

# CHAPTER ONE

## INTRODUCTION

### 1.1 General Background

Language, a very complex human phenomenon, is a meaning of expression. It is the 'species-specific and species uniform' possession of men. From the inception of human civilization, language has been playing the determining role to unite human beings and quench their desires. Without it human civilization would be impossible and without it men would be only a dumb animal. In a nutshell, language is a systematically organized noise used in actual social situation. It has been defined as 'contextualized systematic sounds'.

Language is taken differently in different fields: anthropologists regard language as a form of cultural behavior, sociologists regard it as an interaction between members of social groups, students of literature regard language as an artistic medium, philosophers regard it as a means of interpreting human experience and language teachers regard language as a set of skills, these showed that interaction is inevitable in the society through which learners learn and acquire second or foreign language. Second language is well organized through formal learning in the classroom. To conclude, classroom interaction is the best for second language acquisition. Ultimately, classroom interaction describes the form and content of social interaction. In particular, it is the relationship between learners and teachers. To create interactive environment many different activities have to be carried out in the classroom. It can be fulfilled by drama teaching and learning activities.

Literature is a term used to describe written or spoken materials. Broadly speaking literature is used to describe anything from creative writing to more technical or scientific works but the term is most commonly used to refer to works of the creative imagination including works of poetry, drama, fiction and nonfiction. There are many genre of literature: poetry, essay, drama, novel etc.

The Oxford English Dictionary (1995, p.122) defines drama as “play(s) for acting on the stage or broadcasting; dramatic quality or series of events”. This definition tries to cover all the things about drama dealing with the act of stage, dialogue, action and the form of language.

Ultimately, we may discover meaning in literature by looking at what the author says and how he or she says it. We may interpret the author's message. In academic circles this decoding of the text is often carried out through the use of literary theory, using a methodological, sociological, psychological, historical or other approach.

Whatever critical paradigm we use to discuss and analyze literature, there is still an artistic quality to the works. It is important to us because it speaks to us. It is universal and it affects us. Even when it is ugly, literature is beautiful. It is incorporated from one's mind and affects thousands of hearts. Literature conveys the good and bad aspects of the society. It is the mirror of the society.

Literature is defined by many different literary figures in various ways:

Lazar (1993) says about literature:

Literature means .....to meet a lot of people, to know other different points of views, ideas, thoughts, minds .....to know ourselves better. And for the purpose of this book we will take literature to mean those novels, plays, poems, short stories which fictional and convey their message by paying considerable attention to language which is rich and multi-layered.

Collie and Slater (1987, p.2) state that

Literature speaks to the hearts as much as to the mind provides materials with some emotional color, that can make fuller contact with the learners own life and can thus counterbalance the more fragmented affect of many collection of text used in the classroom.

Supporting their views Lazar (1993, p.1) again says "Literature is a world of fantasy, horrors, feelings, vision.....put into words".

We can conclude by observing all these definitions literature is basically an expression of ideas, feelings, thoughts, anger and horrors of their soul through the medium of language. It is the mirror of the society with which the writers exhibited their views.

### **1.1.1 Teaching Techniques**

By technique, here, we mean, that activity which is implemented in the classroom. A technique is any variety of exercises or activities used in the language classroom for realizing lesson objectives.

Anthony (1963, pp.63-67) says

A technique is implementation that which actually takes place in a classroom. It is a particular trick, stratagem, or contrivance used to accomplish immediate objectives. Techniques must be consistent with a method, and therefore in harmony with an approach as well.

Techniques are of different types, which are used in the classroom to fulfill the objectives of teaching as well as learning. They are teacher-centered and student-centered.

#### **1.1.1.1 Teacher-centered Techniques**

Teacher centered technique is a technique in which teacher is actively participated in the classroom. This technique emphasized presentation of the teachers and content than students. Teacher-centered techniques are as follows:

- a. Lecture
- b. Explanation
- c. Illustration
- d. Demonstration

### **1.1.1.2 Student- centered Techniques**

Learner-centered technique is that sort of technique where the students are taken as a whole. It emphasizes the students' individual desires, feelings, needs, levels, their interest, their cultural background, and so on, in conducting instruction instead of focusing on subject matter, external authority, and educational requirements. It is more psychological than logical. It emphasizes the process than product. It believes on learning by doing methods. Some of the learner-centered techniques are given below:

- i. Individual Work
- ii. Pair Work
- iii. Group Work
- iv. Project Work
- v. Role Play
- vi. Discovery Technique
- vii. Simulation
- viii. Strip Story
- ix. Drama Technique

Here, my major concern is, what are the activities used in our context while teaching and learning drama. Drama is doing. It encourages genuine communication and involves real emotions and use of body language. Drama teaching and learning is not possible without interaction. It brings the students outside world into the classroom. It starts with listening as well as speaking and can be specified to practice different language aspects (grammar, lexical items and functions, etc).

### **1.1.2 Interaction**

Interaction is a kind of action\activity that occurs as two or more objects have an effect upon one another. The idea of a two-way effect is essential in the concept of interaction as well as in drama teaching, as opposed to a one-way.

To make it clear, Brown (2001, p.165) says "interaction is the collaborative exchange of thoughts, feelings or ideas between two or more people, resulting in a reciprocal effect on each other".

Rivers (1988, p.4) defines interaction as:

Students achieve facility in using a language when their attention is focused on conveying and receiving authentic messages. This is interaction. Interaction involves not just expression of one's own ideas but comprehension of those of others. One listens to others; one responds; others listen and respond.

Through this definition also we can say that interaction is the main quality of drama which is essentially used in drama teaching and learning. Drama is a representational form of literature which is interactive, dialogic, and performative in nature. But being a form of literature it has to share and shares the techniques and devices of other forms of literature like story, essay, poetry etc. Drama in its pure form uses words to create action through the dialogue and interaction of the characters.

Interaction should be blossomed naturally to communicate student's creation for actual communication in the class. Students have lots of time to have interaction in their first language. They face no difficulties but this is not the case in second language. "They use all they poses of the language-all they have learned or causally absorbed-in real-life exchanges where expressing their real meaning is important to them" (ibid). When a child engaged in a piece of conversation his or her creation fosters. They use language they have learnt. They learn little by listening; more involving in a conversation. Peers play significant role in language learning. Thus, teachers must be aware of the learners and their different learning styles.

Rivers again says that:

The brain is a dynamic, constantly interrelating what we have learned with what we are learning, and the give and take of message exchanges enables students to retrieve and interrelate a great deal of what they have encountered-material that, in a foreign language situation, might otherwise lie dormant until the teacher thought to introduce it (ibid)

Thus interaction leads a second language learner towards survival in the new language and culture. The students need help with the styles to carry on interaction in real situation.

### **1.1.3 Interactive Teaching**

In Nepal, teachers are taken as god and store of knowledge and wisdom. This makes the students offend to present themselves explicitly in the classroom. Classroom is such a place where the teachers have to deal with the students having a different social background and the level of knowledge. Thus, the teacher can select a technique on the basis of level and the purpose of teaching. Brown (2001) argues that here is no fixed trend to teach students, instead, it is the teacher who develops the sound and meaningful approaches, techniques to varied classrooms.

Interactive teaching is a two way process in which the teacher modifies the teaching approach based on the students needs. An interactive teacher must be aware of the learners and their different learning style to make the teaching interactive as well as effective. It is not possible to teach effectively without interaction. Interactive learning is also a two way process but the learner may be interacting with the teacher, with classmates, and with resources, self which is seen in drama teaching and learning activities. Drama is interactive in nature not only this but also dialogic and per formative. So, interaction in drama teaching is essential.

#### **1.1.4 Teaching Drama**

Drama is the specific modes of fiction represented in performance. The term comes from Greek word meaning "action" which is derived from "to do." The enactment of drama in theatre, performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception. The structure of dramatic texts, unlike other form of literature, is directly influenced by this collaborative and collective reception. The early modern tragedy Hamlet by Shakespeare and the classical Athenian tragedy Oedipus the King by Sophocles is among the supreme masterpieces of the drama. Generally, drama is defined as the form of composition designated for performance in the theater, in which actors take the role of characters, perform the indicated actions and utter the written language. Drama is not made of words alone but of sights and sounds, stillness and motion, noise and silence and relationships and responses. A drama is such a part of literature where the writer uses the words to create events and actions through the dialogue of imaginary persons' characters is overheard by the readers and the imaginary events can be seen by the readers or audience.

