
CHAPTER I

CONCEPTUAL FRAMEWORK

1.0 INTRODUCTION:

Language has long been regarded as a fundamental and universal tool for communication (Witzany, 2014). As inherently social beings, humans have been driven by an innate curiosity and desire to understand their environment (Ryan & Deci, 2000). To achieve this, language has been recognized as an essential mechanism for mankind. Without it, human existence would be inconceivable. All thoughts have been shaped and expressed through language, which has further facilitated the formation and maintenance of relationships with others, even permeating our dreams. It has been instrumental in unifying the vast, intricate world around us. Moreover, the majority of human knowledge has been documented and preserved through language (Batibo, 2013; Hale, 1992).

(Venkateswaran, 1995) states, 'Language is not an inherent phenomenon but rather a highly adaptable code employed to convey thoughts, desires, and experiences. While other mediums, such as gestures, signs, drawings, and sculptures, exist, they have not been found sufficient to replace language (Manovich, 2002). Language has been created in response to social needs and is acquired within specific environments (Hoff, 2006). The manner in which it is utilized by an individual is shaped by the surrounding environment. Every society, regardless of its size, has always been observed to possess its own linguistic culture. Consequently, language is constantly integrated into the daily life of human beings (Mercer, 2002). From the moment one awakens to the time of sleep, individuals are subjected to language in various forms, utilizing it as a vehicle for thoughts and communication (Searle, 2002).

Language has long been regarded not only as the medium of instruction across all levels of education but also as a crucial factor in shaping an individual's personality (Lambert, 1973). It has provided individuals with the means to preserve and convey intellectual thought. In the educational context, it has been employed to transmit knowledge, while in everyday life, it has served as a tool for gathering information (Leidner & Jarvenpaa, 1995). The English language has emerged as a widespread communicative and international link (Sharifian, 2009). According to the National Policy on Education (1968), particular emphasis has been placed on the study of English and other global languages (Bhola, 1988). With the rapid expansion of

global knowledge, India has been encouraged not only to keep pace but also to contribute meaningfully to this growth. Learning a language has not been limited to acquiring rules, structures, and vocabulary; it has involved the ability to communicate effectively(Nelson, 1973). English has been viewed as a vehicle for opportunities, enhancing employment prospects, and serving as a pathway to higher education(Murray, 2016).

1.1 HISTORICAL PERSPECTIVE

The formal introduction of the English language to the Indian populace was initiated by the British(Cohn, 2021). It was during this phase of India's development that emphasis was placed on education through the medium of English(Krishnaswamy & Krishnaswamy, 2006). Throughout the Charter period (1813-1834), there had been a growing demand for English instruction(Benson, 1972). With the introduction of Macaulay's Minute between 1834 and 1853, the foundation for English language teaching in India was officially laid(ASAd, 1900; Rao, 2022). The continued study of English contributed significantly to fostering national unity and the rise of nationalism(Kenny, 2014). Prominent leaders like Jawaharlal Nehru, Rabindranath Tagore, Mahatma Gandhi, Aurobindo, and Swami Vivekananda, proficient in English, had delivered powerful speeches and written influential articles in multiple languages, including English, to unify the country. Following India's independence, the government introduced the 'Three Language Formula' to advance linguistic education. Among Indian languages, English holds a respected yet sensitive status. The National Curriculum Framework (NCF, 2005) summarized the contemporary role of English in education, stating that it has become a symbol of the aspiration for quality education and broader participation in both national and international affairs(Mishra, 2015). Its colonial origins have become largely irrelevant, and its former role in higher education is now viewed as insufficiently inclusive. English's current status is driven by its global prominence and reflection within India's national landscape(Gopal, 2009).

1.2 POLICY PERSPECTIVES

Mudaliar Commission was appointed in 1952 under the chairmanship of Dr. A. Lakshmanswamy Mudaliar(Shaikh & Firdous, 1965). This commission offered a number of suggestions to adjust secondary education with the new goals and needs of free India. The aim was now to train our youth for intermediate leadership and for democratic citizenship. To develop individual talent, curricular offerings were extended and diversified(Renzulli & Reis, 2021). To achieve the new aims of education, change in methods of teaching were suggested.

It also stated, “it should be recognized that even in regard to many of the diversified courses of instruction as matters stand at present, a knowledge of English will be extremely useful for understanding the subject matter and for the further study of the same subject.”

In 1964, the Education Commission, chaired by Dr. S. Kothari, recommended the continuation of English, emphasizing its necessity as a library language for higher education(Pankajam, 2006). It was stressed that a strong foundation in English be established at the school level. The three-language formula was proposed, which included (a) the mother tongue or regional language, (b) the official language of the union or the associate language, where applicable, and (c) a modern Indian or European language, excluding those used as the medium of instruction under (a) and (b)(Pankajam, 2006).

The NCF 2000 emphasized the importance of integrating students' lived experiences into English language instruction, making it more interactive, context-based, and relevant(Prajapat, 2023). This method has been designed to promote not only language proficiency but also the development of critical thinking and cultural awareness.

In contemporary India, English has become a symbol of people's aspirations for enhanced quality and broader engagement in both national and international spheres(LaDousa, 2014). Its colonial origins have been rendered irrelevant and largely forgotten. While its initial function during India's independence was designed for higher education, serving as a library language and a gateway to global knowledge, this role is now considered inadequate in terms of social and linguistic inclusivity(Annamalai, 2005). The current prominence of English arises from its dominant position on the global stage and the corresponding reflection of this influence within the national context(Pennycook, 2017). (National Curriculum Framework 2005)

National Knowledge Commission report (2007) of the government of India recommends “ In the current scenario, an understanding and command over English Language is the most determinant of access to higher education, employment possibility and a social opportunity; the time has come for us to teach our people- ordinary people English Language(Ramanathan, 2016).”

Thus these commissions and committees emphasised the importance of the English language in the education system. Therefore the central and state governments are improving English language teaching timely and appreciably.

According to National Education Policy (NEP) 2020 At every level, experiential learning will be implemented, encompassing a variety of methods such as hands-on instruction, education that integrates the arts and sports, storytelling pedagogy, and conventional pedagogy within each subject, as well as investigations into the relationships between various subjects(Sangeet, 2024). Art-integrated education, a cross-disciplinary pedagogical approach, has been employed to incorporate various forms of art and culture as foundational tools for concept learning across different subjects. As part of the focus on experiential learning, this approach has been embedded into classroom interactions, not only to foster joyful learning environments but also to enhance cognitive engagement.

