The Implementation of Drama Activities (Role-plays) as a Means of Verbal Interaction to Optimize English Language Learners' Oral Expression

Case study: First Year Students of LebehLekhdar High SchoolKhenchela

A Dissertation Submitted to the Department of English in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

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Dedication

I dedicate this work:

To my parents, no expressions would describe my gratitude to them for their endless love, support, and devotion that have been my allies during my academic trip,

To my sister and brother for their encouragement and support.

To all the extended family and friends, those who are here with us and those who are not.

To all the loved ones, thank you for the love, kindness, and support; it makes us do better

Finally, to all the teachers at the department of English at Abbas Laghrour University who were a part of this journey, and to all of my Master 2 colleagues.

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Abstract

The current study aims to investigate the effectiveness of employing drama activities (Role-plays) to improve students' oral expression and increase their confidence as well as their motivation to learn. The participants are a class of first year of the literary stream students at LebehLakhder High School Khenchela. Role-plays are thought to trigger students' motivation in learning and accordingly to develop their oral skills. With the intention of attaining this goal, the quasi-experimental research is opted. Two sub-groups have been selected to realize this research: a control group, and an experimental group. Based on the qualitative method, a classroom observation is conducted to evaluate the learning environment. At the beginning of this study, both groups went through a pre-test in order to determine their level of English as well as to measure their oral ability. After that, the role-play technique was applied with the experimental group; in the meantime, the control group continued learning with the regular routine. At the end of this experiment, both groups have been administered a post-test to measure the development of their oral production.The findings of this study reveal that the oral performance of the research group has been enhanced, their self-confidence is promoted,alsotheir participation and interaction are maximized. The respondents attained higher outcomes compared to the control group. This fact denotes that the implementation of drama technique in classrooms has a positive effect to the improvement of students' oral performance and achievement.

Key words: Oral expression. Drama activities.Role-plays.Verbal communication.Interaction.

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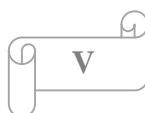
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List of Abbreviations

EFL : English as a Foreign Language.

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General Introduction

Today, almost in every institution where English is being taught as a foreign language, the speaking skill is given the primary concern. Increasing interaction in an English as a Foreign Language (EFL) classroom is now the teachers' main objective. Classroom motivation is one of the exclusive missions of school to improve learners' oral communicative skills. To involve students more into classroom oral activities and to grow positive attitudes in them towards vivid interaction, teachers should work on creating a loose learning atmosphere full of excitement and engagement. This is through innovation and/or implementation of fun activities, strategies and techniques, which are perhaps not far from sight to notice; theatrical performance of plays (comedy, drama, tragedy, etc.) in the classroom setting can be a good embodiment of this.

1. Reason of choice

The choice of the topic is inspired from our keen interest in teaching the speaking skill via theatrical activities, holding in mind that this will very likely help learners promote their oral skills as they will be more enthusiastically encouraged and involved.

Our informal short-termed observation of learners in a high school class during the course of English allowed us to notice prominent use of mother tongue and scarcity of target language use during oral expression sessions.

2. Literature Review

Oral communication skills in EFL classrooms are described as a set of skills that allow students to be involved in specific communicative situations provided by the teacher and which are imperative for students to master. The development of speaking skills such as fluency, pronunciation and intonation are essential to students' ability to communicate with others beyond their classrooms. Given the relevance of this statement, it is clear that successful EFL interaction among learners depends on how effective and developed their speaking skills are.

In recent years, language teaching has moved towards a "whole person" approach, which puts the learner at the center of the teaching/learning process, involving the personal creative and intuitive aspects. Instead of having a teacher-dominated classroom, the communicative approach has led to a teacher-decentralized classroom, emphasizing more pair and group work and making students more active in the proceedings.

While children make use of their body and voice to "play" life situation, "playing", for them, is a way of learning, of discovering the world and of interacting. According to Lopes (1973, p.45) "every child, makes use of his body and voice to dramatize. Drama activities and theatre arts are naturally accepted by children and teenagers because they dramatize for pleasure - since they can change experiences and feelings into words and sounds."

According to Schewe "if drama had a place in the curriculum then its purpose must straightforwardly bethe improvement of pupil's speech." (as cited in Hölzl, 2009, p. 37). Among all the positive effects of drama in ELT, improvement of speaking has a very special place. Still, as the use of drama techniques for speaking skills is relatively recent, and there is limited research on the issue, the effects of drama activities on oral skills developmentof FL learners hasn't clearly been put forth (Zerey, 2008; Galante, 2012).

One of the big challenges EFL teachers face today is to make students interact in English both inside and outside the classroom. Among the reasons behind learners' hesitation to speak in the target language are fear of making mistakes, shyness, and lack of confidence. This rings the bells for teachers to try new methods to overcome this issue; and theatre integration may well serve for the purpose. Wessels (1987), as quoted by K ivková (2011), says "theatre in education uses the same tools employed by actors on stage. But while on stage everything is contrived for the benefit of the audience, in classroom everything is contrived for the benefit of the learners" (p.9). Therefore, the main goal of using theatre activities in the English language class is to benefit the teaching-learning process, especially the development of students' oral expression skills.

Nowadays, it is not easy to channel students' interest and motivation in class, so there are a lot of means used by teachers in order to involve students to participate actively in the learning process. Among the techniques employed in language classes, there are the so-called "dramatic activities", whose terminology can generate some ambiguity. Dougill (1987) distinguishes between the traditional type of drama, specifically the performance of a play, and a series of other activities such as role plays, simulations, games, songs, and so forth. He calls the former "theatre" and the latter "informal drama" (Dougill, 1987, p.23). He believes that these two spheres should not be seen separately, since they are both "the imitation of an action", as Aristotle stated (Dougill, 1987, p.23). Both the theatre and the informal drama are useful resources to be used in a language class.

3. Statement of the Problem

Rahimy and Asaei (2012) believed that a large percentage of the world's English learners study this language in order to develop their oral proficiency, because oral expression is the basic means of human communication and it gives an opportunity that permits the appropriate engagement of students in a communicative setting conveyed by the teacher. The ability to communicate instinctively is probably the first goal for learners of a foreign language as it is the only way through which they seem to interact. Therefore, students should master this ability and be able to express themselves orally in an effective and appropriate manner. Despite so, the observation period conducted with the first year students of LebehLakhder High School in Khenchela detected an apparent problem concerning the oral production sessions. Students were obstructed not only by the psychological barriers, like shyness, lack of confidence to speak in front of others, absence of motivation and fun, communication apprehension, fear of negative judgment, annoyance and no collaboration, but also by the linguistic ones; lack of vocabulary, and low level of pronunciation.

Teachers should bear in mind that the English language can only be taught and practiced in classrooms. To overcome those obstacles hindering students' oral production, teachers have to readjust their teaching techniques to meet with students' progression in using language. Hence, implementing role-plays in teaching oral expression classes is one of the methods to give students opportunities to produce language and communicate.

4. Research Questions

The present study addresses the following questions:

> ➤ Does the implementation of drama activities (Role Plays) have any effect on learners' confidence to speak English?
> ➤ Does role-plays implementation optimize learners' oral expression?
> ➤ What impact do drama activities have on learners' interaction?

5. Hypothesis

From the aforementioned, we hypothesize the following:

> ✓ The implementation of role-plays in English language teaching classrooms promotes learners' confidence, interaction, and oral expression.

6. Objectives

This study is conducted to reach the following objectives:

- To help learners gain the confidence needed to use the English language spontaneously.
- To promote learners' interaction through pair and group activities.
- To show the role of Role-Play activities in promoting learners' oral expression.
- To determine the effectiveness of using role-play activities to improve learners' communicative skills.
- To provide authentic situations where new vocabulary and useful expressions are acquired.

7. Methodology

The goal of this study is to examine the impact of applying drama activities (role-plays) on students' oral skills, self-confidence, and motivation in an educational setting. Therefore, a quasi-experimental research is adopted with only one class concerned. The study entails a qualitative method since the research is based on classroom observation during the pre/post tests and on a video recording to record and observe the changes during the employment of the educational intervention.

8. Sampling

The population of this study are first year students of the literary stream at LebehLakhder High School Khenchela. The sample is a class (1AS3) made up of 35 students (16 girls, and 19 boys), aged between 15-17 years old.

9. Data collection tools

The results obtained during this research are based on classroom observation during the tests as well as a video recorder during the performance of the drama activity.

10. Structure of the Study

The present dissertation is made up of two parts: One theoretical, concerned with the related literature; and the other practical, covering the research design and the analysis of the results obtained.

The theoretical part is composed of two chapters. Chapter one covers issues related to the teaching/learning process in EFL contexts, oral expression ability, and the barriers that

hinder this skill; it also deals with classroom verbal interaction, and provides an overview about drama texts. Chapter three treats matters related to the implementation of drama activities in classrooms, role-plays as a teaching activity, advantages and disadvantages of role play and the relation between role play and speaking skill.

The practical part, it consists of one chapter (chapter three) which is divided into two sections. The first section is concerned with describing the research design and data collection procedures, population and sample, data collection procedures as well as a description of all the research tools used (observation and video recorder). The second section focuses on the interpretation and analysis of results. The practical part consists of one chapter (chapter three) which will analyze and discuss the results of the study. Finally, to summarize the research work, a general conclusion is provided to inform the important elements related to the study.

Chapter one :
Oral expression in English
As A Foreign Language Classes

Introduction

One of the goals of any teacher of English as a foreign language (EFL) is to incite learners to interact among each other and communicate effectively when using the oral language. In this chapter, we discuss the teaching/learning process in EFL classes, and the subject of oral expression as an interactional phenomenon of special importance of a sound learning. Highlighting some of the barriers confronted by learners that block their oral proficiency, light is shed on some teaching techniques that could be used by teachers to overcome these barriers. The chapter ends with an overview about theatre which is regarded as the basis of oral practices.

I.1.Teaching/Learning Processof EFL and Oral Expression

I.1.1.Teaching/Learning Process

According to Hasa (2017,p.1), the word 'teaching' is defined as the imparting of knowledge, values, skills, behaviors…,that involves the planning and the implementation of instructional activities and experiences to meet an intended outcome according to the teaching plan. As for the term 'learning', it indicates the acquisition of such knowledge, skills, behaviors and preferences.Teaching/learning is the process used by teachers in order to pass their knowledge to the learners. This knowledge must be first structured and organized basing on a method. Then, it is necessary to have a perception in didactics and pedagogy. These concepts represent the supportive methods used in the design of a given course.It is worth mentioning that teachers work on improving the level of the learners by adapting new strategies and methods since the learner of today is not the same of yesterday, and his concerns are no longer the same.

I.1.1.1.The Status of EFL in Algeria

As the world is becoming more and more globalized, the demand for the knowledge of languages, especially English, is increasing as well. Having social status privileges as the primary language of New Media (Satellite TV, and Internet). English is spoken by almost one billion people and is the language of both national and international communication in business, diplomacy, technology, sports, travel and entertainment. (Tiersky,2001).Thus, the emphasis of teaching English is now of great deal in education all around the world. In the case of Algeria and specifically in 2001, The Ministry of Education made some changes concerning the situation of English teaching and gave it a considerable attention. English is

introduced at the level of first year middle school, studied for seven years - four of which at middle school and three at secondary school.

I.1.1.2. The Teaching/Learning Process of EFL in Algeria

The social role of the English language in Algeria lays in providing a communicative atmosphere in which students exchange knowledge through interaction. Thereby, the teaching/learning of English aims to give learners a linguistic proficiency (grammar, vocabulary, syntax, pronunciation) which gives them the opportunity to take part in acts of language, communicate, and enables them to pursue further education, as well as facilitates any communication or interaction with the native speakers and understand their background, values and behaviors.

Learners need to interact and communicatewith their entourage   by bringing all what they have learned in class: skills, knowledge, competence, etc. Thereby, the teacher must give constructive feedback to learners by creating a conducive atmosphere to facilitate interaction and maintain communication in classroom basing on the motivation of learners and their desire to learn the language through the adaptation of a pedagogy that suits their psychological needs.

I.1.1.3. Students' Motivation to Learn a Foreign Language

Learners of the same age should normally share the same features, however, in classrooms; it is noticeable that they have different traits because they have the same physical, intellectual, and emotional development, as well as their cultural backgrounds. This variety of characters is a factor that teachers cannot control. Yet, they can influence learners through motivating them to reach one similar goal. It is motivation that controls the process of learning a foreign language.

Defined by Harmer (2001), motivation is "*some kind of internal drive which pushes someone to do things in order to achieve something.*" (p. 51). Richards and Schmidt add their definition stating:"*In general, the driving force in any situation that leads to action. (…) It refers to a combination of the learner's attitudes, desires and willingness to expend effort in order to learn the second language.*"(2002, p. 343). Considering these two definitions, it could be concluded that motivation towards learning is the desire to achieve knowledge of the foreign language.

What other way to motive young learners to learn a language better than enjoyable and fun activities, teachers can also reward learners for the effort they are making which will

incite them to work harder and increase their willingness to learn. Vosinadou (2001, p.27-28) sums up the role of the teacher in motivation learners into these points:

- Recognize student accomplishments.

- Attribute student achievement to internal and not external factors (e.g. 'You have good ideas').

- Help students believe in themselves (e.g. 'You are putting a lot of effort on math and your grades have much improved').

- Provide feedback to children about the strategies they use and instruction as to how to improve them.

- Help learners set realistic goals.

I.1.2. Oral Expression in the Teaching/Learning of EFL

I.1.2.1. Oral Expression

Oral expression is a skill that enables people to share thoughts and ideas in a coherent manner using the right language features so they can exchange information, ask and answer questions, send and receive messages, express thoughts and reactions, etc.W. F. Mackey summarized oral expression as follows: *"Oral expression involves not only [. . .] the use of the right sounds in the right patterns of rhythm and intonation, but also the choice of words and inflections in the right order to convey the right meaning."*(1965, p. 266).Humans are programmed to speak before they learn to read or write. They spend much moretime using language orally than in its written form. Speaking is of great importance: it is a way of communicating messages and ideas orally which allows people to be together, achieve goals, and be exposed to different thoughts. As defined by Burns and Joyce (1997) speaking is: *"An interactive process of making meaning that includes producing,receiving, and processing information"* (p.35).

I.1.2.2.Oral Expression in EFL Classes

The recent approaches of the teaching/learning process of a language highlights the importance of the oral skill. Ur (1991) believed that speaking seems intuitively to be the most important skill because people who know a language are referred to as 'speakers' of the language, as if speaking includes all the kinds of knowing indicating that the importance of a language lays in using it not just knowing it because, as mentioned by Scrivner, *"there is no point knowing a language without using it"* (2005, p.146).