Styan, (1975) has defined “.....drama is not made of words alone, but of sights and sounds, stillness and motion, noise and silence and relationships and responses” (as cited in Lazar, 1993).

Here, wessels focuses on practical teaching and learning of English drama activities through which the students' daily used English language will be natural and live.

So, Wessels (1987) discusses

The effectiveness of drama in communication and in the learning and retention process, "Drama is doing." It is "the direct involvement of learning by experience," as goes the Chinese Proverb Tell me and I will forget, teach me and I will remember, involve me and will learn” (as cited in Kingkarn, 2007p.7 ).

According to Yaffe (1989) “Drama motivates the students, stimulates their creativity and enhances their proficiency. It gives students good experience in studying English creates new techniques and enhances comprehension” (as cited in (as cited in Kingkarn, 2007p.8).

Dickson, (1989) suggest that drama pushes the students to use language in ways that differ from classroom exchanges and maximize language acquisition. The underlying factors, according Byran and Fleming (1998) and O'Neil (1989), are that drama stimulates the reading of literature on a variety of genres, putting language development in a purposeful way, developing critical thinking and encouraging group cooperation and respect for others opinions (as cited in Kingkarn, 2007p.9).

Gareth, (1977) said about drama "However familiar or unfamiliar the world of a tragedy, comedy, farce or melodrama may be, everything that we experience has its source, in the long run, in words (as cited in Lazar, 1993).

Drama is an attractive alternative technique. It gives a context for listening and meaningful language production. It provides an active approach to the study of English obliging students to enter into dramatic situation that requires practice in oral skills. Students will also be checking their friends during the performance and sometimes group discussion after each activity.

In short, drama is performed on the stage. Mainly drama is not written for the purpose of reading only but to be performed on the stage and to give entertainment to the spectators. Characters perform their action by challenging to the real life situation. Drama is a play written for the theatre, television or radio. It is known as an exciting event. Learners learn language through entertaining with great satisfaction on them. It is an effective way to teach and learn a first or second language.



#### **1.1.4.1 Nature of Drama**

Drama is one of the most effective tools in teaching. For this reason, many schools have used drama in English class in order to help their students imagine, enact, and reflect on human experience. It can help to develop divergent thinking skills, inventive creativity, cognitive thinking skills, and stimulates oral and written communication skills.

As to what drama is all about, the Advanced learner's Dictionary of Current English (1973) defines drama as a composition, presentation and performance of plays for the theatre in prose or poetry, accommodated to action, and intended to portray life or character, or to tell a story by action ( as cited in Kingkarn, 2007 p.6).

Holden (1887) argues that drama is concerned with the world of "let's pretend", the use of imagination to communicate meaningfully. In addition, Bolton (1984) and Heathcote (1982) view drama as action presentation, the sympathetic attention of man, developed in a succession of continuously interesting and related incidents, acted and expressed by means of speech, symbol, actualities and conditions of life (as cited in Kingkarn, 2007p.6).

Wessels(1987.p.7) discusses the effectiveness of drama in communication and in the learning and retention process, " Drama is doing". It is "the direct involvement of learning by experience", as goes the Chinese proverb- Tell me and I will forget, teach me and I will remember, involve me and I will learn"(as cited in Kingkarn, 2007p.6).

#### **1.1.4.2 Elements of Drama**

Elements refer to the parts of drama that are essentially embraced with the drama which are as follows:

- a. Dialogue:** Dialogue is an important element of drama which accelerates the plot of the drama with dramatic performance. Dialogue is also a

dramatic act because it is not only for expression and exchange of feelings and ideas but also for making performance, movements and presentation on stage in order to provide real life like effect. Dialogue plays many different roles in a play. It helps to develop the plot, reveals the identity, role, nature, status and position of characters on the stage. It varies from characters to characters on the basis of diction, tone, pattern etc.

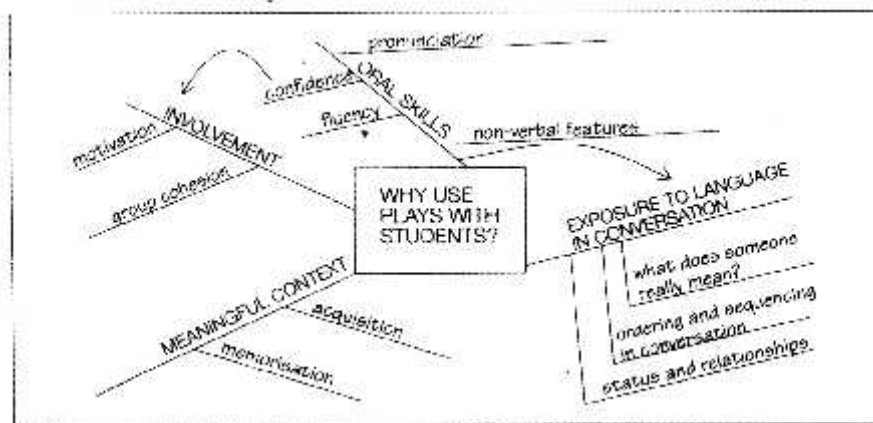
- b. Plot:** Plot is also a crucial element of drama. It is a way of drama where actions or events or activities run chronologically and logically. We can say that it is a network of events. It is such a framework of activities or actions that creates dramatic effect and taste in the audience. It is a planned series of interrelates that make up a story being told. Plot is structure and skeleton of drama that provides certain shape to the drama.
- c. Theme:** It is not also a minor element instead it is the soul of the drama. Dramas have a conflict of some kinds between individuals, between man and society, man and some superior force and man and himself. The event that this conflict provokes cover up the plot. The same theme or story may give a very serious or a very light touch.
- d. Visual Elements:** The dialogues and music are audible aspects of drama. The visual elements deal with the scene, costumes, special effect used in it. The visual elements of drama also known as the spectacle render a visual to it. The special effects used in the play add to the visual appeal. Thus the spectacle forms an essential component of drama.
- e. Characters:** Characters in drama refers to the human beings who perform certain roles to develop the plot. Characters are representative of us, our society, and our conditions on the stage because they represent the reality about us through their speech and actions in the drama. As characters are not identical to reality, it is said that characters in the play

are not made up of blood and flesh but they are made up of words and speeches.

### 1.1.4.3 Purpose of Drama in the Classroom

As an effective method of teaching language, drama gives a context for listening and meaningful language production, forcing the learners to use their language resources, and improve their linguistic abilities. In another way, drama's objective is not great theatre art, but language development through imaginative play.

According to Lazar, (1993) the reason for using the plays or extracts from the plays with the language learners is shown through the following figure.



Source: Lazar, 1993.

Archiald (1987) states that drama acts as a bridge between the classroom and the real world in teaching students to communicate in a second language, while Chilcoat (1989) says that drama is an imaginative way to involve students in exploring a historical experience and attainment. It requires individuals and group participation and demands initiatives and cooperation (as cited in Kingkarn, 2007p.7).

Via (1987.p.110) refers to drama as "communication between people." Maley and Dull (1982. p.6) define dramatic activities as those" which give the students an opportunity to use his or her own personality in creating the

material on which a part of the language class is to be based." There is an immense range of approaches to drama, including role-play and simulation (as cited in Kingkarn, 2007p.7).

Smith, (1990) views that drama improves oral communication, as a form of communication methodology; drama provides the opportunity for the students to use language meaningfully and appropriately. Drama can help restore the totality of the situation by reversing the learning process, beginning with meaning and moving towards language form (as cited in Kingkarn, 2007 p.8)

Maley and Duff (1987) state that drama puts back some of the forgotten emotional content into language appropriateness and meaning are more important than form or structure of the language (as cited in Kingkarn, 2007 p.8).

#### **1.1.4.4 Usefulness of Teaching Drama**

As this study has asserted earlier drama study can be an effective way of acquiring language. The evidence suggests that communicative competence is improved through the use of drama.

According to Yaffe (1989), drama motivates students, stimulates their creativity and enhances their proficiency. It gives students good experience in studying English creates new techniques and enhances comprehension (as cited in Kingkarn, 2007 p.8).

Smith (2003) and Holden (1981) claim that the use of drama helps the learners to practice the language, and gives them the opportunity to make procedures out of the language from their developing inter-language and to make it more prudent. Moreover, drama enables the students to grow life situations and boosts their confidence level (as cited in Kingkarn, 2007 p.9).