The recommendations of various commissions, committees, and policy documents have consistently highlighted the significance of incorporating the English language into the school curriculum for learners through activity-based learning approaches. The emphasis has been placed on the necessity of engaging students with interactive, hands-on methods to enhance their English language skills.

1.3 IMPORTANCE OF ENGLISH LANGUAGE

When people speak the same language, a bond of unity is created, and a bridge of understanding is set up. Numerous languages, each distinct from one another, have been developed across the world, but English, for several reasons, has been established with a global status, second only to the Chinese language. Today English has come to be known as a world phenomenon(Tantri, 2013). Due to the technological progress in transport and communication, the idea of a ‘global village’ has become a reality(Hudson, 2013). English is being used for several international purposes. It is being used as an international language in diplomacy, international trade, tourism, air traffic controls etc. Given the significance of the English language, various commissions and committees have proposed recommendations aimed at enhancing the methods for teaching English in India(Naik, 1997).

In our nation, English holds significant importance for various reasons. India, being a land of vast diversity, consists of people who speak numerous languages. English serves as a lingua franca, enabling communication among individuals from different linguistic backgrounds(Canagarajah, 2007). Furthermore, advanced knowledge in fields such as science, technology, and medicine is primarily accessible in English. The latest research findings are disseminated to India predominantly through English. Abandoning English would result in a regression in advanced academic and scientific pursuits. In today's globalized world, English

has facilitated the concept of a unified global community(Jay, 2001). It is also the language utilized in the Constitution, the Supreme Court, the High Courts, and various government departments. Over time, English has become deeply ingrained in Indian society, essentially becoming an intrinsic part of daily life. Consequently, English plays a pivotal role in ensuring national cohesion(Nojaja, 2021). Recognizing its significance, English has been incorporated as a crucial subject within the educational curriculum in India. The outlined objectives of English language instruction are highlighted accordingly.**1.3.1.**

1.3.1 OBJECTIVES OF ENGLISH LANGUAGE TEACHING

The objectives of teaching English are entirely skill-based, and we learn the language based on the specifications of each skill. These skills include listening, speaking, reading and writing skills. Through listening skills, the student can distinguish the characteristic English speech sounds. Moreover, he/she can understand the speaker's tone who may express politeness, fear, anger etc. and comprehend the listening material. Similarly speaking skills enable the student to produce correct sounds and clusters of sounds. They also help students in using the correct stress, patterns, pauses, intonation, juncture and rhythm, while also teaching them how to use appropriate words and sentence patterns. By developing reading skills, the student can read the passage silently and quickly.

- He/She can understand the central idea of the passage and locate keywords, key phrases and key sentences present in the passage. The student also develops the ability to guess the meaning of new words in context. Similarly, writing skills allow the student to write grammatically correct sentences, and use appropriate word phrases and sentence patterns.
- He/She is able to follow a logical sequence and organize the writing into paragraphs.
- He/She can write with correct spelling and use marks of punctuation while avoiding unnecessary repetition. It also helps the student write letters with the correct shape, size and sufficient spacing between words.

1.4.0 METHODS OF TEACHING OF ENGLISH

1.4.1 THE GRAMMAR TRANSLATION METHOD:

The Grammar Translation method evolved as a linguistic technique applied in language acquisition. Emphasis is placed on grammar comprehension within this approach, where

learners are better equipped to grasp grammatical structures(Fotos, 2005). Exercises in this methodology engage learners in active problem-solving scenarios. In educational institutions, instructors frequently adhere to the conventional translation technique, as it provides an efficient mechanism for clarification(Yakovleva & Yakovlev, 2014). The primary focus remains on reading and writing skills. Vocabulary selection is strictly derived from the specific text being utilized, with words introduced via bilingual word lists, dictionaries, and memorization techniques(Tono, 2012). Grammatical rules are systematically presented, alongside vocabulary items listed with their translated meanings. Translation tasks are assigned, and grammar is introduced through an inductive process. Instruction is delivered primarily in the learner's native language(Shirav & Nagai, 2022).

1.4.2 THE DIRECT METHOD:

The Direct Method, originally introduced in France and Germany, is referred to as the Berlitz Method in the United States. Its primary objective has been the facilitation of learners' ability to speak the target language (L2) with fluency and accuracy(Richards, 2001). In this approach, learners have been presented with brief texts, with complex vocabulary elucidated in the target language. Comprehension has been assessed through questioning, allowing learners to independently deduce grammatical structures. Classroom activities have included question-answer sessions, interactive exercises, intensive drills, dictations, free composition tasks, and pronunciation practice, all aimed at reinforcing proficiency in L2(Mbennah, 1999).

1.4.3 THE BILINGUAL METHOD

The Bilingual Method, formulated by Dr. C. J. Dadson, has been developed with a focus on utilizing both the learner's native language (L1) and the target language (L2). Instruction in this method commences with bilingual usage and transitions into monolingual application over time. The teacher employs both the mother tongue (L1) and the second language (L2) during the instructional process. This methodology has been conceptualized as an integration of the principles underlying the Direct Method and the Grammar Translation Method.(Butzkamm, 2000).

1.4.4 AUDIO LINGUAL METHOD

Throughout the 1950s and 60s, the Audio-lingual Method was popular, with a focus on learning the structures and patterns of everyday speech rather than word comprehension. The direct

method and the audio-lingual method are both oral approaches. It differs greatly, though, in that the Audio-lingual approach focuses on teaching students how to use grammatical sentence patterns rather than stressing vocabulary acquisition through exposure to its use in context (Ramadhani, 2020; Suryanti, 2018). They went on to say that it was believed that conditioning, which helps students react appropriately to stimuli through shaping and reinforcement, was the best method for learning the target language's sentence structures.

1.4.5 COMMUNICATIVE LANGUAGE TEACHING (CLT) METHOD:

The Communicative Language Teaching (CLT) approach, introduced in Europe in 1992, has been established as a functional method for language acquisition (Thamarana, 2015). Its primary objective is the enhancement of the learner's communicative competence, with a specific emphasis on fulfilling their needs for comprehension and expression in the second language (L2). This methodology, recognized as eclectic, incorporates various interactive classroom activities, including group discussions, pair collaborations, language-based games, role-playing exercises, and structured question-answer sessions. Not confined to a fixed set of textbooks, learners are regularly exposed to task-oriented and problem-solving scenarios, fostering practical language use.

