical and provides detailed procedures with examples to be used in the ELT classroom. In fact, there were many drama activities that Wessel (1987) organised and published in her book entitled *Drama*.

2.3.2 -ELT Drama 1990s-Present

This period is characterised by the significant attention given to drama activities by researchers in the fields of Applied Linguistics and Second Language Acquisition. They attempted to answer questions such as: 1) Does drama have an effect on students' speaking,

writing, listening, reading? 2) Can drama help students know about and integrate themselves in the target culture? (Byram & Fleming, 1998 cited in Dundar 2013).

Sam (1990), Kao and O'Neill (1998) and Dodson (2000) promote process drama in the classroom which is supported by research in the field. Their work opens the door for drama based textbooks to emerge (e.g. Whiteson & Horovitz, 1998 cited in Dodson 2000). However, this fast pace at which ELT Drama research went, has not been sustained.

in the last 15 years, a handful of important books on grammar have been written (e.g. Whiteson & Horovitz, 2002; Ryan-Scheutz & Colangelo, 2004; Matsuzaki-Carreira, 2005; Janudom & Wasanasomsithi, 2009; Gorjian et.al, 2010; Raquel, 2011). Despite this fact, a quick search in google scholar for the words “drama” “ELT” or “ESL” or “EFL” limited to the period between 2000 and 2015 returns less than 200 relevant results. About 60% of these results are reviews of previous research. This supports our view that drama needs more focus in ELT theory and practice.

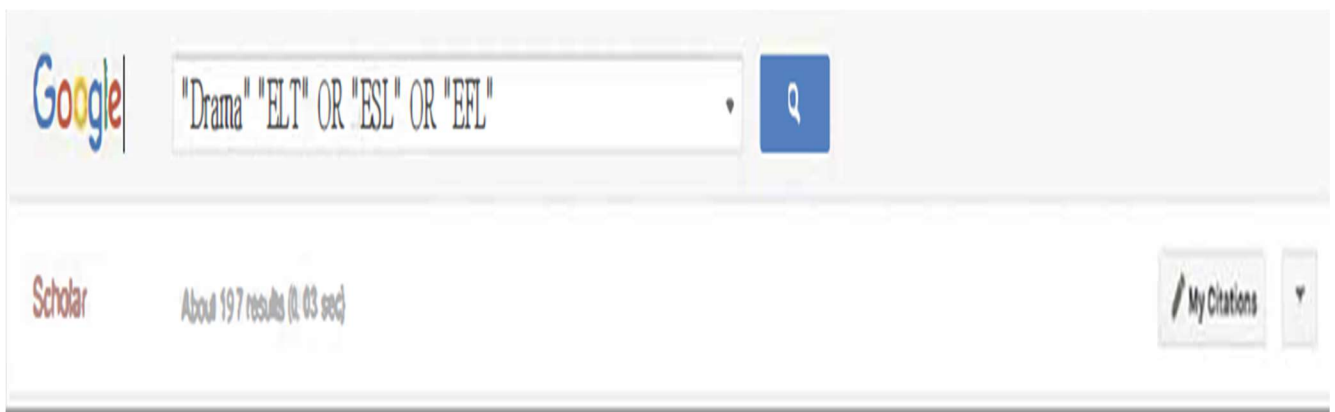


Image 2-1 Google Scholar Search 2015

2.4 Benefits of ELT Drama

Drama is all about the benefits learners should get from the classroom. As Wessels put it “Drama in education uses the same tools employed by actors in the theatre. But while in the theatre everything is contrived for the benefit of the audience, in classroom-drama everything is contrived for the benefit of the learners” (1987: 8). In the communicative approach to language teaching, students use authentic language in the real world to convey real meaning and to solve real-life problems. Drama does exactly that since it is learner-centred and meaning-based. Theatre activities engage students in the context and put their focus on form; this reinforces fluency activities such as improvisation and role-play activities, reading and discussing plays as literature, or producing full-length plays that require careful attention to language and pronunciation while developing problem-solving skills in the target language.

After trying drama activities in several teacher-in-service workshops, Culham compiled a list of more than eight aspects-summarised in the next five points-that come with using drama activities:

- Expression is not only limited to words, so lower level students are welcome to participate (less stress equals more involvement).
- Drama activities occur in a community of learners and thus build common feelings of support among the members of the group despite their level of proficiency. This makes drama activities very effective in mixed-ability classes.
- Non-verbal cues are naturally used in their appropriate context by the teachers which makes drama activities relevant to any Total Physical Response approach.

- Drama activities provide the learners with a confidence boost because they do not put demands that trigger their affective filter.
- The discourse in the classroom is student-centred, which shifts attention from the teacher and puts on the learning process. This in turn reduces teacher talk time which is considered one of the best practices in ELT.

In addition to all the benefits mentioned above, drama seems to have a positive effect on the four skills (writing, speaking, listening and reading) because it is a natural way of integrating them. In other words, students deal with scripts, acts and instructions first through writing and reading; they finally have to get a spoken production that incurs listening all along the way (Maley and Duff, 2005). In the next paragraphs, we will cover some of the research that explores the relationship between ELT Drama and the different language learning aspects.

Drama and Speaking:

In Goodwin's research mentioned in Heldenbrand (2003), it is concluded that "drama is a particularly effective tool for pronunciation teaching since various components of communicative competence (discourse intonation, pragmatic awareness, non-verbal communications) can be practiced in an integrated way" (2001:126). This puts Drama on top of the tools used for teaching pronunciation in ELT, which is an important aspect of the Speaking skill.

Similarly, Drama helps in building the speakers' confidence enabling him/her to speak more fluently because "they could experiment with the new language, and not fear the threat of an imposing teacher-figure constantly supervising and correcting them" (Gill, 1996 cited in Heldenbrand, 2003:31)

Drama and Vocabulary:

Vocabulary is at the core of language learning in almost all the textbooks, and drama can play a role in the learning/teaching process of vocabulary instruction. According to Sam (1990: 86) "drama helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games." In this process, the right classroom environment is mandatory for learners to actually visualise and participate with the vocabulary in an authentic real life English language environment.

Drama and Motivation:

Being motivated is a prerequisite of any successful learning experience, and learning a language is no exception. Drama is by motivational by nature because "the enjoyment comes from imaginative personal involvement...[it] also help[s] to get rid of the diffidence and boredom that come from being forced to stay passive most of the time" (Maley and Duff, 1982: 13). Therefore, it follows naturally that if teachers use drama activities in the classroom, students' motivation will not be an issue.

Drama and Culture:

The use of drama in foreign language learning is closely tied to learning about the cultural aspects of the target country. Cumico (2005) asserts that drama is an under-exploited resource in the foreign language classroom for promoting intercultural competence and developing an awareness of the communicative dimension rooted in the language we use. Drama also offers sufficient opportunities to explore the foreign culture's specificities such as conflict situations and emotions which are seldom encountered in textbooks.

2.5 Theatre Activities Vs Drama Activities (Product Vs Process)

There are different ways to classify drama activities, but perhaps the most prominent classification is that of Maley and Duff (1982). They propose a clear cut between activities which are aimed at an audience in a theatre and those which are designed for use in the classroom.

2.5.1 Theatre Activities:

As pointed out earlier, Theatre is synonymous with the Product Approach to drama. To produce this product, the learners need to go through several organised steps and strategies. These are ways of using drama to explore topics, themes, issues, play texts and performance. The strategies used most often are the following:

- **Still image/freeze frame** –the action is frozen like a photograph
- **Thought-tracking** –when frozen you speak the thought in the character's head

- **Narrating** –you describe what is happening/how someone is thinking or feeling but from the outside
- **Hot-seating** –you are in role and people ask you questions
- **Cross-cutting** – cutting from scene to scene
- **Forum theatre** – you watch a piece and then you step in and try to change it
- **Marking the moment** –showing which are the key moments in a piece of drama
- **Flashback/forward** – you show a scene of something which happened in the past/future
- **Soundscape** – the creation of atmosphere through sounds
- **Role-play** – taking on a role and acting like that person would

(Harvey, 2015:25)

In a similar way, communicating meaning with the audience is a multi-step process that includes the use of:

- **Costume** – All the clothes and accessories an actor wears to demonstrate meaning and/or character
- **Masks and make-up** – Masks are a form of covering the face. Make-up is the cosmetic paint, powder and colouring used on stage to make faces and expressions visible to the audience
- **Sound and music** –This includes everything the audience hears
- **Lighting** – The use of artificial light to create a range of effects and moods, or to direct the audience’s attention

- **Space and levels** – Using heights and proxemics to demonstrate meaning and relationships to the audience
- **Set and props** – The set is the constructed or created setting in which a play takes place. The props are the items used during a performance
- **Movement, mime and gesture** – Movement is the physical action that happens on stage. Mime is when actors remain silent and convey meaning through actions. Gesture is a single movement, made by part of the body, such as a fist clenching
- **Voice** –Using vocal techniques such as pauses, pitch and tone
- **Spoken language** – The choice of words used

(Harvey, 2015:26)

The final product must also include the different parts of a dramatic performance that relate to the story being told, the themes being developed and the ways the characters are presented. These are the required elements of drama (presented during the workshop cited above):

- **Action, plot and content** –This is the story, characters and/or themes of the drama.
- **Forms** – This represents the way the story is told, the characters portrayed, and/or themes depicted.
- **Climax and anti-climax** – The focus is on building and/or releasing tension, and/or sense of expectation

- **Rhythm, pace and tempo** –It is the rate at which the action moves along and the extent to which this changes.
- **Contrasts** – e.g., stillness vs. activity, silence vs. noise
- **Characterisation** – This is he means used to portray a role using vocal and physical skills.
- **Conventions** – These are the techniques typically used in drama.
- **Symbols** – these are the representational uses of props, gestures, expressions, costume.

2.5.2 -Drama Activities:

Unlike theatre activities, drama activities are process-oriented; there focus is eventually participating in the context of language. This makes the scope of drama activities broader than that of theatre activities-which focus mainly on plays. In what follows, a collection of these activities will be discussed.

Simulation

Simulations put demand on the learner's problem-solving ability in situations that simulate everyday life ones. The point here is that learners have to arrive at solution through common effort. In these simulations, the learners discuss their attitudes and beliefs about how the problem is to be solved (Via, 1987). For example, a social club is in financial difficulties, and a decision has to be made on whether or not to close it down. A meeting is to be held to try and solve the problem.

First of all, the setting could be established by providing background information in the form of texts to be read or listened to on the community, the club and its problems. Then the role of the participants can be defined, with some students performing official roles like chairman or secretary, but the majority playing themselves as members of the public or of the club. The students split up into small groups or pairs to study the background information in detail and prepare for the simulation exercise.

The class could at some stage work in three groups: 1) the committee of the club; 2) the members of the public; 3) those students taking the listening roles of reporters whose job it will be to take notes with which to write reports and articles at a later date. All three groups would share any additional information before doing the simulation in about one class period. Follow-up to this simulation could consist of feedback, project work (a visit to a social club), and further simulations. (Davies, 1990: 90-91).

Role-Play

Role-play is the act of playing the role of an imaginary character in an imaginary situation-very similar to an actor playing the role of a superhero in a film. Open-ended dialogues provide a frame for starting the role-play, with students free to decide how to develop the dialogues further. Mapped dialogues give students a chart telling them which functions they must use when they are interacting. By having the 'functional' cues for each speaker on separate cards, an information gap is created (Byrne 1986: 119-22 cited in Davies, 1990).

Example Activity: Who's the owner?

Focus: Expressions of cause-effect; modals: degrees of likelihood.

Bring in a number of objects which are evocative of the uses to which they may have been put, e.g. a pair of old gardening gloves, a pair of old shoes or trainers, a wooden spoon much used in cooking, an old fountain pen, an old wallet, a pair of antique, steel-spectacles, an old book, an old pack of playing cards, a battered old hat, a much-used child's toy, an old pocket watch and chain. The main thing is that the objects should show clear signs of wear.

Procedure:

- Students work in groups of four. Give one object to each group.

Allow five minutes for them to examine it carefully, noting down anything they notice about it. How old is it? What was it used for? etc.

- Tell students that they are detectives, like Sherlock Holmes.

The object has been found at the scene of a crime, or in the room of someone who is missing, or among the belongings of a person who died many years earlier. They must try to build up a picture of the person who owned the object, and what their life was like. Allow ten minutes for this.

- Each group joins another group and takes turns to show its object, and present the character they think owned it. They will need to give reasons for their decisions, e.g. We think this watch belonged to a man. It isn't the kind of thing a woman would wear. He was probably middle-aged. About 50 perhaps. Young men don't wear this kind of watch. It's not very special or expensive-looking, so he probably was not wealthy. Maybe he worked in a bank or an office, etc. The other group should question and probe the interpretation.
- Each group works on the *other* group's imagined character to design a set of questions they want to ask about his/her life. One person in each group then role plays the suspect, and is questioned by the other group's members.

Adapted from Maley and Duff (2005: 114-115)

Improvisation

Improvisation is synonymous to adlibbing on a stage- that is, it is a script free play. No script means no reliance on memory which frees the students' cognitive resources to participate effectively. The produced language as well as all the extra-linguistic features "are emphasised in improvisation, and learners create people and relationships by acting out situations using speech and movement, but without a preconceived plan" (Davies, 1990:94-95).

There are two main types of improvisation. The first is spontaneous improvisation, an open-ended process initiated by the teacher to help his or her class discover the meaning behind language and behaviour. Learners are presented with a situation and challenged to respond to it. The teacher introduces the situation and attempts to create a drama in which all the students can become involved and can willingly suspend their disbelief. The teacher could simply start talking to the class, for example, about three items on the agenda for the evening, namely garbage cans, service charges, and pets on the estate. The teacher finds a volunteer to take the minutes, and then asks the class if anyone would like to say something about the recent complaints as to garbage cans not being emptied.

By now the students should have realised that some sort of residents' meeting on a housing estate is being improvised, and they should start to participate (Hayes 1984: 91 cited in Davies, 1990). Spontaneous improvisation gives learners practice in language and communication skills, and they have the opportunity to develop their emotional range by playing roles unfamiliar to them and outside their own experience.

The second type of improvisation is prepared improvisation, where a class makes up a complete play starting from a basic theme or situation, and during the improvisation the class should develop its ideas, selecting, shaping, and organizing them into a communicative structure. Having chosen a theme, its implications should be discussed, preparation undertaken in small groups, and presentation done to the whole class once the small groups are satisfied with their 'play'. This type of group-prepared improvisation gives students practice in working together, sharing ideas and decision-making, and organizing dramatic statements.

Example Activity: Free Improvisation Scenarios

In pairs, act out these scenes for one minute each

Concentrate on keeping in character and actually

Listen to each other. That's what makes the difference!

- a) Dad and Mum coming home from work feeling very tired.
- b) Mum is angry with you because you are late for tea.
- c) A tired teacher talks to the head teacher about his/her class.
- d) A sports star is being interviewed just after his triumph.
- e) Two bullies trying to get the better of each other in an argument.

(Harvey, 2015)

Mime

Mime is a way of communication through body language. Obviously, no speaking is involved in this activity, but it acts as an effective trigger for speaking and is used to involve lower proficiency learners. (Davies, 1990)

Example Activity: The Hotel Receptionist

1. Students work in groups of eight to ten. Explain that, in each group, one student will play the role of the hotel receptionist, and another will be a guest. The guest is completely unable to speak, so must convey everything by mime. The guest will have a slip of paper with a message on it. This must not be shown to anyone else in the group. In the first stage, the object is to convey the essence of the message to the hotel receptionist (and the group). In the second stage, the receptionist (with the help of the group) must identify the precise words which make up the message.
2. Students sit in a semi-circle behind the hotel receptionist, who faces the guest. Distribute a different slip to each group, and the miming begins. Although the hotel receptionist is the main questioner/interpreter, anyone in the group can chip in with suggestions.
3. When a group finishes before the others, simply give another slip to a different guest, change receptionists, and continue.

The cards that match questions to the learners' proficiency levels are on the

following page.

Box 8
Elementary or Lower-Intermediate
Can I leave a message for Mr Fish, please?
----- ___ My key doesn't work.
----- ___ I need a doctor, please.
----- ___ Can you change some Euros (or other currency) for me?
----- _____ How can I get to the airport?

Intermediate
Do you know where I can buy a good umbrella?
----- Can you tell me what time it is in Beijing now?
----- My mother is arriving tomorrow. Can you send a car to meet her at the airport?
----- There is a strange man asleep in my bed. Please do something!

Advanced

Do you give a discount for large family groups?

----- When I

opened my cupboard door, I found a corpse hanging inside.

----- Is there

a doctor in the hotel? I think I may have food poisoning.

----- Excuse

me, but when I went to my room just now, I found a snake in the bed.

Table 2-1 Example Activity Adapted from Maley and Duff

Frozen Image Descriptions

This activity involves students describing pictures or images on paper as well as other frozen mimes of the other students who try to create a frozen scene as is shown below



Image 2-2: Frozen scene from a drama based lesson

The example below from Maley and Duff (2005) illustrates the use of cut-up pictures to create a frozen image description activity in the classroom.

Example Activity: Identikit

The focus questions for the activity are the following: Do you have ...? Is there a ...? Are there any...? (vocabulary depends on pictures selected).

Procedure

- Mix up all the pieces of pictures. Distribute each of these randomly to all the students.
- Students circulate, trying to find a piece which fits their own picture fragment. However, they are not allowed to show their picture fragments until, through questioning, they think they have found a fit. Gradually, they will find the other pieces of their picture. They then become a group with one complete picture.
- Each group discusses its picture in terms of who the people are, where they are, and what they are doing. They then prepare a short sketch based on their picture. They can prepare the story line in class, and write the dialogue as homework. The sketch can then be performed in a later class.



Image 2-3 Frozen Pictures for Drama lessons Adapted from Maley and Duff (2005: 118-119)

2.6 Challenges of Using ELT Drama Activities

Despite the usefulness of the activities exemplified earlier in this chapter, teachers reported having several concerns about drama activities (Dodson, 2000). These issues are mainly related to time, preparation and classroom management. Liu (2002) asks here:

- **Are these activities time consuming?** This issue is relevant to teachers in countries that abide by the textbooks-as is the case in Algeria. Liu (2002) takes the example of teachers in China who follow a central curriculum with less room for creative practices.
- **How effective are these activities?** This question is raised by teachers and academics alike; they are sceptical because many activities are fun to have in the classroom, yet their effectiveness is “questionable” at best. Although no research project can provide conclusive answers to such a broad question, the current literature stands in favour of the effectiveness of drama activities (Liu 2002).
- **Do teachers need specialised training to include drama in their lessons?** Liu (2002) insists that training is essential for the success of these activities; this does not have to be a three-year diploma in drama studies-it can be as simple as a two-day workshop about ELT Drama activities. Additionally, teachers have their own creative dramatic characters that they will explore and perhaps enjoy once they try to incorporate these activities.

- **How to find/select materials to use in drama classes?** Liu (2002) explains that EFL/ESL classes are not drama classes. Thus, drama should be used judiciously and sparingly- this is not to say that drama should be limited to a few games here and there during the year. In fact, planning a unit in the textbook and adapting some drama activities to fit the theme of the unit is a best practice. In the following page, a comprehensive list of drama activities for EFL/ESL teachers is adapted from Wilson's book

Working with scripts

Noisy neighbours	Elementary +	15–30	To rehearse and perform a sketch in three parts.
Last day at school	Elementary +	15–20	To predict missing words. To improvise a sketch with some missing information.
School friends	Pre-intermediate +	15	To devise a sketch with some personal information.
Bert and the bulldozer	Pre-intermediate +	15–30	To predict content from a few key lines.
The old days	Pre-intermediate +	15	To re-order lines in the middle of a sketch.
Welcome to Mexico	Intermediate +	15–20	To connect two parts of a sketch by improvising the missing section.
Animal farm	Intermediate +	15–20	To interpret the meaning of a sketch. To practise expressing emotions.
The restaurant	Intermediate +	15	To interpret a sketch in different ways.

Activity	Level	Time (minutes)	Aims
1 Hello and welcome!			
1.1 Hello, Anna! (Wrong name introductions)	Elementary +	15	To introduce students to each other and help them remember each other's names.
1.2 Alphabetical order	Elementary +	15	To help students learn each other's names (and nationalities) by trial and error.
1.3 Birthday connections	Elementary +	15	To connect students' birthdays with other events. To practise ordinal numbers and dates.
1.4 Flowing introductions	Elementary +	15–30	To allow students to exchange information with each other.
1.5 T-shirts	Elementary +	15	To help students find out about each other. To practise asking questions.
1.6 Your new book	Elementary +	15	To encourage students to explore their new coursebook.
1.7 Our new teacher	Elementary +	15	To help you find out about a new class of students who all know each other.
1.8 Learning English is like ...	Intermediate +	15–20	To find out about students' study habits and their feelings about the learning process.
1.9 I'm the kind of person who ...	Intermediate +	15	To give students the chance to find out about each other in pairs.
1.10 Find someone who ...	Intermediate +	15	To help you find out about a new class of students who all know each other.

Classroom interaction and improvisation

Breathing and sound practice	Elementary +	5	To practise individual vowel sounds and intonation.
Gifted athletes	Elementary +	15	To practise giving personal details.
Be someone else	Elementary +	5–20	To give students the chance to ask and answer basic personal questions.
Actions and locations: where are you and what are you doing?	Elementary +	10–15	To practise the present continuous tense and phone language.
Hobbies and locations	Elementary +	15	To practise likes and dislikes, and questions and answers.
Find your answer	Elementary +	15	To improve listening and memory skills. To recognize suitable and unsuitable answers to questions.
Blocking activities	Elementary +	5–15	To practise dealing politely with unwanted requests and invitations.
Famous person interview	Intermediate +	10–15	To practise questions and answers. To provide a guessing game for other students in the class.
Secrets and lies	Intermediate +	15	To practise questions and answers and the art of evasion.
! Duelling stories	Intermediate +	15	To describe a film or television programme.
! Who's that?	Intermediate +	15	To practise questions and answers To practise the present perfect for achievement, or with <i>just</i> .
! Fishbowl	Intermediate +	10–30	To create a series of improvised exchanges.
! Superhero, household object, and location	Intermediate +	15	To create an improvised narrative story.
! Tourist guide	Intermediate +	15–20	To practise question forms and describing places. To practise the passive in a free practice activity.
! Experts	Intermediate +	10–30	To practise structuring sentences in the context of a game.
! Alphabet story	Intermediate +	10–15	To develop a spoken narrative that can be the basis of a written narrative and/or a short drama. To practise past tense forms.

Table 2-2 Suggested drama activities adapted from *Drama and Improvisation*

2.7 ELT Drama Integration Framework

In the past decade, Maley and Duff worked on generating a framework that would make it easier for EFL/ESL teachers to include drama activities in their daily practices. Within this framework, teachers are encouraged to design their lessons with the following elements in mind: Aims, Focus, Level, Time, Preparation, Procedure, Follow-on, Variation(s) and Note(s).

1. **Aims:** This indicates the broad reasons for doing the activity.
2. **Focus:** This relates to the narrower, linguistic objectives. These are sometimes expressed in terms of syntax, lexis or phonology; sometimes in terms of language functions; and sometimes in terms of spoken discourse over longer stretches of language. It is important to remember that, in drama work, it is not totally possible to predict what language features will occur, so the focus can only be indicative of what we think will happen because it cannot predict what will happen.
3. **Level:** The important thing to remember here is that the same activity can often be done at many different levels, drawing on whatever language the students may be able to use. Even in cases where we have prescribed an activity for Elementary, for instance, it may well be possible to exploit it at Advanced level, too.
4. **Time:** Similarly, it is difficult to set accurate timings. Many of the timings are based on the assumption that you will be using an activity for a whole class hour, so we need to give some guidance on how much time should be devoted to each stage. But sometimes, you may feel an activity is going so well that you want to let it run. Ultimately, it is up to you to exercise your professional judgement based on your intuition.

- 5. Preparation:** Most of the activities require little or no special equipment or material. All you really need is a ‘roomful of human beings’. Nonetheless, you still sometimes need some basic materials for the activity, such as cards, projectors, objects or pictures. Sometimes you will also need to ask students to bring materials or objects to class.
- 6. Procedure:** This specifies the steps you should go through to implement the activity. You may need to be flexible here too. With large classes, you may need to vary group size. With small classes, the group is already very small, so you may need to vary the instructions accordingly.
- 7. Follow-on:** This suggests ways in which the activity can be extended, either in class or as homework.
- 8. Variation(s):** This suggests alternative ways of doing the activity, or slightly different yet related activities.
- 9. Notes:** This provides reference to and comments on the activity.

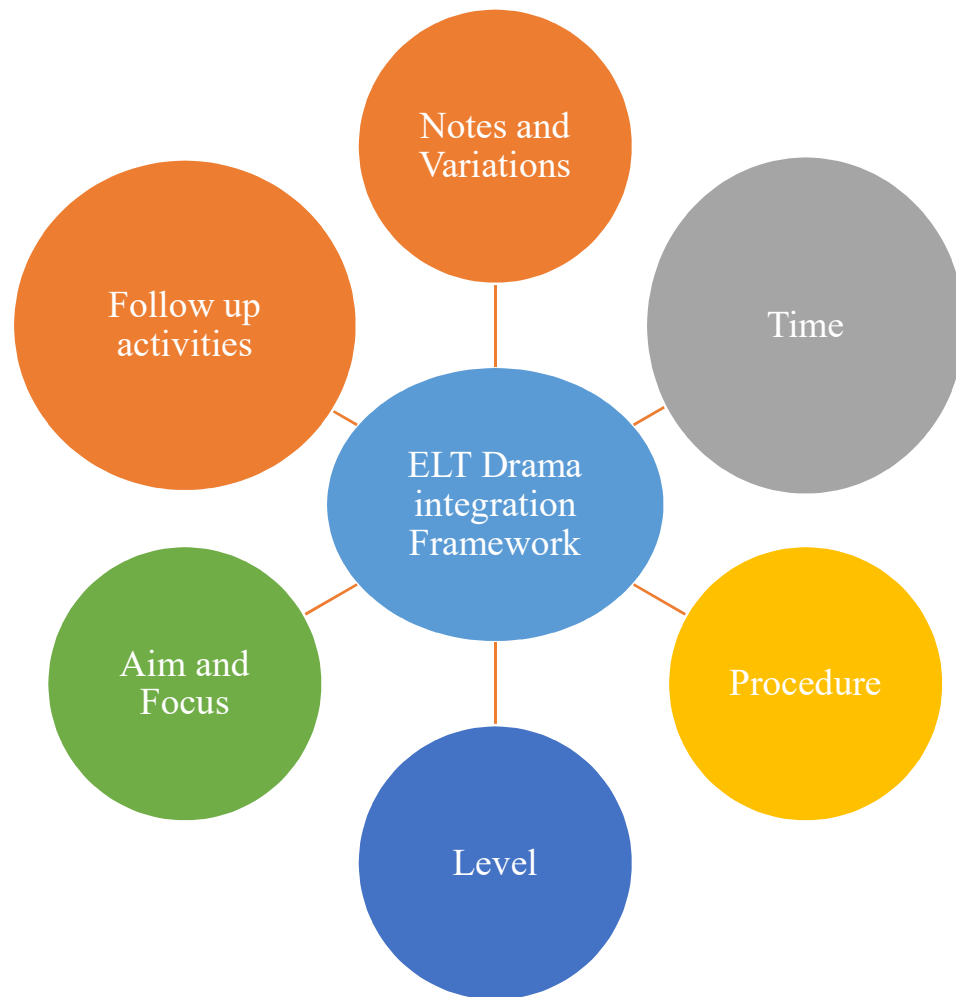


Figure 2.1 ELT Drama Integration Framework adapted from Maley 2005

Conclusion

Drama is an umbrella term that encompasses a great number of approaches and activities, and it is a common misconception to think that drama is equal to theatre and people performing a play on stage. Nevertheless, many drama activities do not necessarily need a large setting/stage or lots of materials. Drama activities can be light, engaging and effective in teaching English.

3 CHAPTER THREE: TEACHER COGNITION AND INSTRUCTIONAL DESIGN

CHAPTER THREE
Teacher Cognition and Instructional Design

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Introduction

Language learning is a complex process that depends on language skills (reading, writing, listening and speaking) and language systems (grammar, vocabulary and pronunciation). Language teaching materials combine these elements to create practical and engaging content. However, not all created content holds up to teachers' expectations. This is why studying teacher beliefs about teaching materials is critical to the success of any educational system.

A distinction needs to be made between beliefs and attitudes, which are usually used interchangeably, as is the case throughout the short history of research on teacher cognition. In addition, teacher cognition and instructional design are closely tied to each other. Therefore, considering how teachers think about certain aspects of language teaching necessitates the deployment of a framework to interpret those beliefs within the context in which they occur. Ultimately, research-when successful-brings closer both theory (teacher beliefs) and practice (classroom activities).

3.1 What is teacher cognition?

The concept of teacher cognition was not used by researchers in the fields of Applied Linguistics and Cognitive Psychology before the 1990s. After that it gained interest and popularity among people involved in language education, especially by researchers like Simon Borg (1997, 2003, 2006, 2009, and 2015) who write extensively on the topic. Although definition of many concepts related to teacher cognition are still debated; in this research, we adopt Borg's 2003 definition of "the unobservable dimension of language teaching" (p81) as the core of teacher cognition. This quote implies that teacher cognition research should be concerned with teachers' thoughts, knowledge and beliefs. Its primary concern, therefore, lies with the unobservable dimension of teaching – teachers' mental lives (as pajares 1992 cited in Borg 2006 named them).