In addition, Wessels and Maley (1996) said drama helps students to become fluent in interactions in language and improves pronunciation (as cited Kingkarn, 2007 p.9).

In conclusion, one may look at drama as a method of teaching English which is of great significance to the improvement of classroom participation and retention. This method provides the students not only the opportunities to explore ideas and activities; but also a way for the students to develop their personality, cultural appreciation, and language skills. In short, drama can vastly add to the total growth of the students both in the academic arena and in the real world.

#### **1.1.4.5 Features of Drama`**

The features of drama are as follows:

- a. Drama can be either in prose or in verse.
- b. It is performed on a stage.
- c. It has a story and dialogue.
- d. It has characters.
- e. A drama exists in performance more than in words or in texts.
- f. It spreads cultural background to the audiences and characters as well.

#### **1.1.4.6 Types of Drama**

There are different types of drama, i.e. tragedy, comedy, tragic-comedy, farce, one-act play, opera, pantomime and creative drama according to their nature which are described as follows.

##### **(i) Tragedy**

Tragedy deals with sad events that end with death and destruction of protagonist for example, Hamlet.

## **(ii) Comedy**

Comedy consists of something that is funny, romantic or laughable. It is a kind of play having a pleasant atmosphere and happy ending, e.g. Shakespeare's play "A Winter's Tale".

## **(iii) Tragic-comedy**

As the name suggests tragic-comedy is partly tragedy that is some part is sad and partly comedy that is romantic and funny mingled harmoniously together, for example, Shakespeare's Othello.

## **(iv) Melodrama**

Melodrama is a drama of disaster and differs from tragedy significantly, in that; forces outside of protagonist cause all of the significant events of the plot. All of the aspects of related guilt or responsibilities of protagonist are removed. The protagonist is the victim of all circumstances. He is acted up on by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. In melodrama, we have clearly defined character types with good guys and bad guys identified. Melodrama has a sense of strict moral judgment.

## **(v) One-act Play**

It is the new concept of drama. As the name implies, one-act play conveys only one act. It is therefore short requiring not more than one hour to be staged.

### **1.1.4.7 Objectives of Teaching Drama**

There are a number of reasons for using plays\play extracts in a language classroom. Briefly, we can give the following four reasons:

### **a. Oral skills**

Oral skills include the elements of pronunciation, fluency, confidence and non-verbal features.

Students get a chance to improve their pronunciation by experimenting with different patterns of intonation, and practicing different sounds. The human conflicts, moral dilemmas of political issues communicated in a drama engage students intellectually and emotionally, and can provide a valuable source of discussion. Such discussions help students develop fluency in speech. Student's confidents improve because students have a written text as a basis from which to develop oral skills. Shyer or more inhibited students often find working from a written text or script a less threatening way of doing a role play than having to improvise. Non-verbal features, such as gestures and body language, how far people stand from each other when they talk to each other, and for how long they maintain eye contact when speaking, could all be analyzed and discussed during the acting out of the play. Students might be asked to what extent these features reflect the relationships of the characters in the play and their attitudes towards each other, as well as the students' own cultural background.

### **b. Involvement**

Involvement involves the elements of motivation and group cohesion. A strong sense of involvement is fostered which helps to motivate students and encourage them to learn through active participation. Apart from the printed words, the gestures and movements of the characters, the sets and costumes, the lightening and music motivates the students. Moreover, getting students to work together on a mini production of a play or simple to read an extract from a play aloud in class is an excellent way of creating cohesion and co-operation in a group.

### **c. Meaningful context**

Studying the dialogue of the play provides students with a meaningful context of acquiring and memorizing new language. Students often pick up new phrases or formulaic expressions by studying how these are used by characters in a play, particularly if the text is read or performed in a class.

### **d. Exposure to language in conversation**

In order to make sense of dialogues we need to move beyond the surface meaning of words and sentences to an interpretation of implied and metaphorical meanings. Through such activities, students get chance to broaden their understanding of conversational discourse. At the same time, they are being exposed to other features of language-how conversations are ordered and sequenced, what kind of formulaic expressions it is appropriate to use in different context, how what people say in conversation reflects their relationship and relatives status.

#### **1.1.4. Activities of Teaching Drama**

According to Lazar (1993), the following activities should be practiced while teaching drama.

##### **a. Activity 1**

Students are divided into groups or pairs and given the role card to study, rehearse and perform.

##### **b. Activity 2**

Students are given the opportunity to perform their role play.

##### **c. Activity 3**

Drama should enhance the proficiency of the students to initiate the conversation with the strangers.



**d. Activity 4**

Students are asked to find out the relationship and location where the characters are, by looking at the activities and movements of the characters.

**e. Activity 5**

Students should participate in pair work or group work to ask and to respond to after studying the text in detail.

**f. Activity 6**

Students compare the conversation between the text and everyday conversation and find out the differences.

**g. Activity 7**

Teachers make clear about the setting, period, relationship as well as types of language used in the text and everyday conversation.

**h. Activity 8**

Students compare and contrast the status of the characters after reading the dialogues of two different texts.

**i. Activity 9**

Students write the formal and informal letters, conversations, dialogues after reading and studying the text.

**j. Activity 10**

Students are asked to read the text aloud to develop their oral skill.

Lazar (1993) has made us conscious about many other activities which should be followed by the students and teachers during the learning of drama, which are as follows:

### **i. Pre-reading activities**

- a. The teachers outline the social, political and historical background of the play. The students take notes.
- b. Students are given situation (e.g. settings, roles, relationship, etc). They develop their role play around it.
- c. Students are given some lines for the play. They anticipate which characters are speaking the lines in what setting.
- d. The teacher explains what the genre of the play is. Students make prediction of the play.

### **ii. Activities for increasing language awareness**

- a) Students identify what language functions are served by different lines in the play, (e.g., apology, complaint, promise, etc).
- b) Students compare the original and simplified version of the drama in terms of grammar and vocabulary, and try to find out the effective conveyed by these differences.
- c) Students compare the drama with two or more translations in to their mother tongue. They decide which translation they like most and why.
- d) Students are divided into groups and are given incomplete dialogues. At the end, compare their versions with the original lines spoken by the character.

### **iii. Activities for practicing oral skills**

- a. Students read the text aloud with word stress and sentences stress, paying special attention to its emotional meaning.

- b. Students' group read the text aloud with some comments (e.g., coldly, aggressively, with a sneer, in a loving voice, etc) and another group of students try to guess the annotation.
- c. Students discuss the characters in the text by answering short questions about them: Which characters do you most admire? Why? etc.
- d. Different groups of students can be given different extracts from the drama, and they are asked to form questions out of these extracts. Then they can interact to one another by questioning and answering.
- e. Students rehearse the drama in front of the class with different accessories, e.g., umbrella, hat, handbags, belts, etc. The conversation as possible (e.g., hesitate, interrupt, each other use clichés, use you know etc).
- f. Students in groups act out an extract from a play, paying special attention to gestures and movement-how far characters stand from each other, how they use their hands, etc. Other students make comment on it.

#### **iv. Follow up and extensive activities**

- a. Students discuss a series of controversial statements about the theme\ topic of the extract.
- b. The students discuss the theme or subject of the play in light of their own experience.
- c. Students prepare biographies of the characters they like. They are them read aloud to the class and compared.
- d. Students select the background music for a particular extract of the play.
- e. Students discuss the values and world view which are either implicitly or explicitly expressed in the text.

## **1.2 Review of the Related Literature**

Various researches have been carried out related to the literature and language teaching and learning but no research has been done on the activities practiced during teaching and learning drama in B.A. second year classroom in the Department of Education. However, some of the researches related to this study are as follows:

Regmi (2004) conducted a research on “Effectiveness of Group-work Technique in Teaching English Tenses”. Here, the researcher tried to find out the effectiveness of group-work technique in teaching English tenses. The researcher has used tests (pre-test and post-test ) as tools for data collection. At the end of the research the researcher reached the conclusion that the students who were taught using the group work technique progressed relatively better than the students who were taught through the explanation technique.

Joshi (2008) has carried out a study on “Teaching English Short Stories Interactively”. He has attempted to analyze the effectiveness of teaching short stories interactively at the primary level in terms of their performance and the materials used to teach them. He has used pre-test and post-test as tools of data collection. His study showed that interaction technique and teaching materials played very crucial role to teach short stories interactively.