These are the several methods largely used by teachers in Indian classrooms to teach English. Therefore, using drama as a tool of pedagogy to teach the English language will make language learning more joyful and interesting (Başaran, 2024). The different theories which have advocated for the use of drama in English language learning are discussed below.

1.5 Theoretical Basis for using Drama in English language Teaching

1.5.1 Socio-cultural theory

The utilization of drama in language instruction is theoretically grounded in the socio-cultural framework established by the Russian psychologist Lev Vygotsky (1896-1934) (Verenikina, 2010). Vygotsky posited that children construct their understanding through interactions within their social contexts. One of his foundational assertions emphasized that cognitive competencies are mediated by language, discourse, and various linguistic forms, which function as instruments to facilitate and transform cognitive processes (Nelson, 1998). According to Vygotsky, children's cognitive development is catalyzed by social interactions and is inherently situated within a socio-cultural milieu. He contended that language serves as

a crucial tool for children in planning activities and resolving problems. Vygotsky elucidated that a child's developmental trajectory is inextricably linked to social and cultural practices. He maintained that language is instrumental to the enhancement of memory and reasoning capabilities. In Vygotsky's perspective, knowledge is inherently contextualized and collaborative, indicating that it is distributed among individuals and their environments, which encompass objects, artifacts, tools, literature, and the community context. Consequently, knowledge acquisition is augmented through engagement in cooperative and collaborative endeavors. Vygotsky articulated distinctive insights regarding learning and development, with key concepts including the zone of proximal development (ZPD) and scaffolding (Vygotsky, 1962; Santrock, 2001). Regarding the use of drama in language teaching, Vygotsky proposed that play which is a form of activity is important in a child's cognitive development and that through the process of internalization, social activities become mental activities. He believes that children's play is based on their unrealized needs; when their needs are not met, they enter into an imaginary world through play (in which unrealizable desires can be realized). So, the field of play is a mediator between situations in thought and situations in reality. Therefore, socially meaningful activities, such as drama serve as a generator of thought and thought generates speech. Haught (2005) asserted that drama-based language teaching further supports for Vygotskian view of learning and development. Regarding language teaching, therefore, Vygotsky provided the theoretical foundation for teaching language through drama (Haught, 2005). He emphasized collaboration between the teacher and the students and among the students themselves. He also emphasized the kind of learning that occurs authentically, within a collaborative environment. This means that the learning environment should be such that enables students to play active roles. The teacher and the students should collaborate to create meaningful learning.

1.5.2 Social Learning Theory

Social Learning Theory was developed by Albert Bandura. Social learning occurs through observation, imitation, and modelling, and individuals learn by observing the behaviors of others and the consequences of those behaviors (Edinyang, 2016). As Berge and County (2012) argue, this theory highlights the significance of modelling and reinforcement in the learning process. Therefore, according to (Catania & Laties, 1999) and (Grusec et al., 2000), in social learning theory, people learn new behaviors through imitating and observing others. According to (Mattevi, 2005), drama provides students with the opportunity to watch and imitate the

language and actions of others in a secure and supportive environment and develops students' speaking skills in a pleasant and interesting way by using drama in the classroom.

1.5.3 Kolb's Experiential Learning Theory

The foundations of experiential learning were set by John Dewey in his work *Experience and Education*, and his ideas were further developed by David Kolb (Miettinen, 2000). His famous model of the experiential learning cycle is widely applied in education, including adult development. It has been widely implemented within the domains of education and adult learning. His model has placed significant emphasis on the integration of dramatic techniques in language instruction. Children are exposed to concrete experiences which show their active engagement which is crucial for experiential learning. Kolb has structured his theory into four stages namely concrete experience, reflective observation, abstract conceptualization and active experimentation (Chan, 2012). The learners start with concrete experience which means active involvement in the task given. At the next stage, they observe and reflect on what they experienced. This reflective phase leads to abstract conceptualization and in the end, the learners try to put into practice what they have experienced.

1.5.4 The Flow Theory

Csikszentmihalyi developed a model that illustrates the key elements and circumstances that impact experience quality. Flow happens "when a person's skills are fully involved in overcoming a challenge that is just about manageable," as one model puts it (Csikszentmihalyi, 1997). The opportunity to do something and the person's capacity to do it must be balanced. An excessive level of difficulty could lead to frustration and worry. Conversely, if it is too low, people may get overly at ease or bored. If there are few obstacles and few abilities, apathy arises. "However, the deep involvement that distinguishes flow from everyday life is likely to happen when high challenges are paired with high skills."

The flow experience can serve as a strong intrinsic motivation for life-long learning as well. By using drama techniques in language classes, teachers have the opportunity to create circumstances in which students can learn by doing, through here-and-now experience. Learners are offered the possibility to stretch and push their limits further and develop their skills – a possibility to experience flow.

(Goleman, 2021) claims that students who are in a state of flow are typically more productive because learning new material or developing a skill at a higher level happens naturally to

them—they devote themselves freely and impulsively to the subjects they find interesting. They come to understand that learning is a source of flow—a source of fulfillment and joy for them. They must continuously push their boundaries in order to preserve flow, which results in great accomplishments.

1.5.5 Constructivist Learning Theory and Constructive Drama

The fundamental ideas of drama in education and constructivist learning theory have a significant area of overlap. Developed from the use of "as if" games, drama in education is a process- and personality-centered approach founded on pedagogical and psychological concepts. It is frequently linked to reform pedagogy, which strives to foster students' creativity, spontaneity, and communicative ability to better equip them to handle real-world circumstances.

Constructivist learning, according to Elizabeth Murphy, involves “multiple perspectives, authentic activities, and real-world environments”, which “are just some of the themes that are frequently associated with constructivist learning and teaching” (Murphy, 1997).

The basic principle of constructivist pedagogy is that our knowledge of ourselves and the world is our own construction. This can be brought into connection with an essential principle of drama in education: the most important goal of learning is to develop and define an attitude towards a given problem. (Takács et al., 2009) Takács argues that there is not enough scientific evidence, yet which could prove how knowledge is created through drama activities. But he proposes two models that could grasp the essence of this process. These would be individual understanding and knowledge building through learning as a collective activity. The second one implies that the individual internalizes the knowledge of the group, and if the individuals acquire new knowledge, they share it with others, who utilize and internalize it. This concept results from a socio-cultural or situational approach and its main idea are that in the learning process thinking and acting takes place in a social context, therefore learning is a social process based on cooperation and interaction. Takács states that constructivist pedagogy and drama in education can play a beneficial role in reshaping and changing the educational system in a positive way (Mokoena, 2019; Takács et al., 2009).