It is undeniable that interaction depends on the exchanged speech between two interlocutors, the oral production is a means of communication through which students' thinking is reflected. After acquiring his first language, a student also learns a foreign language in a classroom context. The young age of learners is a factor that promotes the acquisition of the foreign language.

During these oral activities, the learner might fall into errors, this errors committed normally incite him to repeat and reformulate his ideas until said right in a coherent way to improve his performance. On the other hand, the teacher observes and evaluates the understanding of the learner through participation and verbal exchanges.

I.1.2.3.The Importance of Oral Expression

Not only does oral Expression provide students with knowledge about the foreign language, but it is also the perfect and only course that is based on actual practice which sets the floor for them to speak and practice the language. This goes in line with the fact that their prior objective in learning this language is to hone their speaking skills more than learning the language itself.

Oral Expression is a combination of two basic skills of language communication: the receptive skill 'Listening'and the productive skill 'Speaking'. The effectiveness of these two skills depends   on different activities and tasks such as: role-play, games, discussion, group work, etc. These various activities give students the opportunity to learn through different materials with which they put their skills into practice, perform the given tasks, express ideas, debate and argue various topics with the presence of the teacher.

The role of the foreign language teacher, after determining and clarifying the objectives, lays in putting students in communicative circumstances where they are given the freedom to communicate verbally in the target language and express resulting in a developed proficiency level, and at the same time prepare them for a future adult life and social activities, circumstances, and even career enhancement. Along these lines, Baker and Westrup (2003, p. 05) argue that: "*A student who can speak English well may have a greater chance of further education, of finding employment and gaining promotion*".

I.1.2.3.1. Aspects of an Effective Oral Expression

According to the British Council, the degree of successfulness of learning English language is determined by two factors: fluency and accuracy. These aspects are not only used to measure the linguistic ability, but also the oral/communicative ability in language learning.

1) Fluency :

Fluency is the natural use of language without being anxious about making mistakes and pausing too much to think about what comes next or else it will seem unnatural to the listeners. Hence, the speaker must be confident in expressing himself orally in communication and he should be able to respond with reasonable speed in different contexts. Richads*et.Al*(1992) point that:

> Fluency is the features which give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruptions. i.e. in order to speak the target language fluently , one has to avoid what make it sound like unnatural like hesitations ; miss-use of stress ; rhythm. (p. 204).

In other words, Richards points out the qualities in a native speaker, he believes that a fluent student should sound like a native-like by using intonation, rhythm, etc. and avoid any obstacles or hesitation.

2) Accuracy

Richards et, al (1992) define accuracy as the *"ability to produce grammatically correct sentences"* (p. 204). However, years later, Thornbury (2000) believed that the best way to assess learners' accuracy is through: vocabulary, grammatical structure, and pronunciation. An accurate learner focuses more on developing his competence and correctness of speech in order to be understood by the interlocutors. Thornbury explains the three criteria as follow:

❖ **Vocabulary**

Learners with a rich baggage of vocabulary usually know which word to use in which situation, they select the appropriate utterances for the right context. They should be aware of the correct use of items, their meanings, synonyms, etc.

❖ **Correct pronunciation**

Is the knowledge of the phonological aspects of words, like sounds, intonation, stress,etc. Learners should be able to pronounce words correctly.

❖ **Grammatical structures**

The learner should be aware of how elements of a sentence (morphemes phonemes, phrases, clauses,etc.) work together to form a meaningful utterance.

I.1.2.4. Oral Communication

Byrne (1986, p.8) states *that "Oral communication is two-way process between speaker and listener (or listeners) and involves the productive skill of speaking and the receptive skill of understanding (or listening with understanding".* Meaning that oral communication is an exchange and anegotiation of meaning between interlocutors depending on the context in which it occurs. Because speaking is an interactive skill that involves meaning production and information processing, both speaker and listener have to commit to their roles. i.e., the speaker encodes the message he desires to transmit with the appropriate language and diction, and on the other hand, the listener decodes the received message. Yet, the understanding of the message by the listener does not totally meet with the speaker's intentions, therefore, the listener uses the non-verbal communication for a better interpretation of the message, he relies on the paralinguistic features of language such as: gestures and facial expressions.

I.1.2.4.1. TheCommunication Process
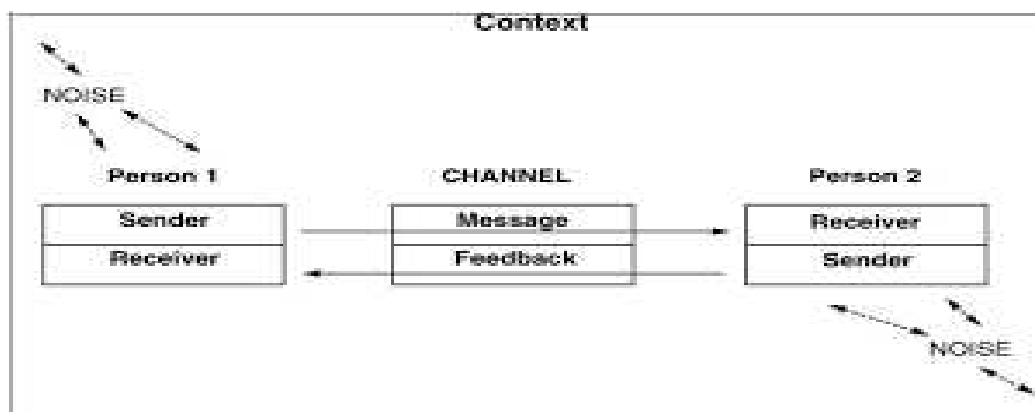
Figure01. "Clampitt's communication model" Source: Communicating for Managerial Effectiveness (2005, p. 30).

This model represents the communication process between two people according to Clampitt:

Person 1 is the sender of the message, he is the first speaker. The message is described in a form of signals to transmit what the sender said. Yet, it needs to be decoded into words, intonation, tone, gestures in order to be understood. Person 2 is the one who receives the message, decodes it, understands it, and then sends a response or a feedback through channels (means of transmitting the message) which allows person 1 to evaluate how the message has been understood by person 2. The term "noise" is referred to anything that can interfere in the transmission of the message.

I.1.2.5. Oral Fluency

Hartmann & Stork (1976) believe that *"A person is said to be a fluent speaker of a language when he can use its structures accurately whilst concentrating on content rather than form, using the units and patterns automatically at normal conversational speed when they are needed."*(p. 78). Considering native speakers' oral production, Fillmore (1979) identified four abilities that are consider under the term "fluency": *"The first one is the ability to talk at a normal length making few pauses. The three other abilities include coherence at the moment of speaking, appropriateness of diction and creativity in language use.*" (pp. 85-102). That is to say, a fluent speaker should stop every now and then to catch his breath and be understood by others, achieving coherence with the right choice of words and expressions as well as the use of his own style while producing language.It is important for students to use their knowledge about language to communicate which will create automaticity in their performance and thus improves their fluency in oral exchanges.

I.1.2.6. Teaching Techniques for oral Expression Proficiency

Effective teachers agree that students promote their level of proficiency by interacting. Communicative language teaching requires students to work in a collaborative learning environment created by the teacher where they can have authentic activities that improve the oral language. Group-work, role-play and discussion are some of the techniques used to provide a rich experience of the use of the oral language.

A. Group work

Group work is a classroom technique based on putting students in small groups working collaboratively to complete the given tasks. Through interacting with each other in groups, students are encouraged to think critically, communicate and be active learners in the process of oral exchange. For example, the teacher divides his students into small groups and gives them one task to do. After interaction, brainstorming and problem-solving among members of the same group, they compare it with the answers of the other groups. By doing so, interaction and participation are achieved through asking and answering questions, agreeing and disagreeing among groups, etc. As argued by class Mackay & Tom (1999): *"The teacher's concern is to get collective solutions to problems through information exchange and negotiation of members within the same or different groups. This teaches respect among students and diversity where everybody is concerned. As well as it reduces the dominance of the teacher's talk over the class"*(p. 26).

On the other hand, Maley and Duff (1982) mention of the numerous advantages of working in groups or pairs:

- The teacher-student relationship is improved, because the former is not considered as the source of knowledge, but rather as a "controller-in-chief" (p.19)

- Students' speaking interaction increases becomes more natural

- Students take part in their own learning process

- Students benefit from the trusting environment created in the group, by sharing their talents, helping each other and collaborating in the activities

Students take part in the learning process, i.e. they take responsibility and work together to achieve the aimed goal, they accept each other's differences, listen and respond to one another, etc. it however much better to work in pairs than in groups because pairs are easy to choose and the less they are, the less disagreements there will be.

B. Role-play

Another teaching technique to improve students' oral proficiency is Role-Play, defined by Tompkins as :*"one of the classroom teaching techniques that encourage students to participate actively in the process of learning English. Therefore, foreign language students practice the target language in context similar to real-life situations where stress and shyness are removed*" (2001, p.1).Role-play is an effective technique as it strengthens interaction and communication among students through getting them to speak, they are assigned roles which they will act out, they pretend to be in different characters (being in someone else's shoe) and social contexts.

C. Discussion

One other way to get students to speak proficiently is discussion: a student-centered technique that promotes oral expression through the exchange of ideas, perspectives, and arguments. By doing so, critical thinking, decision making skills and listening skills are also developed because students learn to listen to others and disagree with them in a polite way.

Discussions are better held in small groups because usually quiet students do not feel relaxed to contribute in large ones, groups should be changed in every discussion to set the floor for everyone to interact with everyone and be open minded to accept different mentalities. In the heat of this excitement and working environment, quiet and shy students' willingness for participation increases.

In addition to the above, Harmer (2001, p.271-274) lists other communicative techniques and activities to improve the oral production of learners

- Communication game: this activity depends on an information gap activity. So, onestudent has to talk to his partner in order to solve a puzzle, draw a picture, put thingsin the right order, or find similarities and differences between pictures.
- Prepared talks: in this activity, the students present a prepared topic of their ownchoice and it is preferable that students speak from notes rather than from a script.
- Questionnaires: they are helpful since they ensure that both questioner and respondenthave something to communicate to each other. Students can prepare questionnaires onany appropriate topic and the teacher can be a resource for them. Then, the resultsobtained from questionnaires can form the basis of a discussion or prepared talk.

I.1.2.8. Barriers to an Effective Oral Expression

Learners express thoughts every day, every minute or even every second. Self-expression is a part of their lives. Yet, it is affected by some psychological factors. Therefore, they are forced to be aware of these obstacles that slow down their fluency and prevent them from communicating well orally. The following are some of those barriersthat block learners from practicing their oral skills in class.

a. Anxiety

Anxiety is a complex variable that is defined differently by many scholars.
It is said to be : "*a feeling of tension, apprehension and nervousness associated with the situation of learning a foreign language*"Horwitz et al (2001, p.46), meaning that anxiety is a feeling of uneasiness that encounters learners in an unusual situation and effecting their performance .Similarly , The Oxford Dictionary defines anxiety as :" a state of being anxious, troubled, uneasy in mind; concern about the future earnest desire (as in anxious to please or to succeed); morbid stateof excessive uneasiness." (The Oxford Dictionary2019). The Cambridge Dictionary links uneasiness tonervousness and states that anxiety is:"an uncomfortable feeling of nervousness orworry about something that is happening or might happen in the future, andsomething that causes a feeling of fear and worry." (Cambridge online Dictionary ofEnglish 2017).

Anxiety is a blocking factor for an effective language learning and can affect students' performance and their oral production quality which will make them look less fluent. According to Horwitz and Cope (1986, in Zhao Na, 2007), there are three obvious causes for

students to feel anxious. The first cause has to do with the communication apprehension or the ability to communicate in a foreign language effectively, the lower it is, the higher the level of anxiety gets. The second cause is test anxiety: when students are being tested, they react in a nervous uneasy situation reflected in their oral production. The third and last cause is being afraid of both the teacher's and class mates' evaluation. Therefore, teachers should be aware of the strengths and weaknesses of their students.

b. Shyness

Shyness is another source of problem in student's oral production, it is an emotional factor that student encounter when speaking in front of others. It is one of the phobias students feel that could render their minds a blank page and they will forget what they have to say and fail in performing the oral activity. The disability of showing the oral skill is due to shyness.

Speaking about the cause of shyness, Bowen (2005) and Robby (2010) argue that some learners are shy in speaking up because of their nature and character, it is who they are; they tend to be closed on themselves and intimidated from their mates and teachers. In this regard, Saurik (2011) adds that fear of making mistakes is of high influence of the oral performance because students don't want to be laughed at by their friends in class.

c. Fear of Mistakes

One of the sources of students' hesitation in self-expressing and speaking English in class is the fear of mistakes. Aftat (2008) believes that this fear is linked to the issue of correction and negative evaluation That is to say, students are afraid of the negative feedback of the teacher. In addition to the judgments of their classmates, their fear of being laughed at and criticized decreases their participation.According to Kurtus (2001), looking foolish in front of others is the primary reason why students are scared of committing mistakes, they are concerned that their friends will make fun of them and judge them in a negative way. As summarized by Middleton (2009): *"most EFL students are afraid to try and to speak in a foreign language they learn. In this context, as he adds, students do not want to look foolish in front of the class. In some other cases, they also worry about how they will sound, and are scared of sounding silly and so on"* .(p.38).

As speakers of a foreign language, they will be judged on their pronunciation of the words, Hedge (2000) views that speaking is *"Skill by which they are judged while first impressions are being formed"* (p.261). Hence, learners should have a certain level of

knowledge of sounds and phonemes. Besides their apprehension of mistaking, learners avoid sharing their views in classrooms which prevents them from participating in oral activities.

d. Lack of Confidence

Confidence is one of the factors that motivates the learning of a language, especially regarding the speaking skill. That is to say, it drives and inspires them to reach their goals. However, when students notice that their partners are not receiving the conversation properly, they choose to keep quiet to avoid unpleasantness and embarrassment and let the other take the word.In other words, students lacking confidence in the language they are learning,will suffer from communication apprehension.Students' lack of confidence is usually due to their low proficiency in the oral skill. On the other hand, this barrier is due to the lack of encouragement of teachers. Some of them do not consider the importance of motivating students and bringing out the best of them and what they can achieve. As a consequence, students find learning demotivating. Therefore, teachers must focus on encouraging students to do better and have faith in that they can achieve better.

e. Lack of Vocabulary

Students send and receive messages, share ideas through the use oflanguage, in general, the acquisition of language requires the acquisition of its vocabulary. Having a limited store of vocabulary slows down the development of learning and interferes in communication .students cannot be fluent speakers if they lack of words to transmit their ideas.

f. Interference (Mother Tongue Use)

Students often do not find the exact word to use when expressing themselves, so they tend to shift back to their native language to fulfill the absence of words, and this is due to the inadequate vocabulary store. According to Baker and Westrup (2003), *"barriers to learning can occur if students knowingly or unknowingly transfer the cultural rules from their mother tongue to a foreign language"*. (p. 12).

g. Lack Of Motivation

The development of the oral skill depends on the motivation and opportunities of the learner to communicate with his surroundings. Motivation is a fine line between the willingness and the hesitation of students to speak. Demotivated students make little effort or sometimes no effort at all to learn, failing to finish the assignments given to them which are within their ability. This leads to a dead class without any participation or support of explanation. In this line comes the role of the teacher to work on building his students' motivation for better outcomes.