Sharma (2010) conducted a research study entitled “Interactive Activities Practiced in B.Ed. Classes”. The researcher has attempted to analyze the interactive activities practiced in English classes. He has applied a questionnaire and observation checklist as tools for the data collection. In this study the researcher came to the conclusion that various interactive activities such as role play, project work, class discussion, group work, quizzes, debate and oratory were being practiced in the classroom.

Similarly, another researcher Shahi (2011) carried out a research study entitled “Activities Used in Teaching Novel”. The main purpose of the study was to find out the activities and uniformity between teachers and students responses

regarding the activities used in teaching novel. To complete this study the researcher used questionnaires and observation forms as tools. The researcher found that the teachers used different activities viz. giving background information, discussing the title, providing critical analysis, asking students to write critical analysis and so on. He also found that there was a minimal uniformity but maximal differences between students' and teachers' responses regarding the activities used in teaching.

Regmi (2011) has also conducted a research work entitled "Activities Used in Teaching Literature". Here, this study wanted to find out the activities used in teaching literature (short stories and poems) at higher secondary school of the Kathmandu and Jhapa districts. To conduct this work, the researcher has used two tools that were questionnaires and observation forms. The researcher came to the conclusion that while teaching short stories teachers frequently used the activity giving summary of the text. Likewise, an activity for poetry was interpretation of the main theme of the poem.

Although many researchers carried out so many researches in order to explore the effectiveness of several methods and techniques and activities related to other genre, none of the experiments have been dealt with the activities used in teaching drama while teaching the English language in the classroom.

### **1.3 Objectives of the Study**

The following were the objectives of the study:

- a. To find out the activities used in teaching drama in the classroom.
- b. To list some pedagogical implications.

### **1.4 Significance of the Study**

In fact, the drama is somehow complicated genre of literature. Thus, it is highly beneficial to the students and the English language teachers to cope with drama teaching and learning. This study will have direct effect to the students and teachers who are involved in teaching and learning. It will show the ways to

make their classroom teaching and learning interactive, creative, live, and romantic through which learners learn easily. Moreover, this study will be helpful and beneficial to the subject experts, syllabus designers, textbook writers, language and literature researchers and those who are directly and indirectly associated with teaching and learning process.

## **CHAPTER TWO**

### **METHODOLOGY**

I adopted the following methodology in order to fulfill the objectives of my study.

#### **2.1 Sources of Data**

To fulfill the above mentioned objectives, I used both primary and secondary sources of data for the completion of my study.

##### **2.1.1 Primary Sources**

The primary sources of data were B.A. second year students and teachers from different colleges of the Kathmandu district.

##### **2.1.2 Secondary Sources**

The secondary sources of data were the various books like Lazar (1993), Brown (2001), Collie and Slater (1987), NELTA Chautari, Rivers (1987), different theses, various articles and websites.

#### **2.2 Population of the Study**

In this research, the populations of the study were B.A. second year students and teachers.

#### **2.3 Sampling Procedure**

It is not possible to include the whole population in the study, so relevant number was selected. The selection of the sample was done according to the following way:

- a. I purposively selected four different colleges from the Kathmandu district.
- b. Then, I selected fifteen students and one teacher from each college using the same methodology.

- c. I selected one English drama teacher from each college based on judgmental sampling procedure and fifteen students by random sampling procedure.
- d. Six different classes of each teacher were observed.

## **2.4 Tools for Data Collection**

The tools for collecting primary data were two sets of questionnaires used for the students and teachers and an observation checklist was used for classroom observations. I used questionnaire of appendix A for the students and the questionnaire of appendix B for the teachers while collecting data. The observation check-list of appendix c was used for the classroom observation.

## **2.5 Processes of Data Collection**

The following processes were adopted in this study.

- a. First of all, I went to the concerned college and talked with the authorized persons to get permission to conduct the study.
- b. After getting permission, I consulted and talked with the subject teachers and students of B.A. second year about my study, its purpose and the requirements.
- c. After that, I selected fifteen students and one teacher from each college.
- d. Then I observed the selected classes using observation check-list.
- e. I observed the six classes of each teacher.
- f. Again, the same teachers filled in the questionnaire of the appendix B. At the same time, to collect the information from the students I distributed the questionnaire of appendix- A which took about forty minutes.



## **2.6 Limitations of the Study**

The study had the following limitations.

- a. It was limited to the activities used in teaching and learning drama in the classroom.
- b. Only four colleges were used as a sample of the study.
- c. Sixty students and four teachers were the population of the study.
- d. Only survey questionnaires and observation check-list were used as the tools for the study.
- e. Only the activities used by students and teachers in the drama classes were focused.
- f. Only the activities suggested by Lazar (1993) were used to develop the questionnaires and observation check-list.

## CHAPTER THREE

### ANALYSES, INTERPRETATION AND PRESENTATION OF DATA

This chapter is concerned with the analysis, interpretation and presentation of the data that are collected from students and teachers of different colleges of the Kathmandu district. It focuses on the activities which are used in drama teaching and learning. Data were analyzed under three different headings: analysis of the responses collected from the students, analysis of the responses collected from the teachers and analysis of responses found from the classroom observation.

#### 3.1 Analysis of the Responses Collected from the Students

The responses collected from the students are presented under this heading. The responses are presented clearly using simple statistical tool; frequencies and percentage.

##### 3.1.1 Students' Participation in Dialogues and Conversations

The activity 'students' participation in dialogues and conversations' was taken to the study which is shown in the following table with frequencies and percentages.

**Table No. 1**

#### **Students' Participation in Dialogue and Conversations**

Activities No.1	Responses							
	Always		Sometimes		Rarely		Never	
Students	F	%	F	%	F	%	F	%
	1	1.66	22	36.6	13	21.6	24	40

According to above mentioned table, among all the students 40% never participated in dialogue and conversation and 36.6% of the students sometimes participated whereas 21.6% of the total students rarely participated. A very few percentage that is only 1.66% students always participated in dialogue and conversation.

### 3.1.2 Imagination of New Drama

The activity imagination of new drama by the students after the completion of each drama was another activity of my study. This activity which was found in my study is also shown on the following table.

**Table No. 2**

#### **Imagination of New Drama**

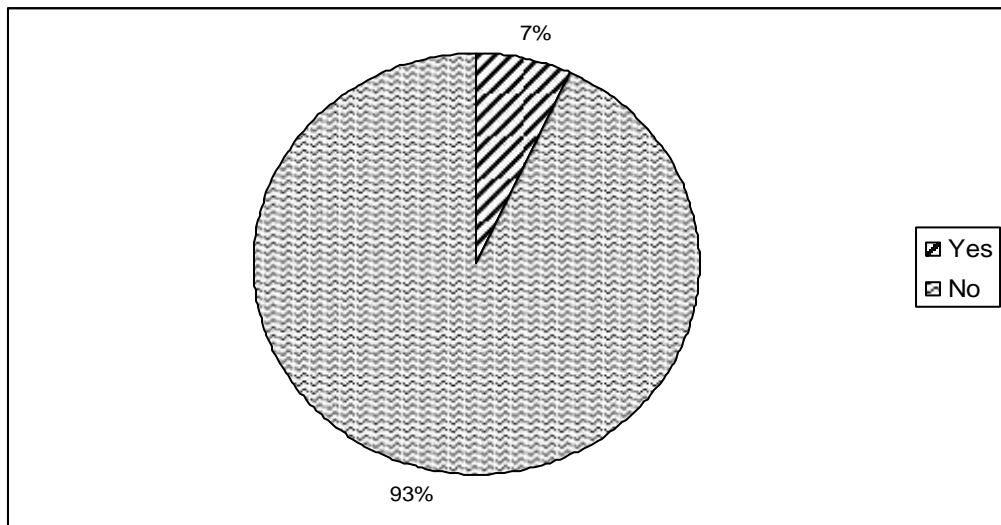
Activities No.2	Responses							
	Always		Sometimes		Rarely		Never	
Students	F	%	F	%	F	%	F	%
	1	1.66	10	16.6	5	8.3	44	73

This table describes that 73% of the students never imagined new drama after finishing the study of each drama and 16.6% students sometimes imagined. Likewise, 8.3% of the students rarely imagined whereas 1.66% students always had this activity.