The development of social skills and an increased understanding of the art of making impressions and role-playing are two major objectives of the use of theater techniques in the classroom. Our impressions can have a big impact on our daily social interactions. The way we connect and communicate with others greatly influences how they perceive us. Dramatic

approaches have the ability to help us practice many ways of expressing oneself in daily situations, providing an opportunity to hone critical abilities.

1.6.1 Drama-Meaning and Concept

Drama is a Greek word meaning action. These facts imply that drama and acting is a very natural part of human life.

Holden (1981) defined 'Drama' as "any activity which asks the students to portray themselves in an imaginary situation or another person in an imaginary situation." He further says that 'Drama' is about the world of "Let's pretend". It requires students to put themselves into someone else's shoes.

Dougill (1987) explained it as an educational tool; he further says that drama fosters the linguistic, intellectual and social development of the learner.

It could be defined as an umbrella term which includes "a wide range of oral activities that have an element of creativity. (Hubbard et al 1986)

According to Booth (1994) Drama covers a wide range of techniques which incorporates interaction, movement, vocal action and mental concentration.

Drama is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily life when faced with difficult situations. (Wessels,1987)

According to Wessel (1987), everybody in the world is an actor or an actress. Everybody has to represent his/her everyday roles. These roles are e.g. the role of student or child. Later they become employees and have to interact with their colleagues and customers. Beyond these examples of some big roles, there are many situations where people have to react according to their positions and situations.

Drama is the most significant learning tool and is a basic activity for learning. It is a way of helping children to think about their individual or social problems. Children can learn to explore issues, events and connections, using drama. In drama, children draw on their knowledge and experience of the real world to create a make-believe world, thus, drama is one of the few areas of the curriculum which is built on dreams and voices. The next section elaborates on the differences between drama in theatre and drama in education.

DIFFERENCE BETWEEN DRAMA IN THEATRE AND DRAMA IN EDUCATION: DIFFERENCES

According to David Fischer's (2014) comparison both an actor and a teacher have something in common. They both perform in front of people. These people are the audience for actors and class for teachers. They both try to engage their spectators. They both want to convey some

information to their viewers. However, there are many differences between these two professions. Theatre is more visual and has more people and resources involved whereas teaching is usually a one-man show. The second difference is that actors prepare for the performance a long time beforehand while teachers plan lessons a lot quickly. Last but not least is the aim of these two places. The theatre should entertain and it is very welcome when the attendant learns something during the performance while in school the attendant should learn and it is very welcome when he/she entertains during the lesson. The unlike focus of drama and teaching is also clear from the quote (Wessels, 1987): "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.'

Drama also differs from the other teaching techniques. That is probably the reason why both teachers and students, especially those of the traditional classrooms, feel insecure in this area. It is necessary to ensure everyone that these drama techniques are different from drama on stage. Drama in a classroom avoids the distinction between the performers and the audience as during the lesson everybody is involved at the same time. Everyone can get a role which will suit him/her best. There is usually a group of students who like performing in public, on the other hand there are introvert students and who prefer observation. In drama lessons, a teacher can arrange suitable tasks for every student.

Further uncertainty can arise from the fact that students are not enough self-confident in their language skills. But one of the good attributes of drama is that it can be enjoyed by students of any level. Even with a little knowledge of the language pupils can be a part of a drama lesson.

1.6.2 IMPORTANCE OF DRAMA IN TEACHING-LEARNING

Education, which is the process of helping people to find essential meaning in life, involves both teaching and learning. To this end, drama can be useful for learning in the curriculum. Therefore, education and drama are similar in that they are closely linked in the learning process and they deal with children. Traditional education may be summed up as a curriculum-centered outside the child. However, the new movement in education, which has introduced the concept of child-centred education, is combined with children's play. It is a fact that the meaning of child-centred education is deemed closer to children's play rather than subject-centred education. Moreover, drama is seen as the "play way" to education. Both imagination

and play are inherent parts of effective education. Thus, drama is a vital part of education in schools.

Since drama has become a natural means of learning in the developmental history of human beings, it is evident that this technique could be used effectively in teaching and learning. According to (Landy, 1994) its elements – imitation, imagination, role-playing and interpretation account for much of a child's learning of language, movement and social behaviour. Drama-in-education, also known as creative drama, is an improvisational, non-exhibitional, process-centred form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences. According to (Landy, 1994), it requires both logical and intuitive thinking, personalizes knowledge and yields aesthetic pleasure.

According to David Fischer's (2014) comparison both an actor and a teacher have something in common. They both perform in front of people. These people are the audience for actors and class for teachers. They both try to engage their spectators. They both want to convey some information to their viewers. However, there are many differences between these two professions. Theatre is more visual and has more people and resources involved whereas teaching is usually a one-man show. The second difference is that actors prepare for the performance a long time beforehand while teachers plan lessons a lot quickly. Last but not least is the aim of these two places. The theatre should entertain and it is very welcome when the attendant learns something during the performance while in school the attendant should learn and it is very welcome when he/she entertains during the lesson. The unlike focus of drama and teaching is also clear from the quote (Wessels, 1987): "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.'

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Further uncertainty can arise from the fact that students are not enough self-confident in their language skills. But one of the good attributes of drama is that it can be enjoyed by students of any level. Even with a little knowledge of the language pupils can be a part of a drama lesson. There are many reasons in favour of using drama activities and techniques in the language classroom. First of all, it is entertaining and can motivate you to learn. It can provide varied opportunities for different uses of language and because it engages feelings it can provide a rich experience of language for the participants. Maley (2005) listed many points supporting the use of drama and these are:

1. It naturally integrates language skills. Careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output.
2. It integrates verbal and non-verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.
3. It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.
4. By fully contextualizing the language, it brings classroom interaction to life through an intensive focus on meaning.
5. The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalize on their strengths and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.
6. It fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.
7. Motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities.
8. There is a transfer of responsibility for learning from teacher to learners which is where it belongs.
9. It encourages an open, exploratory style of learning where creativity and imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning
10. It has a positive effect on classroom dynamics and atmosphere, thus facilitating the formation of a bonded group, which learns together.
11. It is an enjoyable experience.

1.6.3 FORMS OF DRAMA

Dramatic forms are inclusive of all other educational and art forms. That is, in dramatic activity can be employed language, music, dance and movement. There are two main categories of dramatic forms: play and improvisation.