Lack of motivation of students when being in class is due to some reasons such as uninspiring teaching methods that lead to classroom boredom; that is to say, monotonous teaching : teachers will sound as if they are reading memorized information word by word with no use of tone or intonation which will make students feel bored to listen and be engaged in participation.Babu (2010) says that: *"lack of motivation in learning causes students' hesitation to speak English in the classroom. In the same context"*(p.46).Aftat (2008) adds that:*"motivation is a product of good teaching. In other words, student's motivation is dependent on the performance of the teacher."* (p.56)

I.2.Verbal Interaction in EFL Classes

According to The Cambridge dictionary, interaction is:"an occasion when two or more people communicate with or react to each other." (The Cambridge dictionary, 2017). On the hand, Wagner defines it as: "*a reciprocal events that require at least two objects and two actions. Interaction occurs when these objects and events naturally influence one another.*"

(1994, p.8).

In a foreign language, including English as a Foreign Language (EFL), class, verbal interaction necessitates the co-presence of both parts : the teacher and the learners, it facilitates their communication using verbal elements (speech, articulation, flow, intonation, volume, rhythm...) and non-verbal ones (gesture, body, smile, gaze, expressions...). Defined by Walsh (2011), classroom interaction is "*a central tool to facilitate learning; consequently, classroom interactional competence is teachers' and learners' ability to use interaction as a tool for mediating and assisting learning*" (p. 158). Classroom interaction enhances the oral skill and aids learners to share their views with others, think critically and interpret.Also, it triggers learners' motivation and participation as they are all involved in the classroom.

I.2.1.Teacher/Learner Interaction

One of the necessities to consider for the achievement of interaction is the behavior of the teacher. The teacher must control and encourage learners since they are not intuitive interlocutors, in order to inculcate the sense of responsibility and overcoming fear and shyness, and make them enjoy the accomplishment of group work and participation, It is also indispensable for teachers to encourage those who do not engage in verbal exchanges, set the floor for them to express themselves and listen to them, and allow them to make mistakes. In return, students should show gratitude and respect for their teacher .Furthermore, the proper classroom management (availability of tables, chairs, sitting arrangement, etc.) helps the

teacher in creating a good communicative environment for verbal exchanges so there would be a good basis for the progression and acquisition of oral skills.

I.2.2. Learner/Learner Interaction

Learner/Learner interaction is the second type of interaction. This kind of interaction is beneficial because it is the best and fastest way for them to be active participants as it also allows learners to work with partners with respect and develop the skills of team work as Scrivener highlights: "*students talking with their peers about the content of the course is a powerful way for them to reinforce what they have learned.*"(Scrivener, 2005, p. 86).

Interaction among learners who have understood the lesson helps those who have not to conceive easily even better than interaction with the teacher, this is proved by the psychologist Vygotski as he spoke about *" The zone of proximal development"* , according to him the ZPD is : *"The distance between the actual development level as determined by independentproblem solving and the level of potential development as determined through problem solving underadult guidance or in collaboration with more capable peers."* (Vygotsky, 1978, p.85), this means that learning is better achieved via the help of those who are more skilled and knowledgeable.

I.3. An Overview About Theatre

I.3.1.Theatre

The Cambridge Dictionary defines 'Theater' as : Building[1] "a building, room, or outside structure with rows of seats,   each row usually   higher than   the   one   in front,   from which people can watch a performance, a movie, or another activity" . Performing arts[2] "The art or activity of writing and performing plays, or the public performance of plays".(The Cambridge Dictionary, 2017).

In other words, it is the performance of art done by actors to play an experience of an imagined event in front of a live audience in a specific place. The performers can integrate their own experience, the combination of gestures, speech, song, music or dance. Similarly, according to the Collins Dictionary, the word "theater" is derived from the ancient Greek word "theatron" meaning "to see" or "to watch" (The Collins Dictionary,2010). Theatre is the melting point of all the arts. The expression "fine arts" refers to the aesthetic side of the play ,i.e. decoration, visual effects, costumes, lighting, etc.

Wolf (2012) however, gives his definition about the word "theatre" stating:

Theatre has often been defined as (1) the space for performance, (2) writing that is suitable for dramatic presentation, and (3) a building designed for the performance of plays.There needs to be an actor/performer and an audience, Theatre is about an exchange of ideas, about helping us to understand our place in the world. Theatre mirrors and influences its society's view of the world: its history, philosophy, religious attitudes, social structures, theoretical assumptions, ways of thinking about humanity, and the world and nature. It structures our understanding of experience and gives us a means by which to process it.

 (p. 12)

I.3.2. Dramatic Texts

A dramatic text must be performed, it is divided into scenes, composed of dialogues (the stage directions and instructions), written to be read, and more particularly to be played. The directed and controlled text that is meant to be performed on stage by actors is defined as drama. Dramatic texts differ from poetry or narrative in that they are written to be performed on stage. That is to say they are meant to be transformed into Theatre.

Dialogue is the fundamental aspect of theatre; in other words, theater is an art of dialogue in which "the word" is its essence. Therefore, dialogue is a strategy which is used by characters to express and perform a play. From this context, the representation of theatre is therefore a dialogue: exchanges of words among people addressing an audience.Theatre's language is indeed different from that of regular dialogues, it should be suitable for the characters taking into consideration their facial expressions and gestures to put the emphasis on the message conveyed.

The development, causes, consequences of the actions being performed in a theatrical play are to reflect the intensity of the actors and evoke the audience's emotions whether feeling pity, empathy, anger, joy, laughter or pleasure. Some of these emotions are heroic and serious, others common and funny. This presents the two characteristics that can have dramatic structures: tragedy and comedy.

Dramatic language deviates from everyday language in that it is semantically more complex, written to be performed in a communicative situation, dependent on the presence of the direct interlocutors and also the indirect ones, i.e. the audience, because dramatic dialogues are to be heard by the audience and have an effect on it.Dramatic language

isoften rhetorical and poetic, i.e., it uses language in ways which differ from standard usage in order to draw attention to its artistic nature.

I.3.3.Dramatic Characters

The characters are one of the fundamental elements of theatre because onlythrough them can the audience be attached to the story. Each character has different principles and personality that can only be brought to life by the performance of the actors. Characters are divided according to their importance and presence in a play into two types: major and minor characters. Major characters appear frequently in a play while minor ones have less appearance and importance. Usually these two types can have either a tragic or comic role.

Conclusion

This chapter shows the importance of teaching oral expression to foreign language learners as well as the necessity to have a level of oral competence. Also, making reference to the importance of using the communicative approach and setting up a communicative environment where students can interact to enhance their oral fluency, and the role of the teacher in achieving this aim, In addition to the different effective techniques and procedures that can be implemented by the teacher to improve students' oral proficiency. Then pointing out the main barriers and obstacles that influence the effectiveness of oral production.It included the significance of classroom interaction (bothamong learners and between learners and their teachers), and how it involves learners in the participation process. Finally, an overview about theatre and its main subgenres is mentioned.

Chapter Two:
The Implementation of Role-plays
in EFL Classes

Introduction

The process of learning is not obstacle-free. Learners of a foreign language face several difficulties especially when it comes to the oral skill. Finding a solution to students' problems with oral expression is the task of teachers who should set a range of activities through which oral expression proficiency would be better practiced and improved. Oral expression is attached to the physical aspect of the word like the voice, intonation, gestures, and body language. These characteristics are usually found in a performer, and whoever says performer says theatre. The essence of theatre is interaction, communication and exchanges occurring among the characters. The well-known Chinese proverb has it that learning through experience is advantageous: "Tell me and I will forget; teach me and I will remember; involve me and I will learn. That is to say, being part of the learning process is an effective way for a better acquisition of the language.Throughout this chapter, we focus on the importance of implementing theatre and especially drama activities in teaching foreign language. Then, we highlight the advantaged that these activities bring to the classroom and the improvement they have on students on so many different levels. After that, we account for how drama activities boost students' motivation and their willingness to communicate.

II.1.The Relationship between Theatre and Education

The relationship that links theatre and education has been first introduced in 1965 in Britain. Hence, it is important to mention that they dependent mostly upon two notions: performance and communication, the former is about the doing of a process that results in the production of an outcome. The latter, on the other hand, is the implication of performance intransmitting information. It is necessary to mention that both theatre and education as concepts share a mutual aim which is to attain a fruitful relationship between actor (teacher) and audience (student).

> ➢ **Theatre in Education（TIE)**

Theatre in Education (TIE) is a process that uses interactive theatre/drama practices to help aid the educational process.Theatre in education according to the Wikipedia Encyclopedia (2013) is the use of drama techniques to support learning in the classroom.TIE is something much more than a presentation of a play, it is programmed according to an educational project that covers a curricular topic. The participation of learners should be well planned because the all performance leads to a meaningful learning experience according to specific objectives.

AccordingtoDragovié&Balié (2012) "*Learning is most effective when students learn by experience, theatre integration allows students to make academic strides via experiential learning that unites the intellectual and emotional sides of the brain. Doing so can increase verbal communication skills, teamwork and academic achievement.*" (p.45). With the increasing prevalence of the communicative approach, teachers had to innovate new methods and techniques to catch students interest and involve them in classroom participation and communication. Among these techniques introduced by teachers are: drama activities whose main objective to improve students' oral skills. In line with this, states Ulas: "*although drama has existed as a potential language teaching tool for hundreds of years it has only been in the last thirty years or so that its applicability as a language learning technique to improve oral skills has come to the forefront*"(2008, p.877).

II.2.Drama Activities in Classroom

Drama in education was at first called "creative dramatics" by Winifred Ward. That is to say, it was first used as a classroom teaching method that focused on self-expression, creativity in speaking English and literature appreciation.Drama activities are most suitable to be integrated in language learning. It regards all the different features of communication including the inherent ones which are usually forgotten in classroom, i.e. the paralinguistic features such as gestures, facial expressions, and body language.

The teaching of foreign languages has shifted from a teacher-dominated to a learner-centered classroom. Regarding his critical thinking, creativity, and spontaneous aspects of his personality, the communicative approach puts the focus on making the student more active in participation through pair/group work. In the same context, Case and Wilson(2003) believe that drama "*makes students aware that English is not just words, structures and idioms, but it is a lively, dramatic and versatile means of communication. It emphasizes too, that learning and teaching can and should be pleasurable*" (p.4).

In the context ofeducation, drama involves students' feelings and creativity providing them with a rich experience on the deeper level of learning.Wessels (1987) claims that: "*drama in education uses the same tools employed by actors in the theatre. In particular, it uses improvisation and mime. 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.*" (p.8).In teaching, drama could be taken as scenic techniques used for educational and pedagogical purposes through pretending to be someone else than yourself.

Dramatic activities incite students to be active learners through engaging them in exercises instead of just sitting and listening to the teacher. These exercises necessitate the use of foreign language learning in appropriate surroundings to motivate them to acquire language in a natural setting where they also participate physically; they can dance, sing, move around the classroom, change partners and groups, which encourages the natural use of a foreign language. Drama activities play a significant part in improving oral expression because it provides an authentic communicative environment where emotions, ideas, and feelings are involved. That is to say, it provides an opportunity for language use in different situations that might be absent in a traditional language class. These activities offer multiple choices and different options that are learner-based and more effective in foreign language teaching.

At a very young age, children acquire their behaviors through imitation, they learn how to talk and walk while observing adults and imitate them. Drama is also based on imitation; therefore, it provides students in a classroom context with a chance to rehearse language in a safe environment, develop imagination as well as incorporate their feelings in order to be prepared for real life situations in their adult life.The reception of information is done in different manners; mainly via sight, hearing, and body expressions. When students put themselves in a drama situation, they tend to use these channels which are naturally embodied in them in a way that suits them the best through which they transmit effectively the words according to what is suitable for each of them. This imposes that all students will be active in the activities

II.2.1. Advantages of Drama Activities in Classrooms

There are plenty of advantages that support the implementation of dramatic activities in foreign language classrooms. Godfrey (2010) states that " *using drama in a language course provides active, stimulating, and creative environment in which students can develop their language learning potentials*" (p. 68) . Drama enables learners to exploit their creativity and express themselves when using a foreign language and also through other forms of communicative activities.

The benefits of using dramatic activities in classroom are numerous. Many scholars like, (Dougill, Livingstone (1987) , Maley and Duff (1982) , and Phillips (2003), believe that these activities motivate students' learning as they are pleasurable and   bring entertainment and fun into classroom setting. Maley and Duff (1982) state that: "*these activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture*" (p. 6). Also, they offer a range of multi-functional use of language, since they are an

imitation of real situations. In addition, drama in an educational context "*consists in fostering the social, intellectual and linguistic developmentof the student.* "(Dougill, 1987, p. 13). Not to mention that dramatic activities foster students' socialization, critical thinking, problem-solving , and oral communication skills, by exploring different styles and registers. Phillips (2003) highlights another plus for the use of drama stating *that "shy students can hide behind another character still while using their personalities, so they are actively involved with these kind of activities"*(p.5). Another benefit of drama is the opportunity to learn through experience and real situations instead of just talking about them. Phillips (2003) supports the idea and adds *"By giving them a special role, students, especially the shyest ones, feel encouraged and tend to abandon their embarrassment and shyness"*(p. 17).

All these advantages can be categorized according to the following level:

II.2.1.1. On the Speaking Proficiency and Linguistic Level

The first advantage of drama activities is to foster the speaking skill. As Ulas (2008) comments, "*although drama has existed as a potential language teaching tool for hundreds of years, it has only been in the last thirty years or so that its applicability as a language learning technique to improve oral skills has come to the forefront*" (p. 877).Ulas states that despite the fact that drama activities were introduced to language teaching long time ago, it was only used in improving oral learning lately.Coming from a particular linguistic perspective, Maley and Duff (1982) argue that "*drama allows students to look at language from a different angle, to go behind the words to the actions they are most likely to perform in the language, the patterns of behavior that lie behind all languages, namely the functions as persuading, agreeing, accepting*" (p.10). In this same context, Phillips (2003) adds that "*when speaking, they are not asked to combine the different structures they are learning*"(p.78), meaning that drama incites students to employ those functions for the attempt to have a successful communication.

