

Investigating the Impact of Using Drama as an Effective Teaching Method of Developing Primary Schools Pupils' Language Proficiency

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Abstract: This study aims at investigating the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency. The thesis adopted descriptive analytical method. The study uses a questionnaire and a Primary Schools classrooms observation checklist as tools for data collection. The questionnaire was distributed to (40) Primary Schools teachers in Omdurman Locality, Khartoum state, Sudan. The SPSS programme (Statistical Package for Social Science) was utilized for data analysis. Observation as a tool is needed in this study as it gives the researcher a chance to observe directly what is being done inside the classroom. The researcher selects six public Primary Schools in Khartoum state, in Omdurman Locality. Three boys' schools and three girls' ones were chosen as samples of the observation. The observation is designed as a checklist observation. Based on the data analysis, the overall findings showed that, drama as a co-curricular activity is encouraged in schools since it is considered a valuable tool in encouraging development of communicative competence. Moreover, Participation in drama is believed to enable pupils communicate effectively. This study sought to establish if drama has influence on the development of a language among primary school pupils in Omdurman Locality.

The language of pupils who had experienced drama was compared to that of a similar classes of pupils whose teachers do not utilize drama in teaching. Furthermore, this study showed that drama pupils had better proficiency in using English language compared to non-drama pupils. Besides, it is found that, drama builds teachers' and pupils' self-confidence and concentration by reducing and minimizing the degree of anxiety during the process of teaching and learning. Drama also helps teachers to develop the Primary Schools pupils' language proficiency through establishing a harmony and rapport classroom atmosphere. Drama develops creativity and helps pupils to understand the world around them through enhancing their imagination. Finally, drama makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

The study recommended that, schools teachers should take up drama seriously as a main method of teaching, because it provides an opportunity for pupils to practice language for better competence. Besides, syllabus designers should involve activities that lead students to apply drama and acting when exposing to the activities such as role-play situations, dialogue and short stories. Moreover, teachers should receive training on implementing drama in teaching. In conclusion, it is carefully recommended that, process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

Keywords: dramatizing classroom applications- drama activities- a method of teaching- role play situations- acting out scenarios.

1. INTRODUCTION

Currently, there are supporters of dramatic arts integration who claim that technically it can be introduced in any context, regardless of the subject (Carson (1990). Furman (2000) explored the effects of drama class techniques on middle school English learners and their implication in the classroom. The research took place in a Californian school dedicated to students who needed more exposure to English to improve their language skills. It lasted one year and was carried through direct observation, video recording and interviews with the 18 students and teacher. At the same time, interaction analysis allowed the students to watch their performance. An interesting perspective of the research was the focus on carnival, a concept introduced by Bakhtin in 1984. In this case, the idea behind Bakhtin's theory is that giving up inhibition and transforming the world into a fun place would allow the students to be more open towards vocabulary use. For instance, using colloquial English is not normally allowed in the classroom but encouraging the students to be free might encourage their creativity in other areas since there are not a lot of restrictions. Furman (2000) According to the literature, an example of activity useful in this case is the role play because it brings to class some registers that are not normally used in a formal environment (Carson (1990). Drama as an effective co-curricular teaching method is encouraged in schools since it is considered a valuable tool in encouraging development of communicative competence. Participation in drama is believed to enable one communicate effectively. Participation in drama activities provides the teacher with another way to assess the student. Through dramatic play, students reveal how they organize ideas, solve problems, work in a group, deal with conflict, and use their imagination. Observing how students dramatize an event offers valuable insight into how they perceive, interpret, understand, and analyze the materials at the core of the lesson being taught.

Courtney (1989) states, that most of the students had a positive impression in the class, perceiving it as dynamic and less restrictive. Besides, the majority of students had the opportunity to take risks and play with vocabulary, which is a really important part of becoming proficient in a foreign language.

Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. Drama provided an appropriate milieu for the learners to practice the language extensively through a wide range of activities such as storytelling, verse speaking, role-play and dialogue.

Aims and Scope of the Study

The aim of this study is the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency. In order to accomplish the study data collection, Primary Schools teachers were chosen randomly for the purpose of responding to questionnaire. Their number was (40) They teach English Language at Primary Schools in Omdurman Locality, Khartoum State, Sudan. It is conducted in the academic year (2019-2020). Six classes were selected as a tool for observation. The qualitative data were analyzed using percentage via (SPSS). The quantitative data was interpreted.