- **PLAY**

Play, though unstructured, has been recognized as a fundamental activity in character development, a trait shared with higher species like apes. It remains the exclusive domain of children, distinctly separate from labor. Through engagement in play, children have been enabled to navigate social interactions and ascertain their positions relative to others. Play has been demonstrated as purposive and demanding significant exertion. It serves as the primary natural mechanism through which children have been facilitated in acquiring self-awareness and an understanding of the external world.

- **IMPROVISATION**

Improvisation is a form of dramatic play which has a regular shape. It is known to be a form of representation and is acknowledged by the actors to be dearly separated from life. In education, this form can be called child drama or creative drama or similar terms can be used. Dramatic improvisation followed by reflection gives children practice in reasoning and acknowledging. Furthermore, it may help children to find drama very attractive because they can respond naturally during their play activities. It also provides emotional content to their socialization.

According to Courtney, (1980) play and improvisation symbolize the real-life situations which children experience. They understand the essence of human experience within focused meaning and collaboration in which ideas are mutually explored.

1.6.4 DRAMA ACTIVITIES

Jim Scrivener (1994) mentions the six most commonly used drama activities in English language teaching classes, stating that “by bringing the outside world into the classroom, we can provide a lot of useful practice and there may also be a freeing from the constraints of culture and expected behaviour, which can be personally and linguistically very liberating.” Scrivener (1994) gives the following list of several drama activities that are commonly found in English language teaching:

1. **Role play** – Role plays enable students to step outside themselves, to accept and change into a different character. Students either improvise or create their character or they are given

role cards. In either case, it has a stimulating effect and students feel freer to engage themselves in learning.

3. Drama games - Wessels points out that 'drama games' should "involve action, exercise the imagination, involve both 'learning' and 'acquisition' and permit the expression of emotion." (1987) All the elements mentioned help students to become actively engaged in learning and experience the dynamics of the learning experience. There are many forms of games with various functions i.e. ice-breakers, warm-ups, fillers, concentration games etc.

4. Guided improvisation – This kind of practice requires the teacher to guide students through the initial stage of an activity. When students join in and become part of the evolving activity, they use their imagination and improvisation, and then the teacher steps out and becomes more like an observer who helps if there is a need. This help might be in a form of suggestions or even joining back in the story of the progress of the students is slow or if they are finding the work too difficult. The following are examples of activities for guided improvisation: a scene of a crime; a company meeting; a summer camp at night etc.

5. Acting play scripts – Cockett and Fox say that "it is important to remember that a script is not a drama so much as a 'proposal for drama'." (1999). The script becomes a starting point that provides great space for each individual to utilize his or her talents and bring personal aspects into the learning experience. Students are presented with the script by the teacher or even prepare their own. All the stages of preparation, practice, performance or even the afterwards analyses and evaluation can be very effective tools in learning and reinforcing the use of a foreign language.

6. Prepared improvised drama – Students themselves work and perform a story, a situation or several situations. They can also work within a given framework that is set by the teacher. It is students who are in charge of their work. The aspect of ownership provides further motivation to succeed in the activity. The whole class can be involved in a more complex drama, although for practical reasons and affectivity, it might be more beneficial to have the students work in smaller groups.

Other Drama Activities

- **Hot-seating** - questions are posed to a character in a role(Andrews et al., 2021). One person takes a seat in the middle of the room as a particular character, and the other participants sit around and ask direct questions about this character's present life, past experiences, wishes for the future etc. The activity helps learners get deeper into the character in question and makes the situation of this character more transparent to others. It requires spontaneous invention on the part of the person in the hot seat, who answers 'in role' and has to make decisions on the spot. The people asking questions are much less in the limelight, but they too play an important role in co-constructing the character; they have to listen closely and develop further questions that take into account the information that has been received so far.
- **Freeze frames or tableaux** - moments captured and frozen. The students in role froze at a certain moment to present their thoughts on the characters. Freeze frames can be used to explore many emotional situations. They are moments captured and frozen. It can help the children understand the difference between emotions commonly used (happy and sad) to more powerful ones. For example, children can freeze-frame the disappointed/disgusted/angry reactions of zoo visitors when they see a sick animal. The teacher could take around an imaginary camera and click the best ones, then show the photographs (the children still in a freeze frame) to the rest of the class. Sometimes it is profitable to have a sequence of freeze frames to show an event occurring e.g. children arrive at the zoo (excited) children see polar bears (adoration) polar bears fight (shock). Freeze-frames can also be used as the basis for thought tracking.
- **Thought tracking** – speaking aloud the character's inner thoughts, sometimes contrasting with what is spoken.
- **Forum theatre**- pupils from the audience offer ideas at critical moments about the drama they are watching to influence its direction.
- **Casting director** – deciding on the appropriate actors for particular characters.
- **Role on the wall**- enlarged character outline posted on the wall for the pupils to annotate by writing keywords or phrases.
- **Alley of opinions**- A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) walks between the lines as each member of the group speaks their advice. It can be organised

so that those on one side give opposing advice to those on the other. When the character reaches the end of the alley, she makes her decision.

- **The teacher in the role-** the instructor can enter into dramatic improvisation as the teacher in the role. Before a dramatic improvisation is about to begin, the teacher announces that he or she might join the ongoing scene as a certain character. This technique allows the instructor to insert new unforeseen impulses into the improvisation, manipulate the course of the interaction, and model verbal output.

- **Where Are We?**

In this activity, students will be acting out different objects that are characteristic of a certain place. Though they are miming the objects, students should also use verbal language related to the room. For example, if they are in an operating room, there will be a table, instruments, and lighting. They could say “Nurse, hand me the scalpel” or “How’s his pulse?”

- **Choral speaking**

Choral dramatization involves students reading aloud by assigning parts to each group member. Choral dramatization can use texts such as rhymes, poetry, and picture books.

- **Expert panel**

Students themselves become an expert. To prepare for this role students must determine what an expert in the area might know. This works well in history or when focusing on broader issues/topics in literature. This strategy can unfold by having students meet as a group of experts or by having students meet in pairs in an interview situation.

- **Poetry Brought Alive** -Lines of poetry are brought to life with clear recitation and accompanying gestures and movements. Students will be divided into groups of five and each group will **enact** the poem. They will have to create stories related to the core themes of the poem and present them in front of the class. Students will also be asked to find out poems on trees or on similar themes and to dramatize them.