Although this definition of teacher cognition may be general and simplistic because it does not explain the relationship between what teachers believe and what they do, it is accepted today that:

- Teachers' learning experiences influence their own cognitions;
- Teacher cognition influences how teachers learn as a result;
- Teachers use their cognition to filter new information and construct experience;
- Teacher cognition gives rise to the study of the divide between beliefs and classroom practices;
- Teacher cognition can be resistant to change;
- Teacher cognition influences classroom decision making and is shaped by the decisions taken in the classroom.

3.2 History of Research on Teacher Cognition

The interest in teacher cognition research stretches back to the emergence of cognitivism in the 1970s through the publication of seminal works by two prominent scholars (Piaget, 1972) and (Chomsky, 1976, 1977). However, it did not get the name “teacher cognition” until the 1990s. The following paragraphs will sketch a summary of the historical development of this concept as Borg (2006) outlined it.

3.2.1 -Teacher Cognition Research During the 1970s:

The process-product approach was the model for the study of teaching which reflected the approach to research on classroom teaching predominant in the 1970s. This model had the major variables such as teachers' personal characteristics and teacher-training experiences interacting with the context of teaching (this is the process) to reach/create a desired outcome or behaviour (this is the product). The goal of research on teaching (according to Clark, 1976; Peterson & Clark 1978) was to describe these behaviours, to identify those which were effective and to study links between these behaviours and learning outcomes (Cited in Borg, 2006).

Jackson's (1968) study is one of the first studies that attempted to describe and understand the mental constructs and processes that underlie teaching behaviour as noted by Borg (2006). However, it is not until 1975 that the National Institute of Education in the United States ordered a conference to prepare a teacher research agenda. Experts from all domains in education worked on this project and their conclusion was that it is obvious that

what teachers do is directed in no small measure by what they think. To the extent that observed or intended teaching behaviour is thoughtless, it makes no use of the human teacher's most unique attributes. In so doing, it becomes mechanical and might well be done by a machine. If, however, teaching is done and, in all likelihood, will continue to be done by human teachers, the question of relationships between thought and action becomes crucial. (National Institute of Education, 1975: Cited in Borg 2006)

The previous conclusion is a clear mark for the start of a large-scale program run by the United States, which aims at understanding the cognitive processes that are involved in the teachers' practices.

3.2.2 Teacher Cognition Research During the 1980s:

Research during this decade was marked by a focus on decision-making and teacher knowledge. It was at the heart of teacher research to identify the best practices especially for the teacher education programs. How can teachers be taught to better prepare their lessons? This question became central to research conducted by many researchers (e.g. Grossman et al., 1989; Shulman, 1986a, 1986b, 1987; Wilson et al., 1987 Cited in Borg, 2006). Teacher knowledge was then a concept to be studied thoroughly. The result was a classification of different types of teacher knowledge; these are subject-matter content knowledge, pedagogical content knowledge, curricular knowledge, general pedagogical knowledge, knowledge of learners and their characteristics, knowledge of educational contexts and knowledge of educational ends (Shulman, 1987: 8 cited in Borg, 2006).

3.2.3 Teacher Cognition Research During the 1990s:

This period was marked by a turn towards practice especially in teacher education. Perhaps the most prominent review of research was that of Carter (1990) cited in Borg (2006) which classified the previous studies as either expert-novice studies, classroom studies or pedagogical content studies. Most of these studies were in the fields of mathematics and science education. It is also the result of this review to raise the issues of confusion resulting from teacher belief systems to the forefront of research in this period.

To summarise the attempts made by researchers to understand the nature of teacher cognition, many researchers (Thompson, 1992; Grossman, 1995; Calderhead, 1996; Franz, 1996; Woods, 1996) think that there is a “complex array of factors that interact in the processes of teaching and learning”; and research has only “begun to unravel some of the pedagogical processes involved in classroom teaching and the different types of knowledge that teachers draw on in their efforts to help students to learn and understand” (Borg, 2006: 32)

3.2.4 -Teacher Cognition Research During the 21st Century:

The new millennium witnessed an increasing interest in the socio-cultural aspect of teacher cognition (Munby et.al., 2001; Verloop et.al., 2001); today there are as many researchers interested in the broader context of teacher cognition (society and culture) as there were researchers interested in the internal teacher cognition processes. In addition, frameworks were developed to help explain the theoretical complexity of the field, and one such framework is that of Borg (2003: 82).

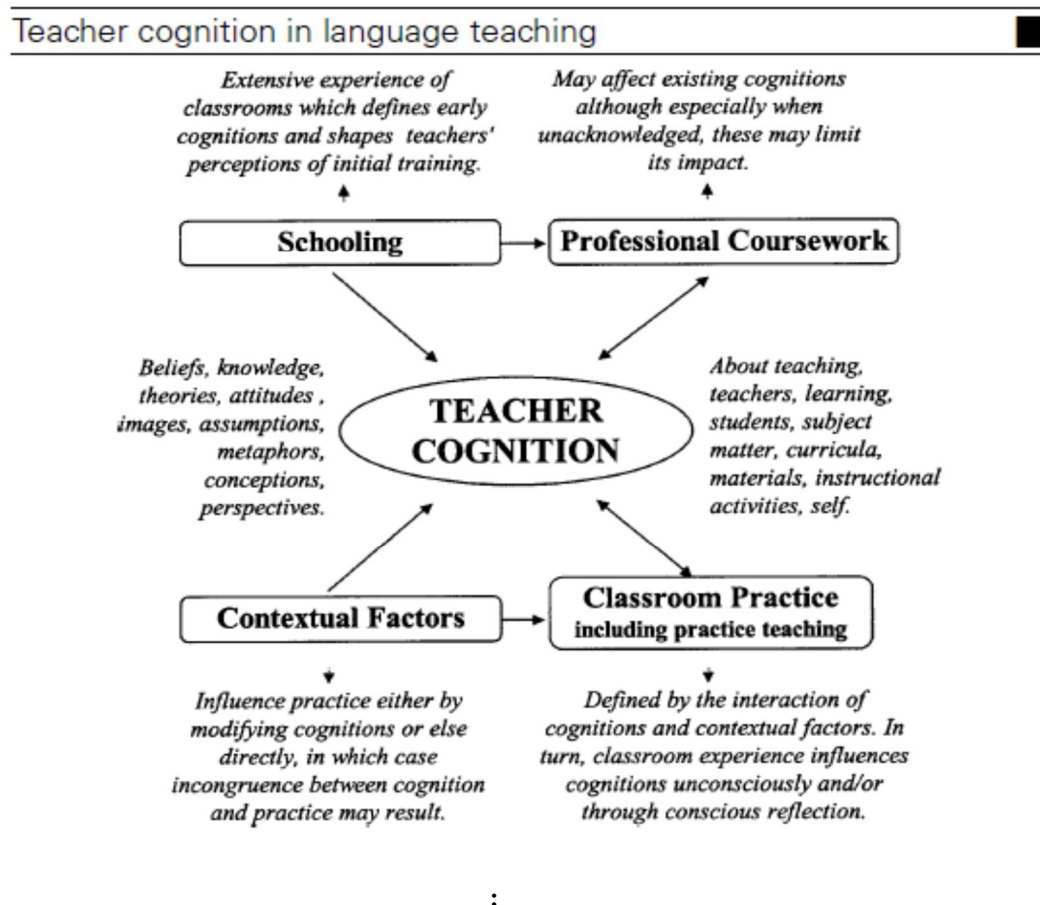


Figure 3.1 Teacher cognition, schooling, professional education, and classroom practice

3.2.5 -Current Approaches to Teacher Cognition

As mentioned earlier in the previous section, cognitivism has been a dominant theory in teacher cognition research since its start, but recently sociocultural theories have gained support from researchers as a result of the socio-cultural turn in applied linguistics (Gray, 2003 cited in Borg 2006). This turn was characterised by a move from teacher cognition research being quantitative in nature to a mixed-methods area of research. In the following paragraphs, we give a general view of the research methods for both the cognitive and the sociocultural paradigms.

3.2.6 Methods Under the Cognitivist Paradigm:

In cognitive science and cognitive psychology, the computational and representational views of mind are dominant. Under these views research has been largely quantitative; this is apparent in most of the major studies conducted before the twenty first century (e.g. Reynolds, 1989 Russell and Munby, 1992; Pajares 1992, Fenstermacher 1994 Cited in Borg 2006) and recently studies conducted by Borg (2009, 2015) as well as (Wahid and Sulong, 2013).

3.2.7 Methods Under the Sociocultural Paradigm:

In contrast with the cognitivist paradigm, the sociocultural view is that teacher cognitions can never be fully captured by a solely quantitative method. Since they are influenced by context, teacher cognition research must take it into account by capturing data about different variables both quantitatively and qualitatively, and then looking at the patterns that may exist and acknowledging the differences that context provides for the

researcher (Dornyei, 2007).

In this way teacher cognition is the "dynamic and evolving outcomes of individual and communal acts of meaning-making" (Skott, 2015 :24). The following summary is adapted from Fives and Gill (2015) *Handbook of Research on Teacher Beliefs and it* details the previously discussed methods and studies in the field.

Author(s)	Year	Research	Analysis Method(s)
Zainuddin & Moore	(2004)	16 Preservice Ts in introductory EFL course	Qualitative: Participant field notes, notes of classroom discussions, mid- and post- field experience interviews, participant field reports
Karabenick & Noda	(2004)	All 729 Ts in a suburban Eastern Michigan district	Survey Multivariate analysis
Lee & Oxelson	2006	2-year training program 69 teachers in 2 districts	observations Mixed methods: Survey, in-depth interviews w/10 Ts
Lee, Luykx et al.	2007	43 elementary Ts from 6 schools participating in	Mixed methods: Focus groups, questionnaire,

Siwatu	2007	275 preservice Ts enrolled in two Midwest programs	Quantitative: Academic and Demographic Background Questionnaire, Descriptive statistics
Yoon	2007	Mainstream middle school language arts, reading and social studies teacher in NY	Interviews, field notes, observations Thematic coding and triangulation
O' Neal et al	2008	24 Ts in a rural elementary school.	Mixed methods: Demographic survey, focus groups
Batt	2008	102 Ts in Idaho working with Ss (322 Ts were surveyed.)	Descriptive Statistics
Karathanos	2009	327 preservice & in-service Ts in ESL course	Survey, Descriptive Statistics
O' Brien	2009	123 Ts in EFL	Survey, Descriptive Statistics
Rodriguez et al	2010	11 in-service Ts in NC taking an online methods of teaching course	Pre-/post-course survey , Descriptive Statistics
Polat	2010	required training 83 in-service and 88 preservice Ts at a university in the Eastern U.S.	Quantitative: Background Questionnaire Multivariate analysis

Table 3-1: Survey of Research adapted from Fives and Gill, 2015

This review of the research helps us to choose the research method that fits our study. In fact, the table presents three distinctive trends popular among researchers in the field: Large scale quantitative research, medium scale mixed methods research, or small scale purely qualitative research.

- Large Scale Quantitative Research: we notice this in the early studies starting from 1990. An example is Karabenick & Noda's 2004 study with a sample size of 729 participants. The method of analysis is purely quantitative: Questionnaire Multivariate Analysis.
- Medium Scale Mixed Methods Research: we observe this in O' Neal et al 2008 study as well as Rodriguez et al 2010 study. In both studies, the researchers focus on small samples usually between 5 and 50. In this case, the sample sizes are 24 and 11 respectively. They then collect data through questionnaires and observation. The analysis is usually done through descriptive statistics.
- Small Scale Qualitative Studies: Yoon's study in 2007 is the only example provided in the table. It is purely qualitative because it has a sample of one. The researcher took one teacher as a case study. Data was collected through field notes, observations, and interviews. The analysis was done qualitatively through thematic coding methods.

As this study falls under the second title (medium scale), we choose to follow a mixed method design that relies on questionnaires, interviews and descriptive statistics.

3.3 Limitations of Research on Teacher Beliefs

The concept of teacher cognition involves knowledge, beliefs and attitudes (Pajares, 1992 cited in Borg 2006). All of these are not clearly distinguished in all the sub-disciplines of Applied Linguistics and can be even related to Philosophy. Perhaps the most troublesome of all terms is beliefs since no consensus is established about its definition (Kubanyiova, 2012) The problem of defining the concept of beliefs creates difficulties in terms of designing valid and sound research methodologies.

As an example, (Kagan, 1990; Richardson, 1996 cited in Kubanyiova, 2012) pointed that problems appear when using short answer, standardised instruments. First, these instruments assume that the items carry similar connotations for the teacher and the researcher. In addition, the researcher expects transparent meaningful answers-which is not always the case. Second, these instruments risk imposing a set of beliefs on the participants rather than eliciting their beliefs.

Researchers suggested adopting a more interpretive/qualitative interview to generate more accurate representations of the participants' views. Others such as (Clark & Peterson, 1986; Feinman-Nemser & Floden, 1986; Wilson & Cooney, 2002 cited in Fives & Gill, 2015), however, acknowledge that beliefs are elusive and both participants' and researchers may not get the whole picture of the beliefs that are at play in any given situation-even if they try using qualitative methods. The researchers' classroom observations are not windows on what people `really believe because they are either unaware of their beliefs or unable to articulate them through language.

In an attempt to deal with the shortcomings of the previous methodologies, researchers (Kagan, 1992; Skott, 2009a; Smith & Neale, 1989 cited in Fives & Gill, 2015) suggested alternative methods based on stimulated recall and teacher reflection through teacher journals. These methods leave us with a construct of research which is “unresolved” at best (Fives & Gill, 2015:21).

Indeed, teachers' beliefs represent a “messy construct,” and there were some attempts to clarify it. Fives and Buehl are two researchers that undertook such an initiative (2012); the following is a summary of their work.

Definition	Implicit or Explicit	Stable or Dynamic	Knowledge or Belief	Individual or System
<p>“The term <i>belief</i> as used in this chapter is derived from Green (1971) and describes a proposition that is accepted as true by the individual holding the belief. It is a psychological concept and differs from knowledge, which implies an epistemological warrant” (Richardson, 1996, p. 104).</p>			Distinct	Individual
<p>“Beliefs are understood to be a set of interrelated notions. Educational beliefs are a substructure of the total belief system and must be understood in terms of their connections to other, perhaps more influential, beliefs. Most belief systems are formed early and changes in belief systems during adulthood are difficult and thus rare” (McAlpine, Eriks-Brophy, & Crago, 1996, p. 392).</p>		Stable		System
<p>“Teacher belief is a particularly provocative form of personal knowledge that is generally defined as pre- or in-service teachers’ implicit assumptions about students,</p>	Implicit	Stable	Same	

learning, classrooms, and the subject matter to be taught. . . . Teachers’ beliefs appear to be relatively stable and resistant to change (e.g., Brousseau, Book, & Byers, 1988; Herrmann & Duffy, 1989)” (Kagan, 1992, pp. 65–66).				
“Belief systems are dynamic, permeable mental structures, susceptible to change in light of experience. . . . The relationship between beliefs and practice is a dialectic, not a simple cause- and-effect relationship” (Thompson, 1992, p. 140).		Dynamic		System
“An individual’s judgment of the truth or falsity of a proposition” (Pajares, 1992, p.316).				Individual
“Teacher beliefs can be represented as a set of conceptual representations which store general knowledge of objects, people and events, and their characteristic relationships (Clark & Peterson, 1986; Fang, 1996)” (Hermans, van Braak, & Van Keer, 2008, p. 128).			Related	System

Table 3-2: Teacher Beliefs (Fives & Buehl, 2012:473)

As we can see from the previous comprehensive summary, teachers' beliefs are far more complex to be expressed in one word like "*beliefs*." They can be implicit as well as explicit; held by individually or as part of a system of other beliefs; dynamic or stable. All these types of beliefs make it difficult for any researcher to account for them comprehensively.

In addition to that, beliefs have different functions which act as filters, frames and guides (as the following figure shows). This makes studying them a complicated endeavour that requires clearly defined methods. In the next part of this chapter, we will discuss ADDIE, a method of instructional design that takes into account the concept of teachers' beliefs.

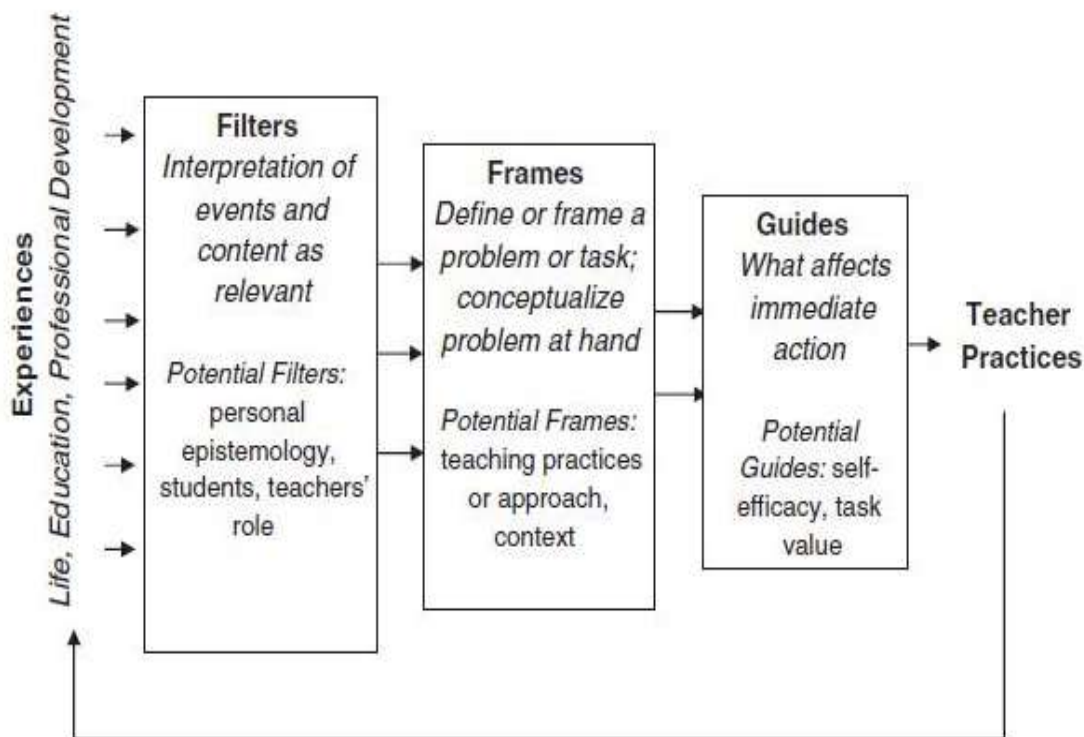


Table 3-3 The Functions of Beliefs by Fives and Buehl (2012: 478)

3.4 -Instructional Design

Instructional Design is defined as “a systematic procedure in which educational and training programs are developed and composed aiming at a substantial improvement of learning” (Seel et al , 2017: 1). The chart below is taken from the same book, and it depicts the current understanding of Instructional Design.

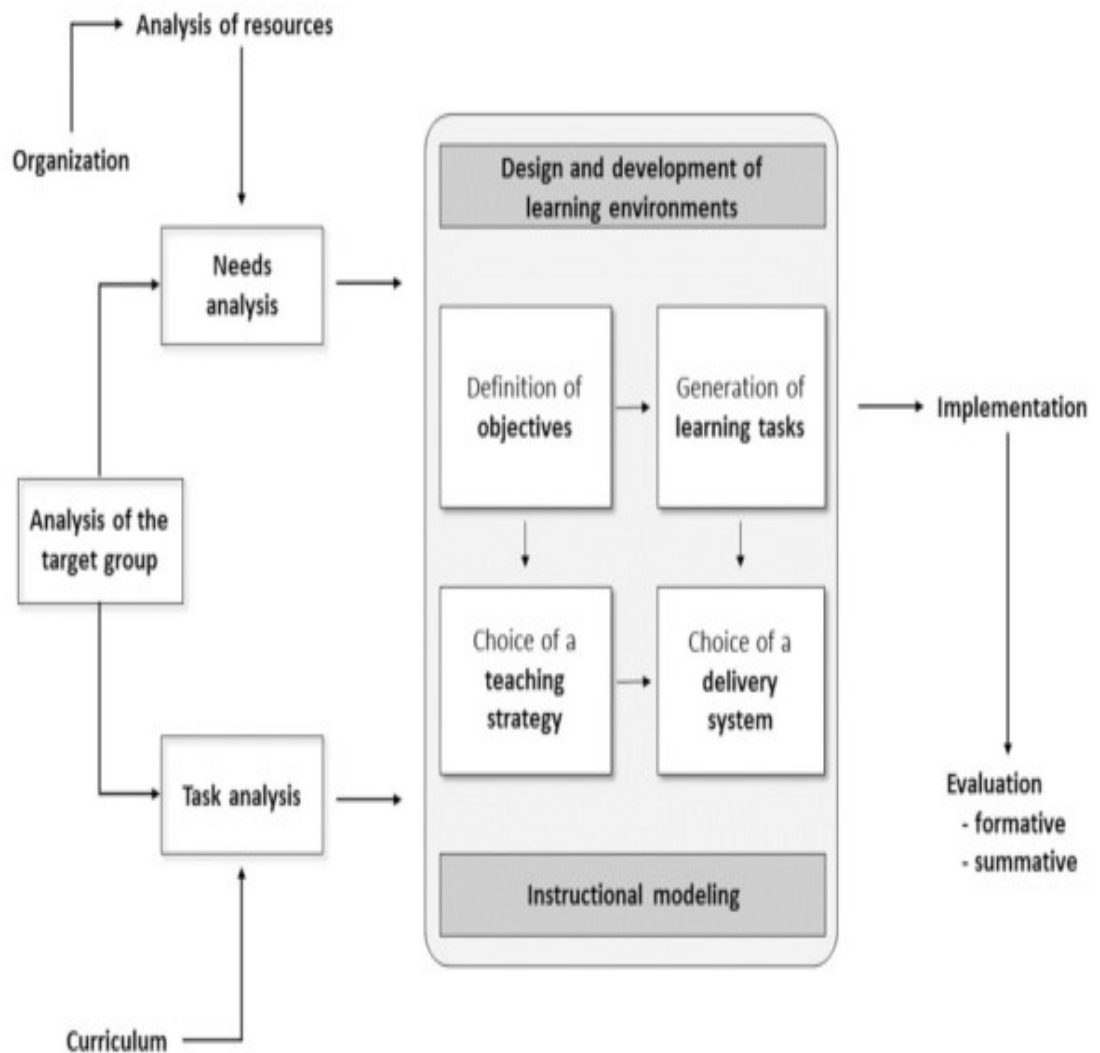


Figure 3.2: A general view of instructional design (2017:24)

3.5 -History of Instructional Design Models

The history of instructional can be traced to the mid-20th century. However, it is not until the 1960s that models started to appear. At the very beginning of instructional design as a discipline it was Gagné (1965) who argued that different modes of learning exist that might be triggered by different conditions of instruction. As mentioned above, Gagné distinguished five basic forms of human learning (verbal information, intellectual skills, cognitive strategies, motoric skills, and attitudes).

3.5.1 The Gagné-Briggs-model

Gagné and Briggs (1974) created the initial model of instructional design used worldwide. The whole concept according to this model revolves around three questions:

1. What is known about human learning and what is relevant for instructional design?
2. Is this knowledge about human learning applicable onto concrete situations of learning?
3. Which methods and procedures can be applied in order to use effectively the knowledge about human learning for the design of instruction?

The Gagné-Briggs model is not descriptive since it gives clear pointers on how to develop instructional materials for all domains of learning. According to this model (Seel et al, 2017) there are nine steps and three phases to take into account.

<i>Instructional event</i>	<i>Actions</i>
1. Gain attention	Introduce stimulus to elicit curiosity
2. Inform learner of the objectives	Describe the expected performance
3. Stimulate prerequisite recall	Recall of concepts and rules
4. Present learning material	Present examples of the concepts/ rules
5. Provide guidance for learning	Use verbal cues, illustrations etc.
6. Elicit performance	Let the learners apply the concept/rule
7. Provide feedback	Confirm correctness of performance
8. Assess performance	Test the application of the concept/rule
9. Enhance retention and transfer	Provide a variety of other applications

Table 3-4: The nine steps of instructional Design (Seel, 2017: 50)

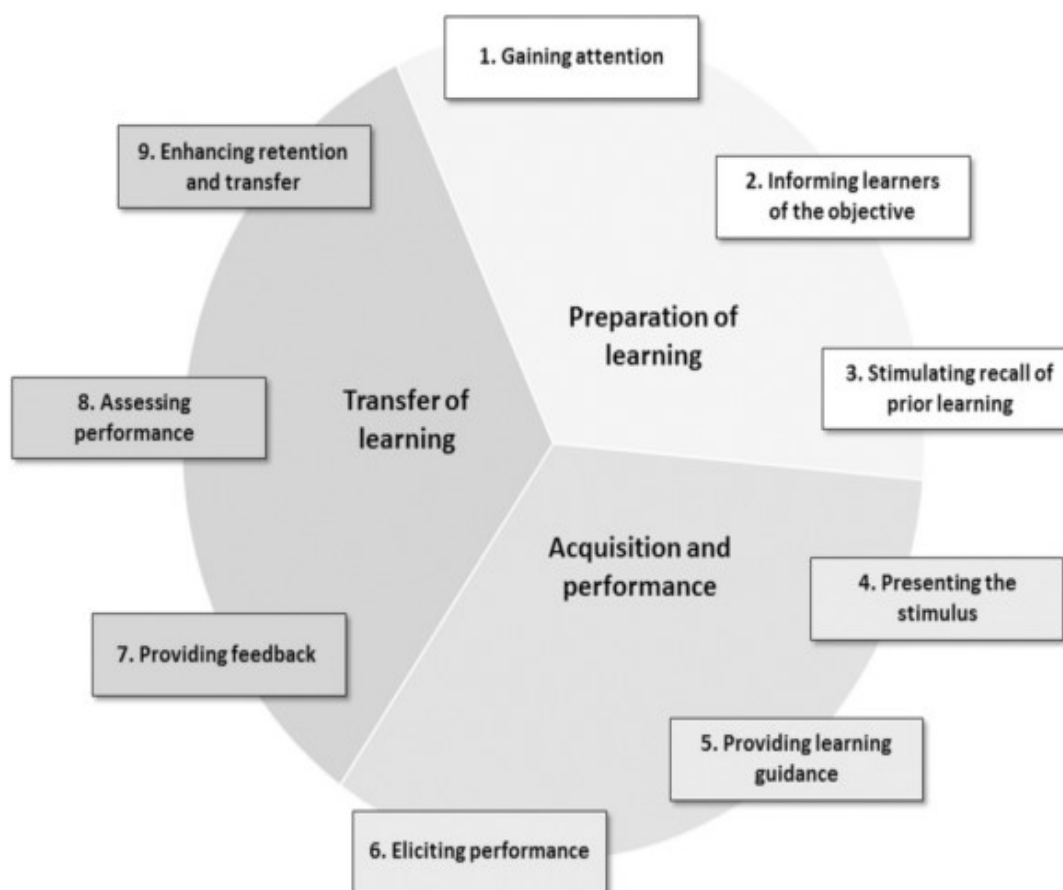


Figure 3.3 The Three Phases Of Instructional Design (2017: 50)

Layers

1. Verbal information
2. Intellectual skills
3. Cognitive skills
4. Attitudes
5. Motor Skills

Principles

1. Different conditions are required for different learning outcomes.
2. For learning to occur, specific conditions must be met.
3. The specific operations required for learning differ based on outcomes.

In addition to all the layers and principles, the Model has the following roles and conditions:

Internal Conditions: The learner must have the prerequisite knowledge to learn new material. Regularly, this requires the ability to recall related information from memory.

External Conditions: Among situational constraints especially instructional

methods are considered as important external conditions.

Role of facilitator (or teacher): Controlling the nine external events of learning as well as selecting the contents and outcomes based on learning hierarchies.

Instructional strategies focus on Objectives: Determine the required learning outcomes for the learner. Determine, which type of learning outcome is required.

Sequencing: Starting with the final objective in order to create learner hierarchies. Learning hierarchies are content maps that describe the prerequisites required for reaching the terminal objectives. Creating the external events of learning. Each type of learning outcome requires a different type of process for each event.

Assessment method: The assessment of learning is based on the learner demonstrating that they can complete the learning tasks in accordance with the objectives.

3.5.2 The Dick-Carey Model

The Dick-Carey model is given the label of best first generation model of instructional design. Gustafson and Branch (2002: 59 cited in Seel et al 2017) state that it “has become the standard to which all other instructional design models (and alternative approaches to design and development of instruction) are compared.” The Dick-Carey model is a clear step by step model that is based on nine stages that must be followed successively.

1. Identify instructional goal(s): These are goal statements that describe a skill, knowledge or attitude that a learner is supposed to master.

2. Conduct instructional analysis: This is a specification of the items that need to be remembered or what the learner must be able to do to perform a particular task.

3. Analyse learners and contexts: This centres around the acts of identifying general characteristics of the target group including prior skills, prior experience, and basic demographics; identifying characteristics directly related to the skill to be taught; performing an analysis of the performance and learning settings.

4. Write performance objectives: These objectives consist of a description of the behaviour, the condition and criteria. The component of an objective that describes the criteria will be used to judge the learner's performance.

5. Develop assessment instruments: This stage is aiming at entry behaviour testing, pre testing, post testing, and practicing transfer.

6. Develop instructional strategy: This is concerned with specifying pre-instructional activities, content presentation, learner participation, and assessment. At this stage, the overarching aims are considered as well as the tools to be used in the design of the content to be delivered. This stage is crucial as skipping it will result in the failure of the whole design project.