2. LITERATURE REVIEW

The Relationship between Drama and Education

Woodson (1999) stated that, drama is a performing art, an outlet for self-expression, and a way of learning. Drama is considered an effective learning tool because it involves the student intellectually, physically, socially, and emotionally. Activities in improvisation, pantomime, play-making, and scene reenactment serve to develop the creative potential in the participants and help to develop critical thinking skills.

In answering the question, "Why teach drama?", theater director and teaching artist Matt Buchanan has this to say: "Dramatic Arts education is an important means of stimulating creativity in problem solving. It can challenge students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. A student can, if only for a few moments, become another, explore a new role, try out and experiment with various personal choices and solutions to very

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real problems-problems from their own life, or problems faced by characters in literature or historical figures. This can happen in a safe atmosphere, where actions and consequences can be examined, discussed, and in a very real sense experienced without the dangers and pitfalls that such experimentation would obviously lead to in the "real" world. This is perhaps the most important reason for Dramatic Arts in schools."

Educational Drama Objectives

The benefits of using creative drama as a teaching methodology coincide with the established goals of education. These include:

- Developing the imagination and creativity
- Fostering critical thinking and problem-solving skills
- Exploring and evaluating ideas
- Discovering positive ways of dealing with conflict
- Expressing feelings and interpreting the feelings of others
- Enhancing communication skills
- Improving literacy skills

Participation in drama activities provides the teacher with another way to assess the student. Through dramatic play, students reveal how they organize ideas, solve problems, work in a group, deal with conflict, and use their imagination. Observing how students dramatize an event offers valuable insight into how they perceive, interpret, understand, and analyze the material at the core of the lesson.

Dramatizing Classroom Applications

Drama has many practical classroom applications for teaching curricular material. Important concepts, ideas, events, and people can be dramatized through improvisation, pantomime, and playwriting to stimulate interest, convey knowledge, gain comprehension, and improve retention.

Drama can be the vehicle for the following applications:

- Role play situations to model/observe new skills or behaviors.
- Develop scenarios to introduce new concepts.
- Dramatize a meeting between characters or historical figures.
- Reenact a real event.
- Dramatize a scene that might have happened in a story.
- Improvise a scene that expresses the topic or theme.
- Act out scenarios as a way to approach writing dialogue.
- Create literary sketches.
- Stimulate ideas for composing essays, poetry, or fiction.
- Portray famous people.

Drama is a teaching tool that allows students to participate, demonstrate, and observe in a "controlled," or non-threatening, environment. In other words, it provides another "non-traditional" opportunity for students to learn and to demonstrate learning. At the same time, drama helps students get in touch with their creativity and spontaneity as well as to develop confidence in the expression of their ideas. Finally, it teaches self-discipline, acceptance of and positive

response to criticism, and cooperation with others.

Drama and The Art of Communication

Communication is the activity of conveying information. Communication requires a sender, a message, and an intended recipient, although the receiver need not be present or aware of the sender's intent to communicate at the time of communication; thus communication can occur across vast distances in time and space. Communication requires that the communicating parties share an area of communicative commonality. According to Woodson (1999), the communication process is complete once the receiver has understood the sender. The art of communicating is an essential life skill, a soft skill that children will carry with them throughout life. Skillful listening and confident speaking are essential for every child's educational achievement, as well as in their future work and personal life. Oral communication includes discussion, speeches, presentations, interpersonal communication and many other varieties.

In face to face communication, the body language and voice tonality plays a significant role and may have a greater impact on the listener than the intended content of the spoken words. A good performer captures the attention of the audience and connects with them. For example, out of two persons telling the same joke one may greatly amuse the audience due to his body language and tone of voice while the second person, using exactly the same words, bores and irritates the audience. What we say is an important way of getting messages across-but using our voice is only the tip of the iceberg. We communicate more information using our non-verbal signals, gestures, facial expressions, body language and even our appearance. Visual aids can help to facilitate effective communication and are used in presentations to enliven the audience. Schools drama provides a forum for pupils to engage in hilarious and exciting activities as they perform a variety of plays. They also participate in costume and props making for visual effect. This is what Courtney (1989) refers to as the creative drama. He contends that the baby's early experiments with movement and sound are embryonic forms of drama, art, and music and these makes the child more absorbed in the learning process. Plays therefore are important components of dramatic approaches to education.