- **Poetry in Motion** Participants in this activity are instructed to use short poems or break a long poem into separate verses. This is followed by giving print-outs to groups of four to six participants and asking them to read through the poem and devise freeze frames representing significant phrases. Students are tasked with finding a way to perform a poem by incorporating still images and sharing the lines between them, experimenting with speaking while still and moving. This approach can lead to effective work. The groups have the option to perform their pieces in sequence if a long poem is chosen, and they can also utilize short stories, raps, or texts for their performance.

- **Bringing a picture to life** - Pupils collaborate in pairs. Give each couple a different photo. Couples must talk about their relationship, decide what is happening, and determine the identities and characteristics of the two individuals. (This will take five minutes.)

Students create a brief exchange between the two individuals in their picture using the knowledge they have learned. What are they exchanging with one another? What is the subject? What is the result? They practice and get ready to act out their exchange.

- **Character profiles** – Students explore characters using rapid hot seating techniques and questions that involve the whole class.
- **Improvised Drama** - Students work and execute a story, a situation, or several situations in improvised drama. They might also operate inside the parameters that the instructor has established. Students are responsible for their work. The feeling of ownership adds even more incentive to complete the task successfully. A more intricate scenario can incorporate the entire class, but working in smaller groups may be more advantageous for affectivity and practical considerations.

1.6.5 DRAMA AS A PEDAGOGICAL TOOL FOR DEVELOPING ENGLISH COMMUNICATION SKILLS

- **Language systems and language skills in the context of drama**

According to (Scrivener, 1982), when considering language skills, it is important to make a distinction between 'language systems and 'language skills.

- 1) Language systems include the lexis (vocabulary), grammar (rules), function (situation) and phonology (sound, rhythm, intonation etc.)
- 2) Language skills include the four skills speaking, writing, reading, and listening.

Language systems	Language skills
Lexis	Speaking } Productive
Grammar	Writing



Scrivener (1994)

Because of its nature, drama can be used to develop both productive and receptive skills and it can also be successfully used in mastering language systems. Concerning language skills, its prime value naturally lies especially in learning to speak and listen. For the example of practising writing skills, we can look at the creative guided writing activity in which more advanced students produce a script that will serve to be a base for its later dramatization. An opportunity for the less advanced students can be in rewriting and acting out dialogues or situations.

Harmer says that "It is often true that one skill cannot be performed without the other. It is impossible to speak in a conversation without listening and people seldom write without reading" (Harmer & Khan, 1991). A competent user of a language has to master all the skills, therefore, it is important not to neglect any of them, but provide students with sufficient practice and focus on all the skills in a balanced way.

Drama provides a framework for the language to be used. It generally contributes to the nature of communication as a means of reinforcement and stimulation.

- **Speaking**

A competent speaker of a language needs to develop speaking skills in a great number of situations to send/receive a message and to be able to engage in meaningful communication. The presence of drama and its techniques is an ideal tool to stimulate and carry on different speaking activities with a focus on fluency, pronunciation, stress, intonation etc. It provides a field for sufficient practice in acquiring language skills.

As students using drama become immersed in the activities, they no longer perceive the activity and the language they are learning as artificial, but they experience its use in a situation similar to real life. Rather than learning the foreign language consciously, the language is unconsciously acquired. Furthermore, students who practice the language in meaningful

contexts and situations similar to reality will more likely find it easier to use the language in real-life situations.

Harmer points out that "in the 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". These characteristics are essential and inseparable parts of the drama and they ought to be incorporated into the learning process. They provide the teacher with another dimension that further stimulates and reinforces the use of the foreign language, particularly in speaking activities. Students express emotions through facial expressions, the total physical response is a result of given commands and recommendations, and pantomime stimulates reactions and comments.

Drama comes in as a useful tool in teaching pronunciation, rhythm and intonation. Moreover, drama can include – among other things – chants, tongue twisters, poems and songs and the advantage lies in the fact, that it can easily be linked to body movements and expression of emotions.

- **Writing**

Several writing activities include the aspects of drama and serve to be a source for later dramatization. Among those are writing poetry, a story, a narrative, a play, a role-play, a scene, a song, an advertisement, different kinds of letters and postcards etc. They essentially involve the use of imagination and creativity.

The advantage of the writing activities mentioned above lies in the fact that written activity in drama often becomes a part of a wider and more complex activity. This contributes to the motivation of students who often do not consider learning writing skills as a useful undertaking. Through drama writing activities students gain a deeper understanding of the need for learning writing as a skill and realize that there are occasions when writing is necessary and even inevitable. Examples of those activities range. They might consist of the simpler ones i.e. writing out various instructions: cooking, directing and navigating lost people to more complex ones: scripts for advertisements, plays or more complex dialogues. All these can be produced and dramatized by students.

- **Reading**

In considering the use of drama to develop a reading skill, one has to realize that the quality of the reading texts and preparation of several connecting activities are necessary to

secure success in learning the reading skill. The teacher is provided with a large pool of literary texts that can be adopted for teaching purposes. But there are other texts as well. Examples of those are newspapers, magazines, cartoons and advertisements, all of these can be used for dramatization. They provide the learners with a starting point for further activities and for the work with the text itself. The potential also lies in the character of the narrator. Students should be encouraged to read the script as if an actor would read it. This kind of practice brings another dimension to reading.

Scrivener defines two basic approaches to a text:

1. *Extensive reading* (or fluent reading, or gist reading): reading to gain an overall understanding of a longer piece of text.
2. *Intensive reading* (or accurate reading): typically used with short sections or sentences when we need to understand or study information or language use in detail(Scrivener, 1982).

Students need to develop both approaches to a text. The first approach suggests reading to understand the main points of a text rather than the details of it, the second covers reading that elicits details. Drama activity can be planned in a way that helps to develop both approaches.

It is very difficult for many learners of a foreign language to understand all the words while reading a longer text or a book until they master the language to a certain level and even then, there will be writings that will prove to be very challenging. So that students do not become frustrated and lose motivation, it is important to develop extensive reading skills. Drama stimulates the development of intensive reading skills eliciting a grammar structure, function, vocabulary use etc.

For the drama to step into the reading process, (Wessels, 1991) mentions important principles that are to be included in activities using texts that are to be presented to the students. The texts need to have the potential of:

- creating a need for action
- infusing dramatic tension
- stepping into the role
- seeing beyond the immediate
- encouraging students to take decisions

These principles should be closely linked with drama. When included, students' learning is stimulated. Drama becomes a framework within which the students acquire reading skills. The development of the reading skill remains the main focus but, because the students learn within the motivating framework, they read with pleasure and are motivated by concentrating and retaining deeper focus on several aspects, for example, the theme, the plot, characters and the setting etc. All these aspects play an important part in the later dramatization.