First of all, drama activities give students the opportunity to speak and communicate in multiple roles in various situations where language is appropriately used. By doing so, their linguistic ability and speaking fluency will be improved, emphasized by Sam (1990): "*Drama helps to extend, retain and reinforce vocabulary and sentence structure through role play and communication games*" (p.86). Furthermore, these activities incite students to speak for the sake of acquiring new vocabulary.

Moreover, speaking inside the classroom offers a relaxing friendly atmosphere where students are no longer afraid of making mistakes, and with the help of the teacher, they are

being prepared for a real life communication outside the class bringing the fact that they are barely exposed to English or native speakers.. Not only have the teachers help students with speaking skills, they should also focus on the listening skill to keep a balance between both the productive and receptive skills.Given the effectiveness of drama implementation in the classroom, pronunciation, stress position, and intonation are practiced for a better communication fluency.(Bolton, 2001).

II.2.1.2. On the Collective Level

Oral proficiency necessitates working in collectivity and interactivity. Drama activities incite students to work in pairs or groups, where they Listen to each other, agree and cooperate together, have the chance to speak and express themselves .These activities put students in a collective elaboration of the work which makes it a powerful medium that relies on teamwork, and at the same time, they teach students the appropriate manners to respect and accept the other in a friendly atmosphere which will result in his behavior in his practical life in future Thus, drama activities are an efficient way to get students to work together toward the same goal as well as it prepares them for future life and business opportunities, which is the main objective of learning.

II.2.1.3. On the Confidence and Motivation Level

Drama activities are more than just art, they represent therapy for students. Students become more secure and daring to speak as they let go of their shyness and reluctance. Hiding behind masks of the characters, students are put in different situations where they are free to laugh, cry, or dance without being judged. Step by step, they start to feel relaxed and speak without fear or anxiety, this helps increase their desire to participate and decrease their fear of speaking. Taking roles frees them from their complexes and help them concentrate more on the play than on what they are ashamed of. These activities provide a fun pleasant experience which attracts students to enjoy it rather than focusing on negative aspects. Thus, their lack of confidence is reduced.

Besides increasing students' self-esteem, Drama also increases motivation through exposing an entertaining classroom that reduces stress as Maley and Duff (2005) put it: "*Every student needs periods in which to practice what he or she knows without restraint, without fear of being wrong […]Drama is in fact a fun enriching and yet purposeful experience which thoughtfully produces a relaxed informal way to learn English*". (p.14).They also refer to the non-verbal use of drama stating that"*these activities draw on the natural ability of every person to imitate, mimic and express himself or herself through*

gesture" (1982, p. 6). Phillips (2003, p.86) follows thesame idea and states that "*Students are encouraged to speak and have the chance to communicate, even with limited language, by using non-verbal communication, such as body language, gestures and facial expressions*". Put in other words, drama activities set the floor for students with different levels to participate, i.e. even with little knowledge of language, students are encouraged to use the paralinguistic features of language and communicate through their non-verbal skills.Chukuegguhere (2012, p.162) summarizes the advantages of drama activities in classroom as follows:

1. Drama is an ideal way to encourage learners to communicate for real life purposes.

2. To make language learning an active motivating experience.

3. To help learners gain the confidence and self-esteem needed to use the language spontaneously.

4. To bring the real world into the classroom.

5. To make language learning memorable through direct experience.

6. To stimulate learner' intellect, imagination, and creativity.

7. To develop students' ability to empathize with others and thus become better communicators.

Put in simple words, the benefits of drama are numerous. Quoting (Ashton-Hay, 2005, p.65):

Drama incorporates verbal linguistic learning through use of language, scripts, vocabulary and reading. Intrapersonal learning relates to the feelings and emotions involved in drama, characterizations and how we respond as an individual, while interpersonal learning comes from working with others to create a scene or role play. Kinesthetic learning activates the physical self, the body and doing actions. As students re-create images, pictures, visual details, staging, movement, location and direction with drama their spatial learning skills are developed. Logical learning follows from using rational patterns, cause and effect relationships and other believable concepts involved with the drama. Sometimes music, or even the music of language, is also used in working with drama.

To sum up, drama activities set up an environment where students can elaborate language through speaking and listening in a communicative context. Developing students' oral proficiency and linguistic skills, they alsobooststudents' motivation, confidence, and desire to learn and participate because they occur within a fun entertaining surrounding.

II.2.2. Drama and Motivation

Participation in dramatic activities fosters self -awareness and awareness of others. It enhances one's self-esteem and confidence which in-turn boosts motivation.

" If drama is motivating – and we believe it is – the reason may be that it draws on the entire human resources of the class and that each technique, in its own way, yields a different, unique, result every time it is practiced " (Maley Duff, 1982, p.13). Motivation could be boosted when using drama and theatre because of the learners' active interpretation, and their willingness to collaborate in groups and suing their imagination, as well as their desire to accomplish the intended goal at the end and pleasurability of the work.

When students are given a friendly space to work in, they lose their inhibition, moving around and taking risks, familiarizing with the surroundings, and getting comfortable in using their foreign language speaking skills in communicative situations. As emphasized by Ulas (2008): "*Speaking is the most common and important means of providing communication among human beings. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection. Furthermore, speaking is linked to success in life, as it occupies an important position both individually and socially.*"(p. 876). That is to say, students are motivated when they have the opportunity to communicate in the foreign language, and when they are communicating in a friendly environment where they are comfortable to speak nicely.

II.2.3. Drama and Communication

Communication is a great part of people's daily life as they are interacting constantly. They spend 70% of their communication time as speakers, i.e. decoding and encoding messages. It impossible for them to not communicate, in fact, sometimes they do it unconsciously, it is called non-verbal communication.

According to Dougill (1987), *"language is a means of communication, not an abstract body of knowledge to be learnt"* (p.75). That is to say, students can use language in meaningful situations while communicating in and out of classrooms. Trivedi (2013) also

believes that despite the fact that speaking English fluently and with confidence is a principle of oral communication, students tend to be insecure in communicating in English outside class. This is due to the inadequate exposure to spoken English in surroundings other than the classroom as well as the lack of interaction with native speakers. For this reason, he proposes teaching English through dramatic techniques, not only does this method improve speaking skills but also listening. He points out how drama boosts verbal communication and puts students in an active interaction which will motivate them to communicate more in order to confidently deliver a speech. In this regard, Sam (1990) agrees that " *drama activities can be used to provide opportunities for the students to be involved actively, the activities involve the students, whole personality and not merely his mental process*" (p.194).

Dougill supports this idea stating: "*Dramatic techniques are able to furnish a framework in which students have a real need to communicate*" (p.5). In the same context, Barbu (2007) talks about how using drama to teach English results in real communication, involving ideas, emotions, feelings, appropriateness and adaptability. Peregoy and Boyle (2008) add:"*Drama activities provide students with a variety of contextualized and scaffold activities that gradually involve more participation and more oral language proficiency, they are also non- threatening and a lot of fun*" (p. 204) .Desiatova (2009) also had a point of view to be stated in this context declaring that: "*using drama and drama activities has clear advantages for language learning. It encourages students to speak, it gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions.*" (p.145)

II.2.4. Types of Drama Activities

Drama activities create an environment in which learners have to speak and listen in return, be creative, and use their imagination while interaction. The fun, pleasure, and playfulness of these activities result in boosting students' motivation to participate and cooperate with their peers. Nevertheless, drama activities set students in a safe friendly classroom environment in order to prepare and warm them up to practice language before using it in a real life situation. Students need to be exposed to both verbal (vocabulary, language, linguistic skills) and non-verbal (gestures, facial expressions) communication.

Maley and Duff describe dramatic activities used in classrooms as follows:

They are activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be

based. These activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture. They draw too, on the student's imagination and memory, and natural capacity to bring to life parts of his or her past experience that might never otherwise emerge. They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Each student brings a different life, a different background into the class. We would like students to be able to use this when working with others.(p. 6).

Meaning that, in this type of activities, students perform a role with a dependence on their own experience and personality. It is as well, a great way to express one's self with non-verbal communication. These activities incite students to work together in groups bringing different experiences and background together.

II.2.4.1. Role-Plays

Role-plays are communicative activities done in a classroom in which students are given roles to perform in a specific scenario to set the perfect environment for communication in different social and cultural contexts. In line with this, Larsen-Freeman (2008) says:*"role-plays arevery important in the communicative approach because they give students an opportunity topractice communicating in different social contexts and in different social roles"* (p. 91). Ladoussc (1987, p. 7) supports this, stating: "*Role play is one of a whole gamut of communicative techniques which develops fluency in language students, which promotes interaction in the classroom and which increases motivation. Not only is peer learningencouraged by it but also the sharing between teacher and students of the responsibility for the learning process"*. In other words, role-plays are activities based on communication, they encourage students to work in pairs and interact with each other and with teachers. Blatner (2009) points out to how this activity involves students in the process and stimulates their interest, not only do they show more cooperation and pay attention, they also improve other personal skills, like confidence, group work, and interaction. As referred to by Maley (1982) : " in looking for ways of creating more varied forms of interaction in the classroom, teachers of foreign languages have turned increasingly to the field of simulation and within that field, especially role playing.".(p.49). students are becoming partners with teachers in the learning process, hence, teachers should increase interaction in classrooms; role-plays are one way to do so.

➢ Types of Role-Plays

The first type is fully scripted role-play, students are given scripts to read, understand, and memorize their roles in order to perform them. This type of plays necessitates an explanation by the teacher of the given instructions since students are imitating the characters as they are. The fully scripted role-play is beneficial for low level students so they do not have to come up with expressions of their own and improvise.

The second type is semi-scripted role-play, students are given an example of a script including some missing words, they have to fill in the blanks with the appropriate word according to the context. Hence, students can add their own knowledge and vocabulary to the script. This type of plays is less instructed, it puts students in a creative position where they interpret and help create the script. Such type is usually done with average students who seek to improve their level of proficiency and their background knowledge and enrich their vocabulary store.

Non-scripted role-play is the third type, teachers may give students some keywords and ask them to create their own dialogue or script. Such type is practical for advanced students because they rely on their level and their understanding to come up with a whole dialogue, hence, t is a free and non-controlled task in which students rely on their productive skills to solve.

➢ Uses of Role-Plays in Classrooms

Ments, V. (1999) maintains that *"the most obvious uses of role-play are in those areas which deal primarily with aspects of communication[…] Since role-play deals primarily with aspects of communication, it is therefore ideally suited to those subjects that deal with linguistic ability, namely languages, literacy and social skills training"* (p.89). In addition, role play activities give a chance for the weaker speakers to compensate their low level of language knowledge through the paralinguistic communication types such as gestures.Moreover, Ladousse (1987, p.96) gives an opinion about the use of role plays stating:*"A very wide variety of experience can be broughtinto the classroom through role play[…]through role play we can train ourstudents in speaking skills in any situation."*. That is to say, this activity allows students to be in various circumstances and experience different roles. Accordingly, he believes that *"Role play puts students in situations in which they arerequired to use and develop those phatic forms of language which are so necessary*

inoiling the works of social relationship" (p.74) .Then, he adds that *"Role play enables students not just to acquire set phrases, but to learnhow interaction might take place in a variety of situations"* (p.126). In other words, role play sets an environment where students interact together in different. Following , Ladousse says: *"Role play helps many shy students by providing them witha mask[…]Perhaps the most important reason for using role play is that it is fun"* (p.156). Meaning, the more it is enjoyable and fun the more students desire to be a part of it.Moreover, students benefit from a memorable experience when using role-plays since they are involved in the process, being a part of the activity results in an effective learning; they acquire new vocabulary, learn the grammar structures, promote their linguistic skills, etc. Celce-Murcia, M. (1988) supports the idea : *" These simulated activities provide some of the richest and most memorable experiences students have in their struggle with the second language"* (P.71).students are involved in the achievement of these activities, by doing so, they will learn through process and live the experience. Furthermore, role-plays put the student at the center of the learning process; hence, incite him to be active and communicate with classmates. Mogra (2012) believes that this kind of activities strengthens interaction and relation among students.

➢ Role Plays and Speaking

Drama activities are beneficial in establishing fluency in speaking a foreign language because students can only express themselves and communicate through the use of words, phrases, sounds, etc. These activities help students overcome the difficulties they are facing while speaking by making the learning process pleasurable and fun for them which boosts students' motivation to interact together and increases their willingnessand desire of using the foreign language even in real life situations. Besides, they provide a supportive learning context in which students are put in an interactive place full of natural learning experiences where they can be both producers and receivers.

While performing a play, students use both linguistic and paralinguistic features for an effective transmission of the message. Harmer claims that "*In face to face interaction, the speaker can use a whole range of facial expressions, gestures and general body language to help to convey the message"* (1991, p. 53).

Role play is one of the activities in favor of gaining fluency which teachers can use to help students speak smoothly and improve their speaking skills. The fluency of this skill depends on how spontaneous, smooth, and automatic is the speech. According to Fulcher (2014): *"Speaking slowly with a lot of hesitation, pausing, changing words and incorrect*

rhythm is the lack of fluency." (p.30). This type of activity sets the floor for students to work in a friendly environment in which they are comfortable in interacting together which results in an improvement of confidence. Ladousse (1987) point out the fact that, it is only through mistakes that teachers can measure the degree of acquisition and effectiveness of learning, that is to say, the less mistakes students commit, the more competent and confident they become.In other words, speaking is the most judged skills by teachers, thus, students have to use the language grammar and pronunciation properly to show a certain level of improvement. In his seminar "Building Confidence" (Curitiba. June 2000), Nick Dawson explained that:

> Nearly all speakers of foreign languages fail to perform to the best of theirability because they lack confidence and most of us feel more anxious whenspeaking in a foreign language than when speaking in our own. our students'self-confidence begins to diminish as we start to judge them by the adultstandards which, of course, they cannot achieve.

II.2.4.2. Mime

Dougill (1987) defines the mime as *"a non-verbal representation of an idea or story through gesture, bodily movement and expression"* (p. 67). Mime is an activity that provokes the use of the paralinguistic features of communication: body movements, gestures, facial expressions to act out a given story in front of an audience. . In this regard, Lambdin (1999) states *: "Mime uses the creative instrument everyone has: our body. We all can use our bodies to express our ideas and feelings, including those of us who don't speak English well, or who have trouble reading."* (p. 94).   Mime builds up students' confidence as well as their imagination and observation skills; it incites them to stand up in front of their mates and diminishes shyness. Hayes (1984) points out how mime can be a source of enjoyment and fun. The absence of language is not absolute, it can be employed with teachers' instructions or students' discussions.

Mime has a benefit to involve all students in participating ,i.e. students whose vocabulary is limited or who have low level of language proficiency, and they usually try to hide and avoid being exposed to the class, do not have to worry about speaking in front of others, they only have to perform using gestures and expressions. This will automatically increase their participation and integration in the classroom. For example, the teachers writes some words on the board, then he mimes the action associated with a word and asks students

to identify which word on the board is it. Other students may take the role of the teacher and work with classmates.