The Role of Drama in Education

The role of drama in education and communication can best be summed up by a Chinese proverb that says, "Tell me and I will forget. Show me and I will remember. Involve me and I will understand." The proverb lays emphasis on practical aspects of skills acquisition. In communication, drama can offer the practical aspect of effective skills development. According to Elizabethan and Jacobean (2008), dramatic arts education is an important means of stimulating creativity in problem solving and communication. It can challenge students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. A student can, if only for a few moments, become another person, explore a new role, try out and experiment with various personal choices and solutions to very real problems from their own life, or problems faced by characters in literature or historical figures. This can happen in a safe atmosphere, where actions and consequences can be examined, discussed, and in a very real sense experienced without the dangers and pitfalls that such experimentation would obviously lead to in the "real" world. This is perhaps the most important reason for dramatic arts in schools (Albert, & Foil, 2003) Still, there is far more that drama can do. Perhaps more than any other art form, drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centered world. Students who have participated in dramatic activities are less likely to have difficulty speaking in public, will be more persuasive in their communications, both written and oral, will be able to put themselves into others' shoes and relate to them, and will have a more positive, confident self-image (Crumple, & Schneider, 2002). Participation in dramatic activity requires self-control and discipline that will serve the student well in all aspects of life. Learners who participate in drama learn to work together, cooperate, and find the best way for each member of a group to contribute, and to listen to and accept the viewpoints and contributions of others. This is because success in drama is hinged both on collaboration as well as on individual skill. Drama is an important tool for preparing students to live and work in a world that is increasingly team-oriented rather than hierarchical (Elizabethan & Jacobean, 2008). Drama also helps pupils develop tolerance and empathy. In order to play a role competently, an actor/actress must be able to fully inhabit a

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character's soul. An actor or actress has to really understand how the world looks through the character's eyes. This does not mean he/she must agree with every character. For example, an actor can play Hitler without becoming a Nazi. However, he cannot play Hitler without understanding his point of view, without empathy. In today's increasingly polarized and intolerant culture, the ability to understand others' motives and choices is critical (Albert, & Foil, 2003). Drama can help build responsible global citizens. In addition to its intrinsic educational value, drama can reinforce the rest of the school curriculum. Since communication and empathy are central to drama, a pupil who has explored a lot in the drama classroom is likely to understand ideas in history and current events. He is also likely to imagine figures in history and literature and to understand the way human beings interact. The link between dramatic arts and subjects such as English, History, Social Studies, and related areas is obvious (Crumple, & Schneider, 2002). The study of literature would be impossible without drama. There are important periods of our collective literary history in which virtually all of the surviving literature is dramatic. More importantly, drama can be used to promote active learning in any subject to give students a kinesthetic and empathetic understanding as well as an intellectual understanding of a topic. Studies have shown repeatedly that this approach yields greater depth of understanding and a marked improvement in retention. A good teacher strives to link drama lessons to topics and themes students are studying in other subjects, or to important social questions.

In this way, drama accomplishes several goals at once-enriching students' school experience through art as well as reinforcing traditional academics (Elizabethan & Jacobean, 2008). This study set to establish whether pupils participating in the drama festival are advantaged in understanding a wide range of topics that form the themes of their presentations and if this enriches their content as they write compositions.

Barriers to Classroom Applications of Drama and Theatre in Promoting Literacy

Woodson (1999) argued that although numerous researchers have emphasized the tremendous effect that drama and theatre can have on children's cognitive and affective development as well as providing abundant resources for teachers, there still exists a gap between understanding its value and actually applying it (Furman, 2000). The reasons teachers still hesitate to embrace the ideas of utilizing drama and theatre in classroom activities can be summarized as follows: In the search for drama resources to develop curricula, teachers are easily overwhelmed by various terms used in drama and theatre, such as creative drama, creative dramatics, developmental drama, process drama, educational drama, improvisational drama, improvisation, informal drama, classroom drama, drama in education, role-plays and simulations among others. Dramatic activities tend to be "peripheral" in the official curriculum; they seem to be time-consuming and unnecessary. Besides, most teacher education programs do not offer courses related to drama and theatre, teachers are unfamiliar with facilitating dramatic activities (Furman, 2000); Dramatic activities are so playful that teachers might be afraid that children will not take learning seriously. To address the pitfalls that may discourage teachers from using drama and theatre in classroom application, KNDP organizes annual workshops to address teacher related barriers. This study should bring to the fore the invaluable contribution that drama and theatre has in stimulating learner interest in language learning. This should ameliorate fears for the unknown and cultivate teacher interest in using drama as pedagogy.