7. Develop and select instructional materials

8. Design and conduct formative evaluation of instruction: This is aimed at identifying areas of the instructional materials that must be improved.

9. Revise instruction: This is closely related to the previous stage and is related to identifying poor test items and poor instruction.

10. Design and conduct summative evaluation

In fact, the Dick-Carey model can be summed up in a flow chart.

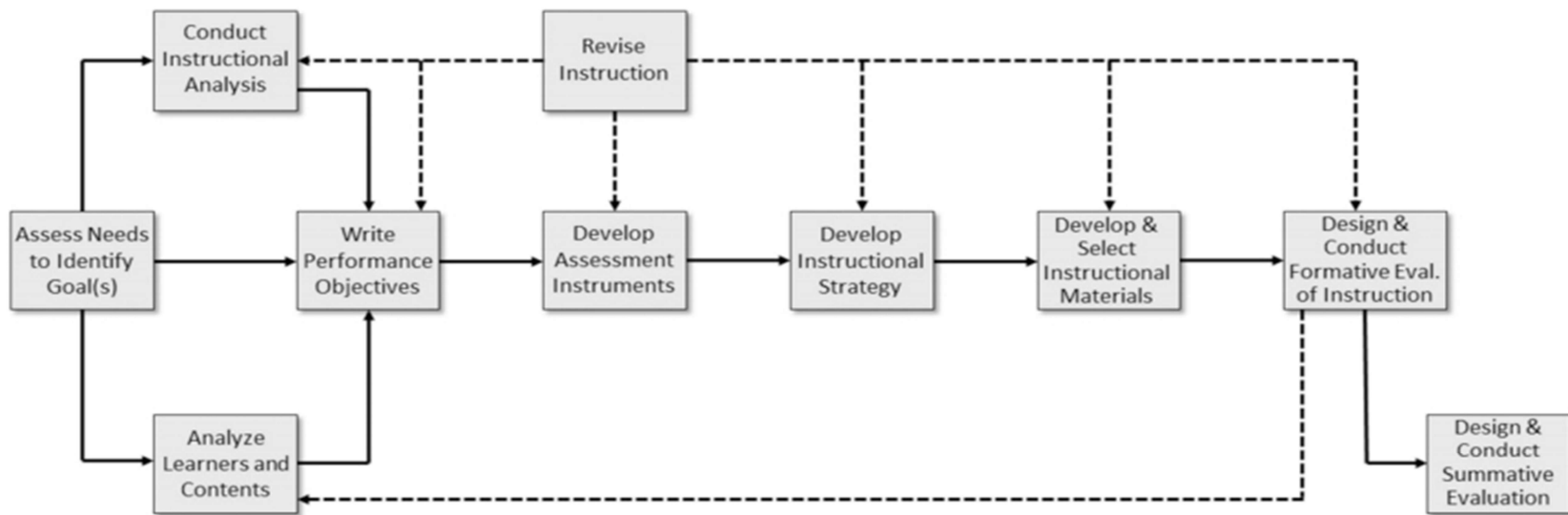


Figure 3.2. The Dick-Carey model of instructional design (Dick, Carey, & Carey, 2009, p. 2)

Figure 3.4 :Dick Corney Model Adapted from Seel et al (2017: 54)

This model points to different concepts and methods which can be found in the previously discussed Gagné's Model. Accordingly, the model is seen as

- goal-oriented, because all components act in concert to achieve a defined terminal Objective,
- interdependent, because all components depend on each other,
- self-regulative, because it runs as long as the objective will be achieved,
- reinforcing, because it tests recursively whether the objective has been achieved.

In fact, the essence of this model is captured by its creators in their book entitled *The Systemic Design of Instructions* (2009: 33)

Evaluating Instructional Goals

Instructional goals are clear statements of behaviours that learners are to demonstrate as a result of instruction. Typically derived through a front-end analysis process and intend to address problems that can be resolved most efficiently through instruction, instructional goals provide the foundation for all subsequent instructional design activities.

Instructional goals are selected and refined through a rational process that requires answering questions about a particular problem and need, about the clarity of the goal statement, and about the availability of resources to design and develop the instruction.

You should answer several questions about the problem and need:

1. Is the need clearly described and verified?
2. Is the need foreseeable in the future as well as currently?
3. Is the most effective solution to the problem instruction?
4. Is there logical agreement between the solution to the problem and the proposed instructional goals?
5. Are the instructional goals acceptable to administrators and managers?

Questions you should answer related to the clarity of the instructional goal include the following:

1. Do the behaviours reflect clearly demonstrable, measurable behaviours?
2. Is the topic area clearly delineated?
3. Is the content relatively stable over time?

The procedure recommended for clarifying instructional goals includes the following steps:

1. Generate a list of all the behaviours the learners should perform to demonstrate that they have achieved the goal.
2. Analyse the expanded list of behaviours and select those that best reflect achievement of the goal.
3. Incorporate the selected behaviours into a statement or statements that describe what the learners will demonstrate.
4. Examine the revised goal statement and judge whether learners who demonstrate the behaviours will have accomplished the initial broad goal.

The Instructional Design Process

1. Needs assessment. Identifies needs to which instructional solutions may respond.
2. Instructional analysis. Identifies content goals and requisite skills learners must achieve to reach instructional goals; sets objectives and standards for meeting them.
3. Learner analysis. Identifies learner instructional need and learner characteristics; develops test instruments to determine if learners can begin instruction.
4. Instructional setting. Identifies modes through which instruction can be delivered, such as lecture or self-instruction; develops instructor and student guides and other materials.

5. Instructional strategy. Develops strategies to (a) assess learner entry skills, (b) develop and sustain learner motivation, (c) inform learners of informational and behavioural requirements for each objective; provides practice and feedback activities; develops testing plan: pre-test, embedded tests, post-test, attitude questionnaire; provides strategies for remediation and enrichment.

6. Materials development. Drafts and refines instructional materials through processes of formative evaluation.

7. Formative evaluation. Tries instruction in various settings to identify problems and revise materials.

8. User training. Provides procedures for use of materials and training of instructors.

(Seel et. al, 2017)

To be cost-effective, the instructional design process must meet two critical prerequisites (according to Seel et. al, 2017). The first is the establishment of an instructional goal that describes what learners will be able to do when they complete the instruction. Second, the total process is of greatest benefit when a number of instructors offer the instruction numerous times. The systems approach is usually not cost-effective for instruction that will be presented only once to a small group of students.

3.5.3 The ARCS Model of Motivational Design

The sole focus of Keller's (1987, 2008, 2010 cited in Seel 2017) model of motivational design is placed on the aspect of motivation to learn. Consequently, it refers to the concepts, the strategies, the principles, and the processes for making instruction appealing. According to Keller, learning occurs most effectively when learners are engaged throughout the entire learning process, and when appropriate instructional methods ensure that the learner's engagement can be sustained until the completion of the learning tasks.

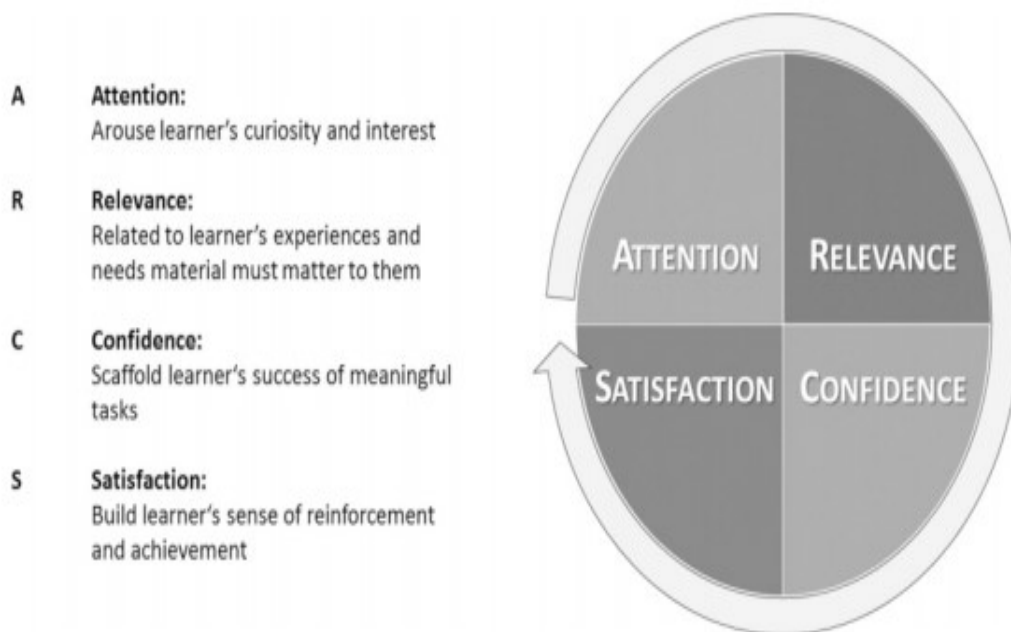


Figure 3.5: The ARCS Model of instructional design Seel et al (2017: 66)

Keller's motivational design model is grounded in both the cognitive, the social and the behavioural theories of learning. These theories are integrated to explain the relationships among learner's effort, performance, and satisfaction. As a central part of instructional planning, motivational design refers to the process of arranging resources and instructional procedures to

bring about changes in motivation to learn.

<i>A</i>		<i>Attention:</i> <i>Arouse and sustain a learner's curiosity and interest</i>
Perceptual Arousal		Use surprise or uncertain situations to create curiosity and wonderment.
Inquiry Arousal		Nurture thinking challenges and generate inquiry by offering difficult problems to solve.
Variability		Incorporate a variety of teaching methods to sustain interest.
<i>R</i>		<i>Relevance:</i> <i>Link a learner's needs, interests, and motives</i>
Goal orientation		Describe how the knowledge will help the learner today as well as in the future.
Motive matching		Assess the learners' needs and reasons for learning and provide choices in their learning methods that are conducive to their motives.
Familiarity		The instruction into the learners' experiences by providing examples that relate to problem.
<i>C</i>		<i>Confidence:</i> <i>Develop positive expectations for achieving success</i>
Performance Requirements		Provide learning standards and evaluative criteria to establish positive expectations and trust with learner.
Success Opportunities		Present multiple, varied challenges for learners to experience success.
Personal Control		Use techniques that allow learners to attribute success to personal ability or effort.
<i>S</i>		<i>Satisfaction:</i> <i>Provide reinforcement and reward for learners</i>
Intrinsic Reinforcement		Encourage and support intrinsic enjoyment of the learning experience.
Extrinsic Rewards		Provide positive reinforcement and motivational feedback.
Equity		Maintain consistent standards and consequences for success.

Table 3-5 ARCS Model Explained from Seel et al (2017: 67)

Keller's model aims at the following:

- (1) the identification of the learner's motives and needs,
- (2) the analysis of those learner characteristics that dictate the motivational requirements to the instructional system to be designed,
- (3) the diagnosis of those features of instructional materials that are appropriate to stimulate the learner's motivation, (4) the choice of suitable tactics to maintain motivation, (5) their application and evaluation.

3.5.4 The ADDIE Model

The acronym ADDIE covers the phases of generic instructional design: Analysis, Design, Development, Implementation and Evaluation. ADDIE is considered the ultimate instructional design model since it is continuously used and updated globally by educational institutions and large organizations.

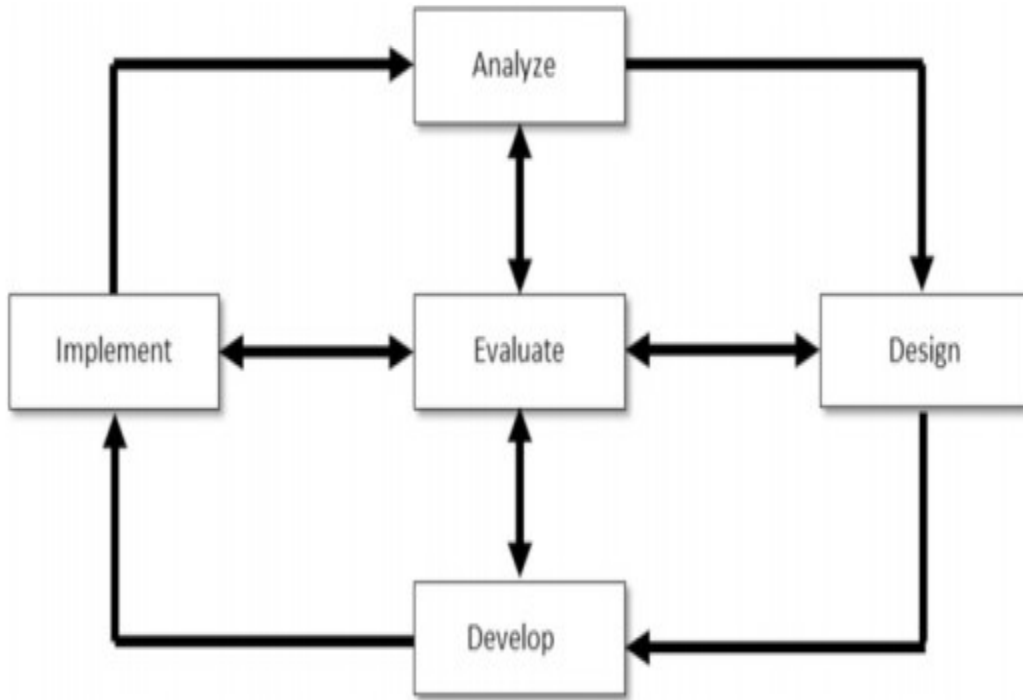


Figure 3.6 the ADDIE model

The figure shows the phases of the ADDIE model. The arrows illustrate the interactive nature of the system. Each phase of the model is made up of different procedural steps. For example, analysis typically includes needs analysis, learner analysis, context analysis, and content analysis. The output of the analysis phase is learning objectives, which serve as the input to the design phase.

The analysis phase of the instructional design process addresses what the learner is to learn. Accordingly, all content, methods, activities, and assessment of the learning experiences should be traceable to the results of the Analysis. Any course analysis must also examine how a particular course fits within the context of a larger program or curriculum. The output of the analysis consists of a set of learning objectives, which serve as the input to the next phase. The design phase of ADDIE centres on activities and knowledge to support the achievement of intended learning outcomes. Thus, the design process coincides with the development of a plan for how the learners

can achieve the objectives. The product of the design phase consists of an instructional blueprint (according to Seel et. al, 2017).

The design phase is tightly intertwined with the development phase but distinguishable. At a certain point of planning it becomes necessary to shift from brainstorming and generating possibilities, making selections and establishing a blueprint or storyboard (i.e., the design phase) to constructing materials (i.e., the development phase). Shortly said, the development phase of instructional design is concerned with the allocation of instructional materials and learning tasks.

The design phase is tightly intertwined with the development phase but distinguishable. At a certain point of planning it becomes necessary to shift from brainstorming and generating possibilities, making selections and establishing a blueprint or storyboard (i.e., the design phase) to constructing materials (i.e., the development phase). Shortly said, the development phase of instructional design is concerned with the allocation of instructional materials and learning tasks.

The implementation phase of instructional design involves the transformation of planned instructional activities into practice. Formative evaluation as part of implementation is essential for trying to understand why an instructional system works or not, and what other factors (internal and external) are at work within the learning environment. Formative evaluation requires time and effort, and this might be a barrier to undertaking it, but it should be viewed as a valuable investment that improves the likelihood of achieving a successful outcome through better design and development.

Conclusion

It has been a while since drama activities were introduced into the language teaching pedagogy. Many prominent researchers (cited in chapter two) support the inclusion of these activities in the ELT classroom. In order to achieve such an aim, teachers need to understand these activities while researchers need to understand teachers' attitudes towards including drama in the classroom. This understanding can be arrived at through studying and using instructional design models in combination with teacher cognition research.

**4 CHAPTER FOUR: THE TEACHERS
QUESTIONNAIRE**

CHAPTER FOUR
The Teachers Questionnaire

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Introduction

One of the widely used instruments in educational researcher is the questionnaire. In this research, we chose to administer questionnaires as a data gathering instrument since they work with both quantitative and qualitative research. However, the main reason for the use of questionnaires is our belief that "Questionnaires allow us to quantify people's observations, interpretations and attitudes" Cohen et al (2005:24)

Indeed, the Teachers Questionnaire is pivotal to our research since it makes it easy to collect a large amount of targeted data in a short period of time (one day in this case). The design of this questionnaire is closely tied to the overall aim of this research. Therefore, after developing the two hypotheses of this study, we set out to develop the Teachers Questionnaire to test the first hypothesis: if teachers get introduced to drama activities, they will have a positive attitude towards implementing them in their classroom practices. The questionnaire is designed to target only teachers who used/are using the textbook "Getting Through", and thus it is necessary to exclude the teachers who have not used it. To achieve this, the questionnaire is divided into two parts, with the first part acting as a filtering instrument to arrive at our needed sample.

We administered the questionnaire to the 36 teachers who attended the Algerian English Language Teaching Professionals Network (AELTPN) workshop on November 14th 2015 in Algiers. Out of the 36 teachers, 24 fit the sampling profile. The aim was to get some insight into teachers' cognition (beliefs and attitudes) concerning the use of drama activities in the classroom and the reasons behind them. All the questionnaires were filled in and collected on the same day. This chapter reveals the results of the analysis.

4.1 Participants

Since teachers are the primary curators of the textbook content, their views, beliefs and attitudes towards the textbooks being used are of paramount importance to us in this research. The initial sample consisted of 36 secondary school teachers of English from different schools in Algeria who were invited to take part in a workshop organised by the British Council in Algiers. The workshop is part of a yearly program called the Algerian English Language Teaching Professionals Network (AELTPN) workshop series. The aim of this series of workshops is to give teachers practical tips and tasks to use with their students in the classroom to make studying English more entertaining and engaging.

Out of the 36 participants, only 24 took the whole questionnaire which was divided into two parts: the first part was given at the start of the workshop and the second part at the end. These 24 teachers came from different regions in Algeria, and were motivated to pursue professional development opportunities by taking part in such workshops. All of them were so kind to fill in the questionnaire and take part in this study.

4.2 Description of the Questionnaire

The Teachers Questionnaire consists of twenty-eight (28) open-ended and multiple-choice questions (See appendix I). These questions are divided into two parts and four sections. Part 1 of the questionnaire has 7 questions and is aimed at extracting general information about the participating teachers, and hence it is given before the start of the workshop. Part 2, on the other hand, contains 21 questions, and is given at the end of the workshop. The aim of this part is to gain some insight into teachers' beliefs and attitudes towards using drama activities in the classroom and towards the current textbook "Getting Through".

The questionnaire includes four (04) sections, which are divided as follows:

- Section one, questions 1 to 4 are general questions about teachers' background and experience in teaching. Question 4 is a qualifying question that determines which teachers will take part two of the questionnaire.

- Section two, from Question 5 to Question 16 is focused on drama activities, their types and their usefulness.

- Section three, from Question 17 to Question 27 is about the textbook “Getting Through” and teachers attitudes towards it.

- Section four consists of only one question (Q28) about teachers ‘suggestions or any additions related to the study.

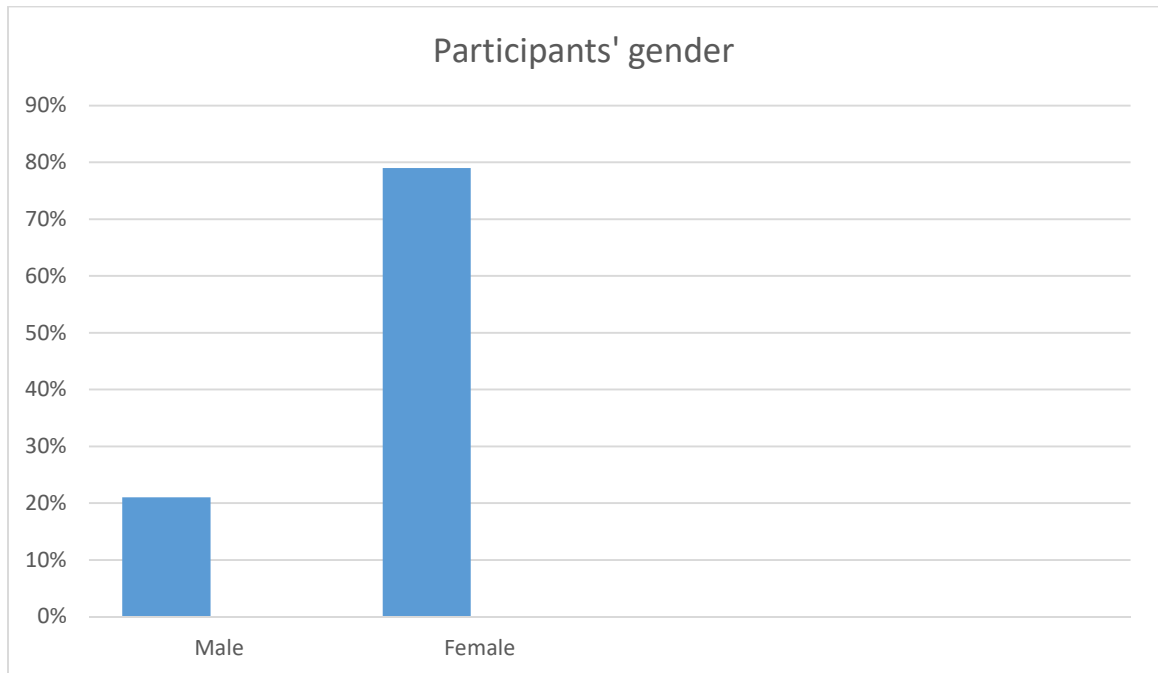
Section	Section Title	Number of Questions
Section One	General Information	Q1 to Q4
Section Two	Drama Activities	Q5 to Q16
Section Three	Attitudes towards Textbooks	Q17 to Q27
Section Four	Suggestions	Q28

Table 4-1 Questionnaire Sections

4.3 -Analysis of the Results

Section one: General Information

Question One: Gender

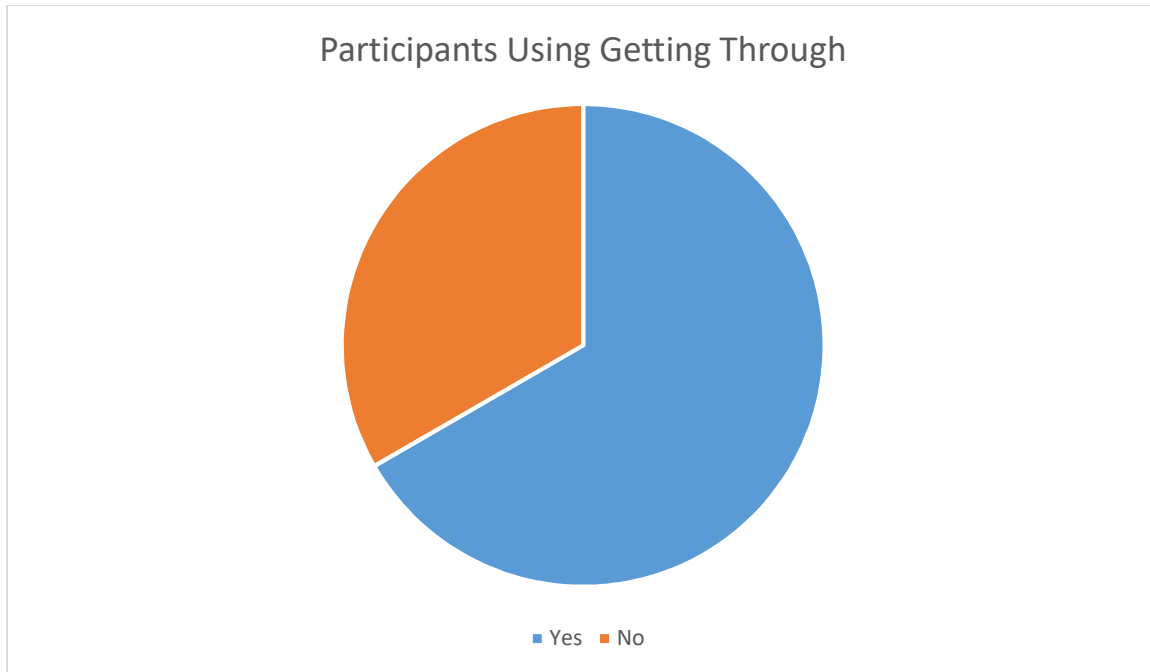


Graph 4-1 : Participants' Gender

The male participants (5 in total) are a minority 21% while the majority are female teachers 79%, which is not surprising since the demographics of the teaching profession in Algeria are predominantly female. It is also worth mentioning that out of the 36 total workshop attendees only 8 are male (about 22% of the total number of attendees).

Question Two:

Have you used the second year textbook “Getting Through”?

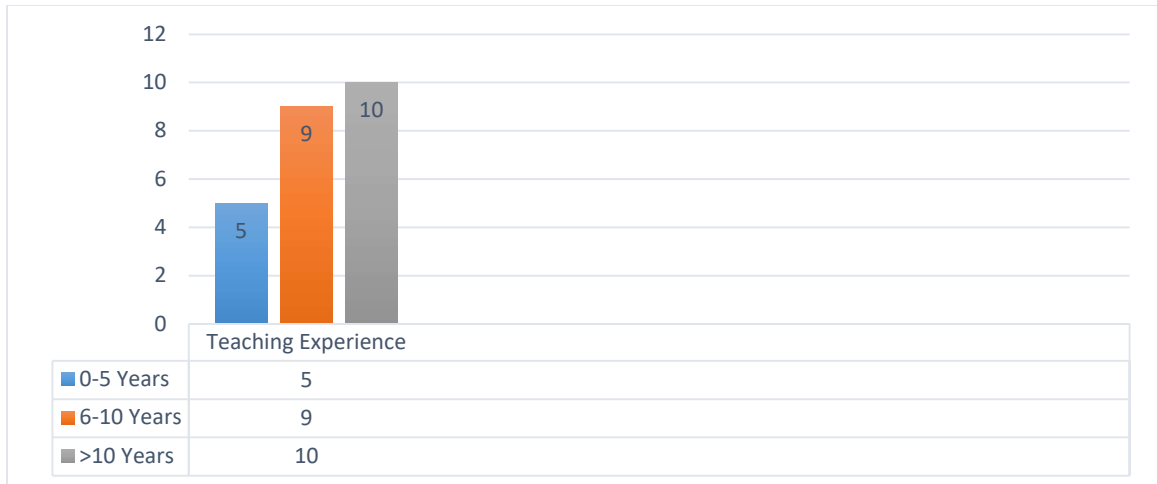


Graph 4-2 Participants using “Getting Through”

This is a qualifying question that determines whether or not the participant takes the second part of the questionnaire. The total number of teachers who took part one of the questionnaire are 36, only 24 of which were eligible to take the whole questionnaire because they used the textbook “Getting Through”. In this study, we are only interested with the analysis of results coming from these 24 respondents.

Question Three:

How long have you been teaching English?



Graph 4.3: Teaching Experience

As we can see from the graph above, 42% of the teachers have been teaching for more than 10 years, 37% have between 6 and 10 years of experience while only 21% of the participants have less than 5 years of experience.

The majority of the participants in our sample (79%) have had more than five years teaching English using the different secondary school textbooks.

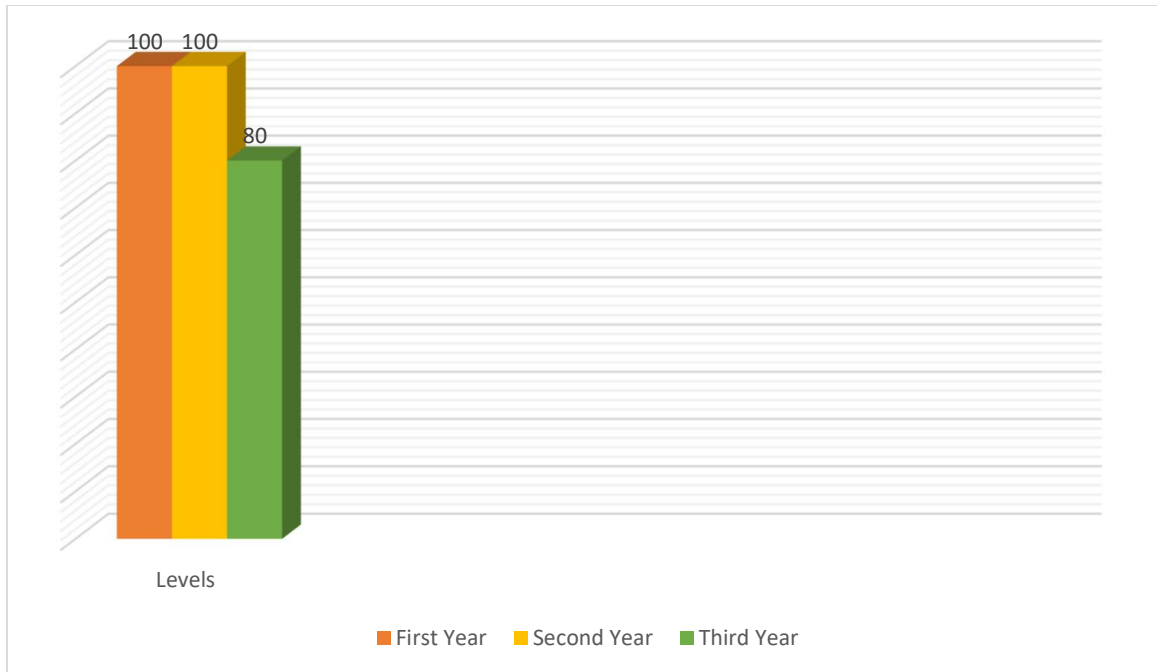
Question Four:

Which level(s)?