One very important aspect of reading is the power of prediction. This is a property that when given appropriate attention by the teacher becomes a powerful stimulant. Students are motivated by their curiosity and surprised by the development of a story or a character in the text they are reading.

The use of drama is among other methods to be used in developing reading skills.

- **Listening**

Similar to teaching reading skills, teaching listening skills also needs to cover two areas. According to (Scrivener, 1982), these two areas are:

1. *Extensive listening* (listening for gist): listening to an entire piece, to gain an overall impression or understanding of what it is about.

2. *Intensive listening* (listening for detail): the listening effort is concentrated on a small

A portion of a tape or a CD (perhaps a sentence, or a short phrase)

Students often find listening difficult. At the beginning of their studies, they try to listen for details and lose their overall understanding. Another difficulty students face when trying to decode the meaning is the variety of national and regional registers and accents that the English language has. The teacher's responsibility is to secure listening material, that is authentic and that as much as possible reflects real-life experience.

Drama encourages concentrated listening. Students have to listen very carefully when they act so that they can react as the situation requires it. Drama provides context for listening. Listening exercises include listening to music, news, TV programmes, movies, telephone calls, small talks, directions, announcements and many more. All these can be easily linked with drama activities. Activities can either take place while or after listening to a text or listening can serve to be a source of follow-up drama activities.

The more often students are exposed to a variety of listening material in the lessons and practice listening in a meaningful context, the better they are equipped to become competent and confident communicators in the real world.

IMPORTANT ROLE OF DRAMA ACTIVITIES IN LISTENING AND SPEAKING SKILLS

Drama activities require students to collaborate and communicate well. Students learn to listen, communicate properly, negotiate roles and ideas, and adjust to the contributions of others through collaborative improvisation activities, script reading, or group performances.

1.7.0 TEACHING OF ENGLISH AT THE SECONDARY SCHOOL LEVEL: THE PRESENT SCENARIO

The English medium schools are those where the medium of instruction is English. The entire curriculum transaction is in English language. Thus we can say that the learners are getting exposure to the language right from the time they enter their schooling life. Manjunath and Venkatesh (2004) stated, “The last four decades has seen more parents opting English as a medium of Instruction for their children.” With the promises made by the English language, the new aspirations of the parents and a changing political scenario, there is an increased demand for English medium schools. National Curriculum Framework (2005) links the demand to, “the current poor status of the curriculum and pedagogy being employed for the teaching of English and the failure of our research and development institutions to address this idea of curriculum research. If an effective pedagogy that succeeded in providing children with English proficiency began with class IV till class X, then this demand would not have come up. Even with the new demand, there is an urgent need for the curriculum and pedagogic response to be on sound cognitive and pedagogic footing.” Elizabeth (2004) found that many teachers of English who are teaching the subject are not competent(Elizabeth, 2004). Much of the literature and evidence support that language learning in general proceeds in order of listening, speaking, reading and writing. However, the majority of schools started teaching English by emphasizing writing at a very early stage of language learning. Students would have mastered reading and writing with some relative competence, however, their listening skills would be poorly developed. It is the most neglected one.

Pathak (2010) observed that , “Schools in Gujarat offer English language as a key component of their curricula because the people have their keen interest in English(Pathak et al., 2010).” These days, in Gujarat, everywhere whether in small towns or villages, the people have turned

toward English medium schools. Several English medium schools have come up in the last few decades. Teachers have their plans and methods of teaching language without having a clear understanding of second language learning or acquisition. They simply think of making the students pass the examination and have adopted such methods that can make learners score enough marks.”

(Sindkhedkar, 2012), stated that the teacher has to attempt to train the students in accomplishing the skills of language and there is no need to acquire knowledge about the language. If the teacher explains the meaning of a text, the teacher is teaching the language as a subject. On the other hand, if a teacher trains the student in the skills of the language and gives enough practice then the teacher teaches language as a language. He also states that teachers are hard-pressed for time to cover the syllabus and cannot spare much time to handle language items. Students will also make complaints that the teacher has not taught the lesson.

There is more emphasis on writing while assessing the students in the English language and less emphasis on other skill areas. Moreover, Krishnaveni (2010) found that performance in examination takes precedence over actual performance in using language effectively(Krishnaveni, 2010). She also mentions that language teaching in India gives more importance to reading and writing, ignoring the important skills of listening and speaking. In the process of teaching English, it is believed that once the students master reading and writing, they will develop other areas. Thus, students are provided with fewer opportunities to speak and listen in English classrooms compared to reading and writing.

Drama Activities undertaken in the study

1. Hot-Seating

Hot-seat questions are aimed at a fictional character. One person, acting as the character, sits in the middle of the group, and the other participants assemble around to ask probing questions concerning the character's current situation, past experiences, future objectives, etc. Students gain a better grasp of the character in the issue due to this activity, making the character's situation more transparent.

2. Freeze Frames

It is an image, which appears frozen and conveys a message. It is often referred to as a tableau or freeze frame. It can shed light on character interactions with a particular emphasis on how space, levels, body language, and facial expressions are used. The students in role-playing froze at a specific point to discuss their opinions of the characters. It is used to examine a variety of emotional scenarios.

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3. **Thought tracking** - When a character exits a scene to discuss their feelings with the viewer, it is known as a thought track. An audience gains a deeper understanding of the character when thoughts are shared in this way.
 4. **Alley of Opinion** - An effective method for delving into any type of moral quandary that a character may encounter, offering a chance to examine a pivotal point in further detail. The students stand in two lines, facing one another. As each group member gives their piece of advice, one person—either the teacher or a participant—moves between the lines.
 5. **Poetry Brought Alive** -Lines of poetry are brought to life with clear recitation and accompanying gestures and movements. Students will be divided into groups of five and each group will **enact** the poem. They will have to create stories related to the core themes of the poem and present them in front of the class. Students will also be asked to find out poems on trees or on similar themes and to dramatize them.
 6. **Poetry in Motion** Participants in this activity are instructed to use short poems or break a long poem into separate verses. This is followed by giving print-outs to groups of four to six participants and asking them to read through the poem and devise freeze frames representing significant phrases. Students are tasked with finding a way to perform a poem by incorporating still images and sharing the lines between them, experimenting with speaking while still and moving. This approach can lead to effective work. The groups have the option to perform their pieces in sequence if a long poem is chosen, and they can also utilize short stories, raps, or texts for their performance.
 7. **Bringing a picture to life** - Pupils collaborate in pairs. Give each couple a different photo. Couples must talk about their relationship, decide what is happening, and determine the identities and characteristics of the two individuals. Students create a brief exchange between the two individuals in their picture using the knowledge they have learned. What are they exchanging with one another? What is the subject? What is the result? They practice and get ready to act out their exchange.
- 8. Character profiles** – Students explore characters using rapid hot seating techniques and questions that involve the whole class.