The Value of Drama in Education

Mugenda (2003) says that: the school of the future will perhaps not be a school as we understand it- with benches, a blackboard and a teacher's platform- it may be a theatre, a library a museum or a conversation. Thus, drama offers pupils an opportunity to learn outside the conventional confines of the classroom. Redington, (1983), who sees the need to play as an important development process in a child, echoes this. Educationists realized this need and gave a lot of attention to the use of drama in education. The value of drama in education is as follows: Drama releases imagination and energy, it fosters the social, intellectual and the linguistic development of the child; Drama motivates learners and this enables them to work hard to practice the language. Besides, drama creates a sense of cooperation and responsibility among the learners. It has a therapeutic effect, which helps solve emotional and behavioral problems. Through drama, learners exercise their sensitivity and imagination and give teachers a better place to appreciate and understand their pupils well. Of the seven values of drama that Redington highlights above, the second is most significant to this study as

it seeks to link the process of drama and the acquisition of language skills. Drama appears to be a very appropriate mode of providing the learner with opportunities to acquire effective communication skills, values and attitudes. (Kenya, Primary Education Syllabus 2002). Drama activities are important in helping pupils become more confident in their language use by allowing them to experience the language in operation. They also provide for the use of paralinguistic communication such as use of body language and general acting ability (Prabhu, 1987).

In Kenya, schools that perform well in drama have been known to also produced the good results in KCPE not only in English but also in other subjects offered in the primary school curriculum. The Kenya National Drama Festival adjudication reports have always praised the level of language mastery presented by the actors and actresses. (Kenya National Drama Festival adjudication reports, 2010 and 2011). Mumma, and Levert, (1995) support use of drama as a strategy for language education. Drama creates enjoyable interaction in a language class. Gathumbi and Masembe (2005), support the use of interactive learner centered approaches as important and essential in language learning.

The Importance of Implementing Drama in Primary Education

Buchanan (2010) suggests that Educational drama is a highly important component of the primary classroom curriculum. It provides the opportunity for students to express themselves as well as to explore and find themselves. Within the classroom, education drama can be used in the following ways; improvising, role playing, play building, pup petering and story making, storytelling and dramatizing. According to Buchanan, drama pupils are engaged in improvisation that involves the spontaneous interaction with an imagined situation. It helps develop pupils' confidence, creativity, debating skills, public speaking skills, and allows them to have a bit of fun, relaxation among others. Role-playing is improvisation in which children respond as if they are someone else in the „as if“ drama world. It helps develop student confidence, and is useful for empathy development. Empathy involves understanding someone else's point of view and sense. Play building is a process that uses improvisation and role play to develop dramatization that is presented to an audience, like assemblies it helps develop team work spirit, sense of belonging, negotiating and understanding what a consensus means. Story making, telling and dramatizing is the art of making a story, telling a story and/or acting out a story. It uses pupils' creativity and develops pupils' literacy skills in all areas. The pupils use and own props therefore and this helps them develop a sense of self-esteem and confidence. Learners can also take onto a variety of roles thus enhancing their public speaking skills (Elizabethan, T. & Jacobean. 2008). Since they are actively engaging in practices that require constant use of language in a variety of forms, the learners thus acquire communicative competence involuntarily. For the learners, they may think they are simply playing but in fact, they are also improving their language skills. Pupils involved in the KNDF memories lines, rehearse them with their fellow pupils, and perform to a panel of adjudicators and an audience. A learner who successfully participates in the Festival is thus likely to acquire a strong command of language skills compared to one who does not.