A. First Year

B. Second Year

C. Final Year



Graph 4-3 Levels Taught

All the participants have taught 1st and 2nd year student with about 80% who have taught 3rd year students. The reason behind this distribution is that final year/ BAC exam classes are entrusted to teachers with the greatest experience, and hence not all the participants in our study have taught this level.

Section Two: Drama Activities

Question Five:

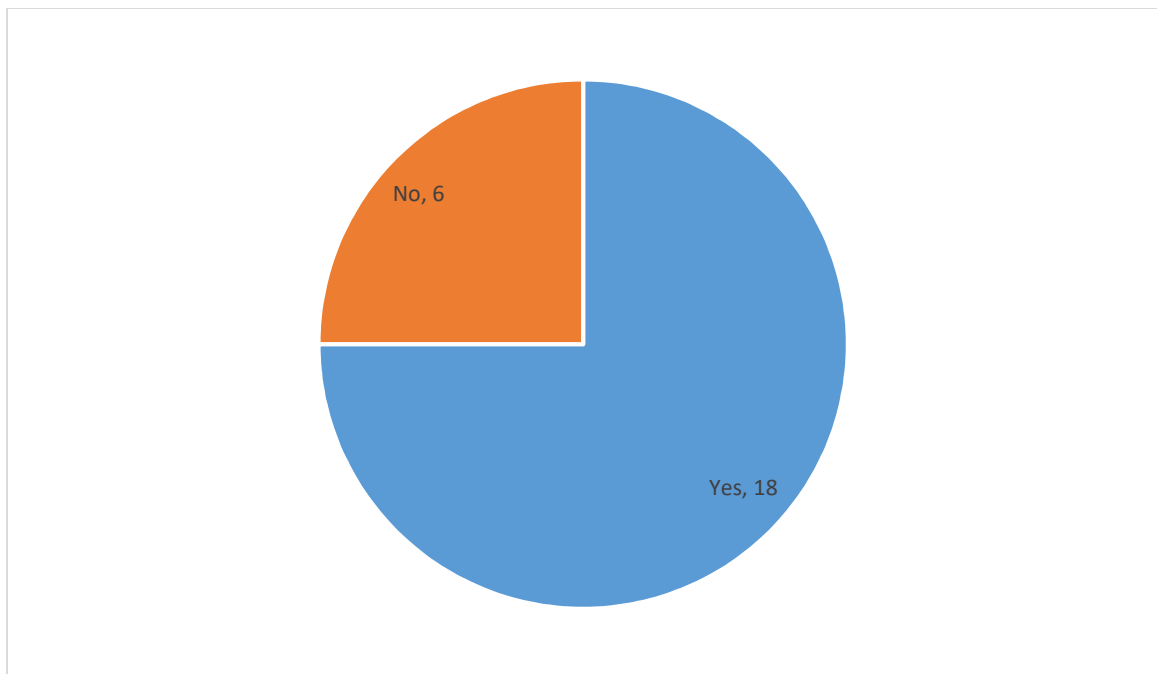
What comes to your mind when hearing the word “drama”?

We received a variety of answers to this question since it is an open-ended one. Many participants mentioned ideas related to TV such as Turkish Drama and Syrian Drama while others mentioned words related to feeling and emotions such as “love”, “hate/hatred”, “deceit” and

“crying”. Almost all of the participants mentioned Shakespeare or a play of his. All in all, the teachers have the general view that most people have about drama: drama equals cinema or theatre/plays.

Question six:

Can drama be useful in teaching English in the classroom? Yes No



Graph 4-4 Drama Usefulness Opinions

The majority, around 75%, of the teachers believe that drama can be useful in teaching English against only 25% who believe the opposite. The next questions will reveal the thinking behind both views.

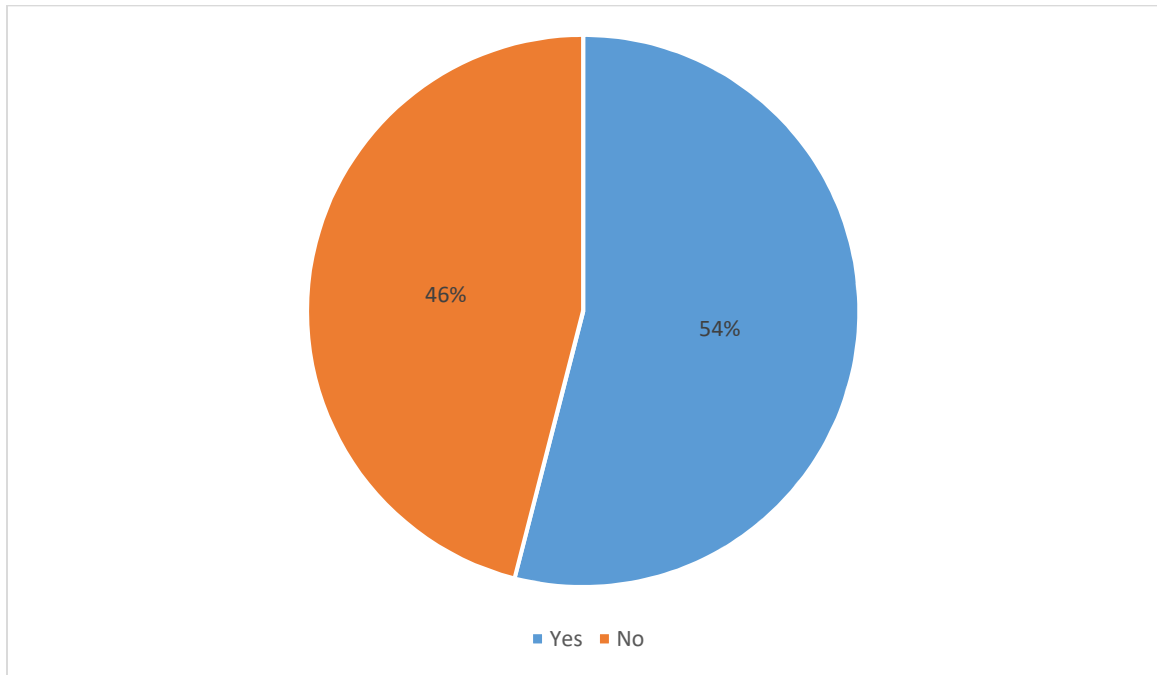
Question seven:

If yes, please explain How?

All the answers here mimic the ones received in question five. The main idea of how to use drama in the classroom was “by acting out a play.” As many teachers put it “we give students a play by Shakespeare or someone, and ask them to perform it in class”. This further confirms that the teachers’ view of drama is narrow and limited since it equates drama with plays (which is only one type of drama activities-as was explained in chapter three).

Question Eight:

Are speaking activities part of your everyday class time?



Graph 4-5 Speaking Activities Usage

This result was unexpected since only 54% of the teachers included speaking activities every day in their class time. The rest (46%) indicated that they do not use speaking activities every day in class which needs further explaining. The next question provides an insight into the reasons behind this unexpected result.

Question Nine:

Please justify your choice

The justification for the teachers who chose yes can be summarised by the following quotes:

1. " I think speaking is important so I encourage my students to participate in class as much as possible"
2. " My approach is to get each student to say something at least once during class time"
3. " Students speak Arabic or French outside the class, so if I don't encourage them to speak English during class time, they will never use it. The environment doesn't help"

The rest of the teachers (46% who chose no) explained their choice in the following way:

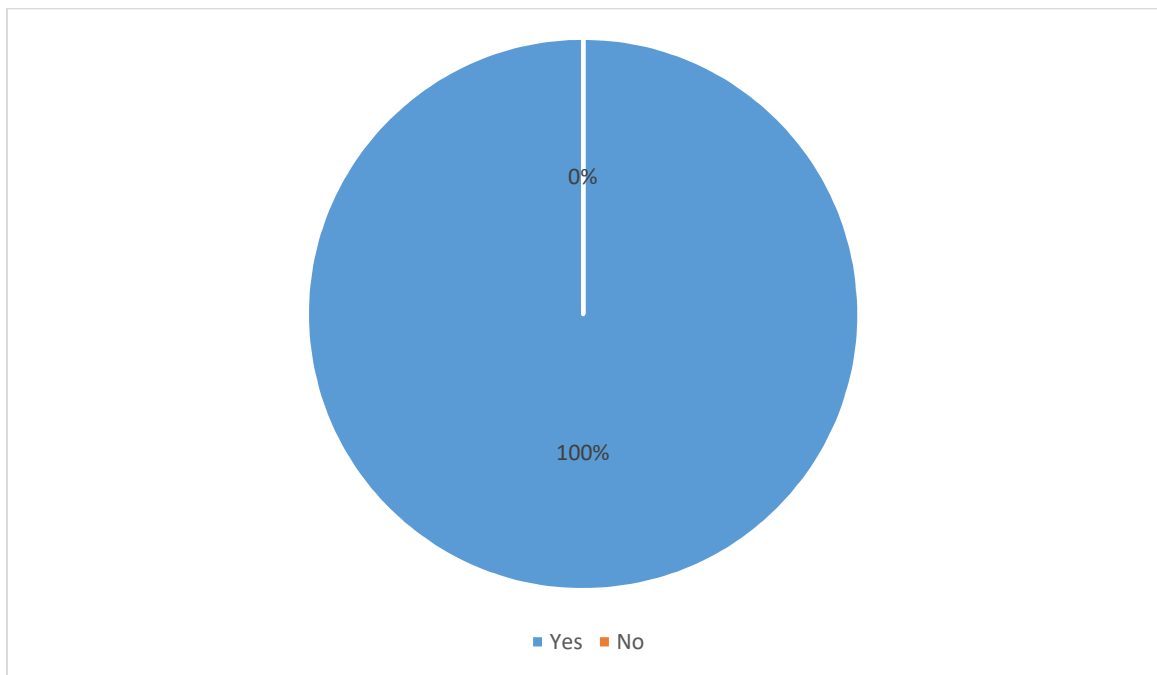
1. " Speaking is good, but since it is not in the test students will not benefit from including it everyday"
2. " The speaking skill is neglected by the ministry. grammar is all that matters. I can't include it because of time problems"

3. "I try to do speaking activities, but not every day"

Although the answers were surprising, they lead us to identify some underlying themes. The first theme is that the teachers view speaking activities as simply encouraging students to speak in the classroom; this limits speaking to the act of participation in class. The second one is that it is difficult to implement speaking activities in class because of time constraints and lack of emphasis on the speaking skill; the emphasis is placed on grammar since it makes up the bulk of the tests which students have to take.

Question Ten:

Are engaging and motivating activities important in the classroom?



Graph 4-6 Beliefs about Motivational Activities

All teachers think that engaging and motivating activities are important in the classroom. This unanimous agreement indicates that teachers would be open to learn more about these activities.

Question Eleven:

Have you used these activities in the classroom before?

Activity	yes	no
Simulation	0	24
Role-Play	7	17
Improvisation	0	24
Mime	0	24
Frozen Image	0	24
Plays	4	20

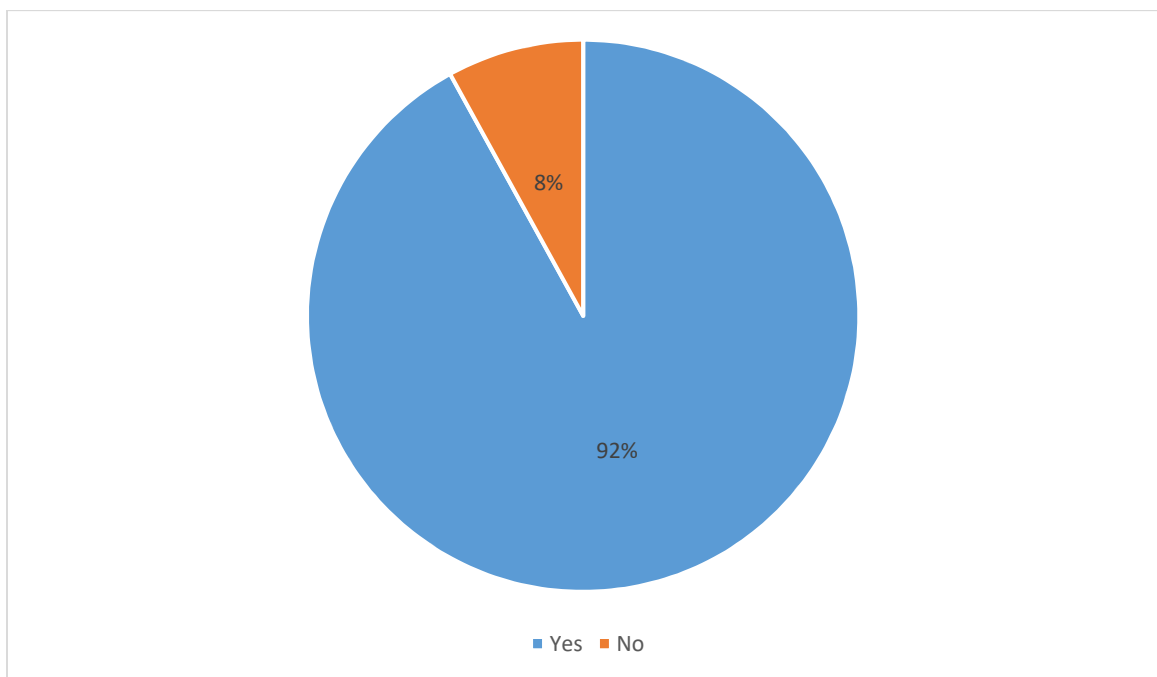
Table 4-2 Used Drama Activities

As can be seen from the table, only two of the activities introduced in the workshop seem to be used by a minority of teachers. For example, role-play is used by only 29% of the teachers. The surprising finding is that although all teachers think drama is synonymous with plays, only

17% of them used plays in the classroom. The following questions will shed more light on this finding. The rest of the activities, mainly Simulation, improvisation, mime, and frozen image received No as an answer. They have never been used by the participants to teach English. This further confirms that since teachers have limited knowledge about the uses of drama (limited to plays), they have not used any of the previously mentioned activities.

Question Twelve:

Do you consider the previous drama activities engaging for the students?



Graph 4-7 Opinions about Drama Activities

Almost all the teachers chose yes (except two) because they thought that the drama activities mentioned in the previous question are engaging. The next question will reveal the reason behind this choice.

Question Thirteen:

Please, explain why or why not?

Twenty-two of the twenty-four teachers thought the drama activities used in the workshop to be engaging. In general, they justified their choice by saying the following:

1. " All the activities we saw are engaging to our students because they are teenagers and they like to have fun learning"
2. " These activities are very good. They motivated us, so I think they will do the same to our students"
3. " We have to know more of these activities, they are so fun"

The two teachers who said no, justified by saying the following:

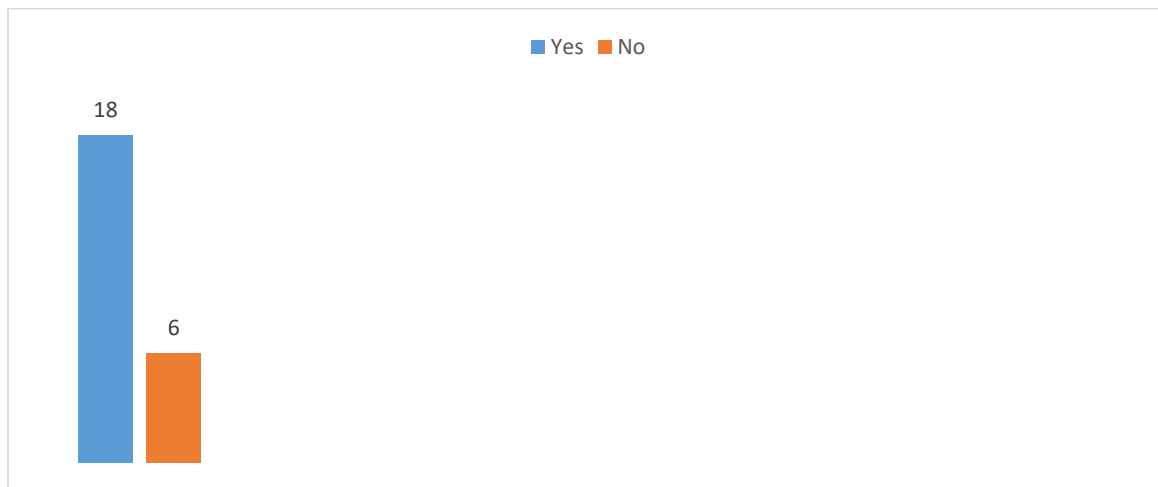
1. " The students will take advantage to disrupt the class. These will be engaging with other types of learners in small groups"
2. " Some students will be engaged, but others will think it is a joke."

To sum up, the teachers who found drama activities useful actually focused on the entertainment aspect which enhances students' engagement in class. Contrastingly, the teachers who did not find the activities engaging were concerned about their students' discipline and

classroom management. Indeed, these fears are not unfounded or uncommon as will be shown in the next questions.

Question Fourteen:

Will you use drama activities in your classroom in the future?



Graph 4-8 Future use of Drama Activities

This result is interesting because 25% of the teachers said they would not use drama activities. The thinking behind this choice would be explained in Q16. The other 75%, however, said they would use drama activities in the classroom. The reason(s) behind this would be explained next.

Question Fifteen:

If yes, How?

All the teachers who chose yes, explained that they would use drama activities in the following ways:

1.” I will consider the short ones to start the lesson”

2.” By breaking the ice with the students”

3.” To revise vocabulary”

4.” I will do a play as a project”

The quotes above summarise all the provided answers. It appears that the teachers were willing to use drama activities at the warm-up stage of the lesson to engage their students as soon as they enter class. Only four teachers mention they would use drama activities as for revision purposes. Moreover, all the teachers indicated that they would do some kind of performance activity as a project.

This is encouraging and shows that teachers are open to trying new activities that engage their students. However, all the teachers give drama activities a secondary role in class because they are only prepared to allot a minimal amount of time to do them.

Question Sixteen:

If no, explain why?

This result was rather unexpected because we thought if 92% of the teachers liked drama activities, then the same number of teachers would be prepared to use them. As it turned out, only 75% of the 92% said they would use them. The other 25% who indicated that they would not use drama activities provided us with some deep insights into teacher cognition about adapting new activities. The reasons behind their objection to using drama activities were as follows:

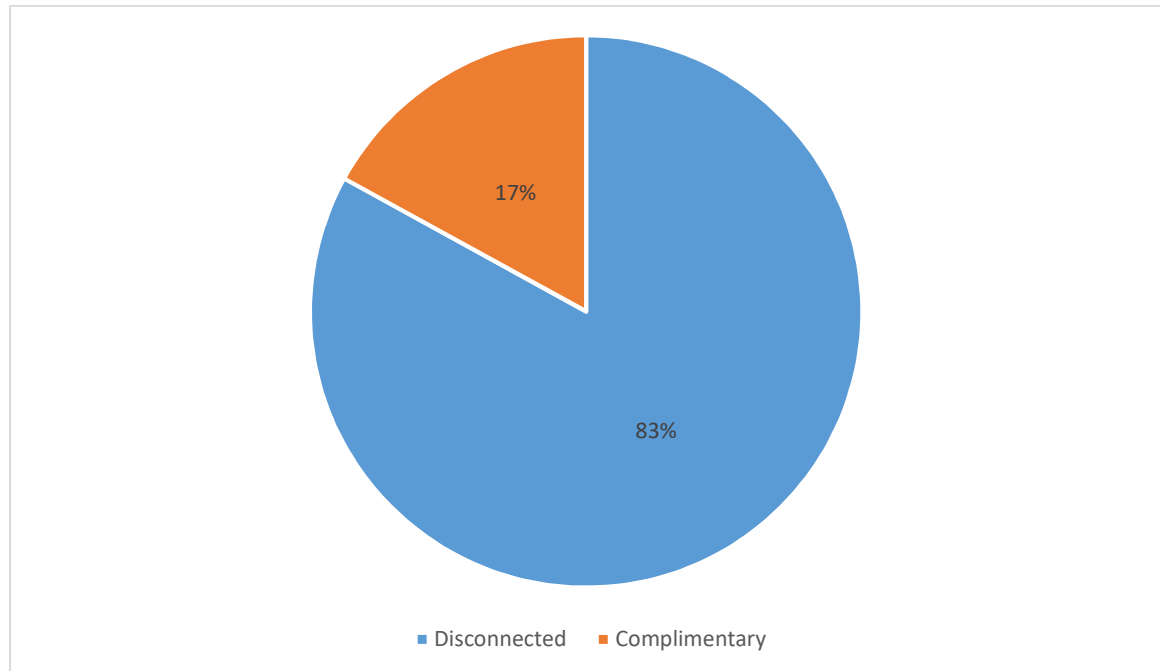
- 1.” I don’t have the time to prepare. May be I use ready activities, but not often”
- 2.” I can’t because of students’ level. They are mixed”
- 3.” They will help in calm classes. Not mine!”
- 4.” No place is left to include them. Inspectors expect us to finish the program”

The reasons provided seem different, but they bring to surface the idea that there is something lacking that is keeping them from implementing drama activities in the classroom. In fact, all the teachers who objected to using drama activities face this problem in one of the following ways: lack of time, lack of discipline, lack of homogeneity in students’ levels, and lack of flexibility.

Section Three: Attitudes towards textbooks

Question Seventeen:

Are secondary school English textbooks complimentary (Connected to each other)?

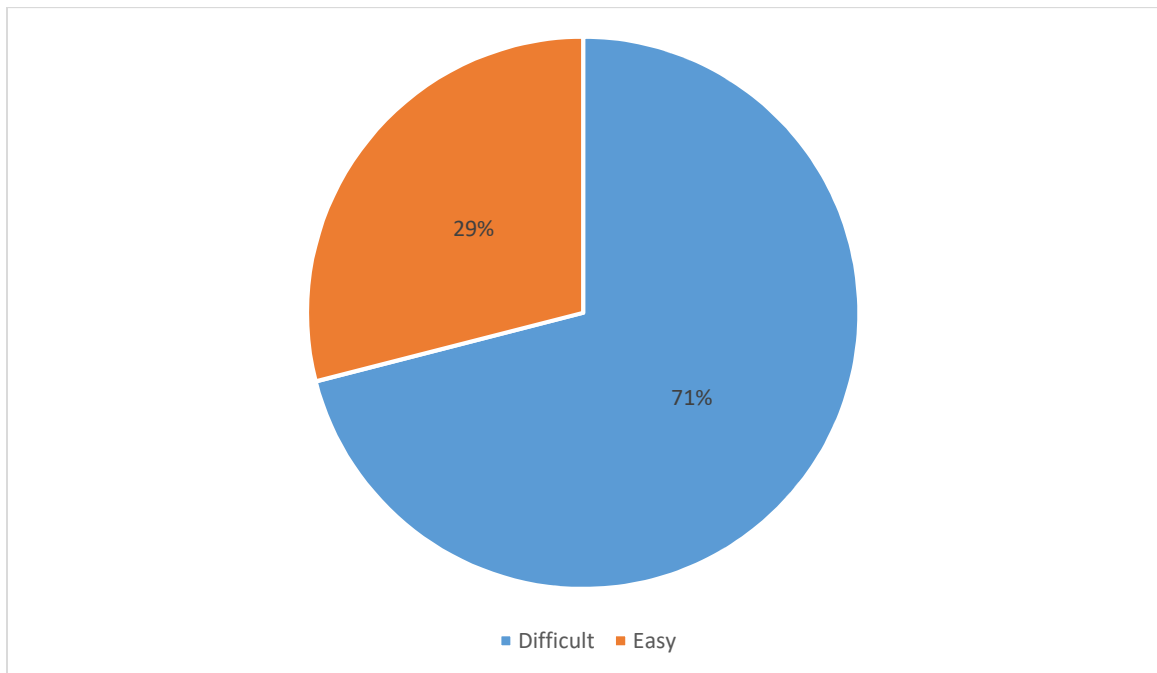


Graph 4-9 Opinions about Textbook Flow

The majority of the respondents 83% think the textbooks are not connected. They seem not to flow well together. This is contrary to what the authors of the textbooks claim: “It complies with the curriculum designed and issued by the Ministry of National Education in December 2005. It also keeps the procedures used in the first year coursebook *At The Crossroads*.” (“Getting Through”, 2013:6)

Question Eighteen:

Do you find the second year textbook “Getting Through” easy to use?



Graph 4-10 Ease of use of “Getting Through”

The results indicate a negative attitude towards the ease of use of “Getting Through” since 71% of the teachers said they didn’t find it user friendly. Only 7 of the 24 participants found this textbook easy to use. This led us to ask about the reason behind the teachers’ choices (see Question 19).

Question Nineteen:

If no, please explain why?

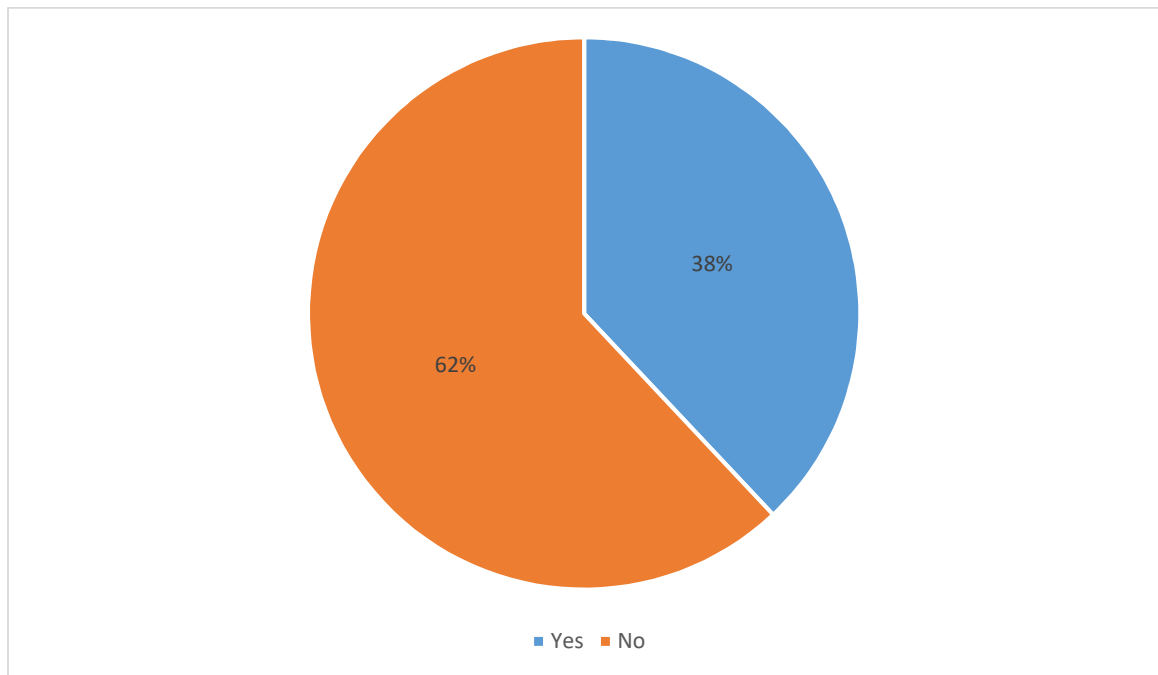
Our respondents who did not find the second year textbook easy to use gave different reasons to justify their choice. The following were a few quotes that showed us the thinking behind this negative attitude towards “Getting Through”:

1. ” Whenever I want to use it or any of the school books, I find that I need to do a lot of adaptation”
2. ” The book does not move in a logical order. It repeats a lot”
3. ” It is full of texts. They are not interesting and take time”
4. ” It is not easy because it is boring!”

Among the most prominent reasons is the need to adapt most of the content to fit the needs of the students. This burdens the teachers, especially those with packed schedules and different levels to teach. The other reasons behind the negative attitudes towards “Getting Through” can be iterated in one statement: “Getting Through” lacks engagement and order. This is an interesting uncovering that teachers reiterate through the questionnaire, and it raises a serious question about the need to adapt, adopt or design new teaching materials that take into account and involve teachers in the process.

Question Twenty:

Does the textbook help you to achieve the competency-based objectives of the syllabus?



Graph 4-11 Opinions towards CBA objectives

Contrary to what the writers of the textbook thought, 62% of the surveyed teachers think that “Getting Through” does not help them achieve the objectives of the syllabus. The rest of the teachers think that the textbook is actually helpful. The next follow up question clarifies these different positions.

Question Twenty-One:

If no, please explain why?