II.2.4.3. Improvisation

Improvisation is another drama activity used in classrooms, it refers to the spontaneous use of language without reference to where students use their own ideas and thoughts, make their own decisions, produce their own speech to communicate along with each other. Wessels (1987) supports this idea by stating that"*Improvisation taps the students' already existing command of the language and tests their communicative strategies*" (p.85). Therefore, improvisation is non-rehearsed performance of a play in a less directed class.

This drama activity is an imperative aspect of producing language because it necessitates students' own creativity and their linguistic communicative skills, especially when they are given the freedom to speak as much as they want and be spontaneous about it, which develops both character and confidence. In fact, Trivedi (2013) points out to the importance of freedom given to students to use language as they desire.

As improvisation is a suitable floor for students to interact together, it may involve the whole class as it can involve small groups. After suggesting the theme to be working on by the teacher, students start taking their parts and improvise in the process. As for the rest of the class and the teacher, they can take notes about the language, behavior, communicative skills, performance, and discuss it at the end of the activity and give their classmates a feedback in a polite manner.

According to Davies (1990), improvisation has two types; the first one is 'the spontaneous improvisation'. He clarifies that this type is mainly non-directed, i.e. the teacher gives only instructions to challenge students to improvise and respond in a given time as he observes them. On the other hand, 'the prepared improvisation', both teacher and students work together to choose a relevant theme to discuss, the teacher divides students into groups to discuss the improvisation and then act it.

II.3. Teacher and Student's Roles

Using drama activities and techniques inside the classroom has shifted from domination of the teacher to a partnership with the learner. That's to say, the class becomes more learner-centered rather than teacher-centered , where the learner is the doer of the activity as he takes control of the activity while the teacher is the observer, facilitator, guider,

instructor, and assessor. The perfect self-expression of students depends on how well prepared the environment is by the teacher, in which he too is interested as much as his students are they; motivated, calm, and most importantly, non-critical of each other.

The teacher can from time to time, help students with vocabulary, grammar, and advise them to use the paralinguistic features every now and then. The teacher is the one responsible for the organization of the work. After ensuring that each student is satisfied with his own role, he gives the green light to start the performance of the scenario and sits back and observes the play. As an observer, the teacher makes sure he pays attention to the spelling mistakes, misunderstandings, and any kind of problem that might appear. Later on, he points them out when the play is over and evaluates the effectiveness of the work. In addition to giving advice and feedback on what should students do and what should they avoid. By doing this, he makes sure that the acquisition of the foreign language is done effectively in a relaxed atmosphere where students feel comfortable and have fun.

Furthermore, drama activities put the learner at the center of the learning process where the focus is on his improvement and creativity rather the language itself, resulting in a development of imagination and self-dependence. Through the use of role-plays, mime, and other activities, an opportunity is given to students to involve their personalities and be a part of thelearning process. Thus, these activities abolish the one-way teaching and engage all students in pair or group works. These kinds of activities is better accomplished when there is a relaxed, comfortable setting where teachers do not dominate the classroom; rather, it is the student who is an active participant in collaboration with his classmates indicating that he is independent, creative, and confident.

There are no correct rules to follow in doing such activities as long as they focus on students' creativity and perspective.one thing a teacher can do is to motivate them to interact with each other, think critically, and listen carefully. Furthermore, the teacher has to bear in mind that students are not professional performers, instead, they are practicing their language in a pleasurable manner.

II.4. Classroom Environment

Students who are unfamiliar with drama activities in language classes might have doubts in practicing some other activities, it is only through establishing a pleasant atmosphere that they can move around in the class and be comfortable with their friends, that is to say, students create a friendly environment step by step, and since these kind of activities

requires pair or group work, it is important for students to have a trustful relationship with their classmates. In addition, working together necessitates students to interact, collaborate, and accept opinions, it is only possible if they are working in a relaxed and respectful place.

Any classroom contains chairs, tables, and desks, this is not the best stage for a play to be performed on. The space is one of the most important requirements for a performance because students (the performers) need to move around the class and communicate through both verbal and non-verbal communication. Another reason why the space is needed is to make a visual and physical contact with the other performers. Maley and Duff (1982) pointed to the psychological factor that requires a physical layout inside the class, students often be bothered by the chairs and tables everywhere, it seems disordered, whereas, an organized space give them the energy and freedom to move around.

Conclusion

In this chapter, the main focus is given to the implementation of theatre and drama activities in the learning process and how they are used to arm students' confidence, motivation, productive and receptive skills, and most importantly, self-expression and speaking fluency. Also, the chapter emphasizes on how the paralinguistic features and physical movement can be factors to improve the communicative skills of students. Additionally, it covers the most common types of drama activities and the numerous advantages they offer based on different levels as well as how they prepare learners for a better future career and bridge the gap between classrooms and real lifesituations.

Chapter Three: Research Methodology and Data Analysis

Introduction

This research is meant to investigate the effectiveness of role-play technique to improve students' oral expression abilities. Hence, this final chapter is the practical one in which we will talk about the methodology used to achieve the objectives as well as the steps of the experimental process. Then, we will analyze and discuss the findings and come up with a general conclusion to sum up the research.

III.1. Motivation of the Study

Learning a foreign language lays in mastering the speaking skill because learners usually assess their success in a language on the basis of how effective their spoken language is as well as their self-expression skills. The development of these skills is tested through the ability to carry out spontaneous conversations in an interactive setting where interlocutors send and receive information. Hence, in order to improve students' self-expression and oral skills, they should be put in an enjoyable and creative environment, the more interesting the classroom is, the more interested they become and improve their skills. Drama activities are one of the effective ways teachers can use to maintain a pleasant atmosphere where students become active participants of the learning process.

III.2. Research Method

The present study endeavors to draw on the impact of applying drama activities (role-plays)on students' oral skills, self-confidence, and motivation in an educational setting. Therefore, the researcher opted for the quasi-experimental research with only one class concerned. The class members were divided into two groups: the research/experimental group, and the control group. The former is the group with whom this treatment, based on drama activities, was applied. The latter, on the other hand, is the rigid group who continued learning through the traditional method. At the end of the research, the investigator will make a comparison between the two groups in order to see if there is any difference concerning their oral production and personal development.Each group had eight members chosen according to their participation level,lack of self-confidence, speaking difficulties, and oral performance, etc. The experimental group members were selected according to the number of the role-play's characters, as well astheir oral difficulties (mumbling, anxious, afraid of public speaking, etc.). In order to create a balance with the research group, the control group was selected. The group is formed up of eight members to be compared with the experimental group after the conduct of the post-test.

III.3. Population, Sampling, and Setting

This study was carried out with first year students of LebahLakhdar High School in Khenchela. The school has 26 classrooms, a director's office, two laboratories, a surveillance room, rest room, and a small yard. It has about 421 student (206 boys, and 215 girls), and 27 teachers, 3 of which are teachers of English. The first year stream has about 118 student divided into two specialties: scientific and literary branch; the former has 4 groups, and the latter has also 4, with 13 teachers in that department.

The sample is a first year class (1AS3) made up of 35 students (16 girls, and 19 boys), aged between 15-17 years old. The researcher chose first year learners because they are committed to learning, their minds are still fresh, and they will have so many oral presentations in their future education. The investigator also took their young age as an influencing factor. In addition to the fact that they are less experienced, and, are rarely exposed to dialogues and oral production sessions.

III.4. Research Instruments and Data Collection Techniques

The aim of this study is to check the influence of drama activities on high school learners' oral expression and communicative skills. Therefore, a qualitative method using a classroom observation before (pre-test), during and after the treatment (post-test). Data is also collected by means of video-taping.

- **Data Type**
  - ✓ **Observation**

The observation was conducted at first during a normal session where theteacher was delivering a lesson and introducing students to dramatic activities. It describes what happened in the classroom. The observation is alsousedto assess students' oral performance during the pre-test as well as the post-test. In addition, itdescribes the implementation of role-plays to improve the oral skill while performing the play.

  - ✓ **Video Recorder**

The video recorder was used to support the observation and keep trace of the notes given during the play. Students' performances were recorded by the researcher in order to check if there is any improvement during the performance.

III.5. Research Procedures

The following procedures were applied in order to achieve the experiment and to test whether there is an improvement in the oral skills of students after implementing the educational treatment (Role-Play).

Table01.'Research Procedures'

1.	Conduct classroom observation
2.	Conduct a pre-test
3.	Implementation of the role-play
4.	Conduct a post-test

Before any intervention, the researcher conducted an observation during the first session. This initial observation was conducted in order to assess the spontaneous development of the classroom situation in which he stored some notes about teacher's performance, students' motivation, participation, and their level in the English language, as well as both the teacher's and students' behavior in communicative activities.

The second observation took place during the pre-test in which students were given topics to discuss, individually or in pairs. This observation is aimed to diagnose students' oral performance (creativity, fluency, pronunciation, etc.), as well as their physical behavior (body language.).

Having finished with the pre-test, we then moved to the experiment. The experiment consisted of performing a role-play with the experimental group for the purpose of improving their self-expression and oral skills.

After that, in order to see if there is any development in students' oral performance and to check the effectiveness of the role-play activity in improving students' oral communicative skills, we carried out the post-test observing the students from both groups doing an oral presentation about different topics.

III.5.1. Classroom Observation

III.5.1.1. Aim of the Classroom Observation

As a start, a classroom observation was adopted in order to assess the situation in a normal setting where the teacher delivers the lesson and thestudents receives it. The investigator focused mainly on classroom organization, the method and strategies used to give lessons, teacher's performance and attitude, as well as teacher's relation with his students.

Focus was also due to students' motivation towards the activities, their behavior in class, discipline, and most importantly, their level of competency in English, oral production skills, participation, and interaction.

Table02. 'Classroom Observation'

	Activities	Observation
Session 01	-The teacher asked students to open their books on page 153.	- The students open their books on the page indicated.
	-The teacher asked them to look at the pictures and identify each scientist/physician and identify his discovery or invention.	-After a while, some students from here and there answer collectively and speak at the same time with no individual responses given.
	-The teachertold them to give individual answers.	-Out of 35, only 3 students raised their hands to answer. These students provided the correct answer.
	-The teacher told them to suggest other scientists/philosophers/physicians they know.	-None of them provided any suggestion.
	-The teacher told them to write a short paragraph describing a scientist using the information provided in the Course-book (Date of birth, inventions, achievements,death…).	-Once again, very few wrote paragraph and participated (about 11 students)
	-The teacher askedthemwho want to read their work out loud for their classmates.	-Only 4 students participated and read their paragraphs loudly, with an apparent reluctance and hesitation.
	-The teacher asks for volunteers to write a collective paragraph on the whiteboard.	-Only the ones who wrote the paragraph were involved. The rest of the class did not show any interest.
Session 02	-The teacher gave an overview about dramatic activities (role-play): definition, elements, genre, etc. (Appendix A).	-The majority of students showed disinterest, they did not pay attention and the class became noisy and chaotic.
	-He then named some famous plays, and asked students to propose others.	-A few number of students suggested some plays. The rest gradually joined, but they participated using their mother language

		(Arabic).
	-The teacher gave them an example of a short play " Little Red Riding Hood" and explains the difficult words. (Appendix B). (**Cottage:** smallhouse**. Crept up:** move slowly and quietly. **Woodcutter:** person who cuts wood**. Chopped:** cut*)*	-Some of the students were following and taking notes, others were chatting and using their phones.
	-The teacher asked for volunteer students to read the play.	-Students show reluctance and donotvolunteer to read the script, they were afraid of facing new difficult words.
	-The teacher points out a few students to read it.	-The appointed students read it with hesitation and mumbling. They mispronounced some words.
	-The teacher tells them to perform in, each time he chooses a different pair to play.	-After struggling to get them to perform, students were very shy in front of their friends, some of them asked to leave. Some of their classmates were laughing at them, they did not support them nor did they set a friendly environment.

A lack of using the paralinguistic features (movements, facial expressions) is noticed. |

❖ **Notes**

These two attended sessions provided a number of remarks about the teacher, the students, and the classroom situation:

➢ The degree of students participation is almost null because they do not seem to be interested in learning certain subjects. Therefore, the teacher had to select the ones to give answers which will completely neglect the others instead of involving them which will not give the chance to the others to be involved.

> ➢ Seventeen (17) out of thirty-eight (35) students got good marks in the English language, the rest got bad marks.

> ➢ Students appear to bedisinterested and uncooperative unless they are obliged by the teacher to participate. They are not motivated to learn, instead they are bored.

> ➢ Some students tend to create a stressed atmosphere for their classmates when participating; they criticize and laugh at them when they make mistakes.

> ➢ Students stood still as they were playing roles, with a noticed absence of the paralinguistic features (movements, facial expressions, etc.), they were overwhelmed with shyness specially in the presence of a stranger (the researcher).

> ➢ There was hardly any interaction among students concerning the lesson, intercommunication between them occurred only when discussing unrelated topics.

> ➢ An overuse of the mother tongue. (Arabic) dominates the class, be it for participation or else.

> ➢ The learning process (be that in terms of the method used or other classroom-related factors) is traditional and not interesting.

> ➢ According to the teacher, the arrangement of the classrooms is an obstacle due to overloaded number of students, the thing that leads to noise and inability to control and manage the students.

> ➢ The teacher made a good point saying that students do not get a lot of oral sessions or fun activities,they have to learn according to the usual curriculum.

III.5.2. Pre-test

In order to diagnose students' oral expression competence andtheir initial level of oral skills (fluency, pronunciation, grammar accuracy, body language, creativity), we held a pre-test in cooperation with the classroom teacher for about two hours. All the students were concerned with the pre-test in order to evaluate their oral production abilities and spot those with the common obvious difficulties. The pre-test is based on observation. Therefore, the students were assigned to make a short presentation about some given topics, they can either chose one of the topics or be free to talk about any subject of their own choice. Also, they were granted the chance to choose between working alone or in pairs (conversations). Before starting any presentation, they were given between ten to fifteen minutes to think about answers and gather ideas. The observationnotesobtained at this stage are to be compared later on with the ones to be attained during the post-test; this is to draw on whether there is any improvement and development in the student's oral expression abilities as well as their communicative skills.

The following are some of the topics and ideas suggested for students to start or work with:

1) Talk about a holiday you had with your family (When? Where? How was it? What did you do? New places, new culture…).

2) Sports (Which sport? Who is/are your favorite player(s)?Whatis/are your favorite team(s)?Why do you like it? Do you practice sport? ...).

3) Shopping (Do you like shopping? Where do you go for shopping? Which style do you like?…).

4) Work for teenagers (Would you work at this age ? What do you think about it? What are the reasons behind it?...).

5) Exams (How do you prepare? When do you start? What is your motivation?).

6) Introduce yourself (Likes, dislikes, hobbies…).