Drama as a Tool of Enhancing Communication Competence

Collie and Slatter (1987) have asserted that literature can make positive contributions to a learner's language learning. Literature constitutes valuable authentic material for it exposes the learner to different registers and types of language use. They point out the values and uses of drama. Drama can help the teacher to achieve reality in several ways. It can overcome the pupils' resistance to learning a new language by making the learning of the new language an enjoyable experience. It enables learners set realistic targets since they have tasks to accomplish. By linking the language-learning experience with pupil's own experience, drama can create in pupils a need to learn the language: Drama employs the use of creative tension (situations requiring urgent solution) thus putting more responsibility on the learner as opposed to the teacher (Wessel, 1987).

Given the poor performance of English at the KCPE level, the need to motivate the learners through drama becomes central. The study examined whether pupils who participate in drama benefit in terms of language proficiency.

Drama Activities that Promote Vocabulary Development

Vocabulary proficiency plays a crucial role in children's literacy development. In their studies, Albert and Foil (2003)

illustrate how to effectively introduce new vocabulary and facilitate the learning activities with dramatic techniques. "Creating a memorable event" is recommended when introducing new vocabulary. The authors depict several scenarios in the article. For instance, while children are getting ready for the class, teachers might say, "Ok, it's time to do some work. Take your cat, rock your desk, and start to write about the trees on the ceiling." Students are likely to respond with "what?" or "that doesn't make any sense." Teachers can continue this "game" until everybody pays attention and looks puzzled. Teachers then respond with "I'm sorry. I am being incoherent. So, what do you think incoherent means?" Albert and Foil state that to reinforce and extend comprehension, teachers can read students stories that contain the new vocabulary words. They may also ask students to act out the corresponding action or have them draw a word card out of the new vocabulary box, and act out the definition for other children to guess. For older children, teachers can ask them to create a skit illustrating the meaning of a vocabulary term. Teachers should help students to understand vocabulary in the context of literature by providing relevant literature pieces. Teachers can also list 30 several new vocabulary items and have pupils write short stories using them. Similar activities were used in this study where testing for communicative competence involved activities on writing and speaking. In assessing the speaking and writing skills, proper choice and use of vocabulary was a sub skill that was tested in this study.

Incorporating Process Drama into Writing Instruction

How does drama extend children's literacy development and how does children's writing demonstrate their engagement with and understanding of literary texts? Crumple and Schneider (2002) conduct a cross-study analysis of writing from first, second, and third grade classrooms to answer these questions. In the first grade classroom, the teacher and his first graders read *Where the Wild Things Are* (Sendak, 1963). Then, the teacher placed the students in roles as "wild things," so that they had the chance to view the story from the perspective of characters within the text. The teacher then asked them questions (in the case of this story, how they survived on their island), which helped children to elaborate on their characters. In the process, some children developed a new character: Maxine, who was Max's older sister. The next day, the teacher took this further, casting the boys as Max and girls as Maxine to travel back to the island. The teacher asked children to describe what is needed for this journey back to the island. After they "arrived" on the island, the teacher asked what they saw there. After this activity was completed, the teacher and children spent ten minutes discussing what they thought about it. Then, the teacher asked children to respond to the question: Think about the journey to the island, and draw and write about what you like and 31 remember about it. In children's writing, this drama activity enabled the children to explore the boundaries between reader/writer and character/actor and to improve their writing skills. In the second and third grade classroom, the teacher and the students studied the topic of immigrants. They first spent several days reading and discussing immigrants' stories from children's literature and the students started to create tableaux or frozen scenes of the immigrants' experiences. Then the students had to write, in the role of their characters from the tableau, about what they thought.

In addition, students also created written documents for the immigrants such as passports and photo albums. They read both fiction and non-fiction and created documentaries on the immigrants' lives. As a result, students not only learned about immigrants' experiences but also learned to write in roles from others' perspectives, to write for various purposes, and to write across different genres. Through this curriculum, children develop a firmer understanding of the role and the relevance which writing can have in their lives (Schneider & Jackson, 2000). Teachers need to be aware of the fact that being funny, interesting, and entertaining is only one dimension of drama and theatre, which provides children with strong incentives to learn and to discover. As McMaster (1998) advocated, drama can be an invaluable teaching method, since it supports every aspect of literacy development. Learners are able to develop their decoding knowledge, fluency, vocabulary, syntactic knowledge, discourse knowledge, and metacognitive knowledge to comprehension of extended texts. Drama and theatre educate children by providing free and flexible space in which to grow and to 32 learn with ease and enjoyment. Drama pupils are given scripts to read, they are auditioned to establish their comprehension of respective roles. They are better placed to learn the language with ease.