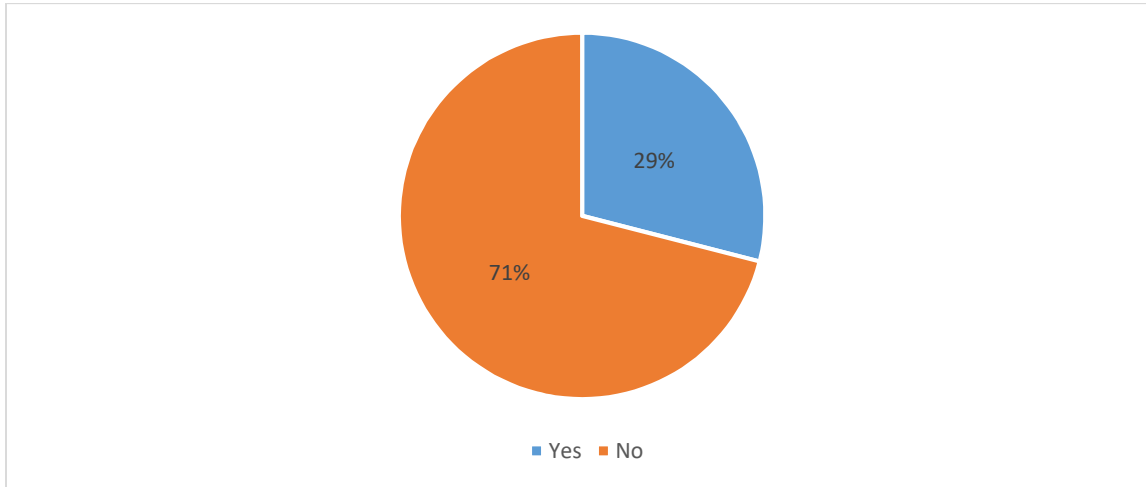
All the teachers who said that the textbook did not really help them achieve the objectives of the syllabus stated three obstacles that get in the way: length, time and exams. To understand the first one, we had to know that teachers were expected to finish a set number of units each year, a task all teachers mentioned is difficult. Hence, focus would shift from achieving the competency based objectives to ticking the boxes of the content coverage. This was best summarised by one teacher who explained “the aim is coverage not achievement currently”.

The second and third reasons (time and exams) follow logically from the first one (length). Teachers are expected to cover a lot of content in a period of time that is rather short and with classes that are mixed level ones. This leads the teachers to focus on teaching to the test, so that most of their students get a pass in the final test since this is how teaching effectiveness is traditionally measured: a teacher is successful if all students pass the test.

This surprising finding is truly valuable to us and to everyone who aims at finding proactive and effective solutions to the educational problems in Algeria. In addition, anyone who is concerned about conducting teacher cognition research will find this insight a useful one.

Question Twenty-two:

Does the textbook help you engage your students' interest?



Graph 4-12 Opinions about students engagement with the textbook

The graph shows that the majority of the teachers think the textbook does not help them engage their students. Only 29% of them think “Getting Through” is useful in engaging students’ interest.

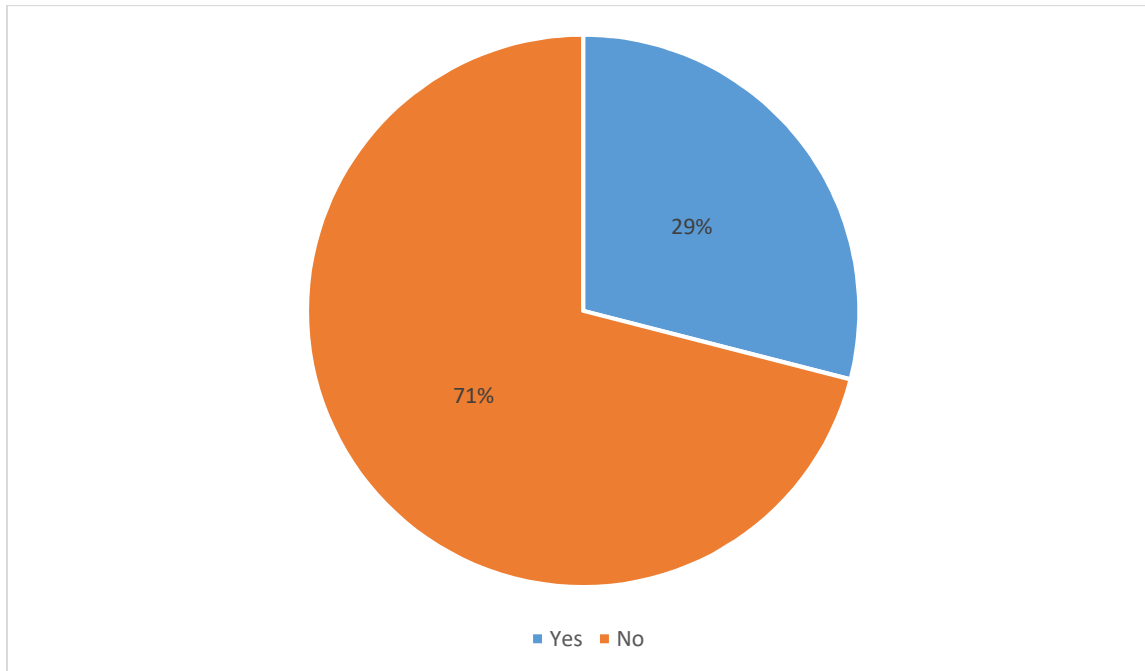
Question Twenty-Three:

If no, please explain why?

When asked to explain their motives to choose no, teachers seemed to describe the textbook as both “boring” and “out of date”. It was also necessary to mention that the next questions were closely tied to this one and would reveal important insights about this negative attitude.

Question Twenty-Four:

Is the content of the textbook (grammar, vocabulary, ... etc.) at the learners' level?



Graph 4-13 Opinions about Textbook Content

Not surprisingly, most of the teachers (71%) stated that the content of “Getting Through” was not a fit for the students’ level. This negative attitude towards the content was supported by some veiled rational motives that we would uncover in the next question.

Question Twenty-Five

If no, please explain

The teachers' demur towards the content of the textbooks is categorised into three types:

1. Objection due to difficulty
2. Objection due to repetitiveness
3. Objection due to irrelevance

The first type of objection was explained by one teacher as “the gap between the level that students have and the one they should have” This indicates that there is a mismatch between level and competence. In the same vein, teachers explained that the urge to push people through the levels could result in “disaster classes” where learners’ levels of English spread all the way from beginner to intermediate in one classroom. Consequently, teachers would feel like they could neither manage the class nor achieve the competency based objectives of the syllabus.

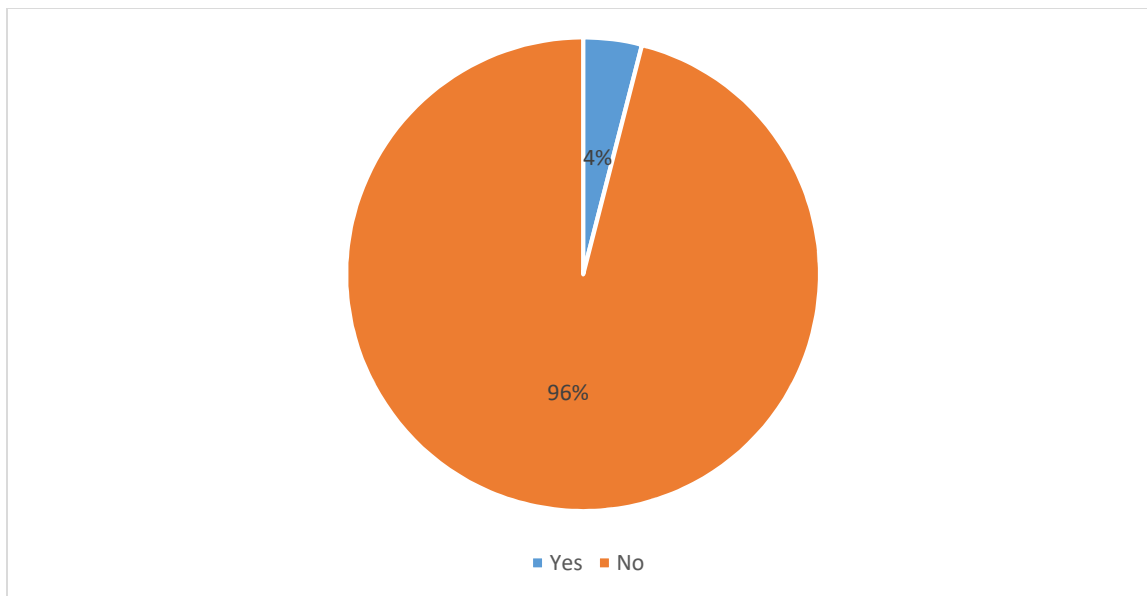
The Second type of objection (repetitiveness) was stated by many teachers as a factor that makes the textbook “boring”. “Getting Through” has grammar points that are repeated across the units, which was a strategy used by many textbook writers to help the learners retain the information by revisiting it. However, the problem with “Getting Through” would be that the same types of activities get repeated and most of them encourage rote learning (refer to Chapter Five).

As a result, teachers found most activities to be disengaging and felt the need to amend them as one teacher put it: “I feel like a broken record after repeating the same activities to three different classes. So demoralizing!”

Objection due to irrelevance was another theme identified. Essentially, teachers felt like the content was not relevant to the students and would neither serve their needs nor develop their competency. Some teachers were more cynical than others with regards to the textbook being out of date. While some teachers thought the textbook was “totally irrelevant”, the majority thought that “Getting Through” needs “an update”.

Question Twenty-Six:

Is the textbook the only source of content you use in the classroom?



Graph 4-14 Textbook as the only Source of Content

This is a promising result that indicates that teachers take the time to select and use material that fits their context. It is also a positive sign that teachers provide a variety of input to spur students' motivation and engagement.

Question Twenty-Seven:

If no, what else do you use?

The following answers were elicited in order of frequency:

1. Websites
2. YouTube and videos
3. Audio and English newspapers and magazines

The most frequent answer was websites. All teachers used them to supplement the materials available in the textbook. Multimedia outlets like YouTube and social media websites were less frequent, while the least frequent answers were audio and English newspapers and magazines (only two teachers mentioned them). The apparent trend was that almost all teachers were pro-actively looking for materials to support the textbook and engage their students.

Section Four: Suggestions

Question Twenty-Eight:

Please, add any suggestions you see relevant

Only eleven teachers filled in this section. Eight of which wrote thank you notes, while the other three wrote the following comments:

1.” Try to do this training in schools”

2.” I hope this research will help all teachers with practical steps”

3.” This workshop provided fresh engaging ideas to change classroom practice, but the context of work makes it almost impossible to use. I hope it will change”

While all eight thank you notes are truly encouraging, it is these comments that help us to focus and think about ideas for further research. As mentioned in the third comment, the context is not conducive or helpful; however, it is our belief that studies like this will bring issues and hindrances to the spotlight so that they can be resolved and overcome.

Conclusion

This research set to provide some insight into teachers' beliefs and attitudes towards the current textbook "Getting Through" and the idea of implementing drama activities. The answers and interpretations provided in this questionnaire confirm our hypothesis that teachers have positive attitudes towards drama activities provided that they get properly introduced to them.

The problem, however, goes beyond the scope of content and textbooks. It is one of beliefs about the whole system. Challenges such as lack of training, mixed level classes, packed schedules, lack of guidance, length of syllabus and so on are what keeps the teachers awake at night. All of these challenges provide a window into the reasons behind teachers' reluctance to use new activities. It is simply too difficult to deal with all these challenges at the same time. One way to help lessen the negative impact of these challenges is to involve the teachers in the creation of light and adaptable activities as we have done during the training workshop which is discussed in the next chapter

5 CHAPTER FIVE: TEXTBOOK ANALYSIS

CHAPTER FIVE
Textbook Analysis

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Introduction

Since the types of activities used in the classroom can deeply affect students' engagement and learning, it is important to design activities that help the teacher and the students to achieve the goals established in the syllabus. In reality, however, not all activities are designed in this manner. Based on this observation, we decided to study one of the textbooks used in the Algerian secondary school. Our choice is the second year textbook "Getting Through". This choice is based on the fact that teachers are tasked with teaching second year students more than any level, and hence we have more chance of finding a larger sample of teachers to take the questionnaire. The analysis of these textbook activities is based on one question: How easy is it to change the activities in "Getting Through" to drama activities.

To answer the question,

5.1 The Analysis Stage:

In this part, we are going to follow the **ADDIE** Model, which we discussed in chapter three, by going through the **Analysis** stage first (the first letter of the ADDIE abbreviation).

To achieve this, a checklist needs to be created. This checklist will be a measure of how easy or difficult it is to adapt a standard activity in the main two parts of the textbook (“Developing Skills” and “Putting Things Together”). These activities are said by the authors of the textbook to “build basic language skills as well as intellectual skills (thinking, guessing, anticipating, making hypotheses, analysing, synthesizing, planning, monitoring progress, etc.).” (“Getting Through”, 2013:7)

We aim to answer the following questions at this stage:

- How many activities can be used as drama activities?
- How easy is it to change these activities?

The overall result of the analysis stage is our decision to select a few activities that are easy to change into drama activities. The selected activities will then be modified and used in a teacher-training workshop organised by the British Council (BC) and the Algerian English Language Teaching Professional Network (AELTPN). The objective of this workshop is to introduce secondary school teachers to the different types of drama activities.

5.1.1 Drama Adaptability Checklist:

Most language activities have different purposes, and their design differs based on their focus. Some are focused on the systematic aspects of language such as grammar, vocabulary and pronunciation while others are focused on the four skills. Drama activities can be both, but they differ significantly in terms of design. We have decided to develop a Drama Adaptability Checklist (DAC), which can be used to assess if a regular activity is/can become a Drama activity. This checklist was designed to help us in analysing the 224 activities included in the second year textbook “Getting Through”. Each activity gets a Drama Adaptability Score (DAS) and the higher the score the easier it is to adapt the activity for Drama.

The Drama Adaptability Checklist consists of the following six components: defined objective, clear instruction(s), communicative focus, pairs or groups, time and space, feedback and reflection. While the first three elements of the checklist focus on the preparation stage, the rest of the elements focus on the implementation stage. That is, before the start of the activity, the teacher should have a defined objective, clear instructions to deliver, and make sure the focus at all times is communication. After this comes the implementation stage; the teacher organises the classroom into groups/pairs, manages time and space (the stage), delivers feedback and provides the opportunity for students to reflect on their performance.

DAC (Drama Adaptability Checklist) is inspired by Malley and Duff’s 2005 book entitled *Drama Techniques: A Resource Book of Communication Activities for Language Teachers* as well as other prominent publications in the field of Drama Education (Dwivedi, 1993, Wilhelm, 1998, Howell and Heap, 2001). In the following section, we will discuss each element of the checklist.

The Drama Adaptability Checklist contains six elements that will be called conditions henceforth. These conditions are as follows:

- **Defined Objective:** Each drama activity should have an objective that is clear to both the teacher and the students. According to Malley and Duff “This indicates the broad reasons for doing the activity” (2005: 2). This should trigger and motivate the students and set their expectations of what they should perform.
- **Clear Instructions:** This follows logically from the previous step. After knowing the destination or the objective, the students should be clear about their roles, their space, their timing, their language. Moreover, without clear instructions, drama activities would become chaotic and counterproductive. The teacher plays a crucial role in making this a success. Because “For drama activities to work well, teacher needs to be convinced that they will work. A class rapidly senses any hesitancy or nervousness, or lack of conviction on the part of the teacher. You are the key to the success of these activities. If you do them reluctantly, or half-heartedly, it is better not to do them at all. (Maley and Duff , 2005: 30).
- **Communicative Focus:** The sole focus of drama activities in the language classroom is communication (although they can be used to focus on grammatical points). The aim is to provide a safe space for students to be engaged and make mistakes while communicating and expressing themselves. In fact, “what drama gives is the unique opportunity for experiencing rather than simply discussing and theorizing; for living through a situation, rather than hearing about it secondhand.” (Dwivedi, 1993: 171) Drama activities could be used complimentarily to reinforce the learning of systematic aspects of language such as grammar and vocabulary points. Hence the “various

components of communicative competence (discourse intonation, pragmatic awareness, non-verbal communications) can be practiced in an integrated way.” (Bolton, 2001: 126)

- **Time and Space:** This point is closely tied to the second point (clear instructions). Since Drama activities "(...) essentially involves using the imagination to make oneself into another character, or the classroom into a different place" (Scrivener, 1994:69), both time and space must be considered carefully in order for the activities to succeed.
- **Groups and Pairs:** All drama activities prioritise group and pair work over solo work since they encourage interactivity. Students should engage in discussions and work together to achieve a common goal and this means “through drama, students [become] a part of the learning process rather than mere observers or inactive receptacles of the rich experience of learning; in this way, their learning [is] deeper, more sustained, and infinitely more complex ”(Wilhelm, 1998: 3).
- **Feedback and Reflection:** After preparation and performance comes the time to reflect. The students should get feedback primarily from the teacher followed by feedback from their peers and they will eventually have the opportunity to introspect and reflect on what they did. This is a must in pivotal in all drama activities because “that learners who have a sense of ownership about their learning have a great commitment to it and therefore gain more from it as a result” (Bowell and Heap (2001:8-9).

The following is a template of the Drama Adaptability Checklist that will be used to analyse the activities in “Getting Through”.

Unit	Theme	Activity Number	Page Number	Checklist Conditions						Drama Adaptability Score (DAS)
				Defined objective	Clear Instructions	Communicative focus	Space and Time	Group and Pair Work	Feedback and Reflection	

Table 5-1 :Drama Activities Checklist (DAS) Template

5.1.2 Applying DAC to “Getting Through”

At this point, we are ready to apply the Drama Adaptability Checklist to the activities in “Getting Through”. To ensure that we analyse only the relevant activities, a basic count of all the included activities is performed, and the total number of activities is found to be 224. However, not all of these activities are analysed: only the ones in the section entitled Developing Skills and Putting things together are included (a total of 123 activities). “Getting Through” is divided into five major sections:

- **Discovering language:** This section is about “Vocabulary, spelling, pronunciation and grammar” (“Getting Through”, 2013:7). We did not include this section in the analysis, as it does not fit the third condition of the DAS.
- **Developing Skills:** This section is concerned with how “the students will build basic language skills as well as intellectual skills (thinking, guessing, anticipating, making hypotheses, analyzing, synthesizing, planning, monitoring progress, etc.). These skills are required for initiating work on projects and class presentations based on these projects. This enterprise naturally integrates the three competencies described in the syllabus, i.e., interacting orally, interpreting messages and producing messages” (“Getting Through”, 2013:7)
- **Putting Things Together:** This section is the culmination of the previous two sections. This is stated on page 7 of “Getting Through” in the following way: “Here we come to the project itself as an outcome of the constituents of language and of the skills acquired in each unit. The students will find guidance on how to get the project materialised. They will have the opportunity to combine primary and social skills and thus display

their individual achievements.”

- **Where do we go from here:** This section is all about student self-assessment through filling in grids and doing extensive reading.
- **Exploring Matters Further:** This section is providing students with “an opportunity to learn more about the topic dealt.” (“Getting Through”, 2013:7)

Unit	Theme	Activity Number	Page Number	Checklist Conditions						Drama Adaptability Score (DAS)
				Defined objective	Clear Instructions	Communicative focus	Space and Time	Group and Pair Work	Feedback and Reflection	
Signs of Time	Lifestyles	1-4	22	0	1	0	0	0	0	1
		1-2	23	0	1	1	0	1	1	4
		1-3	24	0	1	0	0	0	0	1
		1-2	25	0	1	0	0	0	0	1
		1-4	26-27	0	1	0	0	0	0	1
		1-5	28-29	0	1	0	0	0	0	1
		Project	30	1	1	0	0	0	0	2
Make Peace	Peace and Conflict	1-5	44	0	1	0	0	0	0	1
		1-2	45	1	1	1	0	1	1	5
		1-4	46-47	0	1	0	0	1	1	3
		1-3	48-49	0	1	0	0	0	0	1
		1-2	50	0	1	1	0	0	0	2
		Project	51	0	1	0	0	0	0	1
Waste Not, Want Not	World Resources and	1-5	66-67	0	1	0	0	0	0	1
		1-3	68-69	0	1	0	0	0	0	1
		1-3	70	0	1	0	0	0	0	1
		1-2	71	0	1	0	0	0	0	1
		Project	72	0	1	0	0	0	0	1

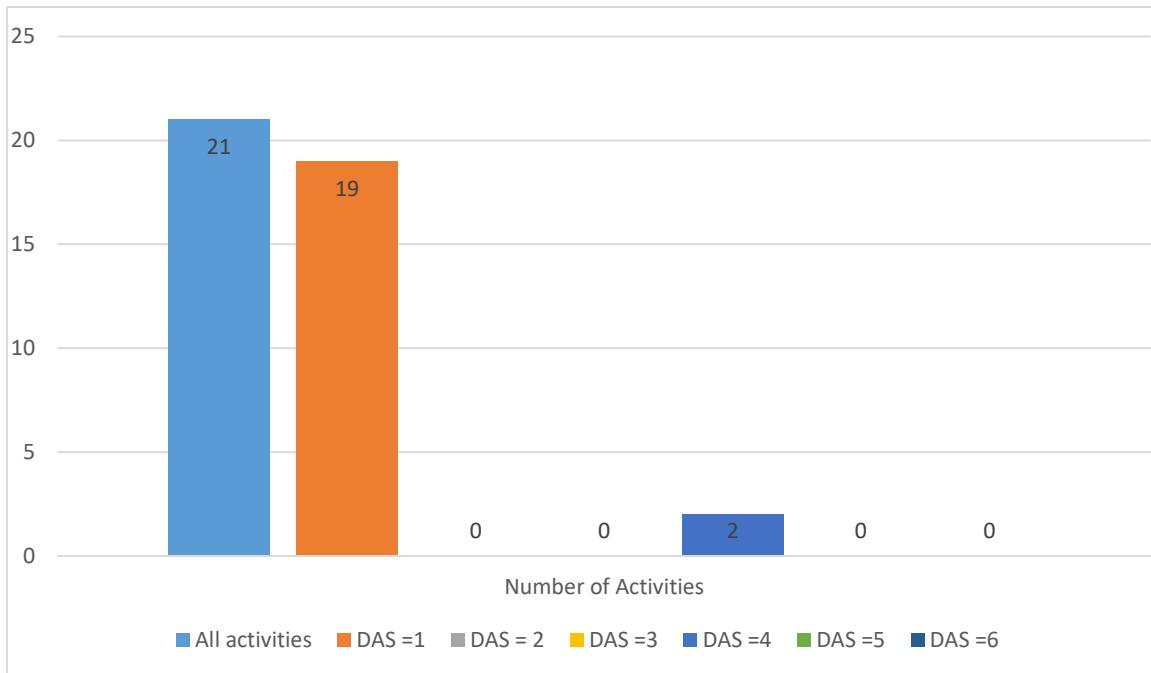
Budding Scientist	Science and Experiments	1-3	86	0	1	0	0	0	0	1
		1	87	1	1	1	0	1	0	4
		1-2	88	0	1	0	0	1	0	2
		1-2	89	0	1	0	0	0	0	1
		1-5	90-91	0	1	0	0	0	0	1
		Project A	92	0	1	0	0	0	0	1
		Project B	93	0	1	1	0	0	0	2
News and Tales	Literature and the Media	1-3	106-107	0	1	0	0	0	0	1
		1-3	107-108	0	1	1	0	1	1	3
		1-3	109-110	0	1	0	0	0	0	1
		1	111	0	1	0	0	0	0	1
		Project	112	0	1	0	0	0	0	1
No Man is an Island	Disasters and	1-3	126	0	1	0	0	0	0	1
		1-2	127	1	1	1	0	1	0	4
		1-2	128	0	1	0	0	0	0	1
		1-6	129-131	0	1	0	0	0	0	1
		Project	132	1	1	0	0	0	0	2
Science or Fiction	Technology and the Arts	1-4	146-147	0	1	0	0	0	0	1
		1-2	147	0	1	1	0	1	0	3
		1-2	148	0	1	0	0	0	0	1
		1-4	149-150	0	1	0	0	0	0	1
		1	151	0	1	0	0	0	0	1
		Project A	152	0	1	0	0	0	0	1
		Project B	153	0	1	0	0	0	0	1

Business is Business Management and Project	1-3	166	0	1	0	0	0	0	1
	1-2	167-168	0	1	1	0	1	1	4
	1-4	170-171	0	1	0	0	1	0	2
	1-3	172-173	0	1	0	0	0	0	1
	174	0	1	0	0	0	0	1	

Table 5-2 DAC analysis of “Getting Through” Units 1-8

DAS Analysis of Unit One:

In this unit, a total of 21 activities are analysed. The bar chart below shows a summary of the activities and their Drama Adaptability Scores (DAS) ranked from 0 to 6, where zero means the activity is very difficult to adapt and a score of six means it is very easy to adapt.

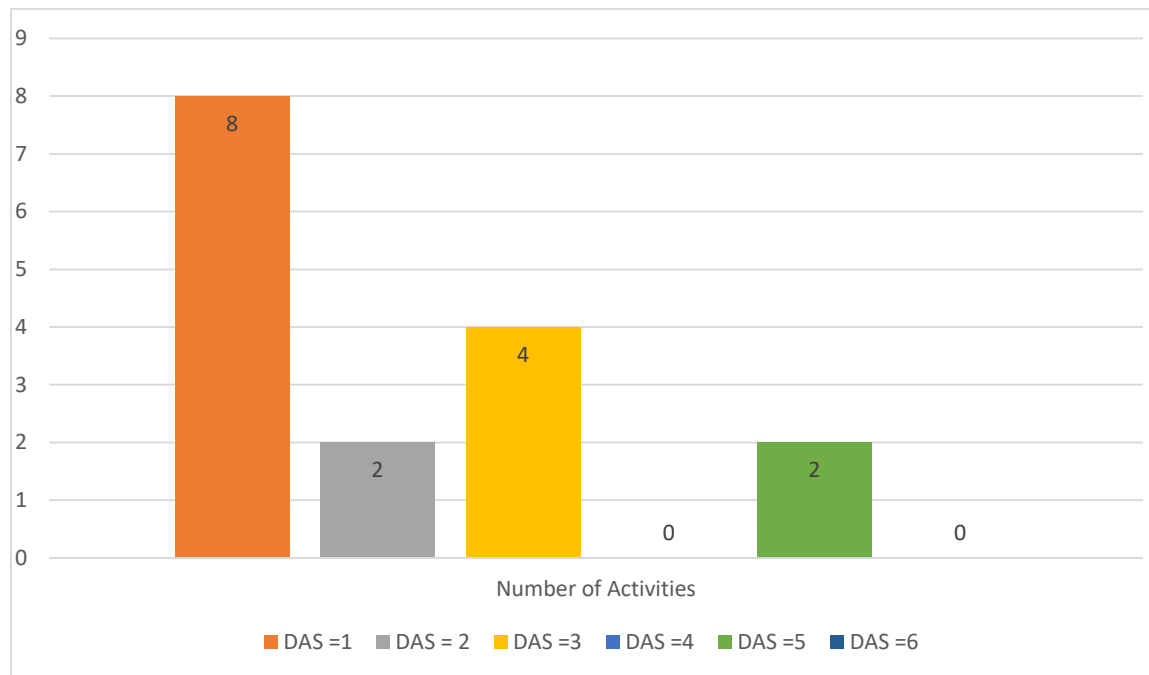


Graph 5-1 Unit One Drama Adaptability Scores

As we can notice, the majority of the activities in this unit (19 out of 21) have DAS = 1 which means they are difficult to adapt. The rest of the activities have a DAS = 4 which makes them relatively easy to adapt into drama activities. All nineteen activities show the same pattern: they satisfy one condition (clear instructions) and fail to satisfy all the other conditions. This makes adapting them into drama activities a demanding and time consuming task for the teachers who have indicated that they are already overloaded with unit preparation (refer to Chapter Four).

DAS Analysis of Unit Two:

In this unit, a total of 16 activities are presented for analysis. The following bar chart sums up the results. All the analysed activities could not satisfy the “Time and Space” condition and satisfied the “Clear Instructions” condition. This trend will continue throughout the rest of the units.

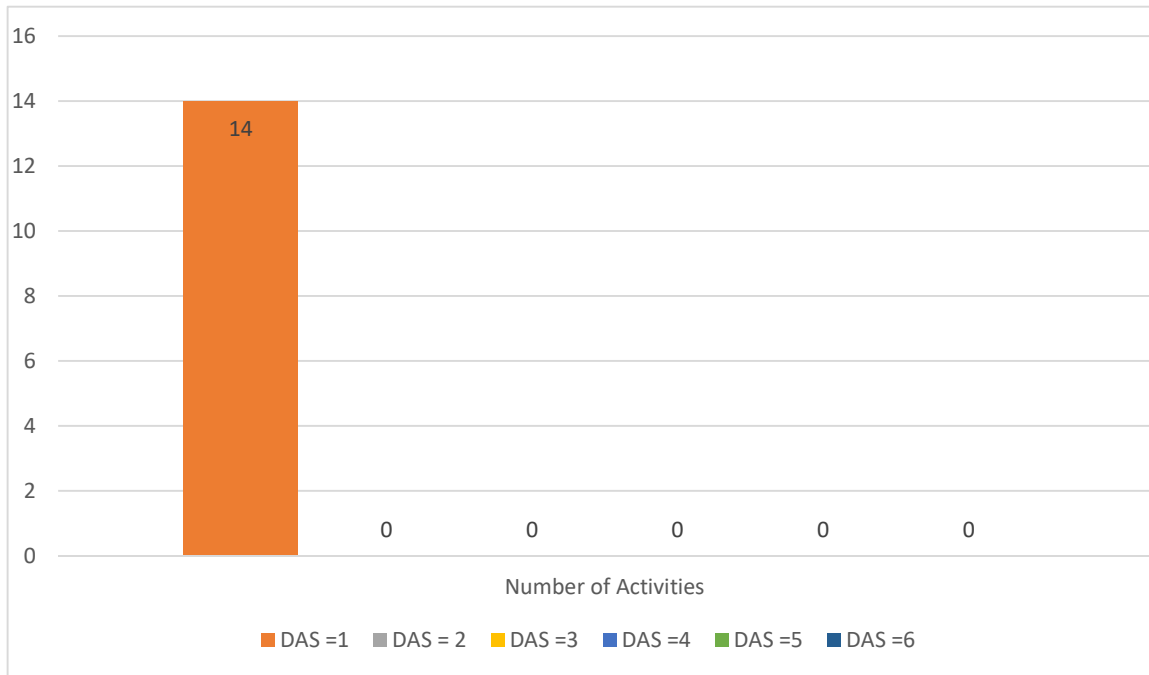


Graph 5-2 Unit Two Drama Adaptability Scores

In this unit 50% of the activities are very difficult to adapt (DAS = 1), and almost 35% are hard to adapt (DAS=2 and DAS=3). The rest of the activities got a DAS=5 which makes them easy to adapt. In fact, this unit has a higher adaptability score than Unit one, and it has more potential for being used by teachers as a resource to generate drama activities that fit the students’ needs.