### 3.1.3 Role Playing

While teaching drama teachers should provide the adequate opportunities for the students to play the dramatic role in the classroom but what was the real situation in the classroom is shown by the following pie chart.

**Figure No. 1**  
**Role Playing**



Given pie chart shows that 93% of the students did not play the role to drama in their classroom whereas 7% of the students did this activity.

### 3.1.4 Language Skills

Language skills were the most important part of the English language teaching and learning. While teaching and learning the English drama in the classroom teachers and students should be careful on language skills. The responses collected from the students during my study are presented in the table number three.

**Table No.3**  
**Language Skills**

Activities No.4	Responses							
	Listening		Speaking		reading		Writing	
Students	F	%	F	%	F	%	F	%
	33	55	20	33.3	2	3.33	5	8.33

This table shows that 55% of the total students mostly practiced listening skill and 33.3% practiced speaking skill whereas 8.3% mostly practiced writing

skill. Similarly, regarding the reading skill 3.3% students mostly engaged in the classroom.

### 3.1.5 Discussion with the Classmates

While practicing in the classroom, teachers should provide the adequate time to discuss between the students which makes them social, co-operative, practical and makes their English language live, creative and so on. I had also collected the responses from the students which are shown on the following table.

**Table No.4**  
**Discussion with the Classmates**

Activities No.5	Responses							
	Always		Sometimes		Rarely		Never	
Students	F	%	F	%	F	%	F	%
	34	56.6	17	28.3	8	13.3	1	1.66

The table itself makes clear that 56.6% of the students always discussed with their classmates and 28.3% students discussed sometimes whereas 13.3% of the students rarely discussed and a few percentages 1.66% of the students never did such a activity.

### 3.1.6 Students' Participation in Pair and Group Works

Without this activity no teaching and learning will be successful. So, while practicing in the classroom the activity students' participation in pair and group works should essentially be used frequently. Regarding this activity the responses obtained from the students were presented in the table number five.

**Table No. 5**  
**Pair and Group Works**

Activities No. 6	Responses							
Students	Always		Sometimes		Rarely		Never	
	F	%	F	%	F	%	F	%
	1	1.66	27	45	7	11.6	25	41.6

This table exhibits that 45% respondents said they sometimes participated in pair and group work; 41.6% students replied that they were never engaged in this activity. Similarly, 11.6% of the students rarely participated in the activity whereas 1.66% of the students always participated in this activity during drama classes.

### **3.1.7 Completion of the Dialogues and Conversations**

Conversations and dialogues were the most important activities in teaching and learning. According to the students' responses, these activities were used in the following frequencies and percentages.

**Table No. 6**  
**Completion of the Dialogues and Conversations**

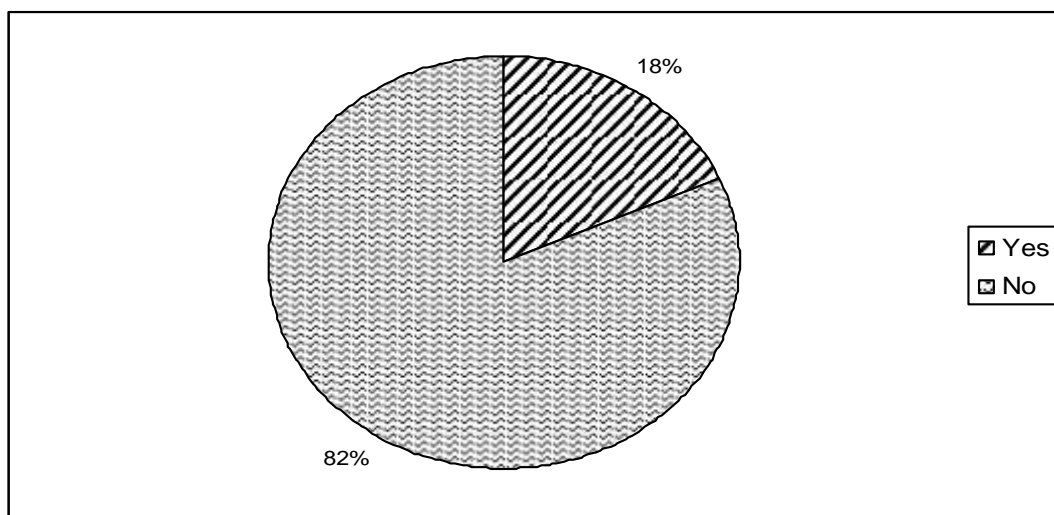
Activities No.7	Responses							
Students	Always		Sometimes		Rarely		Never	
	F	%	F	%	F	%	F	%
	7	11.6	17	28.3	17	28.3	19	31

According to this table, among all 31% of the students never completed the incomplete dialogues and conversations and 28.3% students sometimes completed whereas 28.3% rarely did such an activity. Regarding the completion of the incomplete dialogue 11.6% said they always completed.

### 3.1.8 Writing Conversation on Given Pictures

This activity was also taken for the study which was seen being used in the following condition according to the students' responses.

**Figure No. 2**  
**Writing Conversation**



The figure no.2 shows that 82% respondents had not written conversation on the given pictures whereas only 18% of the respondents were found doing so in the drama classes.

### 3.1.9 Differentiating and Writing Dialogues

Regarding this activity, students' responses were presented on the following table.

**Table No.7**  
**Writing Dialogues**

Activities No.9	Responses							
	Always		Sometimes		Rarely		Never	
Students	F	%	F	%	F	%	F	%
	7	11.6	17	28.3	17	28.3	19	31

The table asserts that 31% students never wrote formal and informal dialogues when they finished the drama study; 28.3% students wrote sometimes; 28.3% wrote rarely and 11.6% students always wrote the formal and informal dialogues at the end of the drama study.

### 3.1.10 Picking up New Phrases and Formulaic Expressions

Students were asked how often they picked up new phrases and formulaic expressions while practicing in the classroom. For this question they replied me in the following ways.

**Table No.8**

**Picking up New Phrases and Formulaic Expressions**

Activities No.10	Responses							
	Always		Sometimes		Rarely		Never	
Students	F	%	F	%	F	%	F	%
	15	25	12	20	18	30	15	25

The table of picking up new phrases and formulaic expressions reveals that 30% of the students rarely picked up new phrases and formulaic expressions and 25% always picked up whereas 25% of the students never did so. Similarly, 20% students sometimes did it.

### 3.2 Analysis of the Responses Collected from the Teachers

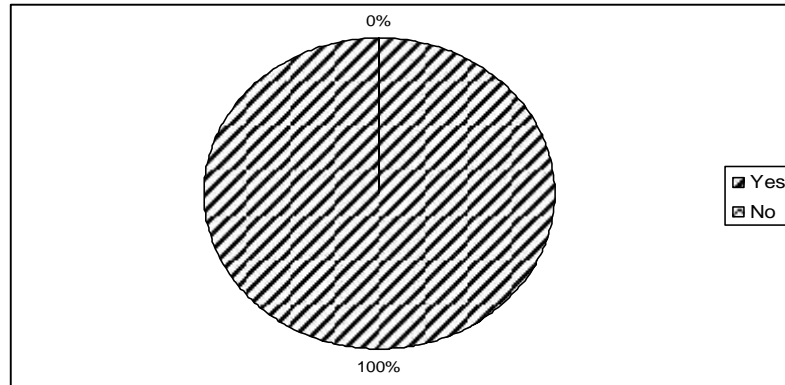
In this heading, I have presented the responses collected from the teachers. The responses were shown on the tables and pie charts.

#### 3.2.1 Revision of the Previous Lesson

The background activity revision of the previous lesson was shown in the following table which was responded by the teachers.