Drama as a Method of Teaching

in Kenya Research has been done on drama as a classroom method of teaching; its principles, activities and outcomes (Dougill, 1987 and Mellaine, 1995). However, the focus has been on its use in the classroom and not as a co-curricular

activity. Moreover, these researches were done outside Kenya and their findings may not be necessarily relevant to the Kenyan situation. In Kenya, some studies have been done on communicative competence. Kembo-Sure (1982) carried out research on writing competence in which he surveyed the factors influencing achievement in composition writing. These factors include type of feedback on writing and teacher experiences (type of training, level of education and teaching strategies). The scope of Kembo-Sure " research did not cover the impact of drama on achievement in composition writing and speaking. In another research on writing Okwako (1994), studied the relationship between extensive reading and accuracy in spelling in English language. Since spelling is an aspect of writing, this study touched on writing competence. However, it is not pegged on drama. Waititu (1995) investigated the secondary school students" competence in writing a letter of application for a job. His scope did not include the contribution of drama. It was also based on Kiswahili. Otieno (2008) investigated the potential and limitations of youth drama in responding to social issues in Kenya with a focus on HIV/AIDS. He singled out 33 the importance of the schools and college's drama festival in enhancing communication amongst the youth. Otieno does not single out language Competence but underscores the need for the youth to express themselves without fear. However, his study revealed that Drama provides an avenue for nurturing this fearless expression, which enables language practice towards Competence. Otieno focused on the dramatized verse, the play and the narrative which are presented at the schools and colleges drama festival. Building on this study, it was prudent to do a study on the role of drama on primary pupils" English language communicative competence. Okumu-Bigambo (2000) studied the role of speaking and writing in communication competence of engineering students at Moi University. In this study, it was revealed that communicative competence could be achieved through guided practice in speaking and writing. Okumu " research relates well to this study although it focused on university students. This study differs from Bigambo "study because it specifically explores the relationship between communicative competence and participation in drama among primary school pupils.

The structured but extensive use of language provides the guided practice as recommended by Bwire (2007), who studied learner competencies and proficiency in English listening comprehension in selected secondary schools in Kenya. The study measured learners listening comprehension proficiency. It analyzed the listening materials the learners were exposed to and the extent to which listening skills were taught. The study found out that students in urban 34 areas performed better in listening comprehension skills than those in rural schools. The teaching of speaking and writing skills which was a major area of focus in this study was not given due emphasis. Reflecting on theatre in Kenya, Mugubi (2011) decries the sorry state of children's theatre in the country. It is only at the Kenya Schools and Colleges Drama Festival (KSCDF), where an attempt is made to feature children's theatre. The lack of any meaningful theatre for children is well illustrated by Kabui (1997), who examined the plot, characters, themes and styles for child audiences in Nairobi. The main finding was that artists in Nairobi have not appreciated the value of children's theatre as a tool for education and entertainment. The plays mostly addressed the adult audience in terms of themes. Shikuku (2008) studied children's plays in KSCDF and concurs with Kabui's findings. This main shortcoming was well articulated by Alembic (2004), who condemned the treatment of primary school pupils as miniature adults as illustrated in the content of most of the plays handled at the Festival. Alembic's strong standpoint changed the Festival's approach in handling themes for children. Concurring with Alembic, Mugubi observes that proper enactment of children's theatre helps them discover meaning from their own real life situations. Children develop virtues of communication, obedience and self-control. Therefore, there is need to strongly invest in children's theatre for socio-economic benefits in this country. The KSCDF offers pupils this opportunity. Ongondo (2003) studied impact of drama on secondary school students" communicative competence in English language. The study carried out in 35 secondary schools in Western province of Kenya found out that the students who consistently participated in the drama festival for three years demonstrated better communicative competence than those who did not participate. The findings of his research are key to this study since they help formulate a justification for studying communication competence in primary school pupils in Kenya and whether drama influences it or not. The findings further provided a template, which guided this study Looking at all these studies, it is clear that while most of the reviewed studies seem to concur that drama has the potential to enhance learners" communicative competence, none of these studies involved primary school pupils.