7) Food (What is your favorite dish? How is it made? Can you cook? Your favorite restaurant? What do you recommend for me?...).

8) Booking in a hotel (Welcoming. Asking for a room. Ask about the view, The price. Entertainment programs…).

9) Free topic of personal choice.

III.5.2.1. Results

After they had chosen the topics to discuss, students were given some time to organize their ideas; some chose to work alone, others worked in pairs. The main objective of this pre-test is not to evaluate the information and ideas given, instead, it is to assess their level of oral expression proficiency , pronunciation, comportment (motivation to be involved, shyness, confidence, etc.), physical behavior (facial expressions, gestures, body movements, etc.), communication apprehension, etc.

Based on the classroom observation and the notes taken, we noticed that the majority of students had difficulties in speaking in front an audience.

- Their attitude was not stable, they were shy and embarrassed of being laughed at.
- Trembling hands and voice, they forgot what was supposed to be said, they kept mumbling.
- They had poor oral skills, a lot of mispronounced words.
- Bouncing from one idea to another.
- They were reluctant and quiet, low voice.

- Their body postures showed that they were not confident; they were not standing up straight, instead they balancing back and forth.
- Their poor vocabulary level incited them to use the mother tongue.
- Although some students (three or four) were confident to talk in front of their classmates, they made some mistakes concerning pronunciation.
- Others had a very low level in English.

After conducting the observation and identifying the main problems and obstacles facing students (poor pronunciation and self-expression, lack of confidence and motivation, shyness, etc.), a plan to approach the situation and to solve these problems in collaboration with students, along with the ways of going about its fieldwork implementation, accordingly emerged. The plan consisted of using drama activities (Role-play) to overcome such barriers.

The reason behind the implementation of role-plays is because they are the most suitable and appropriate activities to be used in developing oral expression ability since they create a relaxed atmosphere where students can have fun and enjoy and at the same improve their skills. In classes where these activities are used, both the notions of communication and interaction are emphasized. Also, these activities reduce stress and anxiety that comes with producing language orally in a foreign language. In addition, students are not worried about being judged during the performance, they are having fun with their classmates in a collaborative setting which will boost their confidence and motivates them to be in a friendly competition with their colleagues.

III.5.3. Procedures of the Experiment

This experience was conducted during eight meetings with students of first year at LebehLakhdar High school. The experimentaimed at applying drama activities (Role-play) to students in order to improve their oral expression, motivation, confidence, etc. during the realization of this educational intervention, the researcher got the chance to teach and take control of the class, in other words; the researcher took the place of the teacher, who then, in turn, became an observer.

First Meeting

The first meeting was more theoretical and was made in two major phases. In the first phase, the students were informed more about role-plays, and were given some definitions and elements in order to deepen their understanding of the activity. Since the experiment entails a learner-based classroom, the students were integrated in the learning process through

refreshing their minds about what they saw before during the observation phase with their classroom teacher of English; this was realized by means of having them define some previously explained terms like ' role-play' , 'script', 'comedy', ' tragedy', etc. Interestingly, they could still remember what their teacher explained for them regarding those concepts during that session that preceded. They were active learners, and wanted to participate since they already knew the right answer. The researcher then asked them another question concerning the main elements of a role-play, giving different responses by different students, he then gave the answer and explained that in every play there is:

1. Plot: what happens from the beginning to the end?
2. Characters (actors): the ones who live the experience. To whom the plot is happening. There is the major (main) character or the center of the play who is given more importance. On the other hand, there are minor characters, all the other characters other than the main one. The ones who help complete the scene. These two interact and communicate through dialogues and conversations.
3. Setting: time and place; where and when do the actions occur.
4. Theme: the main concept dealt with or the message, it is expressed through words and actions of characters.

The students were then asked to suggest some plays they are familiar with, each one of them suggested a title: 'Snow White', ' Cinderella', Little Red Riding Hood', 'Romeo And Juliet', ' The Beauty And The Beast', etc. Then, in order to check if students understood the main elements explained before, we told them to cite the elements of each play orally. The second phase of the first meeting was about the spontaneous self-expression through non-verbal communication. That is to say, each student was called on to stand on the podium and make different facial expressions and gestures in different moods (anger, happiness, sadness, freezing, feeling hot, jumping around, etc.). The purpose of this activity is to distress them and create a funny and pleasurable classroom where students laugh with each other instead of at each other, distracting them as such from feeling embarrassed. However, at first they were anxious about performing while facing their friends; so, the bravest student in the class was called upon to start first. He was asked to react spontaneously to the words he was given. For example, in reaction to hearing the word 'joy', the student should automatically laugh, smile, and use his body to express happiness and joy. We explained to the rest of the class that the verbal dialogue only is not effective for a better understanding, it should be associated with non-verbal signs to clarify the message. Following the lead of their brave classmate, the other students started to participate voluntarily and stood up one by one on the podium using

gestures, body movements, and facial expressions to transmit their feelings (happy, sad, angry, etc.). At the end of the meeting, all students had the chance to participate, they had fun working together.

Second meeting

The second meeting was dedicated to 'group work' technique. It was held to teach students how to work together in groups, how to be open minded to criticism, as well as how to accept, respect, help and give advice to each other. Working together is very helpful because students can depend on each other to complete a task and it is said that learning from a friend is better than learning from a teacher; this is because usually a friend uses a simple language and simplified daily examples.

As a start, to refresh their minds and put them into a learning mood, the students were asked to briefly account on what they had seen in the previous session. Remarkably, the students were very attentive during the last course and they all got the right answers about the main elements of a play. The second step was preparing them to talk about familiar subjects which they hear almost every day. So as a warm up, the students were asked a few questions about the family gatherings, the kinds of topics they usually discuss around the dining table, etc. In order to integrate all the students in this learning process and incite them to speak and to be heard. The students sitting in the back and hiding were targeted and assigned to take their turn of talking. The students were cooperative, despite the mistakes committed, it was a first step to engage them. The majority of the answers were about: school, marks of exams, holidays, future projects, etc.

It was finally time to form the groups in which students are going to be working, the investigator told them to form groups with the same numbers of students, if possible. Students got up and they chose their friends and partners to work with, the ones with whom they are comfortable to work, arranged themselves and waited for instructions. However, there was a clear unbalance in the formation of groups; most groups contained either excellent students only, or just average students, leaving the weak ones to make groups of their own. This leads us to intervene and have them divided into groups of mixed abilities (i.e. each group was formed up containing the three different levels). The students were split in this way so that they all can make a progress and help one another, as well as to be open to different individuals and be at ease working with new partners. After they were formed, the groupsgiveninstructions. Three different topics were suggested. The first one was about a hotel check-in; they had to choose one to be the hotel receptionist and the rest are the tourists

who want to check in. The second topic was about a family going to a picnic, and the students were allowed to talk about any subjects of their choice (they could use the previous suggestions about the subjects discussed in the family gatherings), they were free to choose roles. As for the last, it was about teaching; the students here were also free to split the roles and choose who is the teacher and who are the students (they could talk about the elements of role-plays since they had seen it lately, or they can choose any other subject they studied previously). After selecting which topic to work on, the students were given a period of fifteen minutes to brainstorm and collect ideas together in order to write down a small conversation. The purpose of this activity was to incite them to work together, discuss different ideas, abandon the fear of being judged by their mates, and especially to use their own vocabulary. During the realization of this process, the researcher worked as an observer and a guider. We were checking them every now and then to see if they needed help. The instructions were that they write down the first ideas coming into their minds, then organize them into a coherent conversation. The learners could use dictionaries as well as ask the investigator about words' definitions. Fifteen minutes later, they finished the assignment. The investigator told them to go to the podium and read it out loud, using their facial expressions; this is in order for them to practice what they had learned previously. At the end of the session, all students were part of the learning process. Even though their performance was not as expected, it was better than the first time; there was a slight progress. They had the opportunity to express their ideas using their own vocabulary and to apply what they learned in a class where interaction is supported through the discussions and exchange of information.

Third meeting

The main focus of the third meeting with students was pronunciation, oral expression, and vocabulary. At the beginning of the session, we started with a pre-teaching activity.Some simple questions were initially asked to warm up students' minds and get them to talk and express themselves. The assignment consisted of introducing themselves in a few lines to the partner sitting next to them; they had a few minutes to get ready. Once they are prepared, they started the task. Each student turned to his/her partner and started talking about him/herself. The researcher suggested some points they can use in their production like: your name, your address, age, hobbies, likes and dislikes, future plans, dreams to accomplish, desired jobs, talents, etc. The students accomplished the activity successfully, but there were some mispronounced words. This made us come of the idea to ask them to pronounce the alphabets first to check if they could phonateeachsound correctly. Strikingly, some of them did not succeed in this simple task and failed to articulate all the sounds correctly. W then told them

to be quiet and pay attention in order to take the turn in pronouncing the sounds in their correct way. The students were asked to repeat after us every sound we pronounced.

The next phase was a pair work, students were given a dialogue between two interlocutors to read, analyze, and perform (see Appendix C). The dialogue sheets were distributed to each pair. The students took their time to skim and scan the dialogue, read it with their partner each, and split roles. After having randomly appointed partners to read the dialogue, we then read it for them twice slowly and loudly emphasizing intonation and punctuation.

Before the start of the dialogue, the students were first required to highlight the unfamiliar or ambiguous words, After those items were spotted and just before defining them for the students, we managed to reread the dialogue using the silent language (like, for instance, hand gestures) to act out some of the unclear terms. We then wrote those words on the white board and asked the students to copy them down and check them out in their dictionaries and figure out the meanings by themselves. Four words were identified as unknown to the students:**Baked**(something cooked);**Pork** (the meat of a pig);**Diet (**is the sum of food consumed by people);and **Bottle**(a container usually made from glass or plastic to hold in liquids). Following the instructions, the first pair got on the podium and started performing the dialogue; they took the dialogue sheets with them. The pair was requested to focus on intonation (questions) and pronunciation. During the activity, the other students watched carefully as they took notes about body posture and articulation of sounds. Each pair got the chance to perform, the majority of them were really good unlike some others who were still afraid.

At the end of this meeting, the students were asked to do a homework, by writing a short paragraph about what interests and motivates them in the class to work harder and what demotivates them.

Fourth meeting

The fourth meeting was maintained for both oral expression and evaluation.

As a beginning, and after greeting the students, the researcher asked them if they had done their homework. Good enough, all of them did the assignment. There was a twist in the actions; students thought they would read the paragraph from the paper, but, we required them to take a brief look at what they have written. The students stood up on the podium one by one; each one of them spoke about his/her motives in class to study harder as well as his/her

hold backs and the issues that stop him/her from doing that. Their performances varied; some had articulation and pronunciation issues; some had anxiety issues; others were shy, mumbling, producing incoherent sentences, mixing thoughts, etc. Surprisingly, students spoke about these factors in their oral presentations. They revealed that some of the reasons why they avoid participating in classare because of the negative judgments and bad comments they receive. At the end of the oral presentations, the researcher asked the audience (classmates) to evaluate their friends' performance. Unconsciously, they started a debate; asking questions and receiving back answers created an interactive learning environment. As the session came to its end, students learned a valuable lesson. They realized that they are the ones holding back themselves and others from developing, instead of being judgmental, they should be helpful.

Fifth meeting

The fifth meeting was about the choice of the script (Appendix D).

During this session, we asked the students if they had ever played a play. The answers to that were negative. Students were then told that the running session would be about choosing a play to perform and have fun as well as try to score some improvement at the same time. We brought two scripts: 'Cinderella' and 'Little Red Riding Hood'. Choosing these two plays was because they are fun to perform, they are known to everyone, and most importantly, they are written with a simple familiar vocabulary which would not cause problems for students to read them.

The investigator read the two scripts and gave the students the freedom to choose which one they liked the most. Luckily, after some disagreements, they finally made up their minds and chose ' Cinderella'. This choice was to best of the experiment and the study just as well considering the availability of materials and the setting. After the distribution of the script, the researcher told them to underline any difficult words in order to define them. The students underlined the unclear terms then started looking for definitions using their dictionaries. A few moments later and with the help of the researcher, they wrote them on the whiteboard and copied them down on their copybooks. **Stepsisters,** sisters from another father/mother;**Cruel,** harsh, it causes pain and suffering; **Polish**, to apply shoe polish on shoes to make them shine; **Iron**, to pass a hot iron over clothes to remove any marks; **Palace**, the castle of the prince; **Ball**, formal dance; **Fairy**, magical; **Fairy godmother**, a magical woman with magical powers; **Wand**, a stick of magicians; **Rags**, dirty old clothes; **Sparkling**, shining; **Slippers**, shoes; **Pumpkin**, an orange fruit; **Coach**, a vehicle drawn by horses; **Wondered** (from the

verb 'wonder'), to be surprised; **Highness**, the prince. After they clarified the ambiguous words and understood all of them, the students were asked to analyze the script by extracting the elements of a play, time connectors and conjunctions, etc. Students read the script many times and started working in pairs. After a short time, we started writing their answers on the board as they expressed them orally. The responses ran as follows:

Title : Cinderella

Plot : a poor girl living with her stepmother and step sister who made her do all the work. They were invited to the prince's ball and left her home when the fairy godmother came to help her. She turned her into a beautiful princess; however, she has to be back home before midnight. Cinderella went to the ball and danced with the prince. When the clock ticked, she ran away leaving her shining glass slipper. The prince searched for her in every house in the kingdom, and finally found his princess and they lived happily ever after.

The number of characters: 08

Major characters: Cinderella, and the prince

Minor characters: stepsister 01, stepsister 02, the stepmother, the fairy godmother, guest 01, and guest02

Setting:time:once upon a time; place: Cinderella's home, the royal palace.

Time conjunctions: Once upon a time.

Interjections: Oh my! Wow!

After doing a brief analysis of the script, the concerned students split the roles, there was a misunderstanding about who takes which role; so their teacher had to interfere since he knew his students better.

Islem: the prince, he was the student with the most oral difficulties, he was mumbling and stressing out a lot.

Mohammed: the prince's assistant, another student who had great potentials but his fear of facing his colleagues and standing in front of an audience are the only obstacles.

Aya: Cinderella, great potentials, low voice, always afraid of others' judgments, so, she is put at the center of the play.

Israa: stepsister 01: she bounced a lot between ideas during the pre-test, she was reluctant.

Sara: stepsister 02: she was very tedious, there is no self-confidence as she speaks.

Maria: stepmother: discontinuity of ideas, she was very anxious during the pre-test, she almost cried.

Sabrina: the fairy godmother, during the pretest and the observation of the meetings, she was the most quiet one, she does not participate a lot.

Finally, as the session came to an end, we told the concerned members to read the script at home and try to memorize their roles in order to rehearse it next time.

Sixth meeting

The aim of this session is to rehearse the script dealt with in the previous meeting and start applying role play activity in field.