9. Improvised Drama - Students work and execute a story, a situation, or several situations in improvised drama. They might also operate inside the parameters that the instructor has established. Students are responsible for their own work. The feeling of ownership adds even more incentive to complete the task successfully. A more intricate scenario can incorporate the entire class, but working in smaller groups may be more advantageous for affectivity and practical considerations.

Rationale of the study

English communication skills play a crucial role in an individual's personal and professional success. Good communication skills help in attaining better educational and employment opportunities. It is often been observed that at school language skills are not developed effectively. Equal attention is not given to the LSRW skills. In the Indian education system reading and writing skills are given more importance. Speaking and listening skills are often neglected in English classrooms. The traditional methods of teaching English do not emphasise listening and speaking skills. In classrooms, the importance is given mainly to exercises in reading and writing. Teaching in school is more exam-oriented. Teachers are loaded with time-bound course completion. Reflecting on this situation (Sindkhedkar, 2012) states that, teachers are hard-pressed for time to cover the syllabus and cannot spare much time to handle the language items. The parents and the students also stress on timely completion of the syllabus. Thus, proper attention is not given to all the language skills. Teachers focus on activities that prepare students for written exams, leaving little scope for interactive speaking activities or listening practice. Therefore, it is important to develop listening and speaking skills in learners where in drama activities can play an important role.

Indian classrooms often follow a teacher-centred approach, where the teacher lectures and students passively receive information. This method does not encourage active participation or joyful learning. This leads to less development of speaking and listening skills. Usually, it is seen that the grammar translation method is largely used in Indian classrooms which is not effective in inculcating speaking and listening skills. Though the textbooks are based on a communicative approach the students do not get sufficient practice in these skills. Therefore, the drama activities would go a long way to facilitate student's active participation and joyful learning. In support of this, (Boyle & Peregoy, 1993) assert that drama activities provide students with contextualized and scaffolding activities that encourage and facilitate active participation of them which are joyful in nature. The drama activities will help students to develop speaking and listening skills spontaneously and naturally.

India being a developing country there is a lack of language resources to develop language skills. Many schools in rural areas whether public or private lack adequate resources for developing language skills like speaking and listening skills. They do not have the necessary audio-visual aids, multi-media rooms or language labs. Therefore, drama activities can be used for language learning which does not require any extra resources or types of equipment it relies on the active involvement of students.

Drama activities provide a natural and realistic environment to develop language skills. Thus it boosts the confidence of the students and helps in better retention of the concepts learned. It aligns with the research work of (Kao & O'Neill, 1998) stating that drama offers authentic communication opportunities, allowing learners to practice and internalize language in realistic settings. (Maley & Duff, 2005) assert that drama provides a safe environment for students to experiment with language, leading to increased fluency and confidence.

The researcher has conducted the study on students of the adolescent age group studying at the secondary level as it is the stage where the students have acquired a basic level of competency in language skills. So, at the next stage, they need further strengthening of these skills with more practice through various exercises. Aligning with this thought, (Colombo & Furbush, 2008) discuss that older students and adults can develop high levels of second language proficiency. Adolescents have a well-developed capacity for memory, pattern recognition, induction, categorisation, generalisation, and inference.

There is a need for more focus on the development of speaking and listening skills. There is a need to adopt an interesting method of teaching English. Out of the literature reviewed the researcher did not find many studies on the development of speaking and listening skills through drama activities in India. Therefore, the researcher has undertaken the present study with drama activities as a pedagogical tool to enhance listening and speaking skills in students of class XI.

1.8.0 RESEARCH QUESTIONS

The following research questions were in the mind of the investigator which lead the investigator to undertake the present study.

- How will drama activities enhance communication skills in English?
- What are the reactions of students on teaching English communication skills through drama activities?

1.8.1 STATEMENT OF THE PROBLEM

Enhancing Communication Skills in the English Language through Drama Activities at the Secondary level

1.8.2 OBJECTIVES OF THE STUDY

The present study will be conducted with the following objectives.

- To develop drama activities for enhancing communication skills in the English language.
- To implement drama activities to enhance communication skills in the English language.
- To study the effectiveness of the drama activities in terms of achievement in (i) speaking skills and (ii) listening skills.
- To study the reaction of the students towards the drama activities used for teaching English.

1.8.3 HYPOTHESIS

The following null hypotheses are formulated to achieve the stated objectives of the proposed study and those will be tested at a 0.01 level of significance.

- There will be no significant difference between the mean pre-test and post-test scores of students of the experimental group of class XI in the overall enhancement of speaking and listening skills.
- There will be no significant difference between the mean post-test scores of students of the experimental and control group of class XI in the achievement of speaking skills.
- There will be no significant difference between the mean post-test scores of students of the experimental and control groups of class XI in the achievement of listening skills.
- There will be no significant difference in the mean post-test scores of students of the experimental and control groups of class XI in the overall achievement of speaking and listening skills.

1.8.4 EXPLANATION OF THE TERM

Drama activities: In this study, drama activities imply a wide range of techniques that involve interaction, movement, vocal action and mental concentration.

Communication skills: In the study, it constitutes listening and speaking skills.

1.8.5 OPERATIONAL DEFINITION OF THE TERM

Effectiveness: The significant difference in the achievement of speaking and listening skills was found between the experimental and control groups.

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- Listening skills achievement test – Scores obtained in the listening skills achievement test.
 - Speaking skills achievement test – Scores obtained in the speaking skills achievement test.

Reaction: The reaction of the students towards drama activity is the score obtained on the reaction scale.

- Reaction scale – Scores obtained in the reaction scale.

1.8.6 DELIMITATION OF THE STUDY

In the proposed study students are limited to class XI secondary students affiliated with Gujrat Secondary and Higher Secondary Education Board. (GSHSEB). It is delimited to English medium where the medium of instruction is English.