DAS Analysis of Unit Three:

In this unit, a total of 14 activities are presented for analysis. The following bar chart sums up the results. It is worth mentioning that this unit is the least adaptable amongst all units.

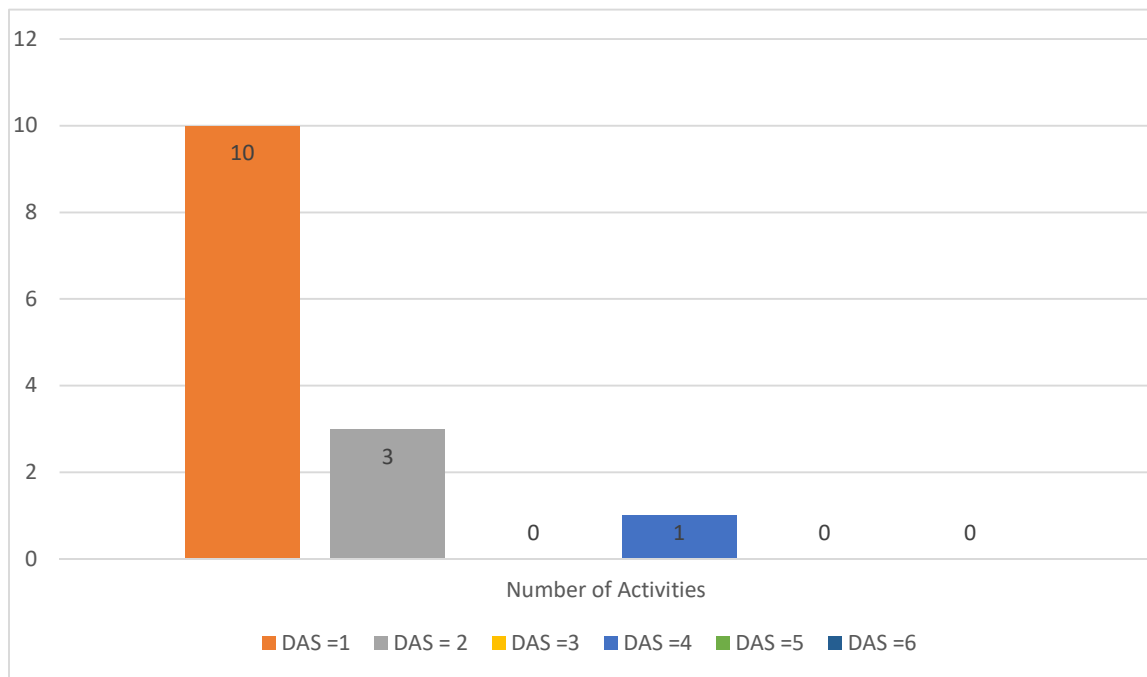


Graph 5-3 Unit Three Drama Adaptability Scores

This chart shows that this unit’s activities have DAS=1 making them very hard to change into drama activities. All activities in this unit lack the communicative focus, which makes it from a textbook design point of view, a traditional grammar based unit. This is a discrepancy between what the authors of the textbook “Getting Through” claim and what is presented in this unit. None of the activities presented here are Competency Based including the project, which is supposed to be the culmination of the entire competency based activities. Therefore, we recommend that this unit (amongst all others) is revised to reflect the pedagogical approach underlying the syllabus (Competency Based Approach).

DAS Analysis of Unit Four:

In this unit, fifteen activities are analysed using the DAC. The figure below shows the details of this analysis.

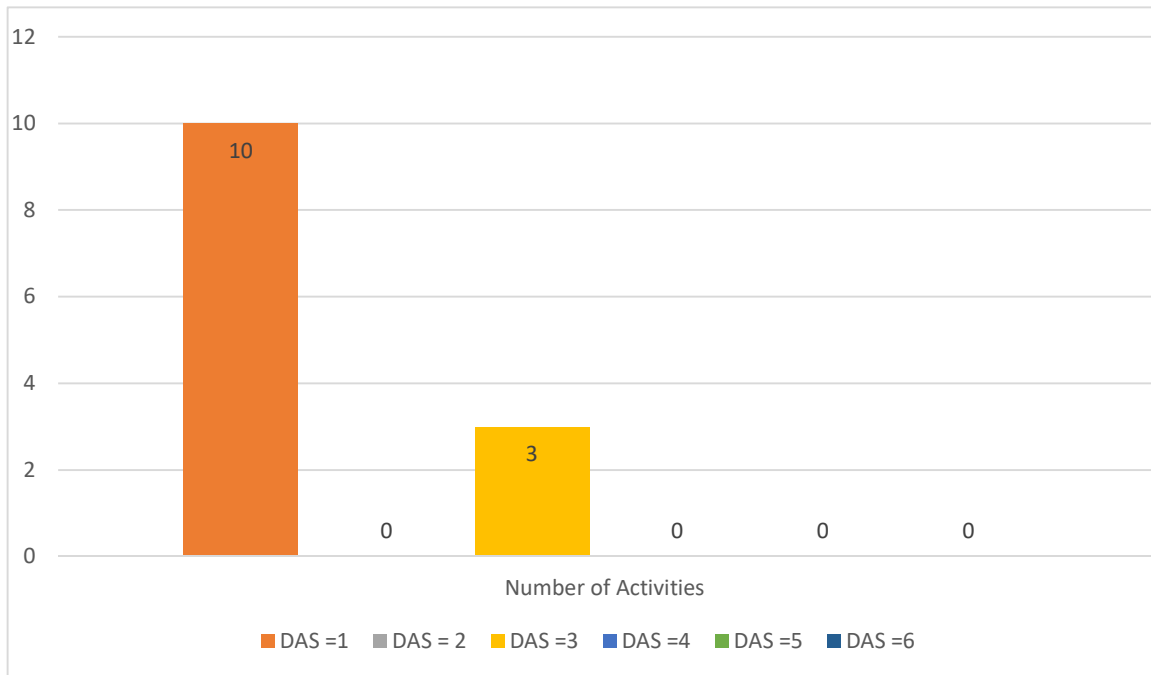


Graph 5-4 Unit Four Drama Adaptability Scores

The graph above shows that out of the fourteen activities in this unit ten have a drama adaptability score of 1. Another three activities have DAS=2 while only one activity has DAS=4. These results indicate that overall the activities are difficult to turn into drama activities. This leads us to choose the only activity that has DAS=4 to adapt and use in our training workshop. It is worth mentioning that throughout the analysis of this textbook, we found only a handful of activities to adapt for use in the workshop because nearly all the activities in all units are very difficult to change into drama activities.

DAS Analysis of Unit Five:

Unit five contains thirteen activities. The analysis of these activities is depicted in the following graph.

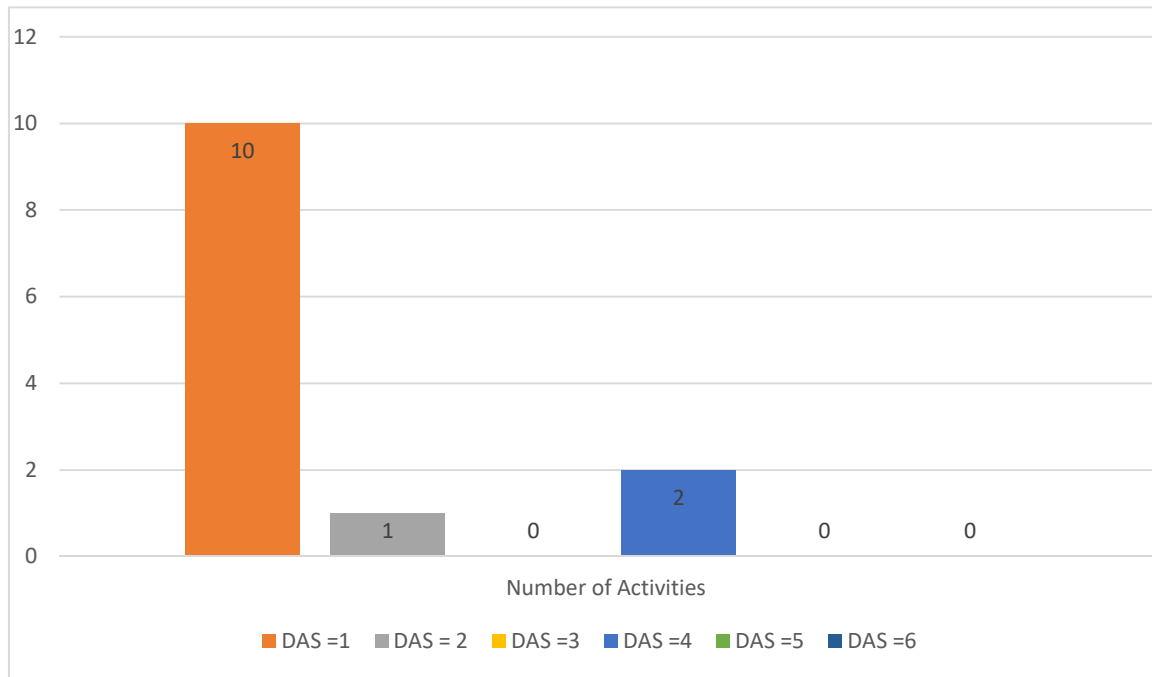


Graph 5-5 Unit Five Drama Adaptability Scores

This unit is relatively shorter than the other units in the textbook. Out of the thirteen activities included, only three obtain a moderate Drama Adaptability Score of 3 while the rest of the activities have a score of 1. This is a clear indicator that the activities included range from very difficult to moderately difficult to adapt. That is, it is time consuming for the teachers to adapt these activities to fit the requirements of drama activities.

DAS Analysis of Unit Six:

The number of activities included in this unit is also thirteen, and it is similar to the previous unit in terms of content. The analysis of this unit is shown in the graph below.

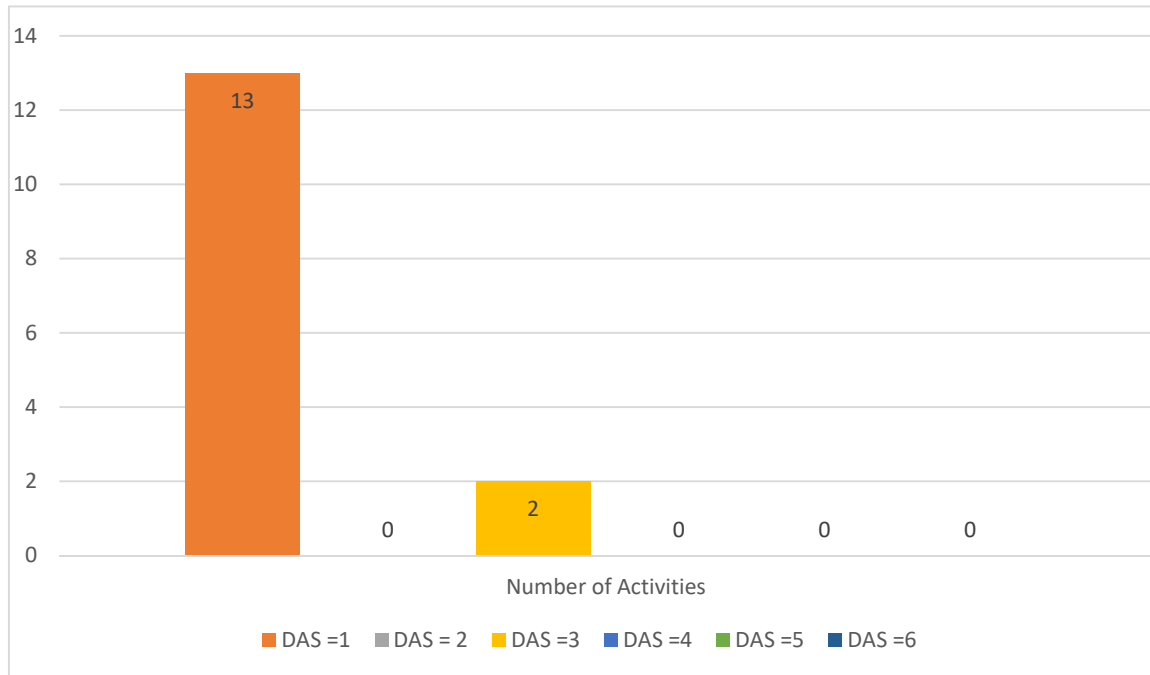


Graph 5-6 Unit Six Drama Adaptability Scores

The DAS analysis of this unit reveals that the majority of activities have DAS=1 which makes them very hard to change into drama activities. One activity (the project) received a low score of 2, and that means it is hard to turn into a drama activity. Contrary to what we expected, this is a trend we have noticed throughout this analysis: all projects are very difficult to adapt into drama activities. The remaining two activities received a score of 4. This makes them relatively easy to turn into drama activities.

DAS Analysis of Unit Seven:

Unit seven is longer than the previous unit, and it contains fifteen activities. The trends that these activities reveal are shown in the next graph.



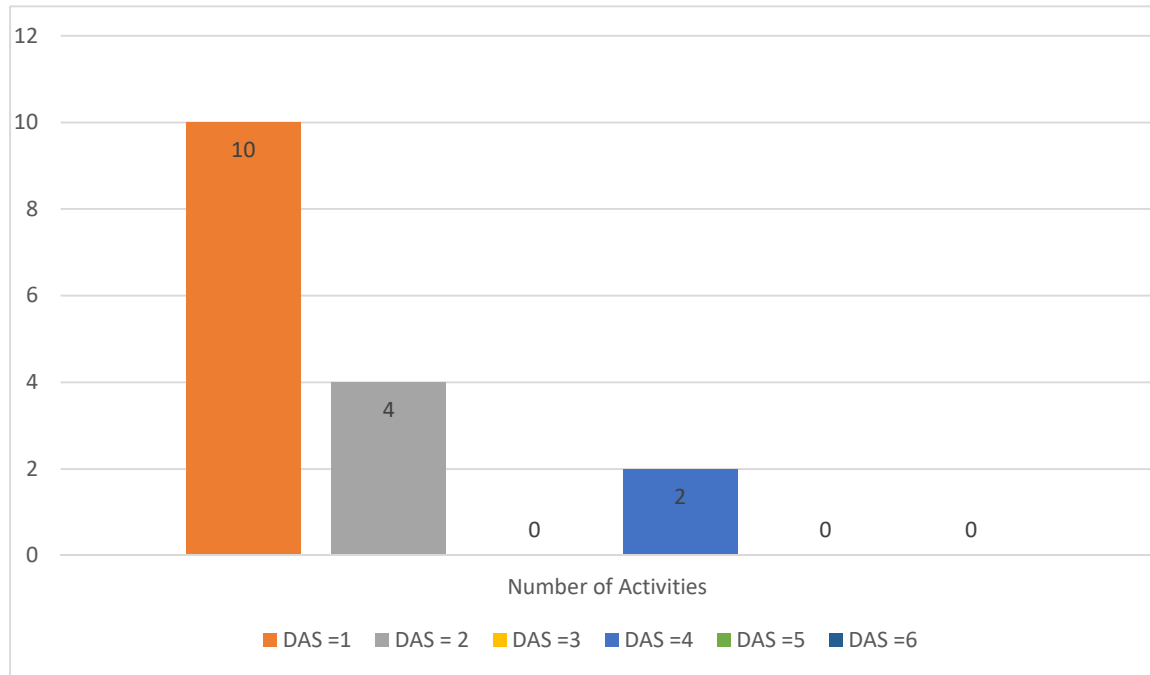
Graph 5-7 Unit Seven Drama Adaptability Scores

Out of the total number of activities analysed, thirteen hold a DAS=1 which makes them very hard to turn into drama activities. The rest of the activities (two) received a DAS of 3, and this means that they are moderately difficult to adapt to fit the requirements of drama activities.

It is worth mentioning that the project of this unit receive a DAS=0 when it comes to the “Communicative Purpose” condition. This finding is surprising and counterintuitive since projects are claimed to be communicative within the Competency Based Approach. However, our analysis shows the opposite of what Competency Based Projects ought to be.

DAS Analysis of Unit Eight:

Unit eight is the last unit in “Getting Through”, and it contains sixteen activities for analysis. The results of the DAC analysis carried on this unit is shown below.



Graph 5-8 Unit Eight Drama Adaptability Scores

As the graph suggests, a total of fourteen activities get DAS=1 (ten) and DAS=2 (four). This means that almost all activities in this unit do not meet the conditions of drama activities. Only two activities are said to be relatively easy to adapt because they have DAS=4.

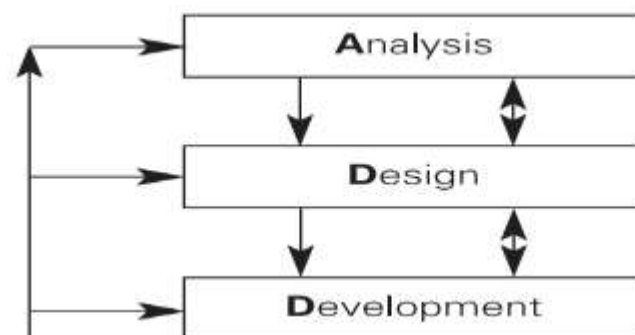
Overall, the number of activities and scores in this unit follows the same pattern noticed in the previous units: a large number of activities with a low Drama Adaptability Score. This finding suggests that in order to encourage teachers to use drama activities in the classroom, the first step should be to help design activities that can be adopted and adapted easily to fit drama lessons.

5.2 Design Stage:

The second stage of the ADDIE Model is known as the **Design** stage. It is at this stage that we design the flow of the workshop. Here, the following aspects should be identified: learning objectives, assessment instruments, activities and content selection:

- Learning Objective: It is to introduce the participants to the different types of drama activities that can be used in the classroom.
- Assessment instrument: It is the Teachers Questionnaire (refer to chapter four)
- Activities and Content Selection: The easiest activities to adapt will be chosen and be modified to fit the purpose of the training workshop.

Having considered these three aspects of the design stage, we will then move to develop drama activities to use in the workshop training sessions. This leads us to the next stage of the ADDIE Model, which is the Development stage. In the next pages, we will introduce this stage and all the details related to developing the drama activities to use in the training workshop. The illustrated chart below shows how the analysis, design and development stages are related to each other.



Graph 5-9 Analysis Design Development

5.3 Development Stage:

The development stage makes the bulk of this chapter since it contains all the content to be used in the training workshop. This content was selected based on the DAC analysis completed earlier. Eight activities were selected according to their Drama Adaptability Scores (DAS=3,4,5). These activities are then modified to fit the six conditions of drama activities (identified objective, clear instruction, communicative focus, time and space, pair and group work, feedback and reflection).

These activities are included in the workshop to help the teachers develop their own scripts for use in the classroom. The scripts are then vetted by both the drama trainer and the teachers to produce the final versions (see appendix). These scripts are an easy way to implement drama in the classroom, and all teachers agree that they do not take a long time to implement. The following table is a summary of the adapted activities and the resulting scripts.

Page	Section	Type	Resulting Script
23	Your Turn	Hot seating	If he comes
45	Your Turn	Role play	Trouble in the library
72	Project	Role on the wall	If dialogue
87	Your Turn	Frozen Image	Help me
107	Your Turn	Good angel bad angel	Good angel bad angel
127	Your Turn	Improvisation	People problems
147	Your Turn	Role play	He's stealing the car
167	Your Turn	Flashback	Too many questions

Graph 5-10 Adapted Drama Activities

Activity one: This is adapted from unit 1 page 23 of the textbook “Getting Through” to fit the DAC requirements. The following table includes all the details.

Type of Activity	Hot Seating
Condition 1	Defined Objective: To help in predicting the future using functions that include probability and modality
Condition 2	Clear Instruction: One character sits in the hot seat while others sit around him/her ready to interview.
Condition 3	Communicative Focus: This activity is used to help the students develop their understanding and connection while focusing on the speaking skill.
Condition 4	Space and Time: Circle with enough seats; should take 15-30 minutes.
Condition 5	Pair/ Group work: Group work with one focal point (student in hot seat)
Condition 6	Feedback and Reflection: allocate five minutes for teacher feedback to the whole group

Graph 5-11 activity one (adapted using DAC)

The table provides guidelines for the teacher to use in the classroom. We have taken this same activity and implemented it in the teacher training workshop. Together, the teachers and the drama trainer produced a script entitled “if he comes” that can be readily used in the classroom.

The script provides ample examples of how to use “if” statements in real life. It presents an engaging and entertaining situation between two students arguing about the possibility of someone coming. This activity can be implemented in the classroom with very little preparation time. The teacher may ask the students to pair up or undertake the task of matching pairs himself/herself. Once the students are in pairs, the activity can start by means of rehearsal between students, and this could eventually turn into a whole class competition to identify the best performers.

□ Your turn

Have a look at the tip box and do the exercise that follows.

TIP BOX

You need the following phrases to express certainties and doubts about the future.

- I'm (almost) certain that/ (quite) sure that...
- I have the conviction that/ the firm belief that...
- It seems to me that ...
- It's likely that/probable that...
- I have doubts about ...
- It's improbable/unlikely that ...

Pair work. Make predictions about the future using the clues in the blue box. Your partner will express certainty or doubt about what you say.

Example

A { **You:** *I'm sure that scientists will invent a vaccine against tooth decay in 20 years.*

Your partner: *Personally, I have doubts about that. That may or may not happen/might/or might not happen.*

B { **You:** *Scientists may/might (well) find a cure for cancer soon.*

Your partner: *May (well)/Might (well)? Personally, I have the firm conviction that they will/won't invent anything in the near future.*

- We / travel/space/ some day
- Man/live/up to 130 years
- Helicopters/carry/people to work/next decade
- Children/stay and study/home/ through/use computers

□ Write it up Pair work. Write a short dialogue predicting what might happen in the future in fields such as teaching and communication. Then act out the dialogue in front of the class.

Example: **You:** Will all people accept to eat genetically modified foods (GMFs) in the future?

Your partner: I don't know /I have no idea. They may possibly eat them, but on the other hand, they may well refuse to do so.

A: When he comes, I'll make the speech

B: **If** he comes

A: What do you mean?

B: Well, he might not come

A: He will come

B: He might not

A: He will come! He always comes

when he says he will come

B: If his car crashes, he won't come

A: Yes, but...

B: If he suddenly gets ill, he won't come

A: I know but....

B: If the weather gets really bad...

A: ...he won't come. OK. OK! **If** he comes, I'll make the speech

B: And if he comes, I'll make the tea

A: And I'll introduce him to everyone

B: And I'll serve him some of my biscuits

A: Some of your biscuits?

B: Yes!

A: No. Please. Not your biscuits!

B: What?

A: Please! If he comes, don't offer him any of your biscuits!

B: Why?!

A: Because.....if he comes

B: Yes

A: I want him to come again

B: And?

A: And if he eats one of your biscuits.....

B: Yes?!!!

A: Well, if he eats one of your biscuits....

B: Yes? What are you saying?!

A: If he eats one of your biscuits, he will never come again!

Script 1: If he comes

Activity Two: This is adapted from unit 2 page 45 of the textbook “Getting Through” to fit the DAC requirements. The following table includes all the details.

Type of Activity	Role play
Condition 1	Defined Objective: To take turns criticising and apologising using the appropriate language.
Condition 2	Clear Instruction: One character sits in the library focusing on reading while another standing close by speaks loudly.
Condition 3	Communicative Focus: This activity is used to help the students develop their speaking skill through functions like criticising and apologising .
Condition 4	Space and Time: classroom space and books to create the library atmosphere; should take 15-30 minutes.
Condition 5	Pair/ Group work: pair work with role switching
Condition 6	Feedback and Reflection: allocate five minutes for students to give feedback to each other.

Table 5.5: Table 5-3 activity two (adapted using DAC)

③ Pair work. Act out the snippet in exercise 4 on the previous page. Pay attention to your pronunciation (Books closed).



TIP BOX

When you listen, it is important first to form an overall impression rather than try to understand every word. The type of questions in exercise 3 are the ones which can help you to focus on **the general idea** when listening to conversation.

You also listen in order to find the **specific information** you are interested in. Here again, it is not necessary to understand every word. Concentrate instead on the key words which can help you to find the information you need.

□ **Your turn**

① Pair work. Take turns to criticize or apologize for the wrong actions (A-D) using **should/ shouldn't have**. Make the necessary changes.

Example

You: Karim read my letter/my diary.

Your partner: He shouldn't have read it. It's personal.

A { You: You lent my books to Farida without my permission.

{ Your partner: Sorry, I _____.

B { You: The teacher shouted at me for no obvious reason.

{ Your partner: _____.

C { You: She borrowed my bag without letting me know.

{ Your partner: _____.

D { You: I'm angry with you. You said I was overweight.

{ Your partner: _____.

A: Please be quiet!

B: I beg your pardon?!

A: Shush!

B: Don't you shush me!

A: Well, please stop talking!

B: I'm not talking!

A: Please be quiet. This is a library!

B: I only asked her for a pen

A: Fine. Now you've got it!

B: Why don't you talk to people nicely?

A: And why don't you learn to talk quietly

B: Aaaaaaaaaaaaaaaaaah!!!!

A: Right! Please leave!

B: No!

A: I'll call security!

B: Call them!

A: I'm not joking!

B: I'm not leaving!

A: Security!!!

B: Aaaaaaaaaaaaaaaaaah!!!

C: Yes. What's the problem?

A: This man will not be quiet

B: I am very quiet

C: Very quiet?

B: Like a mouse

A: He is disturbing the others

C: Sir, are you disturbing the others?

B: No!

A: Yes!

B: No!

A: Yes!

C: Please be quiet! Both of you!

A/B: **What?**

C: Yes! This is a library

Script 2: Trouble in the Library

Activity Three: This is an adaptation of the project in unit 3 page 72 of the textbook “Getting Through” to fit the DAC requirements. The following table provides all the details.

Type of Activity	Role on the Wall
Condition 1	Defined Objective: To hypothesise and provide solutions to a problem
Condition 2	Clear Instruction: Two students take two opposing roles and the rest of the students create the dialogue as groups..
Condition 3	Communicative Focus: This activity aims to help students collaborate and solve a problem using English. In this regard, it is a form of project based learning; thus it’s used to replace the project of unit 3 in “Getting Through”. .
Condition 4	Space and Time: This takes place in the classroom using the walls to stick character pictures, and the time should not exceed 45 minutes.
Condition 5	Pair/ Group work: it is both pair and group work depending on the class size.
Condition 6	Feedback and Reflection: The teacher should allocate five minutes for students to reflect and ten minutes for the overall feedback.

Table 5-4 activity three (adapted using DAC)

The result of the above activity is the creation of the script entitled “if dialogue”, which we included on the next page. The script is both lightweight and adaptable to fit the needs of students at different proficiency level.

A CONSERVATION PLAN

Your conservation plan will be presented in the form of a prospectus. It will include:

A. a fact sheet synthesizing the main conservation measures that have already been taken by the Algerian government.

Conservation Fact Sheet

Natural resources:

- a. Soil : e.g., A "green" dam was built to stop desertification in ...
- b. Water: _____
- c. Wild life and open spaces (e.g, forests, animals...): _____
- d. Mineral Resources: _____
- e. Monuments: _____

Human resources:

- a. Health: _____
- b. Education: _____
- c. Culture: _____
- d. Economy: _____



B. diagrams with presentations of how the public amenities and waste disposal systems work in your town. (Use sequencers and the present simple passive).

C. a country code and a town code (Use modals with the passive).

The Town Code

e.g., Energy saving resources must be used.

D. a map of an ideal (future) town with symbols and a small presentation.

e.g., My ideal town will be built

A: If you drink that, I won't help you with your homework!

B: If you don't help me, I won't tell you all the answers in Maths

A: I'm not stupid! If you don't tell me, I'll still be able to do the Maths.

C: You never know anything! If the teacher asks you, you're always asleep!

A: If I want your opinion, I'll ask you!

C: Oooh!

B: If you're not careful, he'll get his big brother.....he's very big!

C: If he gets his brother, I'll get my Dad

A: If you get your Dad, I'll get all my family! All of them!

B: If you two don't stop arguing, I'll go crazy!!!

A/C: If you don't want to hear, go and sit over there

B: If I go over there, I'll still be able to hear you!

A/C: We'll whisper!

B: OK

C: (*whispering*): Right! If you bring all your family, your uncles and your aunts and your brothers and your sisters, I'll bring all the people in my street!

A: Huh! If you do that, (*looks at B*), he'll help me! (*Turns to B*) Won't you?

B: No chance!

A: (*he looks upset*) You won't help me?

B: Look! If you stop arguing, I'll buy you both some crisps

A/C: (*they look at each other*) Ok! Stopped!

Script Three: If dialogue

Activity Four: For this, a pair work activity on page 87 of “Getting Through” is adapted to fit the DAC requirements. The details are illustrated in this table.