**Figure No. 3**  
**Revision of the Previous Lesson**

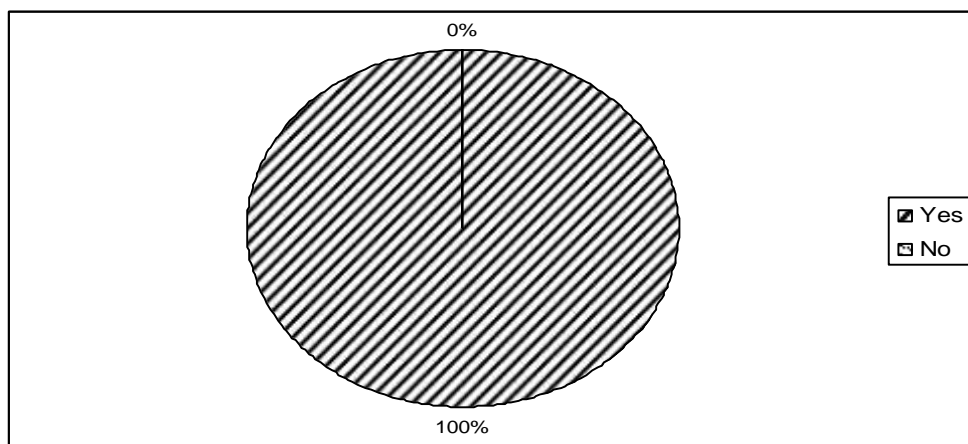


We are clear about the revision of the previous lesson that all the teachers revised the previous lesson during drama teaching.

### **3.2.2 Description of the Historical and Cultural Aspects**

'Description of the historical and cultural aspects of drama' is the most important activity to be used while teaching drama in the classroom.

**Figure No.4**  
**Description of the Historical and Cultural Aspects**



Regarding the description of the historical and cultural aspects of the drama all the teachers responded that they all explained and described about the historical and cultural aspects of each and every drama.

### 3.2.3 Simplification of the Vocabulary

To develop vocabulary power students should know the new vocabularies while studying in the classroom not only in teaching and learning drama but also in teaching other genre of literature. Here, the teachers simplified the vocabularies in the following frequencies and percentages.

**Table No.9**  
**Simplification of the vocabulary**

Activity No.3	Responses							
Teachers	Always		Sometimes		Rarely		Never	
	F	%	F	%	F	%	F	%
	4	100	-	-	-	-	-	-

The above given table shows the message that all the teachers always simplified the difficult vocabulary of the drama.

### 3.2.4 Distribution of the Copies of the Drama to Rehearse and perform

According to the respondents this activity was used in the following results.

**Table No.10**  
**Distribution of the Copies of the Drama**

Activity No.4	Responses							
Teachers	Always		Sometimes		Rarely		Never	
	F	%	F	%	F	%	F	%
		-	-	-	-	1	25	3

Among the entire teachers 75% said that they never distributed the hand outs whereas 25% of the teachers rarely distributed the hand outs to their students to rehearse and perform.

### 3.2.5 Use of Supplementary Materials

Supplementary materials were the right hand to facilitate the teaching and learning which were used in my study in the following frequencies and percentages.

**Table No. 11**  
**Use of Supplementary Materials**

Activity No.5	Responses							
	Always		Sometimes		Rarely		Never	
Teachers	F	%	F	%	F	%	F	%
		-	-	3	75	1	25	-

From this table, I can say that 75% of the teachers always used supplementary materials to facilitate their drama teaching activities whereas 25% teachers used the materials rarely.

### 3.2.6 Use of Student-centered Teaching Activities

While teaching, teachers should use student-centered teaching activities to make effective teaching in the classroom. This activity was used in the following condition by the teachers.

**Figure No. 5**  
**Use of Student-centered Teaching**  
**Activities**

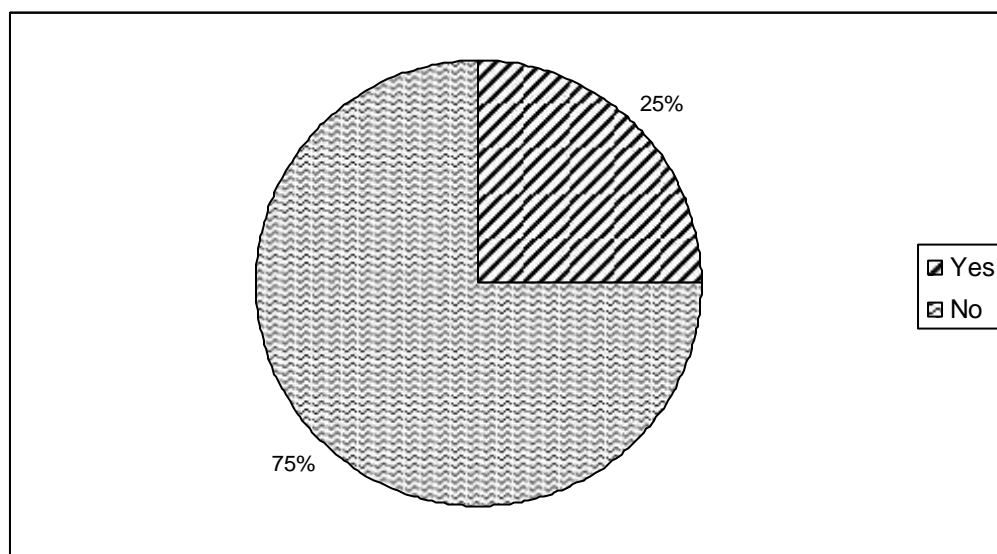


Figure no. 5 interprets that out of total teachers 75% of the teachers did not agree with this activity whereas 25% of the teachers agreed with this activity during drama teaching.

### 3.2.7 Discussing Text

‘Discussing the text’ is also a crucial activity during drama teaching which is exposed in the following frequencies and percentages.

**Table No.12**  
**Discussing Text**

Activity No.7	Responses							
	Always		Sometimes		Rarely		Never	
Teachers	F	%	F	%	F	%	F	%
	2	50	2	50	-	-	-	-

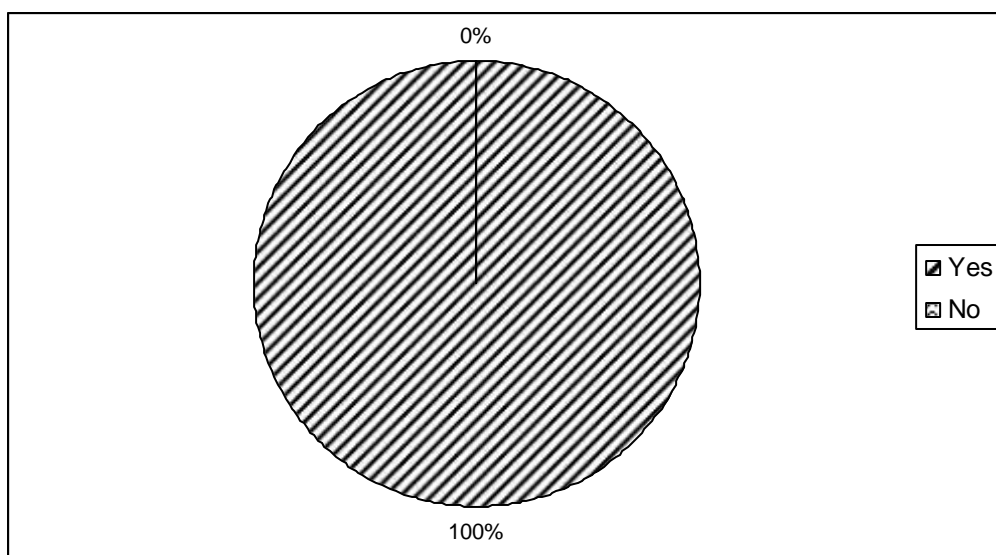
Regarding this activity, 50% respondents always discussed the subject matter with their students whereas 50% of the respondents sometimes discussed with their students.

### 3.2.8 Summarization of the Plot

Teachers summarized the plot of the drama while teaching in the classroom.

The responses of the activity are presented in the following pie chart.

**Figure No.6**  
**Summarization of the Plot**



The pie chart itself clearly exhibits that all the teachers (100%) summarized the plot of each drama during drama teaching.

### 3.2.9 Group Division of the students

Teachers divided the students into groups while teaching drama in the classroom in the following frequencies and percentages.

**Table No.13**  
**Group Division**

Activity No.9	Responses							
	Always		Sometimes		Rarely		Never	
Teachers	F	%	F	%	F	%	F	%
	3	75	-	-	-	-	1	25

Regarding the group division, 75% teachers always divided students into groups whereas 25% teachers never do so.

### 3.2.10 Use of Supportive Activities

Supportive activities support to make drama teaching successful in the classroom. Regarding this activity the responses collected from the teachers are exposed in the table number fourteen.