The students displayed exceptional excitement, willingness and readiness to perform the play and start having fun immediately as we called upon them and told them to go for the stage. The first step before the presentation started was getting the classroom arrangedby moving and arranging the tables to form a U-shape; this was for provision of more space for students to move around freely. Before starting with the educational intervention, students were given a few moments to have a final look at the script before starting. During this preparation, they were informed that the main focus is to work on emotions, motivation, self-confidence, group work, memorization, voice intonation and articulation, paralinguistic features (gestures, facial expressions, etc.), as well as have fun while performing on the podium. We then explained that they should be identical to their characters' roles; that is to say, imitate the character and pay attention to every small detail in order to bring it into life. Briefly, this meeting was mainly concerned with repetition and improvisation.

The actors of the play came to the middle of the classroom and waited for our signal to start. But there was some noise in the class. After making the audience (the classmates) quiet and urged them to respect their friends, make no comments during the play, observe, learn and listen carefully to all the details in order to learn from them avoid committing the same errors again, , we gave the green light for the actors to start performing.

The proceedings and what characterized the actors and the performance overall can be arranged as follows:

- As a start, the students had some difficulties that influenced their performance. Israa was biting her nails; she was stressed out. As for her friend Sara, she was staring at her hands just to avoid being noticed. Maria on the other hand, was really shy;she was standing up in one fixed position withher arms crossed all the time, which is a sign of lack of confidence; because her voice was trembling,the character was presented in a poor image.

- The researcher intervened and told Israa and Sara to loosen up and stand up straight because; they are here to have fun. The same remark for Maria, she was told to lessen her worries be free and confident.

- Both Israa and Sara forgot a few lines, they went back to the script to check the forgotten dialogues; and so did Sabrina, she held the paper during the performance because she was too terrified to forget a word. As for Maria, she was stillcrossing her hands, unconfident. Meanwhile, all three of them were having fun, communicating and reminding each other of the forgotten lines since they are working in a group.

- The researcher interfered and told Maria to relax and uncross her arms, and use her hands and arms to act out the role and embody the character instead.

- Once again, Israa was standing still and performing without emotions, there was no use of the body language or facial expressions. At some point in her dialogue, she should have been amazed and surprised! But, she did not express any emotions or intonation to reveal her feelings of surprise. The researcher intervened again and told her to use her voice and shout (Oh NOOOO….!!!), the audience must feel that she is in shock and see it through her facial expressions in order to believe it. Israa got an interesting role, one which she had to work on her facial expressions and intonation, she was supposed to reflect the emotions of the character and shout in some specific scenes.

At the end of this meeting, the students were happy about their try, both the performers and the audience said that they had fun working together and stepping out of their comfort zone. Not only did we create a joyful place for them to learn but we also worked on so many important points to improve their oral performance as well as personal character (intonation, body posture, facial expressions, group work, and self-confidence, etc.). Before leaving the class, the students were urged to keep rehearsing at home for next time.

Seventh meeting

This meeting was also concerned with applying role plays in the classroom to improvethe students' level of oral production and personal development.

After greeting students, the researcher told them to organize the classroom setting in order to start the rehearsals. The performers were required to go to the middle where there is enough space. As for the audience, they were asked to remain quiet and be in their places and observe to learn from their friends' mistakes.

The investigator asked the actors if they practiced the play more at home. Unfortunately, only some of them did, but since this is a rehearsal sessions, they could practice here.

- During this second try out, Maria made some progress, her hands were no longer crossed and she was not the same unconfident student anymore. She was moving around the class, using her gestures and body to convey the message. The investigator gave her a remark on that improvement and congratulated her in front of others so that they take her as an example.

- To increase their motivation and interest, the researcher gave students masks and costumes. They were excited and started to improve. Their shy personality is gone. Now it is the character that is performing. Using the remarks given by the researcher during the previous session, students' performance was developing. Their articulation of sounds improved, and they raised their voices.

- Maria helped both her friends Israa and Sara to use their gestures and body language. In order to reduce stress, the researcher reminded them they are here to have fun and it is acceptable to make mistakes, they will repeat and improvise as many times needed. Both girls showed a good response after Maria's advice as they started to live in the character through their non-verbal communication.

- Islem, however, was still struggling. His mumbling was a huge obstacle for him, Every time his turn came, he kept picking up the script and found it difficult to read and pronounce words. The investigator had a few minutes talk with him, explaining that it is ok to mumble and that he should not feel embarrassed, because mumbling is a state of mind; he just needs to stop thinking of it as an obstacle, and he can take his time to improvise even if he forgot his lines. This talk with both the investigator and his teacher boosted his self-confidence; he went back to his friends and decided to focus on having fun instead of minding his mumbling.

At the end of the meeting, students' performance improved (their oral abilities, confidence, use of gestures, and motivation). They had fun and were communicating and helping each other out. They learned every important aspect of a performance. On this basis, we decided that the final phase/stage would be the next session. The students were, therefore, instructed to rehearse more at home for the last performance in sequence.

Eighth meeting

After what had been achieved so far throughout the previous meetings regarding rehearsing, repeating, and improvising, this session is held for a final try out.

The researcher told the students to be serious, embody the characters, and most importantly, to have fun. They were reminded also to use the remarks given in the previous sessions, and to apply everything they learned in the activities during the first meetings.

As always, after they arranged the tables, the performers started warming up; they took their positions and waited for our sign to start; and they got the green light to go.

- Maria, Sara, Aya, and Israa started the acting. This time they had more energy and were more confident and using their body movements and facial expressions, as well as their voice intonation. Aya's biggest problem was her low voice level, throughout this session, it was remarkable that she completely forgot about her anxiety from her classmates and showed a significant change.
- Islem had a problem pronouncing the word 'Kingdom', his friends helped him out. He was embarrassed, but then again, the researcher reminded him that it is fine to make mistakes and that he should just carry on and not let this block him. After repeating several times, he finally got it right and they carried on.
- Mohammed on the other hand, was a challenge, it was difficult to convince him to play at first, but then, observing his classmates learning in an enjoyable setting, he finally decided to cooperate and be a part of the process. Even though he had no lines to say, Mohammed stood up and faced his colleagues.

Enjoying the play along with the audience, the performers carried on performing. The learning environment was stress-free. This activity brought students to work in collaboration and communicate together in an entertaining setting instead of anunexciting usual class.

III.5.3.1.Giving Feedback

Pronunciation feedback and correction were given at the end of each activity in every meeting. As they could lose their concentration and self-confidence while presenting, we made it our priority not to interrupt the students during the activities of performance or oral production, this is to avoid blocking their flow of thoughts distracting them from their ideas otherwise. Giving feedback was aimed to make students aware of their mistakes in order not to make them again.

III.5.4. Post-test

The last step is the post-test, in cooperation with their classroom teacher ofEnglish, a final test was conducted with the two groups. The test was conducted with the experimental group in order to diagnose their performance and check if there is any development or improvement concerning their oral expression skills, confidence, and pronunciation before and after the implementation of the educational intervention (role-plays). The test was also conducted with the control group so as tocompare their performance with experimental group and point out the main differences between them.

This post-test was also based on observation, students were given different topics to choose from and discuss. The aim was to evaluate their overall performance.

Here are some of the proposed topics:

1) Internet (Advantages, disadvantages, etc.).
2) Persons under the age of fifteen should not use mobile phones (Effects).
3) Cheating in exams.
4) People should choose a job they love and enjoy.
5) Talk about your birthday party or a party you went to.
6) Drugs (Smoking: disadvantages, consequences, etc.)
7) Weekends (Activities, plans, etc.).
8) Free topic of personal choice.

III.5.4.1. Analysis of the Results

The aim of this final step is to check the influence of implementing these activities role-play activities on learners. Is there any progress or development on both their attitude and oral level? Is there any interaction between students? The results obtained from the observation of

the post-test as well as the analysis of the recorded videos reveal several remarkable improvements on students' linguistic ability and physical behavior.

Observing students' performance during the implementation of role-play activity throughout the eight meetings, we could notice a progress in their abilities; each studentovercame an obstacle and developed his/her competence. They showed a gradual development on both individual and collective levels.

01. Within the Experimental Group

The group members showed a gradual development since their first meeting on both individual and collective levels. Therefore, the researcher analyzed the performance of each student alone first and then all the group together.

- **Student A : Aya (Cinderella)**

During the first rehearsals, Aya was a shy girl, always afraid of judgments, she had low self-confidence and her voice was barely heard. However, through the implementation of role-playing and the administrated activities. She has made a remarkable progress, she turned out to be not the same timid students anymore. This development gained her confidence. It displayed her excellent pronunciation and good English level. This progress revealed her hidden potentials to improve herself. She was the role model of the group.

- **Student B : Israa (stepsister 01)**

Israa was a reluctant student whose ideas were often not organized, jumping from one idea to another. But, at the end of the performance, it was obvious that she has improved. She changed to be more outgoing, energetic, and dynamic; she used her body and gestures to embody the character. Israa had her thoughts organized during the test, her ideas were understandable. She spoke in a clear manner and gave good answers, she was willing to participate more, another motivation increased.

- **Students C : Sara (stepsister02)**

Sara was a calm timid student who mispronounced almost every word. She was less dynamic than her friend Israa and did not have energy while speaking. Through the implementation of drama activities, these barriers came to disappear Sara could express herself through facial expressions, her pronunciation and self-esteem improved remarkably.

- **Student D : Maria (stepmother)**

Maria went from being an anxious student who wanted to quit to an active one. During the drama activity, she learned how to use her body language for a better performance. Her speaking competence improved regarding her fear of self-expression, Maria's answers were connected, her ideas were continued. Now, she is willing to improve and detach herself from the negative thoughts.

- **Student E : Sabrina (fairy godmother)**

Sabrina was the quiet type. She was separating herself from her classmates and refused the fact of working in group, she declined any interaction with them. Instead, Sabrina preferred to keep silent and not participate owing to her fear of judgment and her overuse of the mother language; her lack of vocabulary kept her from improving.

- **Student F : Islem (prince)**

Islem was a very shy student. He was never involved in the classroom activities, and he had a low level of pronunciation due to his bad articulation and mumbling issues. Islem admitted that he was reluctant to speak and participate because of his friends making fun of him. Convincing him to be involved in the activity was very challenging, but we explained to him that working together will bring the support he needs to carry on; he just had to use gestures and talk loudly for a better transmission of the role. Since the application of the drama activity, there was a slight change in Islem's behavior. He began to show interest and his goal was more to play with his classmates, this distracted him from overthinking about being judged and laughed at. During the post-test, there was a remarkable improvement in his articulation, he spoke much better than the time before, his pronunciation developed gradually.Islem did not care about his mumbling problem anymore, he focused more on his presentation and self-confidence.

- ➢ **Overall Evaluation**

The results obtained from the post-test and the video reveal a lot of advantages of implementing role-play activities in the learning process. First of all, it was obvious that students were having fun, they enjoyed participating in it. Hence, it put them in an interactive setting where students could manage improving their oral expression and communicative skills, as well as learning new vocabulary. As far as motivation is concerned, students were very cooperative throughout the activities done during the meetings, they were interested in learning in a low-stressed setting in which they were no longer anxious. Besides, this experiment enhances interaction among students, it teaches them to work in groups.

02. Between the Groups

The researcher analyzed the oral performance of both groups: the experimental and the control group, the highest gap between them is shown in terms of oral production, vocabulary, and self-confidence.

Table.3. 'Analysis Between the Groups'

Experimental group	Control group
-The members of this group were highly motivated, they were eager to learn. This is proved by their teacher of English who said that students were very interested during classroom activities. Learning through enjoyable methods is what triggers students' willingness and motivation to participate.	-The control group did not show any interest in participating, they were demotivated as if they were obliged to do the task; students did not put any effort in passing the test, they were not energetic in their performance.
- Students were highly motivated during this implementationresulting in improvement of their oral expression abilities.	-Students did not have any desire to speak during the post-test, they were not active.
- It was remarkable that students' self-confidence improved higher than before during oral practices. They performed well during the post-test because their self-esteem level was enhanced. They were not anxious or afraid of speaking in front of their classmates.	-The control group members had a very low confidence level during the post-test. Their fear of oral-expression influenced their performance, their voices were trembling to the point of repeating one idea several times. There was an obvious discontinuity of ideas due to reluctance.
- Their vocabulary level improved much better than before, students used many new words/terms in their oral presentation, some of which they learned during each presentation.	-Members of this group had a limited knowledge of vocabulary, they overused their mother language.
- Students' pronunciation proficiency developed significantly this is especially so regarding the use of those words they had already been exposed to.	Students' pronunciation level did not improve at all; many words were mispronounced.
	-The presentation of the members was not impressive; there was a lot of hesitation and

- Student's oral presentation was fluent. They used their gestures to associate signs with words. They were eager to get involved in the task and were motivated to work.	anxiety that ruined their performance. These students had low self-esteem resulted in an incorrect pronunciation of words.

III.5.5. Discussion

On the whole, the results of the findings reveal the positive aspect of implementing drama activities (role-plays) in English language classes.

Implementing drama activities in classrooms is an effective way to raise students' interest and motivation during the learning process. Thanks to these activities, students are put in an enjoyable and integrative environment where they can have fun and practice their oral expression at the same time. They loved learning through role-plays.

Using this kind of activities during the learning process helps students to discuss daily-life topics. They can express themselves freely because they can be any character in any situation. Hence, the shy ones who lack self-confidence have the privilege to pretend to be someone else, and act upon different roles.

The implement of dialogue performance within groups during the sessions is of benefits for students' oral production, pronunciation, and self-confidence considering the given chances to practice oral production with their class mates. Besides, it helps them pronounce words appropriately. Engaging in small group work activities during the meetings enhances students' confidence because of the continuous practice of oral expression tasks, this also helps to improve their pronunciation. Hence, students will have more opportunities of learning the oral skill.

The implementation of role plays obliges students to work together and discuss the procedures. This incites them to have an equal contribution in realizing the activity, that is to say; they will divide the responsibility among them instead of working individually. These activities support students' interaction in problem solving and communicating together. Also, they will set a comfortable setting to give their opinions. The exchanges between learners create an active, imaginative, and creative learning environment.

Learning through role-plays teaches students to attach their physical (gestures, facial expressions) and oral performance in order to transmit the meaning instead of using their mother language. There is an obvious coherence between the verbal and non-verbal performance. Also this helps the audience to understand better.

These drama activities show a remarkable amelioration on pronunciation level thanks to pronouncing words once and again during the tryouts. Students learn to better articulate and speak with appropriate voice tone and intonation during rehearsals, because the more they repeat, the better they pronounce. They learn to speak loudly in order to be heard by the public.

A fun enjoyable atmosphere is what drama activities bring to the classroom. Setting a relaxed place where students are distressed helps attract their attention leading to a better involvement and participation.