Type of Activity	Frozen Image
Condition 1	Defined Objective: To help students provide advice and help
Condition 2	Clear Instruction: Two students or more freeze to form a human image. The rest of the students try to provide scenarios and form/perform dialogues that capture the image.
Condition 3	Communicative Focus: This activity aims to help students in offering advice to their friends and family members through spoken English.
Condition 4	Space and Time: This takes place in the classroom, and the time ranges from 30-45 minutes.
Condition 5	Pair/ Group work: this is a group work activity that involves the whole classroom.
Condition 6	Feedback and Reflection: The teacher should provide feedback as the activity goes and allow for a five-minute whole class feedback.

Table 5-5 activity four (adapted using DAC)

The result of the above activity is the creation of the next script. The script is given the title “Help me”, and it revolves around asking for and providing help and advice under different circumstances.

TIP BOX

- When we make a suggestion we can use the following expressions:
 - I feel like chatting on the Net. **How about you...? What about you ...?**
 - It's a sunny day. **Why don't we go out for a picnic?**
 - You aren't good at maths. **Why don't you take extra lessons?**
 - We still have some free time. **We could go and check out books from the library.**
 - We're a little bit late. **Shall we go?**
- When we agree to a suggestion, we can do it in one of the following ways.
 - How about going to the lab? **Yes, why not?/Good idea/ Ok, why not?/ That sounds great/Good/ Sure.**
- When you turn down a suggestion, make sure you give a reason why you say no, or suggest something instead.
 - A. **What about revising our French lessons this afternoon?**
 - B. **Sorry, I can't. I'm going to do my maths exercises.**
How about meeting in the evening instead? I'll have finished my homework then.

Your turn

Pair work. Imagine that your friend was in a dilemma. Suggest to him/her a solution to get out of it. Help yourself with the tip box above.

Example:

- Your partner:** I can't make up my mind about the type of *baccalauréat* exam I'll take. If I register for the scientific stream exam, I'm sure I'll fail and I'll be sorry for it. If I register for the literary stream exam, I'll certainly succeed but my mother won't forgive me. She wants me to be a scientist.
- You:** Why don't you speak to your mother? If you explain, she'll understand.
- Your partner:** I'm sorry, I can't. She has always pinned her hopes on me. And if I start talking about literature, she won't listen to me at all ...

A: Help me!

B: I can't

A: Please!

B: No

A: Why?

B: Because

A: Because what?

B: Because I can't!

A: Why can't you?

B: Because it's impossible

A: But.....

B: Look, I'm very sorry, but I can't help you

A: Please, please, please

B: No, no, no!!!

A: No?

B: No

A: Oh. Oh dear, oh dear, oh dear (*s/he walks away*)

B: Wait!

A: (*turns around*) Yes?

B: OK

A: Really?

B: Yes

A: You can?

B: Yes. I can

A: Oh, thank you, thank you, thank you!

Script Four: Help Me

Activity Five: Activity one on page 107 is changed to fit the DAC requirements. The details are included in the following table.

Type of Activity	Good Angel Bad Angel
Condition 1	Defined Objective: To help students express an opinion about something of interest.
Condition 2	Clear Instruction: Three students each playing a role. The main student is the central character with one student as the good angel and the other as the bad angel
Condition 3	Communicative Focus: This activity aims to help students in expressing an opinion after considering both the pros and cons.
Condition 4	Space and Time: This takes place in the classroom and requires 30 minutes.
Condition 5	Pair/ Group work: The whole class is divided into groups of 3 students.
Condition 6	Feedback and Reflection: students provide each other with feedback all throughout while the teachers monitors the flow of the activity.

Table 5-6 activity five (adapted using DAC)

The aim of this activity is achieved by creating the script “Good Angel Bad Angel”. The script is based on the scenario of having two angels (one good and one bad) that the students need to create in order to perform their roles.

② Make a statement about a film, a play, a folktale... you have seen/read. Your partner will agree or disagree with you using the expressions in the table below.

Example

You: Some people think that fairy tales./ Folktales are too old-fashioned and don't teach anything useful.

Your partner: Don't you think that they are exaggerating?

Agreeing strongly	Agreeing	Agreeing but not strongly	Disagreeing politely	Disagreeing strongly
Absolutely.	Yes.	I suppose so, but...	Yes, but...	No, it isn't/ No, s/he isn't ...
Exactly.	I know.	I guess so.	I know, but...	That's not true
I couldn't agree more.	I agree.		I see /take your point, but...	You must be joking!/ No way!
You're telling me.	Right/That's right/You're right		But don't you think ...?	I can't accept that... Rubbish !
			I'm not so sure.	

Write it up

Work in groups and write a short tale following the guidelines below.

- Begin the story like this: Once upon a time
- Describe the characters (physical appearance and personality)
- Describe the setting (where and when)
- Give a dramatic turn to the story (Something unexpected happened.)
- Imagine the rest of the story.
- Conclude with a happy or unhappy ending. 'And they all lived happily ever after.'

Good Angel: you're not a cheater	A:
B:	B: I know, but it's difficult
Good Angel: -----	A:
B:	B: Yes – it's OK
Good Angel: -----	A:
B:	B: No
Good Angel: -----	A:
B:	B: About half an hour
Good Angel: -----	A:
B:	B: Yes – and sometimes
Good Angel: -----	A:
B:	B: Yes. It's good

Bad Angel: everybody is cheating	A:
B:	B: I Know, but this is not me!
Bad Angel -----	A:
B:	B: Yes – it's OK
Bad Angel -----	A:
B:	B: No,
Bad Angel -----	A:
B:	B: I don't think so
Bad Angel -----	A:
B:	B: Yes – But
Bad Angel -----	A:
B:	B: No. It's bad

Script Five: Good Angel Bad Angel

Activity Six: Page 127 of “Getting Through” is adapted to fit the DAC requirements.

The details are included in the following table.

Type of Activity	Improvisation
Condition 1	Defined Objective: To help students advise someone in a crisis.
Condition 2	Clear Instruction: As many as four students can play different roles
Condition 3	Communicative Focus: This activity aims to help students to give advice in real life crises.
Condition 4	Space and Time: This takes place in the classroom and requires 30 minutes
Condition 5	Pair/ Group work: The whole class is divided into groups of 3-4 students.
Condition 6	Feedback and Reflection: students provide feedback at the end of the activity and the teacher comments on their performance.

Table 5-7 activity six (adapted using DAC)

The purpose of this improvisation activity is to create a script that captures the objective listed above. The generated script on the next page is entitled “People Problems”, which captures the objective stated at the beginning of this page.

□ **Your turn**

- **Have a look at the tip box below. Then do the exercise that follows.**


TIP BOX

- When you ask for advice, make sure you explain what **the problem is before or after asking for advice.**
I 'm deeply worried about earthquakes. Can I ask for advice?
- When asking for advice, use one of the following expressions.
Can I ask for your advice/opinion about ...? / Do you think I/we should ...? / What do you think I should/ought to do? / I'm thinking of What's your opinion?
- When giving advice, use one of the following expressions.
You should! / You ought to prepare for earthquakes. / You should not/shouldn't stay near windows. / If I were you, ... / Make sure... / You'd better! /d better not...

- **Pair work. Ask for and give advice about what to do before, during and after an earthquake using the verb idiom had /'d better /'d better not.**

Example

You: What should I do during an earthquake?

Your partner: You'd better not panic.

Before an earthquake

- Have an earthquake survival kit at hand.
- Know how to turn off gas, water and electricity.
- Plan emergency procedures.
- Make plans to keep your family together.
- Know emergency telephone numbers (doctor, hospital...).
- Do not anchor objects like bookcases and kitchen units to walls.
- Do not place objects over beds.

After an earthquake

- Check for injuries.
- Provide first aid.
- Check for building damage and potential problems during aftershocks.
- Clean up dangerous spills.
- Wear shoes.
- Turn on the radio and listen for instructions from public safety agencies.
- Use the telephone for emergencies only.

Customer: I bought this skirt/shirt last week

X:

Customer: Well, it's torn

X:

Customer: Here. Look. Just under the arm

X:

Customer: Yes, it's very annoying

X:

Customer: I'm afraid I don't want another one. I want my money back

X:

Customer: Why?

X:

Customer: Well, I want to speak to someone

X:

Customer: This is terrible! Really bad service

X:

Customer: Sometimes you have to get angry! If you don't nothing happens!!!

X: *(X goes to find the manager)*

Customer: She's coming? Good! Shall I wait just here?

X:

Please don't get angry madam

It's just company policy

Let me see if we have another one

I'll see if the manager is available Please. Have a seat.

He's on his way Oh dear. Where?

Oh, I see. That's annoying

I am sorry, but we don't refund. We only exchange

I see. What's wrong with it?

Script Six: People Problems

Activity Seven: Page 147 of “Getting Through” is changed to match the DAC requirements. The details are given in the following table.

Type of Activity	Role Play
Condition 1	Defined Objective: To help students give explanations in English
Condition 2	Clear Instruction: Pairs of students perform the role play
Condition 3	Communicative Focus: This activity aims to help students improve their speaking through enacting a situation to explain something to someone.
Condition 4	Space and Time: This takes place in the classroom and requires 30-45 minutes
Condition 5	Pair/ Group work: The whole class is divided into pairs.
Condition 6	Feedback and Reflection: Students provide each other with feedback throughout the performance, and the teacher encourages them to reflect and consider his/her feedback at the end..

Table 5-8 activity seven (adapted using DAC)

The purpose of this role play activity is to create a script for the students to use after the workshop. The generated script is entitled “He’s stealing the car”, and it combines entertainment with easy language to encourage students to participate.

Listen to your teacher and mark the intonation after each pause with an arrow (↗ or ↘). The pauses are on the words in bold type.

You have **said it**, they **might**.... But you know that argument is based on ignorance of **science**. There are new diseases all the **time**, mad cow, **bird flu** ... science also creates **problems** . It doesn't just solve **them** .

Your turn



TIP BOX

- When you don't understand what someone says in a conversation, don't just forget about it. It's good to ask for explanations and clarifications.
- You can do so by saying:
What do you mean? / What does that mean?
I didn't quite catch/grasp what you mean/what you've just said.
I don't see your point.
- If you are the speaker, you can make things clearer to your interlocutor by giving examples to illustrate your point. Start by saying **I mean/ For example/For instance**,... and then proceed with the explanation.

Pair work. Take turns to ask for and give explanations. Have a look at the tip box above first.

Example

You: Anyway so far science hasn't just solved problems. It has also *created some of them.*

Your partner: **What do you mean?**

You: Well...Take the case of nuclear physics for example. If physicists hadn't done research in nuclear physics, they wouldn't have invented the nuclear bomb.

Speculate about your childhood by saying in what ways it would/might/ could have been different. Use for example, for instance.

Start like this

I think back on my childhood with regret. For example, If _____.

Mary: Dave, there's a man out there

Dave: So? Is that a crime?

Mary: No, but, Dave, he's trying to open your car

Dave: What?

Mary: He's opening the door of your car

Dave: Yes....yes...what are you saying?

Mary: Dave....he's taking the CD player from your car and now he's putting it in his bag...

Dave: Mary, what are you talking about!? I'm watching the football.

Mary: Well, Dave, I'm just telling you about your car.

Dave: It will be ok. You are getting worried about nothing

Mary: Dave.....Dave

Dave: What?

Mary: He's driving away in your car

Dave: Who?

Mary: Dave! There is a man. He is driving your car! He's stealing the car!

Dave: What?!! Why didn't you tell me?

Mary: I told you! I'm telling you now!

Dave: Good....good.....now, who's winning the football?

Script Seven: He's stealing the car

Activity Eight: The activity on page 167 of “Getting Through” is adapted to fit the DAC requirements. The details are given in the following table.

Type of Activity	Flashback
Condition 1	Defined Objective: To help students ask and answer different types of question (tag questions and wh questions)
Condition 2	Clear Instruction: Pairs of students perform the activity as a flashback (both students go back in time to imagine a situation)
Condition 3	Communicative Focus: This activity aims to help students improve their speaking through imagining a past event and reenacting it.
Condition 4	Space and Time: This takes place in the classroom and requires 30-45 minutes
Condition 5	Pair/ Group work: The whole class is divided into pairs.
Condition 6	Feedback and Reflection: Students provide each other with feedback throughout the performance. The teacher provides feedback at the end of each flashback.

Table 5-9 activity eight (adapted using DAC)

The aim of this Flashback activity is to have a script which can be used in one lesson. The generated script is entitled “Too many questions”, and it is a combination of engaging and entertaining exchanges between two characters.


TIP BOX

● When participating in conversation, don't just answer your interlocutor's questions with 'yes' or 'no'. Your interlocutor may think that you aren't interested in carrying on the conversation.

Example 1: Speaker A: Have you studied English? Speaker B: Yes, I have.

● Therefore, try to make comments, give information or ask other questions.

Example 2:

Speaker A: Have you studied English? Speaker B: Yes, I have. What about you?

● In example 1, the conversation can stop because the speaker has answered drily. In example 2, the conversation goes on because Speaker B has shown interest.

Your turn

① **Pair work.** Act out dialogues using yes-no questions using the clues in the box. Make comments and give further information each time you answer.

Example

You: Have you applied for the job yet?

Your partner: No, I haven't done that yet. I'll do it this afternoon/tomorrow, next week / Yes, I've already done that. I hope I'll get it.

- Apply for the job.
- Prepare yourself for the interview.
- Go to the interview.
- Receive a reply for the job.
- Accept the job.
- Decline the offer.

Salesperson: How are you, madam?

Man/Woman: My friend wants a chair

Salesperson: Does he?

Man/Woman: I'm going to buy one for him

Salesperson: Are you?

Man/Woman: He likes leather chairs

Salesperson: Does he?

Man/Woman: Yes, he does. I want a large, black one

Salesperson: Do you?

Man/Woman: Yes.....why do you always ask questions?

Salesperson: Do I?

Man/Woman: Yes, you do

Salesperson: Do I really?

Man/Woman: You're doing it now!

Salesperson: Am I?

Man/Woman: Yes! It is very annoying

Salesperson: Shall I stop?

Man/Woman: Yes! Now I want a chair.

Salesperson: Yes, madam. Now do you want a chair for your self or for someone else? Do you want a black one or a coloured one? Would you like leather or plastic? Do you want a cheap one or an expensive one?

Man/Woman: I want a big, black, leather chair for my friend – cheap!! Stop asking questions!

Script Eight: Too many questions

5.4 Implementation Stage:

To fit the needs of this research, we have divided the implementation stage into two phases: the teacher training workshop and the cascade classroom implementation. The first phase is implemented by the drama trainer during the set workshop, and the participants are our target group of secondary school teachers. This phase can be easily controlled by the researcher unlike the next one. Phase two is characterised by the teachers' own implementation of the activities and scripts in their own teaching practices. As we mentioned earlier, it is beyond the scope and feasibility capacity of this research to control phase two, and thus our main focus is on phase one.

5.5 Evaluation Stage:

This stage is the last one in the ADDIE Model, and it composes the base of our previous chapter (the questionnaire) as well as an overall analysis of the activities in "Getting Through". We have designed the questionnaire to help understand the teachers' knowledge and attitudes towards drama activities before and after the workshop. The findings of the previous chapter are what is reflected in this Evaluation Stage.

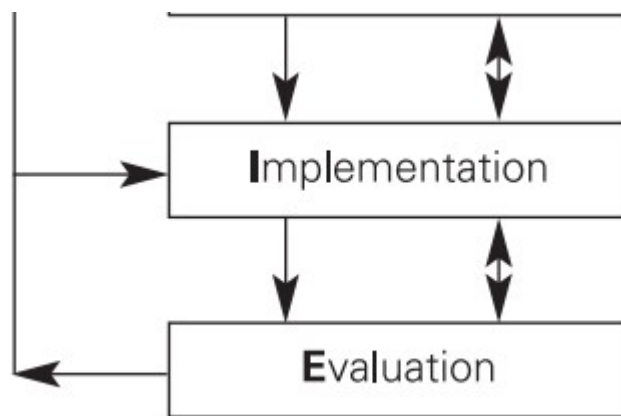
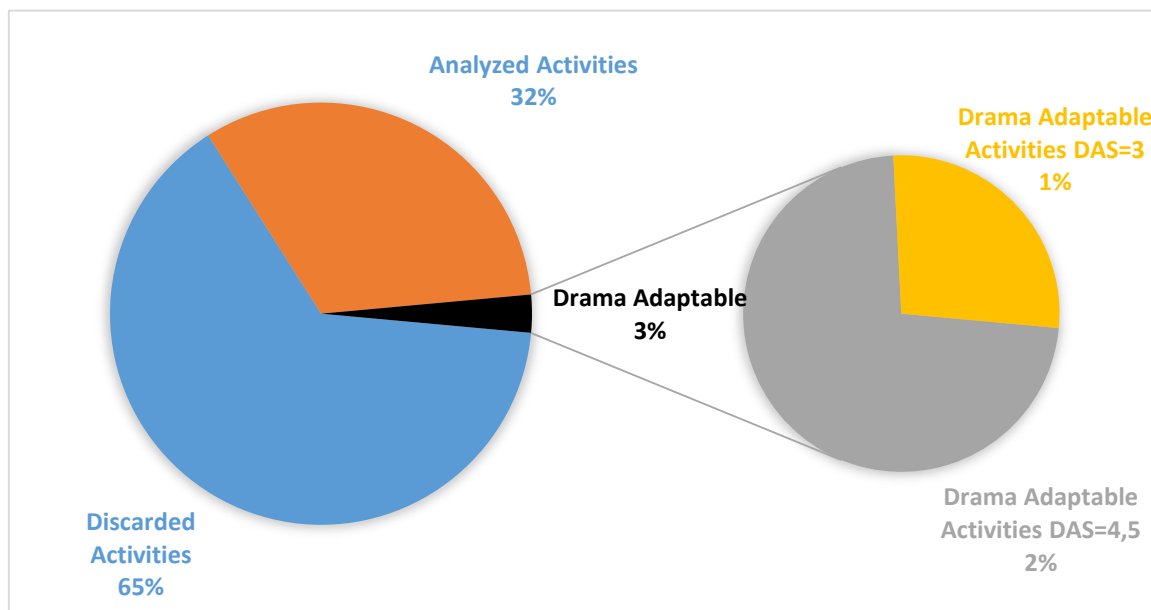


Figure 5.1 Implementation and Evaluation



Graph 5-12 : "Getting Through" Analysis

The graph clearly shows that a very small number (3%) of the analysed activities can be adapted to become drama activities. Out of this 3%, only two thirds are easy to change. The vast majority of activities in "Getting Through" (65%) are discarded since they lack the communicative focus. The analysis of the rest of the activities has revealed that they do not match the Competency-Based claims put forward by the authors of the textbook. Contrarily, the majority of the activities (32%) lack more than three of the conditions of the Drama Adaptability Checklist. This is an unexpected finding that matches the teachers overall negative attitudes towards the textbook and its centricity around systemic aspects of language such as grammar and vocabulary (refer to chapter four).

Conclusion

It can be said that almost all the activities included in “Getting Through” are not designed with students’ communicative competence in mind. This explains why the drama adaptability checklist reveals the difficulty in changing these activities to ones that are engaging and communicative. Not only are these activities harder for the teachers who do not have enough time to spend on adapting them, but also on the students who find them boring and uninteresting. Therefore, as a first step, the teachers should be exposed to training sessions that help them in adapting the textbook activities to fit theirs and their students’ needs.

The ideal solution to this problem is to rethink the design of “Getting Through”. Both teachers and students can benefit from clearer instructions, clear objectives, focused and engaging communicative activities and the opportunity to use English in real life contexts. All these points are inherent constituents of drama activities, and hence our belief in the necessity of including them as a means of English language instruction in Algeria.

6 CHAPTER SIX: Pedagogical Implications and Recommendations

CHAPTER SIX
Pedagogical Implications and Recommendations

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Introduction

This part of the study sheds light on the implications of this research. This is an attempt to gain some insight into teacher cognition and the importance of drama activities. Therefore, we will put emphasis on the pedagogical opportunities and challenges of using drama activities in the classroom. This leads to a list of recommendations that covers aspects which are important to syllabus designers and other stakeholders. We hope that at least some of these recommendations find acceptance and help in improving the whole Algerian educational system, at least at the secondary school level.

6.1 Limitations and Suggestions for Further Research

This study was originally planned as a triangulation research, which combines Teachers Questionnaire, interviews with inspectors of national education and analysis of the textbook “Getting Through”. However, our arrangements to interview a group of inspectors from different cities in the West of Algeria did not materialise. The cancellation of this training session which was to be provided by the British Council in Tlemcen necessitated that we reduce our sample to include only the teachers. Therefore, the scope of this research is limited to the main concerned participants (i.e. teachers).

It is recommended that future researchers interested in drama activities survey and interview other stakeholders such as Headmasters, Inspectors of National Education and decision makers since no considerable research has involved them. The effect of including drama activities in language education was heavily researched since the 1990s (refer to chapter 2); however, the main perspective taken in 1990s research was the students’ perspective. Therefore, we chose not to focus on it in this study because it has been widely

discussed. However, further research needs to be carried out with teachers who chose to adopt and adapt drama activities to fit the needs of their students. We recommend that more case studies and observational qualitative research on drama activities be carried within the Algerian context.

6.2 The Importance of Drama Activities

Drama is an active approach to learning that relies on imaginative and real world contexts. Different roles and situations help to engage students' interest and motivation. This obviously extends beyond the focus on language and its systems. In fact, drama involves emotions, facial expressions, gesture, movement and cross-cultural communication. This in turn is the main advantage of drama over traditional language teaching methods because students are less concerned with the constraints of precision of language that are usually present in the traditional language classroom. Put simply, the focus of drama activities is communication since it liberates the students by giving them the opportunity to imagine and experience different worlds.

All drama activities rely on our natural ability to imagine, imitate, and act mentally through thought and physically through movement. This effect is amplified when the whole class works together. By taking part, the students take more risks and overcome shyness by building confidence. Being able to detach from their own personalities for a while when performing the role of a character, the students find opportunities to explore and express new aspects they did not know existed.

In fact, Wagner (1998) sums up the importance of drama activities in the following points:

- · Confidence, motivation, trust and participation
- · Oral and written communication skills
- · Awareness of interpersonal and sociocultural communication skills
- · Accuracy and fluency of expression
- · Rhythm and pronunciation
- · Linguistic intelligence
- · Social interactive skills

However, drama activities are not without problems. In fact, teachers who have not been trained to use them might fall back on the structured and traditional approaches. It is a high risk to implement these activities without the appropriate training and experience for many reasons. These are just a few examples of a bad implementation of drama activities:

- Learners always use their mother tongue
- Learners refuse to be involved
- Extroverted students dominate over the introverted ones
- Learners have no idea what to do due to unclear instructions
- Disturbing noises
- Chaotic classroom

6.3 Pedagogical Implications

The following pedagogical recommendations are based on the analysis of the textbook “Getting Through”, the Teachers Questionnaire in addition to the researchers own experience as a secondary school English language teacher. These recommendations are targeted towards two different audiences: The first is teachers and the second is all the other stakeholders (inspectors of national education, textbook authors, and decision makers).

Based on the DAC analysis, teachers should always consider the following recommendations if they decide to use drama activities.:

Always explain the objective: Students must be informed about the purpose of the activity. This generates interest and feelings of inclusion which helps reduce classroom management problems such as disruptive behaviour.

Always provide clear instructions: Drama activities as any other communicative activities require that the students understand what to do. As a teacher, you have to make sure to break down and simplify the instructions. This is an example of what you might do during a drama activity:

- Introduce the topic / aim of the activity
- Show any relevant materials
- Give clear instructions
- Check instructions by asking checking questions
- Briefly demonstrate the activity with a student / or get students to do an example / model.

- Put students into relevant pairs / groups
- Monitor students and help them as necessary.

Always allow enough time: Preparation time is crucial to the success of any drama activity. Indeed, students feel frustrated if they do not get enough time and this has a negative effect on their motivation. If you do not manage the time appropriately, you might risk facing a disengaged or chaotic classroom. This issue can be solved by dividing the activity into small chunks and timing how long each one takes.

Always think carefully about group dynamics: The composition of groups is important. You should aim to balance the groups in terms of students' abilities, males and females depending on the culture and nature of the activity. If you do not plan groups carefully, you risk dominant students taking over the roles of reticent ones.

Always provide the opportunity for feedback: finishing a drama activity without providing feedback is like building a house without a roof. Feedback is what pulls things together in the sense that it is a learning opportunity for you and your students. By making the time for feedback, you will find that students improve over time and mistakes are not repeated. Feedback is a great aspect of language teaching, as it is an opportunity to praise the learners on their performance and the efforts they are making to improve their communication skills. It is also an entertaining way to end a lesson. In my experience, students always appreciate some praise at the end of a long lesson.

The rest of this part is devoted to the implications and recommendations that we think can benefit the different stakeholders of the Algerian educational system. We believe that inspectors of national education, textbook authors and designers, decision makers and researchers should consider these points in order to improve the communicative competence of Algerian secondary school students.

1. The textbooks ought to reflect the Competency Based Approach through their content and design. Therefore, a serious revision of content is needed. Ideally, teachers ought to participate in this revision process.
2. Training programs should be provided to all teachers, and tailored feedback ought to be given by inspectors to teachers more frequently than they already do
3. Institutions ought to allow more flexibility in the number and type of activities to be covered within a period of time. Textbooks and syllabuses are there to guide the teachers, not to restrict their creativity. If new and innovative methods are used by teachers, they should be encouraged and supported, not penalised as is the case in some areas.
4. Decision-makers need to create a positive atmosphere where teachers can work effectively and avoid burnout. This can only be achieved if the teachers' socioeconomic status is raised. In addition, the context is not truly conducive to implementing the Competency-Based Approach. Overcrowded and less equipped classrooms hinder attempts at both creative teaching and proper learning.

6.3.1 Practical Classroom Management Tips for Teachers

The most daunting aspect of teaching reported by novice (and sometimes experienced) teachers is classroom management. In spite of this, many teachers have mastery over their classrooms and this is mainly due to their understanding of classroom dynamics. Hence, it is essential for teachers to ask the following questions about their classes before embarking on implementing any drama activities in the classroom.

Think of one current class you are currently teaching or have taught recently. Describe your general feelings towards the class.

Which particular students do you like the most? Why?

Are there any students that you do not particularly like? Or that you dislike? Describe your feelings and attitudes towards that student/those students.

How do your attitudes towards the students affect how you interact with them in class? Try to give a few specific examples.

Here are some ideas on how to deal effectively with the difference in abilities in your class. Think about your own teaching and answer the questions.

- Establishing some rules from the beginning

Why? In your English class, do you have a set of rules? What are they? How do you deal with those who do not respect the rules?

- Being consistent, firm and fair

Why are these qualities important? Do you apply the same rules to all the students and stick to them yourself?

- Using space effectively in the classroom

Why is it important to change and vary the way the students gather in your lessons? Do the rooms in your school have enough space to carry out physical activities; whole group activities, i.e. circle time and small group activities?

- Splitting/rotating activities

Do you carry out activities like this? How would they be useful and how would they help learning?

- Having an assistant in class (although very difficult in Algeria)

Do you work with an assistant? Why is it useful to have an assistant?

- Dividing room up into areas or centres (i.e. book or video corner, games area, etc.).

Do you divide your room up into areas? How do you think they would be useful?

- Placing weak students with strong ones in small groups

Do you do this? Why do you think it is important?

- 'Float' to facilitate students' work

Do you walk around the class and try and give all students your attention? Why is it important?

Table 6.1 Table 6-1 Tips for Classroom Management

6.3.2 Suggested Workshop Template for Teacher Trainers

To design and run a successful teacher training workshop, a few things need to be in place. In order to help aspiring teacher trainers and teachers who wish to train their peers on using effective and engaging classroom activities, we have compiled a template. This template is the one we followed during the drama training workshop we conducted. Despite this fact, this template applies to any teacher training workshop and can be adapted with few tweaks to guide you (the teacher trainer) before, during and after the workshop. Additionally, this template can be used by teachers during micro-training workshops. The only difference here is that there is no main trainer/expert; teachers train their peers through presenting prepared lessons where their peers play the roles of the students. Therefore, as a trainer you need to fully understand the following stages:

Stage 1

Explain to participants that micro-training is a technique for professional development which enables trainers to try out workshop plans, materials, ideas, etc. with their peers and to receive feedback.

- Divide participants into groups
- Ask them to brainstorm the following questions:

What are the advantages of micro-training?

Are there any disadvantages

Stage 2:

Explain that the participants will be doing micro-training and the rest of this workshop will help to prepare them. This activity is to familiarise them with the stages involved. Participants work together to order the stages.

1. Decisions on who does what
2. Deliver peer training
3. Distribution of materials
4. Evaluation/adaptation of materials
5. Feedback and discussion
6. Participants paired/grouped
7. Rehearse and time
8. Selection of task/activity

Now that all the questions are answered, you need to divide participants into the groups in which they will carry out micro-training.

Stage 3:

Explain that, before beginning to prepare for the micro sessions, they will establish feedback criteria on the areas they consider most useful. Elicit how feedback should be given, i.e. sensitively and constructively. The aim is to boost confidence through praising what went well and helping with suggestions for anything which could be improved.

- Distribute task
- Explain that they will decide the criteria they would like to have feedback on
- Ask groups to work through the list of suggestions and make selections, and add any others they feel are important
- Bring groups together to agree on a final checklist of criteria
- Explain that there may be tasks and activities for which not all criteria will be needed

The most important stage to focus on is stage two, and a critical step during this stage is dividing the trainees into groups. The way the micro-training is organised will depend on the size of the group: two suggestions follow. For groups of up to 20 participants, each group delivers their selected activity to the whole class. For groups of over 20 participants, divide class into two or three large groups and then sub-divide these groups; see example below:

Group 1	Group 2
Micro-training groups A B C	Micro-training groups D E F

The micro-training groups can then present their activities to each other in rotation.