**Table No.14**  
**Use of Supportive Activities**

Activity No.10	Responses							
Teachers	Always		Sometimes		Rarely		Never	
	F	%	F	%	F	%	F	%
	-	-	2	50	2	50	-	

From the above mentioned table, I can say that 50% teacher respondents responded that they sometimes used supportive activities whereas 50% of them responded that they rarely used supportive activities.

### 3.3 Responses Obtained from the Classroom Observation

To collect the data, I had developed the observation check-list as a tool using the following activities. The result of the classroom observation is presented in the following table. The result is presented in simple statistical tools; frequencies and percentages.

**Table No. 15****Result of the Classroom Observation**

S.N.	Activities Used in drama teaching classroom	Yes		No	
		F	%	F	%
1	Students were divided into groups	9	37.5	15	62.5
2	Revision of the previous lesson briefly	18	75	6	25
3	Discussion with the classmates	22	91	2	8.3
4	Writing conversation about the given pictures	-	-	24	100
5	Picking up the new phrases and formulaic expressions	22	91	2	8.3
6	Completion of the incomplete dialogues	6	25	18	75
7	Students' participation in dialogues and conversations.	4	16.6	20	83
8	Differentiate and write the formal and informal dialogues at the end of the drama study	8	33.3	16	66.6
9	Distribution of the role play cards	-	-	24	100
10	Simplification of the vocabulary	14	58.3	10	41.6
11	Discussing the text	2	8.3	22	91
12	Summarization of the plot	14	58.3	10	41.6
13	Description of the historical and cultural aspects	18	75	6	25
14	Use of student centered teaching activities	5	33.3	19	66.6
15	Imagination of new drama	-	-	24	100
16	Students' participation in pair and group works	7	29	17	70
17	Practice of the listening skill	14	58.3	10	41.6
18	Correction of the students mistakes	19	79	5	20

19	Role playing activities	4	16.6	20	83
20	Distribution of copies of the drama	-	-	24	100
21	Use of supplementary materials	8	33.3	16	66.6

The table declares that among the pre-determined drama teaching activities, 50% were used in about 50% classes whereas remaining activities were used in a few classes (8% to 16% classes).

Out of total classes, only in 37.5% classes, students were divided into groups.

Out of total classes, only in 75% classes the previous lessons were revised briefly.

Most of the classes (91%) were equipped with the activity that involved discussion with classmates about the subject matter.

The activity 'writing conversations about the given picture' was not seen in any classes.

In 91% classes students picked up the new phrases and formulaic expressions.

The supplementary materials were used in 33.3% classes.

Similarly, 33.3% of the classes differentiated and wrote the formal and informal dialogues.

Teachers simplified the difficult vocabularies in 58.3% classes.

Summarization of the plot was done in 58.3% classes.

Only 75% classes provided the historical and cultural information of the drama to the students.

Student-centered teaching activities were used only in 33.3% classes.



Only 29% classes gave a chance to work in pairs or group whereas rest of the classes did not give such a chance.

In 54% classes, listening skill was practiced.

Out of the total classes, in 79% classes the teachers corrected the errors committed by the students.

The most important and essential activity in drama i.e. 'role playing activity' was found in 16.6% classes whereas 83.3% classes did not use this technique.

None of the classes provided the copies of drama to rehearse and none gave a chance to imagine the new drama at the end of the drama study and none of the students were given the role cards in any of the classes.

Therefore, on the whole, only 80% activities were used whereas 20% activities were not used while teaching and learning drama.

## CHAPTER FOUR

### FINDINGS AND RECOMMENDATIONS

#### 4.1 Findings

After the analysis of the collected data, I have come to list the following findings of my study.

##### 4.1.1 Major findings

a. While teaching drama the activities that were found being practiced were

1. Revision of the previous lesson (background activities).
2. Summarization of the plot.
3. Students' participation in group and pair works.
4. Discussion with the classmates.
5. Use of supplementary material.
6. Simplification of difficult vocabularies.
7. Group division of the students.
8. Description of cultural and historical aspects.
9. Practice of the student centered teaching activities.
10. Role playing activity in the given drama.
11. Differentiating and writing formal and informal dialogues.
12. Listening skill was practiced.
13. Completion of the dialogues.

b. While teaching drama the activities that were not found being practiced were

1. Distribution of the copies of the drama to rehearse and perform.
2. Creation of new drama at the end of each drama study.
3. Playing the role in students' own imaginative drama.
4. Writing conversation on the given pictures.

#### **4.1.2 Specific findings**

1. From the detailed analysis of the data it was found that 17% classes were equipped with the activity of the students' participation in dialogue and conversation.
2. All the teachers revised the previous lesson and described the historical and cultural aspects of the drama in 75% classes.
3. Unfortunately, the activity 'creation of new drama at the end of each drama' was not found in any classes.
4. It was also found that only 7% students practiced the role play technique according to their responses which was found in 17% classes in my classroom observation.
5. It was found that more than 50% of the students mostly practiced listening skill whereas 33%, 8% and 4% students practiced speaking, reading and writing skills respectively.
6. Regarding the 'discussion with classmates' it was found that 91% classes were filled with this activity.
7. In 29% classes students' participation to pair and group works was found.
8. It was found that in 25% classes students completed the incomplete dialogues and conversations.
9. The activity 'students write the conversation about the given pictures' was nil in classroom observation.
10. According to students questionnaire, 67% students differentiate and write formal and informal dialogues\ letters at the end of the drama, but it was found being done in 34% classes.

11. While observing the classes, it was found that in 91% classes students picked up the new phrases and formulaic expression, but 75% students positively responded regarding this activity.
12. In 75% classes teachers described the historical and cultural aspects of the drama.
13. All the teachers responded that they simplified the difficult vocabulary whereas it was done only in 59% classes.
14. The activity 'distribution of copies of the drama' was not found in any classes but all the teachers positively responded regarding this activity.
15. All the teachers responded that they used supplementary materials but 34% classes were found using them while observing.
16. Twenty five percent teachers responded that they used student centered teaching techniques whereas 34% classes were found using this activity.
17. I observed the activity 'discussing text' only in 8.3% classes.
18. All the teachers replied that they summarized the plot of the drama but 59% classes were found using this activity while observing.
19. Regarding the activity 'group division' 75% teachers responded that they had this activity in drama classes but 60% classes were equipped while observing.

## **4.2 Recommendations**

On the basis of the findings, the following recommendations are given.

1. From my study, I come to suggest that the entire teachers should play an important role in facilitating the learning process, making the classroom conducive to learning, arranging the classroom activities, prompting students to solve relevant problems and providing the students with

necessary advice. While practicing in the classroom teachers should be careful about all of them.

2. The teachers should provide the adequate opportunities for the students to play the role in the classroom.
3. Teachers should provide the opportunities to the students to visit the authors, directors\ actors, instructors of the drama and to know the real theme of the drama.
4. Activities should be varied, interesting, enjoyable and unpredictable but readily understandable in order to enhance the students' ability and creativity in using English in their daily lives.

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## APPENDIX-A

### Questionnaire

Students' Name:

Level:

Campus\College:

Year:

*Please tick the right option you have experienced while learning drama in the classroom.*

1. Do your teachers revise the previous lesson to connect the today's lesson?
  - (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
  
2. Is the customs wore by the characters help you to know the culture, area, history of the drama?  
Yes  No
  
3. How often do you practice to write formal dialogues or conversations?
  - (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
  
4. How often do you get chance to participate in the dialogue, conversation or role play?
  - (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
  
5. Do your teachers introduce the dramatists while introducing the drama  
Yes  No



6. Do your teachers focus on difficult vocabularies of the drama?
  - (i) Always
  - (ii) Sometimes
  - (iii) Never
  - (iv) Rarely
7. If you get chance to dramatize your own imaginative drama in the classroom, how often do you get chance?
  - (i) Always
  - (ii) Sometimes
  - (iii) Never
  - (iv) Rarely
8. How often do you get hand out copies to rehearsal and perform in front of the class?
  - (i) Frequently
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
9. How often do you compare the setting, language, period and characters of two different texts?
  - (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
10. Which language skill is mostly practiced in teaching and learning drama?
  - (i) Listening
  - (ii) Speaking
  - (iii) Reading
  - (iv) Writing

11. How often do your teachers use supplementary materials to facilitate your learning?
- (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
12. Is your talking time longer than your teachers' talking time?
- Yes  No
13. How often do you co-operate with your classmates and teachers while doing activities in the classroom?
- (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
14. Do your teachers summarize the plot of the drama which is leading up to the text?
- Yes  No
15. Do your teachers ask to read aloud after finishing the writing of the dialogues?
- Yes  No
16. If yes, how often?
- (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never
17. How often do your teachers point out your errors in the classroom?
- (i) Always
  - (ii) Sometimes
  - (iii) Rarely
  - (iv) Never

18. How often do you use other activities such as project work, quizzes and puzzles, role play, Strip story and so on to make classroom more live while learning about the drama?