3. MATERIALS AND METHODS

The aim of this study is to examine the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency. In order to accomplish the study data collection, Primary Schools teachers were chosen randomly for the purpose of responding to questionnaire. Their number was (40) They teach English as a foreign language at Primary Schools in Omdurman Locality, Khartoum State, Sudan. It is conducted in the academic year (2019-2020). The qualitative data were analyzed using percentage via (SPSS). The study adopted descriptive analytical method. In addition, six public primary schools were selected for observation. Three were boys' schools and three were girls' ones were chosen as samples of the observation. The observation is designed as a checklist observation.

The Tools of the Study

1. Teachers' Questionnaire

The study is designed in order to elicit EFL teachers' opinions and thoughts about the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency. In order to accomplish this, a questionnaire was designed for Primary Schools teachers. They were chosen randomly. Their number was (40). They teach English Language at Primary Schools in Bahri Locality, Khartoum State. The study adopted descriptive analytical method. The qualitative data were analyzed using percentage. Teachers who were selected to respond to the questionnaire have different qualification such as: BA, MA and Ph.D. Their experience years' range is between 5 to 20 years.

2. Classroom Observation

Observation as a tool is needed in this study as it gives the researcher a chance to observe directly what is being done inside the classroom. The researcher selects six public Primary Schools in Khartoum state, in Omdurman Locality. Three boys' schools and three girls' ones were chosen as samples of the observation. The observation is designed as a checklist observation.

4. RESULTS AND DISCUSSIONS

The researcher used the questionnaire for collecting data related to this study. The researcher has designed a questionnaire to find out English language teachers' opinions towards the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency.

1. The Questionnaire Analysis

Dear English Language Teacher: I am a teacher of English language working on my Research Paper at Sudan University of Science and Technology. This study tries to investigate the impact of using drama as an effective teaching method of developing Primary Schools pupils' language proficiency. Based on your experience in English language teaching, please indicate whether you agree or disagree with the following statements. I shall be grateful if you respond honestly and unambiguously to them.

A lot of thank for your cooperation.

Yours faithfully

The Analysis of the Teachers' Questionnaire (Demographical Data)

After checking questionnaire's reliability and validity, the researcher distributed the questionnaire on determined study sample (40) teachers of English, and constructed the required tables for collected data.

This step consists of transformation of the qualitative (nominal) variables (strongly agree, agree, neutral, disagree, and strongly disagree) to quantitative variables (5, 4, 3, 2, and 1) respectively, also the graphical representations were used for this purpose.

Table No(1)

Qualification:		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	B.ED	8	20.0	20.0	20.0
	MA	22	55.0	55.0	75.0
	Ph.D.	10	25.0	25.0	100.0
	Total	40	100.0	100.0	

Figure No. (1) The frequency distribution for the respondents' degrees of Qualification

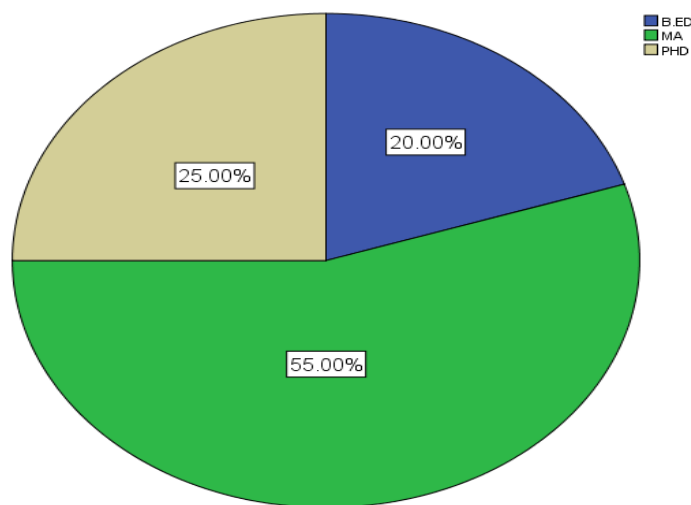


Figure No. (1)

It is noticeably observed from the above table (1) and chart (1) that the number of study sample participants are holding deferent degrees such as B A with percentage of 20%, MA with percentage of 55% and Ph.D. with percentage of 25%. It is clear that, the majority of participants' qualification is holding Master Degree.