A > B & C	D > E & F
B > A & C	E > D & F
C > A & B	F > D & E

Organising the micro-training is the next pivotal step. Therefore, you (the trainer) need to select three or four observers. The observers should be changed for each new micro-training activity.

- Distribute observer's feedback form (in the next table).
- Ask observers to complete the form whilst observing the activity.
- Explain that after each micro-training activity there will be a few minutes for them to complete feedback.
- Ask participants if they would also like you to give feedback.
- Remind participants that when they are not delivering their activity they are role playing 'trainees'.
- Decide on the running order in which the groups will deliver their activities and write on the board together with the group names.

Training aspects	Comments/suggestions/advice
Clear instructions	
Well-organised	
Effective monitoring	
Clear explanations	
All trainees are engaged/involved	
Understanding is checked	
Support is given	
Pace and timing	
Objectives clear	
Feedback constructive	
Collaborative work set up effectively	
Presentation skills	
Rapport with trainees	
Interactions	
Motivating	
Appeals to different learning styles	

Table 6-2 Observer's Feedback Form

You need then to consider the delivery step which implies doing the following:

- Distribute observer checklists and the feedback slips for ‘trainees’ (next table).
- Remind them to write the name of the group delivering the activity at the top.
- The first group delivers their activity, whilst observers complete their checklist.
- Participants role play ‘trainees’.
- Following activity, allow a few minutes for completion of checklists and immediate reaction comments.
- Collect in checklists and feedback from ‘trainees’ (if using the second option, i.e. large groups, ask one person for each of the large groups to be responsible for collecting these).
- Continue until all groups have delivered their activities.

Complete the following when your ‘trainers’ have finished delivering their activity to you.

What did you like about the activity?
Was there anything you felt could have been done differently?
What comments or suggestions do you have for your ‘trainers’?
What did you like about the activity?
Was there anything you felt could have been done differently?
What comments or suggestions do you have for your ‘trainers’?
What did you like about the activity?
Was there anything you felt could have been done differently?
What comments or suggestions do you have for your ‘trainers’?

Table 6-3 Feedback slips for ‘trainees’ / trainer

The last steps are feedback and reflection. Thus, you should distribute observer checklists and trainee immediate reactions to the groups.

- They compare these with their own immediate reactions.
- When each group has had an opportunity to consider the feedback, invite questions and comments.
- Give your own feedback – either privately, or with the whole group

Finally, you ought to ask participants to work with their groups to discuss the questions:

- What have you learnt about teacher training from participating in micro-training?
- What have you learnt about yourself from micro-training?
- What do you think of micro-training as a teacher development tool?
- Was there anything about micro-training which you did not like?
- Would you use it in future?

6.4 Proposal to Create the English Language Teacher Training Council

This research would not actually be complete if not put into practice. Indeed, we believe that a major shortcoming of the process of theoretical research is its irrelevance to the realm of practice. Steve Jobs (Founder of Apple) once said “there is a lot of wisdom in books, yet it is collecting dust on bookshelves that no one sees.” Indeed, it is our hope that applying the findings of this work would improve English Language teaching in Algeria. To have such an improvement, a well-developed teacher training system needs to be in place.

However, the current teacher training program provided by the Ministry of National Education is not fit for purpose. It is common knowledge among teachers that this system is slow to change, out of date, bureaucratic and unsophisticated. Hence, it is time to propose and consider alternatives to this top-down approach to teacher training.

In this chapter, the aim is to propose a bottom-up teacher training program that is relevant, up-to-date, agile and collaborative. This program entails the creation of the English Language Teacher Training Council: a body that consists of teachers, inspectors of national education, university professors and expert trainers. These different stakeholders would constitute regional teams (one/more per “Wilaya”), and they would have the responsibilities of developing materials and organising teacher training and professional development sessions. However, in order to realise this project, two foundational questions need to be answered.

Question 1: How do we get the funding for this initiative?

To avoid getting stuck at “the ink on paper stage”-and to leap into the realm of practice- money is a critical factor. Despite the commonly held belief that money is hard to come by, it could be relatively easy to apply and receive funding internationally. In fact, this is how many non-governmental organisations run their activities.

There are two essential ways to get funding: sponsorships and partnerships. The former means supporting something, an event, activity or person, usually with money. As a matter of fact, for companies being able to attend an event as a sponsor is lucrative and essential in order to raise awareness and gain visibility.

Nowadays, more and more companies are shifting their resources to sponsoring local events. For example, HESS and Anadarko are two major Oil and Gas Corporations that have sponsored previous teacher training initiatives in Algeria (Anadarko, 2018; HESS, 2018). Pfizer is another international conglomerate that supports education initiatives in Algeria through its Department of Social Engagement (Pfizer, 2017).

Another way of gathering funds is partnerships. Unlike, sponsorships which are given by companies, partnerships are formed with organisations. The main difference is that a partnership is a form of business where two or more people share ownership, as well as the responsibility for managing the income or losses generated.

There are several advantages that come with partnerships:

- 1-Fairly easy to set up and maintain over time
- 2-Partners can share the workload and the rewards of success
- 3-Teachers can receive internationally recognised certificates

There are many education organisations that have partnership funds available to people who submit their proposal (e.g. British Council, 2012; Amideast, 2012; Training Centers, 2012; North-South Center, 2018, and Uni-med Organisation, 2014, Pearson, 2017; Pearson Education, 2018; English First, 2018). All these organisations require the applicants to fill in a form that states the objective of the training and explain its impact. The benefits include, but are not limited to the following:

1. Scholarships for highly competent trainees
2. Accredited certificates
3. Rewards and prizes for students

A thorough search for available sponsorships and partnerships in 2018 reveals the information summarised in the next table.

Sponsors and Partners

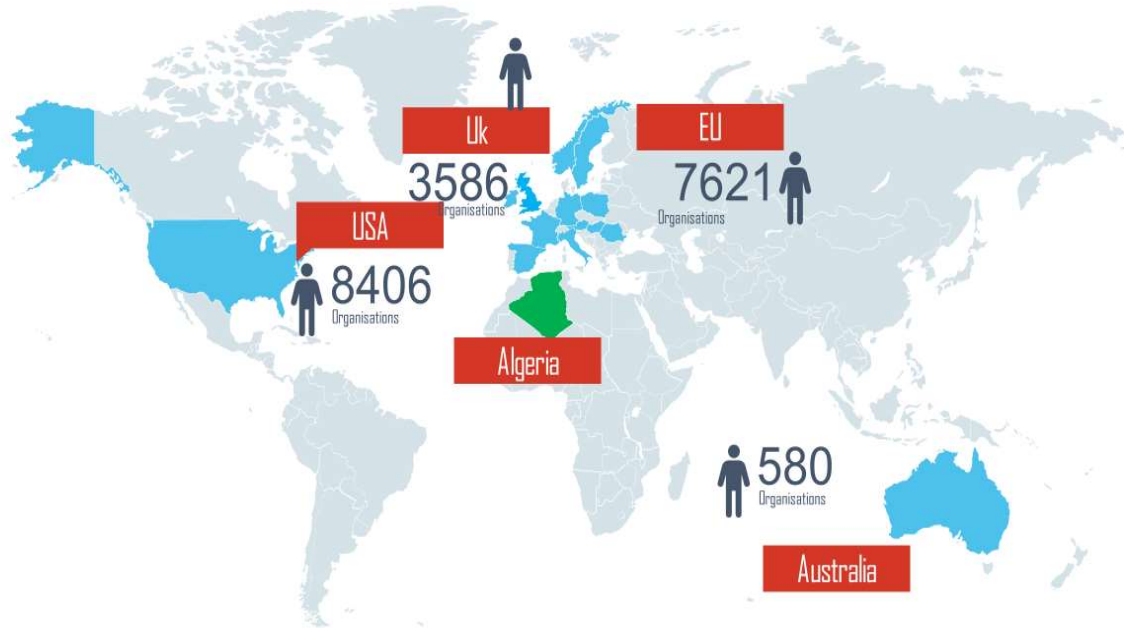
Program	Name of Entity	Type	Country of Origin	Website
Studies and Education Projects in the Middle East and North Africa	Amideast	Organisation	The United States	https://www.amideast.org/algeria
Arts Education and Society	British Council	Organisation	The United Kingdom	https://www.amideast.org/algeria
Cambridge International Training Services and Opportunities	Cambridge-	Organisation	The United Kingdom	https://www.camb-ed.com/intdevd Service
Opportunities Worldwide	Opportunity desk	Organisation	Australia	https://www.opportunitydesk.org/
Macmillan Education Partners Scheme-	Macmillan Education	Company	The United Kingdom	http://www.macmillaneducation.com/work-with-us/
North Africa Grants	European Council	Organisation	The European Union	https://www.coe.int/en/web/north-south-centre

Table 6-4 4 Training Sponsors and Partners in Algeria

The list of sponsors and partner organisations is not limited to the ones in the table. Indeed, the world is full of organisations whose sole aim is to provide opportunities to developing countries who focus on the improvement of their educational systems. For Example, the Foreign Commonwealth Office in the United Kingdom has compiled a database of more than twenty thousand organisations worldwide that work on providing grants to support education initiatives.

The following infographic illustrates the presences of these organisations around the world.

Education and Training Grants Database



**Image 6-1 Organisations with Grants to Support Education in Developing Countries
Adapted from Database (2017)**

There is no shortage of opportunities to get funding to start a teacher training program. The limitations posed by government bureaucracy can be overcome if information about these grants is disseminated and provided to qualified and competent people to act on it. This brings to mind the second Foundational question that needs answering.

Question Two: How would this council function?

The creation of the English Language Teacher Training Council necessitates setting an organisational structure that would ensure its proper functioning. For this, we suggest the inclusion of teachers, inspectors and university professors under the department of material development. This would ensure open communication channels between research (theory) and classroom application (practice). Furthermore, expert trainers (local or international) would comprise the Professional Development and Training development. They would ensure the smooth implementation of the designed training programs by means of workshops, seminars and possibly conferences.

This structure thus far lacks two very important sections: public relations and international relations. The latter is responsible for contacting organisations, publishers, and universities in order to foster collaboration, win grants and contract individuals/volunteers. The public relations section, on the other hand, would solely focus organising the logistics needed for the training and spreading the word about it. The graph below represents the suggested organisational structure of the Council.

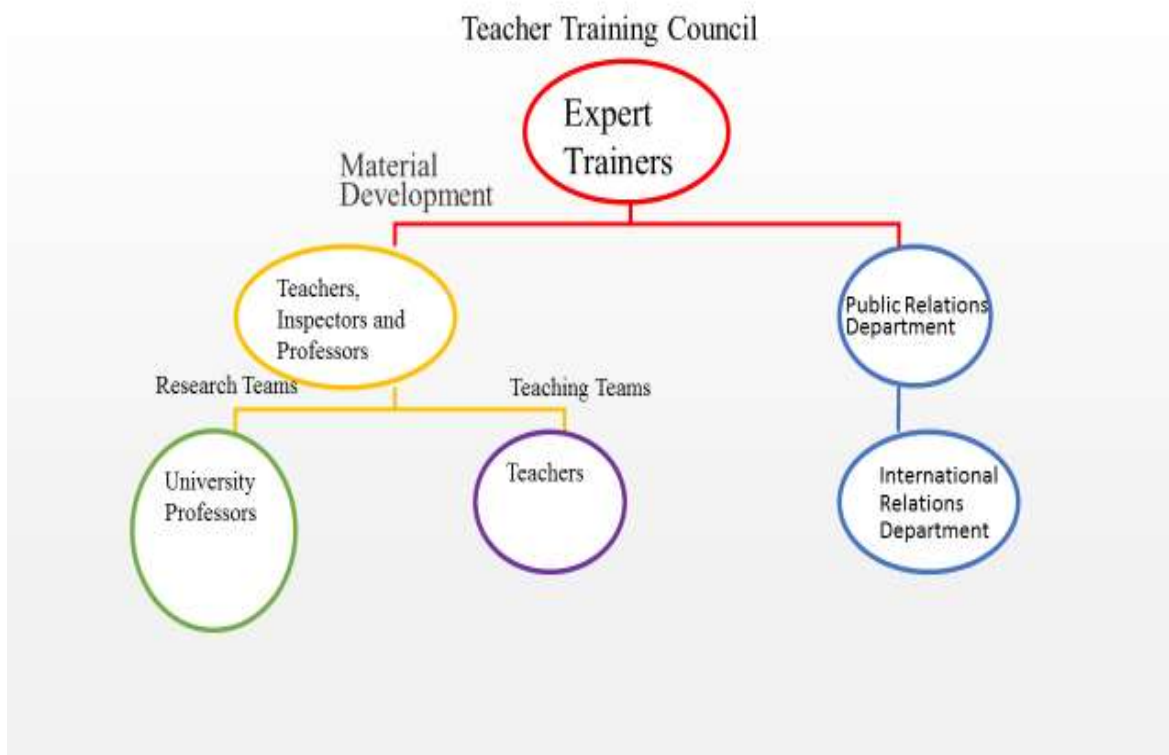


Figure 6.1 The English Language Teacher Training Council

Conclusion

Research is a noble endeavour for its own sake. It is also a social and a cultural responsibility for the researcher to try and bring his/her results to bear in reality and contribute to the improvement of what he/she estimates to be lacking. In this study, we hope to initiate a project for the establishment of the English Language Teacher Training Council. Despite the present negativity, hopelessness and various obstacles in many developing countries, it is our belief that success is the result of many small steps done well day after day. Therefore, I would like to invite the reader of this work to join us on this journey of a thousand miles, and it starts with one step (believing that things can get better).

GENERAL CONCLUSION

This research is an attempt to gain insight into what goes on in the teachers' minds when deciding to use an activity in the classroom. It taps into teacher cognition, which is a combination of their attitudes and beliefs regarding adopting and adapting activities that are drama based. We start the study aiming to investigate two hypotheses. First, teachers will be open to use drama activities if they are trained to use them. This hypothesis is confirmed through the Teachers Questionnaire. The second hypothesis is that the activities in "Getting Through" would be relatively easy to adapt since they are claimed to be competency-based and focused on communication. Contrarily, the analysis of the activities in the textbook prove the opposite of our hypothesis. In fact, it is very difficult to adapt the activities in "Getting Through" to fit the conditions of drama activities.

In chapter one, we highlight that learning foreign languages has an immense status and importance, and became an absolute necessity. To respond to the needs of many people throughout the world who wanted to communicate through foreign languages, many approaches to teach foreign languages have come to the scene.

In chapter two, we focus on the fact that there are many advantages and techniques for using drama activities, and the works of both drama practitioners and researchers provide examples that can be readily used by teachers. Nonetheless, using drama activities poses risks and challenges that need to be carefully considered by teachers.

In chapter three, we make a distinction between beliefs and attitudes, which are usually used interchangeably, as is the case throughout the short history of research on teacher cognition. In addition, teacher cognition and instructional design are closely tied to each other. Therefore, considering how teachers think about certain aspects of language teaching necessitates the deployment of a framework to interpret those beliefs within the context in which they occur. Ultimately, research-when successful-brings closer both theory (teacher beliefs) and practice (classroom activities).

In chapter four focus is placed on the Teachers Questionnaire which is pivotal to our research since it makes it easy to collect a large amount of targeted data in a short period of time (one day in this case). The design of this questionnaire is closely tied to the overall aim of this research. Therefore, after developing the two hypotheses of this study, we set out to develop the Teachers Questionnaire to test the first hypothesis: if teachers get introduced to drama activities, they will have a positive attitude towards implementing them in their classroom practices. The questionnaire is designed to target only teachers who used/are using the textbook “Getting Through”, and thus it is necessary to exclude the teachers who have not used it. To achieve this, the questionnaire is divided into two parts, with the first part acting as a filtering instrument to arrive at our needed sample.

In chapter five, we used the ADDIE framework (check chapter three) to create a checklist. This checklist is called the Drama Adaptability Checklist (DAC). This checklist eventually yields a Drama Adaptability Score (DAS) that indicates if the activities in the textbook are easy or difficult to adapt and why. The checklist is used to find the precise

number of activities to adapt. These activities are then used in a training workshop along with the Teachers Questionnaire to help us get a clear idea about teachers' perspectives regarding implementing drama activities in the textbook and the classroom.

Chapter six sheds light on the implications of this research. This is an attempt to gain some insight into teacher cognition and the importance of drama activities. Therefore, we will put emphasis on the pedagogical opportunities and challenges of using drama activities in the classroom. This leads to a list of recommendations that covers aspects which are important to syllabus designers and other stakeholders. We hope that at least some of these recommendations find acceptance and help in improving the whole Algerian educational system, at least at the secondary school level.

Finally, we recommend that the design of the Algerian secondary school textbooks be revised. This would be achieved through (our final proposal) by a body of expertise named the English Language Teacher Training Council.

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8 APPENDICES

Appendix I
Teachers Questionnaire

University Mentouri Constantine 1

Faculty of Letters and Foreign Language

Department of Letters and English

Dear Teachers,

This questionnaire is designed to gather information about your beliefs and attitudes regarding the implementation of drama activities in English language teaching.

Please tick (✓) the appropriate box(es) or give full answer(s) on the broken lines whenever necessary.

May I thank you for your cooperation and for your time.

Mr. ZAABAB Farouk

Department of Letters and English

University Mentouri Constantine 1

Section One: General Information

1. Gender

Male

Female

2. Have you used the second year textbook “Getting Through”?

Yes

No

3. How long have you been teaching English?

.....years

4. Which levels?

1st Year

2nd Year

3rd Year

Section Two: Drama Activities

5. What comes to your mind when hearing the word “drama”?

.....
.....
.....
.....

6. Can drama be useful in teaching English in the classroom?

Yes

No

7. If yes, please explain How?

.....
.....
.....
.....

8. Are speaking activities part of your everyday class time?

Yes

No

9. Please justify your choice

.....
.....
.....

10. Are engaging and motivating activities important in the classroom?

Yes

No

11. Have you used these activities in the classroom before?

Activity	yes	no
Simulation		
Role-Play		
Improvisation		
Mime		
Frozen Image		
Plays		

12. Do you consider the previous drama activities engaging for the students?

Yes

No

13. Please explain why or why not?

.....
.....
.....

14. Will you use drama activities in your classroom in the future?

Yes

No

15. If yes, How?:

.....
.....
.....

16. If "No", please, explain why.

.....
.....

Section Three: Attitudes Towards Textbooks

**17. Are secondary school English language textbooks complimentary
(Connected to each other)?**

Yes

No

18. Do you find the second year textbook easy to use?

Yes

No

19. If "No", please, explain why

.....
.....
.....
.....

**20. Does the textbook help you to achieve the competency-based objectives of
the syllabus?**

Yes

No

21.If "No", please , explain why

.....
.....
.....

.....
22.Does the textbook help you engage your students' interest?

Yes

No

23.If "No", please explain

.....
.....
.....

.....
24. Is the content of the textbook (grammar, vocabulary, etc.) at the learners' level?

Yes

No

25.If "No", please explain

.....
.....
.....
.....

26. Is the textbook the only source of content you use in the classroom?

No

Yes

27. If no, what else do you use?

.....
.....
.....
.....

Section Four: Suggestions

28. Please, add any suggestions you see relevant

.....
.....
.....
.....
.....
.....

Appendix II
Drama Scripts

A: When he comes, I'll make the speech

B: **If** he comes

A: What do you mean?

B: Well, he might not come

A: He will come

B: He might not

A He will come! He always comes
when he says he will come

B: If his car crashes, he won't come

A: Yes, but...

B: If he suddenly gets ill, he won't come

A: I know but....

B: If the weather gets really bad...

A...he won't come. OK. OK! **If** he comes, I'll make the speech

B: And if he comes, I'll make the tea

A: And I'll introduce him to everyone

B: And I'll serve him some of my biscuits

A: Some of your biscuits?

B: Yes!

A: No. Please. Not your biscuits!

B: What?

A: Please! If he comes, don't offer him any of your biscuits!

B: Why?!

A: Because.....if he comes

B: Yes

A: I want him to come again

B: And?

A: And if he eats one of your biscuits.....

B: Yes?!!!

A: Well, if he eats one of your biscuits....

B: Yes? What are you saying?!

A: If he eats one of your biscuits, he will never come again!

Script 1: If he comes

A: Please be quiet!

B: I beg your pardon?!

A: Shush!

B: Don't you shush me!

A: Well, please stop talking!

B: I'm not talking!

A: Please be quiet. This is a library!

B: I only asked her for a pen

A: Fine. Now you've got it!

B: Why don't you talk to people nicely?

A: And why don't you learn to talk quietly

B: Aaaaaaaaaaaaaaaaaah!!!!

A: Right! Please leave!

B: No!

A: I'll call security!

B: Call them!

A: I'm not joking!

B: I'm not leaving!

A: Security!!!

B: Aaaaah!!!

C: Yes. What's the problem?

A: This man will not be quiet

B: I am very quiet

C: Very quiet?

B: Like a mouse

A: He is disturbing the others

C: Sir, are you disturbing the others?

B: No!

A: Yes!

B: No!

A: Yes!

C: Please be quiet! Both of you!

A/B: **What?**

C: Yes! This is a library

Script 2: Trouble in the Library

A: If you drink that, I won't help you with your homework!

B: If you don't help me, I won't tell you all the answers in Maths

A: I'm not stupid! If you don't tell me, I'll still be able to do the Maths.

C: You never know anything! If the teacher asks you, you're always asleep!

A: If I want your opinion, I'll ask you!

C: Oooh!

B: If you're not careful, he'll get his big brother.....he's very big!

C: If he gets his brother, I'll get my Dad

A: If you get your Dad, I'll get all my family! All of them!

B: If you two don't stop arguing, I'll go crazy!!!

A/C: If you don't want to hear, go and sit over there

B: If I go over there, I'll still be able to hear you!

A/C: We'll whisper!

B: OK

C: (*whispering*): Right! If you bring all your family, your uncles and your aunts and your brothers and your sisters, I'll bring all the people in my street!

A: Huh! If you do that, (*looks at B*), he'll help me! (*Turns to B*) Won't you?

B: No chance!

A: (*he looks upset*) You won't help me?

B: Look! If you stop arguing, I'll buy you both some crisps

A/C: (*they look at each other*) Ok! Stopped!

Script Three: If dialogue

A: Help me!

B: I can't

A: Please!

B: No

A: Why?

B: Because

A: Because what?

B: Because I can't!

A: Why can't you?

B: Because it's impossible

A: But.....

B: Look, I'm very sorry, but I can't help you

A: Please, please, please

B: No, no, no!!!

A: No?

B: No

A: Oh. Oh dear, oh dear, oh dear (*s/he walks away*)

B: Wait!

A: (*turns around*) Yes?

B: OK

A: Really?

B: Yes

A: You can?

B: Yes. I can

A: Oh, thank you, thank you, thank you!

Script Four: Help Me

Good Angel: you're not a cheater	A:
B:	B: I know, but it's difficult
Good Angel: -----	A:
B:	B: Yes – it's OK
Good Angel: -----	A:
B:	B: No
Good Angel: -----	A:
B:	B:About half an hour
Good Angel: -----	A:
B:	B: Yes – and sometimes
Good Angel:-----	A:
B:	B: Yes. It's good

Bad Angel: everybody is cheating	A:
B:	B: I Know, but this is not me!
Bad Angel -----	A:
B:	B: Yes – it's OK
Bad Angel -----	A:
B:	B: No,
Bad Angel -----	A:
B:	B:I don't think so
Bad Angel -----	A:
B:	B: Yes – But
Bad Angel -----	A:
B:	B: No. It's bad

Script Five: Good Angel Bad Angel

Customer: I bought this skirt/shirt last week

X:

Customer: Well, it's torn

X:

Customer: Here. Look. Just under the arm

X:

Customer: Yes, it's very annoying

X:

Customer: I'm afraid I don't want another one. I want my money back

X:

Customer: Why?

X:

Customer: Well, I want to speak to someone

X:

Customer: This is terrible! Really bad service

X:

Customer: Sometimes you have to get angry! If you don't nothing happens!!!

X: *(X goes to find the manager)*

Customer: She's coming? Good! Shall I wait just here?

X:

Please don't get angry madam
It's just company policy
Let me see if we have another one
I'll see if the manager is available Please. Have a seat.
He's on his way Oh dear. Where?
Oh, I see. That's annoying
I am sorry, but we don't refund. We only exchange
I see. What's wrong with it?

Script Six: People Problems

Mary: Dave, there's a man out there

Dave: So? Is that a crime?

Mary: No, but, Dave, he's trying to open your car

Dave: What?

Mary: He's opening the door of your car

Dave: Yes....yes...what are you saying?

Mary: Dave....he's taking the CD player from your car and now he's putting it in his bag...

Dave: Mary, what are you talking about!? I'm watching the football.

Mary: Well, Dave, I'm just telling you about your car.

Dave: It will be ok. You are getting worried about nothing

Mary: Dave.....Dave

Dave: What?

Mary: He's driving away in your car

Dave: Who?

Mary: Dave! There is a man. He is driving your car! He's stealing the car!

Dave: What?!! Why didn't you tell me?

Mary: I told you! I'm telling you now!

Dave: Good....good.....now, who's winning the football?

Script Seven: He's stealing the car

Salesperson: How are you, madam?

Man/Woman: My friend wants a chair

Salesperson: Does he?

Man/Woman: I'm going to buy one for him

Salesperson: Are you?

Man/Woman: He likes leather chairs

Salesperson: Does he?

Man/Woman: Yes, he does. I want a large, black one

Salesperson: Do you?

Man/Woman: Yes.....why do you always ask questions?

Salesperson: Do I?

Man/Woman: Yes, you do

Salesperson: Do I really?

Man/Woman: You're doing it now!

Salesperson: Am I?

Man/Woman: Yes! It is very annoying

Salesperson: Shall I stop?

Man/Woman: Yes! Now I want a chair.

Salesperson: Yes, madam. Now do you want a chair for your self or for someone else? Do you want a black one or a coloured one? Would you like leather or plastic? Do you want a cheap one or an expensive one?

Man/Woman: I want a big, black, leather chair for my friend – cheap!! Stop asking questions!

Script Eight: Too many questions

Résumé

La maîtrise de l'anglais est cruciale dans un monde globalisé. Par conséquent, dans un lycée, les cours d'anglais ne se concentrent pas uniquement sur le développement des quatre compétences linguistiques. Plutôt, ils mettent l'accent sur l'application de la langue anglaise dans des contextes réels, et ceci est connu en tant qu'approche par Compétences. Le présent article examinera l'utilisation des activités de drame dans l'enseignement de l'anglais au lycée algérien. Plus précisément, l'accent est mis sur le manuel de la deuxième année intitulé «“Getting Through”». L'un de nos objectifs est de savoir si et dans quelle mesure les activités de drame sont utilisées par les enseignants et ce qu'ils en pensent. Un autre aspect aussi significatif est d'étudier comment les enseignants pensent sur le manuel «“Getting Through”» et comment il peut être adapté. Pour atteindre ces objectifs, nous avons administré un questionnaire destiné aux enseignants et conçu une liste de contrôle de l'adaptabilité du drame. Le questionnaire est destiné à un groupe des professeurs d'anglais de lycée, tandis que la liste de contrôle de l'adaptabilité de drame est utilisée pour l'analyse du manuel “Getting Through” (manuel de deuxième année). Les résultats confirment l'hypothèse selon laquelle les enseignants ont des attitudes positives à l'égard de l'utilisation des activités de drame en classe. Cependant, les résultats montrent également que transformer les activités du manuel en activités de drame est à la fois difficile et long.

ملخص

الكفاءة في استخدام اللغة الانجليزية هي من متطلبات العصر الحديث و لذلك فان برامج تعليم اللغة الانجليزية المستعملة على مستوى الثانويات لا تهدف فقط لتطوير المهارات الاربعة {الكتابة, القراءة, الاستماع و الكلام}, بل تهدف ايضا الى وضعها حيز التطبيق من خلال ممارسة اللغة في محيطها الطبيعي-خارج جدران القسم. و هذا ما يطلق عليه الخبراء اسم "طريقة المقاربة بالكفاءات". تتطرق هذه الدراسة الى امكانية استعمال عدة انواع من الانشطة الدرامية لغرض تسهيل تعلم اللغة الانجليزية بالمدارس الثانوية الجزائرية. حيث يتم التركيز على كتاب السنة الثانية على وجه التحديد. و تسعى هذه الدراسة الى تحقيق هدفين: الاول هو معرفة ان كان اساتذة التعليم الثانوي قد استخدموا الانشطة الدرامية من قبل و ما انطباعاتهم حول ذلك, و الثاني هو تجميع اراء الاساتذة حول محتويات كتاب السنة الثانية وطريقة تكييفه ليوافق متطلباتهم. و لهذا الغرض تم إعداد استبيان لاساتذة اللغة الانجليزية للطور الثانوي و تم تصميم قائمة معايير للإستعمال في تنقيح محتويات الكتاب و فصل انشطته الى نوعين: 1. أنشطة قابلة للتكيف لتصبح أنشطة درامية 2. أنشطة غير قابلة للتكيف. تبين هذه الدراسة ان اساتذة التعليم الثانوي لهم موقف ايجابي تجاه استخدام الانشطة الدرامية في القسم, ولكن في الحين ذاته تثبت هذه الدراسة ان تكييف أنشطة الكتاب ليس بالعمل السهل لانه يستغرق الكثير من الوقت.