- (i) Always
- (ii) Sometimes
- (iii) Rarely
- (iv) Never

19. Are you asked to complete the incomplete dialogues by giving phrases taken from the drama?

- (i) Always
- (ii) Sometimes
- (iii) Never
- (iv) Rarely

20. Do you create the conversations\ dialogues in pairs or in group about the pictures in the board?

Yes  No

Answer the following questions

21. Do your teachers classify the drama into parts or teach the whole in one class?

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

22. How is drama teaching help you to develop your creativity and interest in learning?

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

23. List the activities practiced in your drama classes.

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

24. Suggest your teachers what sort of activities should be used while teaching drama?

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

25. What kind of activities do you like while learning drama?

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

## APPENDIX-B

### Questionnaire

Name of the college:

Teacher's Name:

Level:

*Please tick the right option you have experienced while teaching drama.*

1. How often do you revise the previous lesson?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. Never
2. Do you talk about the cultural, historical area of the drama?  
Yes  No
3. How often do you make practice the language in the drama class?
  - a. Always
  - b. Mostly
  - c. Sometimes
  - d. Never
4. In what skill should the students make more practice on while teaching drama?
  - a. Listening
  - b. Speaking
  - c. Reading
  - d. Writing
5. Do your students use their own imaginative drama play the role?  
Yes  No
6. How often do you focus difficult vocabularies which are unfamiliar to your students?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. Never

7. How often do your students get chance to dramatize their own imaginative drama?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. . Never
8. How often do you ask students to rehearse and perform in front of the class by giving the hand out copies?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. Never
9. Is playing the role being effective for students' learning?  
Yes  No
10. How often do you use supplementary materials to facilitate your students learning?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. Never
11. Is your students' talking time longer than your talking time?  
Yes  No
12. Do you ask to arrange the conversation showing the pictures to the students?  
Yes  No
13. How often do you give time to interact between students and you and students?
  - a. Always
  - b. Sometimes
  - c. Rarely
  - d. Never

14. Do your students create the mini-dialogues by getting instructions on the role-cards in pairs or in groups?  
Yes  No
15. Do you summarize the plot of the drama which is leading up to the text?  
Yes  No
16. How often do you point out the errors of the students in the classroom?  
a. Always  
b. Sometimes  
c. Rarely  
d. Never
17. How often do you use other activities such as project work, quizzes, puzzles, strip story while teaching drama?  
a. Always  
b. Sometimes  
c. Rarely  
d. Never
18. Do you ask your students to create the conversation \ dialogues in pair or in group about the pictures given in the board?  
Yes   
No
19. How often do your students work in pairs and in groups to ask and response based on the given text?  
a. Always  
b. Sometimes  
c. Rarely  
d. Never
20. How often do you ask the students to select the episodes of the drama to play the role?  
a. Always  
b. Sometimes  
c. Rarely

d. Never

21. How often do you focus on the grammatical and functional areas which are unfamiliar to the students?

a. Always

b. Sometimes

c. Rarely

d. Never

22. What are the activities you are facing during application of the essential activities in drama teaching?

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

23. Suggest your students what sort of activities should they practice while learning drama?

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

24. What are the suggestions about the activities to your colleagues who taught the drama?

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

25. Please list the activities practiced while teaching drama?

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

**Thanks**



## Appendix C

### Observation Check-list

S.N	Activities used in teaching drama in the classroom	Yes	No
1	Students were well motivated by supplementary materials like jokes, songs, as well as questions relevant to the previous lesson		
2	Teachers revised the previous lesson briefly		
3	Students started conversation with the strangers appropriately.		
4	The gestures and movements of the characters, the sets and costumes, the lightening and music were used to motivate the students in the class.		
5	Students were often picking up new phrases or formulaic expressions.		
6	Students were divided into groups and given incomplete dialogues to complete.		
7	Students were asked to create the dialogues and conversation by giving the situations in group or in pairs.		
8	Students differentiated the formal and informal dialogues.		
9	Students were divided into groups and given the role cards with situations to rehearse and perform.		
10	Teachers focused on the unfamiliar words and linguistic items to the students after students have read the text.		
11	Grammatical and functional areas which are not familiar to the students were also focused.		
12	Teachers gave a summary of the plot which is leading up to the text.		
13	Teachers provided the cultural and historical information which is necessary to have in order to make sense of the text.		
14	Students and teachers involved other activities also while teaching and learning drama.		

15	Students talk more than teachers		
16	Whole class discussed a series of controversial statements about the theme of the text.		
17	Teachers summarized the plot of the play which is leading up to the drama.		
18	Teachers asked students to imagine their own drama.		
19	Text were divided into the parts and taught.		
20	Teachers frequently asked the questions relevant to the text to make students aware of the learning.		
21	Students were asked to study the text in more detail by answering the questions in pairs or groups by giving the questions.		
22	Teachers allowed the place for the students to interact with each other about the text.		
23	Teachers asked to complete the incomplete dialogues.		
24	Teachers corrected the mistakes.		
25	Students differentiated the setting, period, types of language used and relationship between the characters of different texts.		
26	Students were asked to create the dialogues or conversation by showing the pictures.		
27	Students selected episodes of the play to act out.		
28	Students were asked to play the role turn by turn.		
29	Teachers gave hand out copies to the students to rehearse and perform in front of the class.		

Name of the College:

Teacher's Name:

Title:

Period:

Time:

## Appendix-D



त्रिभुवन विश्वविद्यालय  
शिक्षा शास्त्र संकाय

शिक्षा शास्त्र केन्द्रीय विभाग

TRIBHUVAN UNIVERSITY  
FACULTY OF EDUCATION  
CENTRAL DEPT. OF EDUCATION



पत्र संख्या:  
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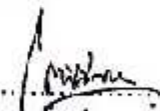
विश्वविद्यालय क्याम्पस  
कीर्तिपुर, काठमाडौं, नेपाल  
टेलिफोन नं.: ४३३१०३२  
UNIVERSITY CAMPUS  
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Phone No.: 4331032

मिति: .....  
Date: 2067-05-14

### To Whom It May Concern

This is to certify that Ms. Laxmi Subedi is a registered M.Ed. student in good standing in this Department. She is currently engaged in carrying out a research entitled "Activities Used in Teaching Drama" a requirement of her degree.

Any assistance extended to her will be highly appreciated.

  
Prof. Dr. Chandreshwar Mishra)  
Head  
Department of English Education

**Appendix-E**  
**Selected colleges for the study**

S.N.	Name of colleges selected
1	Janamaitri Multiple College, Kuleswar, Kathmandu
2	Dillibazar Kanya Multiple College, Dillibazar, Kathmandu
3	Kathmandu Model College, Putalibazar, Kathmandu
4	Pashupati Multiple College, Chabahil, Kathmandu

## Appendix-F

### Name of Selected Teachers for my Research Work

S.N.	Name of Teachers	Name of Colleges	No. of Teachers
1	Tika Subedi	Janamaitri Multiple College, Kuleswar, Kathmandu	1
2	Maheswar Paudel	Dillibazar Kanya Multiple college, Dillibazar, Kathmandu	1
3	Bikram Timilsina	Kathmandu Model College, Putalibazar, Kathmandu	1
4	Ghan Shyam Kafle	Pasupati Multiple College, Chabahil, Kathmandu	1

## Appendix-G

### Number of the Students Selected for the Study

S. N.	Name of College	Number of Students	Study Year
1	Janamaitri Multiple College, Kuleswar, Kathmandu	15	B.A. Second Year
2	Janamaitri Multiple College, Kuleswar, Kathmandu	15	B.A. Second Year
3	Kathmandu Model College, Putalibazar, Kathmandu	15	B.A. Second Year
4	Pasupati Multiple College, Chabahil, Kathmandu	15	B.A. Second Year