In the frame of these activities, students find themselves acquiring new vocabulary as well as the correct grammatical structure of language effortlessly.

These activities stimulate students' memorization abilities throughout the learning of the script. Islem however, the mumbling student, had some difficulties in learning the script by heart due to the lack of time as well as personal obstacles. The rest of the students performed without papers.

Finally, drama implementation in classrooms provides amusing activities through which students work in collaboration to improve their oral expression, self-confidence, motivation, pronunciation, and non-verbal communication.

Problems and Limitations

This study revealed that the implementation of drama activities can be one of the appropriate teaching techniques teachers can use to improve students' oral expression abilities. Nevertheless, during this research, possible limitations that could affect the effectiveness of the outcomes have been faced.

The first limitation is the lack of time. Because students were not familiar with this type of activities, the researcher had to explain the objectives and the procedures of each activity, clarified instructions, and reviewed their vocabulary at the beginning of each session.

Another limitation is students' limited vocabulary, incorrect pronunciation, and poor fluency in each participant, this rendered the activity hard to accomplish as it hindered the performance at the beginning of the intervention.

Similarly, due to the number of characters, the study was conducted with a small number of participants. Likewise, the lack of interactive materials and audio-visual aids is another limitation faced.

Pedagogical Implications

The current research reveals that role-play activity is useful and effective in improving students' oral expression. The findings reveal that this activity puts students in different experiences extracted from real life. Teachers should bear in mind that through practicing role-plays, students will build their confidence, overcome shyness, and become active learners.

Moreover, the findings show that this activity is beneficial in improving students' vocabulary, pronunciation, and fluency. The implementation of role-play in oral expression sessions guarantees the appropriate pronunciation in addition to learning new vocabulary.

Finally, role-play activity motivates students. It incites them to communicate using the English language and perform in front of their classmates. Therefore, it gives them an opportunity to be creative. Through this activity, teachers can provide students with a motivating atmosphere in which they can be creative.

Recommendations

The results of this study revealed that the implementation of role-plays in English classrooms was effective to increase students' oral skills as well as to build their confidence, and promote their values of respect and acceptance to others.

- In reference to the result of research, drama activities are effective to improve oral expression abilities through a cooperative and systematic learning structure. Therefore, the English teachers are recommended to apply these activities in teaching in order to improve the quality of the teaching/learning process.

- Teacher should plan for communicative activities according to students' English level, interest, and needs so as to maintain motivation during classes.

- It is imperative to provide time or some extra sessions in order to implement oral activities.

- Teachers should familiarize students with working in pair/group activities to avoid any discomfort while performing with two or more students

- Teachers should provide the necessary equipments and materials during this type of activities.

- Rotate group members every time to make them work with different classmates.

- Finally, it is necessary that teachers record students' performances in order to give feedback at the end of the performance because distractors can affect teachers' and students' attention during role-plays.

The obtained results are expected to constitute a point of departure for further implementation and research. For instance, researchers could investigate the effects of Role-plays on the receptive skill or it could be with different age groups or levels.

General conclusion

This research is conducted to display how drama activities (Role-play) can be effective for High School first year students during the teaching/learning process. It started on March 14th, 2019 and ended on May 5th, 2019. This activity was conducted to enhance student's oral expression ability.

The study demonstrates significant results which meet with the main objectives in that role-plays help students overcome obstacles and barriers in improving their oral production skills. Drama in foreign language classrooms boosts students' motivation and interest in learning. Besides decreasing their boredom, it creates the perfect relaxing atmosphere for them to have fun and enjoy the learning process. The contributors liked the ambiance created by this new activity; hence, they managed to overcome their fear of speaking in public, inhibitions, as well as their anxiety and shyness. Additionally, students' motivation resulted in increasing their self-confidence to express themselves not only through verbal means but also through non-verbal communication. Language is better acquired through movements and actions. Furthermore, role-plays in classroom are important activities that promote group work, collaboration, and communicative skills. They put students in a new learning setting where the responsibility is equally shared among them and they have to be active participants. Therefore, both their involvement and interaction are developed. Accordingly, this collaboration in solving problems results in a creative and diverse group where students are given opportunities to speak and exchange opinions as well as express themselves, thus, it is a needed implementation. The findings of this research also demonstrated an enrichment of students' communicative abilities particularly speaking, pronunciation, fluency, and vocabulary level; this is because of the excessive practice of the English language during the activities. This type of drama activity turned out to be a powerful instrument to use language in a real context. Besides, learning through experience is what makes students opt for it to be the most appropriate way to lean a foreign language.

All in all, the implementation of drama activities improves students' oral expression abilities and helps them step out of the unpleasant setting and overcome their reluctance observed before implementing the educational intervention.

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Appendices

Appendix A: Role-Play

Definition:

Role-plays are activities done in a classroom in which students are given roles to perform and characters to be in order to set the perfect environment for communication between them.

Types:

The first type is fully scripted role-play, students are given scripts to read, understand, and memorize their roles in order to perform.

The second type is semi-scripted role-play, students are given an example of a script including some missing words, they have to fill in the blanks.

Non-scripted role-play is the third type, teachers may give students some keywords and ask them to create their own dialogue or script.

The main elements of a play:

1. Plot: what happens from the beginning to the end.
2. Characters (actors): the ones who live the experience. To whom the plot is happening. There is the major (main) character or the center of the play who is given more importance. On the other hand, there are minor characters, all the other characters other than the main one. The ones who help complete the scene. These two interact and communicate through dialogues and conversations.
3. Setting : time and place; where and when do the actions occur.
4. Theme : the main concept dealt with or the message, it is expressed through words and actions of characters.

Appendix B : Little Red Riding Hood script

Little Red Riding Hood Play Script

Characters : Narrator, Mother, Father, Little Red Riding Hood, Wolf, Grandmother, Woodcutter

Scene 1 (in the forest)
Narrator : Once upon a time, there was a girl called Little Red Riding Hood. She lived with her mother and father in a cottage in the forest.
Mother : Little Red Riding Hood, your grandmother is ill. I would like you to take this cake to her. It will make her feel better.
LRRH : Okay, Mother.
Father : Remember, walk straight there. Do not stop or talk to strangers.
LRRH : Don't worry. I will not talk to any strangers.
Mother &Father : Be careful, Little Red Riding Hood.
Narrator : Little Red Riding Hood started to walk through the woods to her grandmother's house.
LRRH : Oh! What beautiful flowers! Grandmother loves flowers. I'll pick some for her.
Narrator : Little Red Riding Hood stopped to pick some flowers. The big, bad wolf crept up behind her.
Wolf : Hello, little girl. Where are you going?
LRRH : I'm taking this cake to Grandmother.
Wolf : How kind of you! Your grandmother will be happy. Where does your grandmother live?
LRRH : She lives in a cottage right next to the big tree over the hill.
Wolf : I see. Take care of yourself. Good-bye, little girl.
LRRH : Good-bye, Mr. Wolf.
Narrator : The wolf had a plan.
Wolf :(looking at the little girl's back) I know the fastest way to get there. Before she arrives, I'll eat her grandmother, and then I'll eat the little girl.
Scene 2 (in Grandmother's cottage)
Narrator : The wolf took a short cut to Grandmother's cottage and knocked on the door.
Wolf : Hello, Grandmother. It's Little Red Riding Hood. May I come in?
Grandmother :(whispering) That's not Little Red Riding Hood. I should hide somewhere.
Narrator : Grandmother quickly hid in the cupboard. The wolf opened the cottage door and went inside.
Wolf :(grumbling) There's no one here! I will get into bed and

wait for the little girl.

Grandmother :(whispering) Oh no! But Little Red Riding Hood is clever. She will be okay.

Narrator : The wolf jumped into Grandmother's bed and put on a nightgown and cap. Soon, Little Red Riding Hood knocked on the cottage door.

LRRH : Hello, Grandmother! This is Little Red Riding Hood. May I come in?

Wolf :(in Grandmother's voice) Come in, my dear.

LRRH : Where are you, Grandmother?

Wolf :(in Grandmother's voice) I'm in bed, dear.

LRRH : My, what big ears you have, Grandmother!

Wolf :(in Grandmother's voice) All the better to hear you with.

LRRH : My, what big eyes you have, Grandmother!

Wolf :(in Grandmother's voice) All the better to see you with.

LRRH : My, what big teeth you have, Grandmother!

Wolf :(roaring) All the better to eat you with!

Narrator : The wolf jumped out of the bed and went straight for Little Red Riding Hood.

Wolf : I'm going to eat you, little girl!

LRRH :(screaming and running) Ahhhhh! Help me!

Wolf : Didn't your mother ever tell you not to talk to strangers? Ha, ha, ha...

LRRH : Oh no! Please don't eat me! Help!

Scene 3 (in Grandmother's cottage)

Narrator : Just then, a woodcutter walked past the cottage and heard the screaming.

Woodcutter : Oh my! What a bad wolf!

Narrator : The woodcutter ran inside and chopped the wolf's head off!

Wolf :(screaming) Oh no! Ahaaaa!

Woodcutter : You're safe now, little girl.

LRRH :(whimpering) Thank you for saving me.

Woodcutter : You're welcome.

LRRH : Grandmother, where are you?

Grandmother : I'm in the cupboard, my dear.

Narrator : Little Red Riding Hood ran to the cupboard and let her grandmother out.

LRRH : Are you okay?

Grandmother : Yes. I'm okay. (to the woodcutter) Thank you for saving my granddaughter.

Woodcutter : It was no problem.

LRRH : I'll never talk to strangers in the forest again!

Appendix C: Dialogue

Worker: Good Morning! What would you like to order?

Customer: Good morning, lady. I will have a chicken hamburger, please.

Worker: Would you like it with salad or potatoes?

Customer: Potatoes, please.

Worker: What kind of potatoes would you like? Baked or French fries?

Customer: I would like French fries.

Worker: And what about you? What would you like to order?

Customer: I will have a pork sandwich.

Worker: Ok. White or diet bread?

Customer: white bread it's fine for me.

Worker: And what would you like to drink?

Customer: I guess we will have two bottles of soda.

Worker: Anything else?

Customer: No, that will be all for now, thanks.

Customer: How much do we owe you?

Worker: It's 10 dollars and 25 cents in total.

Customer: Here you have.

Worker: Ok, I will bring it right away. Here is your order. Enjoy it.

Customer: Thankyou

Appendix D: Cinderella script

Cinderella Play Script

Characters : Narrator, Cinderella, Stepsister 1, Stepsister 2, Fairy godmother, Guest 1, Guest 2, Prince

Scene 1 (at Cinderella's home)

Narrator : Once upon a time there was a beautiful young girl named Cinderella. She had two ugly stepsisters who were very cruel to her.

Step Mother : Did you clean the kitchen?

Cinderella : Yes, I did.

Stepsister 1 : Did you polish my shoes?

Cinderella : Yes, I did.

Stepsister 2 : Did you iron my clothes?

Cinderella : Yes, I did.

Step Mother : And...did you make breakfast?

Cinderella : Yes, breakfast is ready.

Narrator : The evil stepsisters made Cinderella do all the hard work.

Cinderella :(calling out) Stepsisters! A letter from the royal palace has arrived for you.

Stepsister 1 :(fighting) Give it to me! I want to open it.

Stepsister 2 :(fighting) No! I want to open it.

Stepsister 1&2 :(looking at the invitation card) Look! We are invited to the Prince's ball at the royal palace.

Cinderella :(crying sadly) I wish I could go, too.

Narrator : The night of the ball arrived.

Stepsister 1 :(laughing) Ha, ha! We are going to have a great time at the ball.

Stepsister 2 :(laughing) Have a great night working, Cinderella.

Narrator : After the evil stepsisters had left, suddenly, a fairy appeared.

Cinderella : Oh my! Who are you?

Fairygodmother : I'm your fairy godmother, beautiful Cinderella. I am here to help you go to the ball tonight.

Narrator : The fairy godmother waved her magic wand. Cinderella's rags turned into a beautiful dress.

Cinderella : Wow! It's so beautiful.

Narrator : On her feet were sparkling glass slippers.

Cinderella : Oh, I love them!

Narrator : The fairy godmother turned a pumpkin into an amazing coach and some mice into horses.

Cinderella : What a lovely coach and handsome horses.

Fairygodmother : You are ready now, my dear. Have fun tonight, but be back by midnight, or else!

Cinderella : Okay, fairy godmother! Thank you.

Scene 2 (at the ball)

Narrator : At the ball, everyone wondered who the beautiful princess

was.

Guest 1 (lady) : Who is that beautiful princess?

Guest 2 (man) : I've never seen such a beautiful woman in my life!

Stepsister 1 : Oh no! The Prince is going to dance with her.

Stepsister 2 : This is not fair! He was meant to dance with me.

Prince : Would you like to dance with me?

Cinderella : Oh, yes, your highness.

Narrator : The Prince danced every dance with her. Suddenly, the clock began to strike twelve.

Cinderella : I must go! Thank you for the dance.

Prince : Please stay! (shouting) What is your name?

Narrator : Cinderella did not answer and ran back to the coach, but she lost one of her glass slippers on the way. Then, the coach and horses disappeared. Cinderella's beautiful dress turned back to rags.

Cinderella : Oh no! Everything's gone. My beautiful dress and my sparkling slippers, where are they? Was it a dream?

Scene 3 (at Cinderella's home)

Narrator : The next day, the Prince set out to find Cinderella again.

Prince : I want every girl in the kingdom to try on this lost glass slipper. I must find my princess.

Narrator : But the glass slipper didn't fit anyone. The Prince then arrived at Cinderella's house.

Stepsister 1 : Good morning Prince. I am so happy that you found my slipper.

Stepsister 2 : It is my slipper. I am the princess you are looking for.

Narrator : The ugly sisters tried to fit into the slipper.

Stepsister 1 : Let me try first!

Stepsister 2 : No. Your feet are much too big. Give it to me!

Narrator : Their feet were much too big. Then the Prince saw Cinderella.

Prince : Let this girl try.

Stepsister 1 : But that's only Cinderella.

Stepsister 2 : She didn't go to the ball. The slipper won't fit her!

Narrator : Cinderella sat down and tried on the slipper.

Prince : It fits!

Cinderella : It fits!

Stepsister 1 &2 :(surprised) It fits?

Prince :(smiling) You are the one I've been looking for! What is your name?

Cinderella :(smiling) My name is Cinderella.

Narrator : The Prince had found his princess and they lived happily everafter.

تهدف هده الدراسة الى التحقيق   فعالية   تحسين التعبير الشفوي للتلاميذ وزيادة ثقتهم بـ نفسهم و كدا
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لتقييم بيئة   بداية هذه   المجموعتين   بغية
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نفسه،واصلا لفريق   الطريقة الروتينية العادية.   نهاية هذه
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