Table No(2)

Experience in Years:		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-5	8	20.0	20.0	20.0
	6-10	22	55.0	55.0	75.0
	over 11	10	25.0	25.0	100.0
	Total	40	100.0	100.0	

Figure No. (2): The frequency distribution for the respondents' Experiences in years:

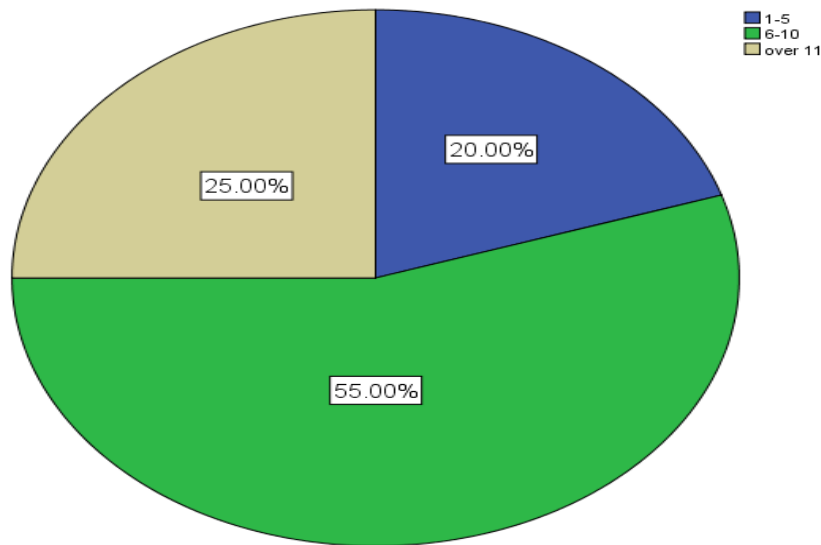


Figure No. (2)

From the above table (2) and chart (2) it is noticeably observed that, the number of study sample participants have different background experiences ranging from 1-5 with 20%, from 6-10 with 55% and more than 11 with 25%. It is clear that, the majority of participants' experience is teaching more than 11 years.

The Analysis of the Questionnaire Statements

Statement NO. (1):

Table No(3)

1- Drama builds teachers' and pupils' self-confidence and concentration by reducing and minimizing the degree of anxiety during the process of teaching and learning.					
Table No (3) The frequency distribution for the respondents' judges of statement No. (1)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	18	45.0	45.0	45.0
	Agree	10	25.0	25.0	70.0
	Neutral	5	12.5	12.5	82.5
	Disagree	4	10.0	10.0	92.5
	Strongly disagree	3	7.5	7.5	100.0
	Total	40	100.0	100.0	

Figure No. (3): The frequency distribution for the respondents' judges of statement No. (1)

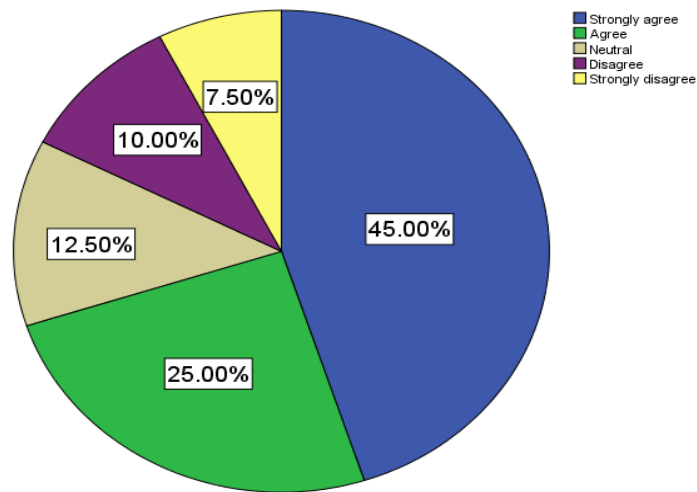


Figure No. (3)

According to the table (3) and the chart (3), it clear that, the majority of participants agree that, drama builds teachers’ and pupils’ self-confidence and concentration by reducing and minimizing the degree of anxiety during the process of teaching and learning.

Statement NO. (2):

Table No(4)

2- Drama helps teachers to develop the Primary Schools pupils’ language proficiency through establishing a harmony and rapport classroom atmosphere.

Table No (4): The frequency distribution for the respondents’judges of statement No. (13)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	22	55.0	55.0	55.0
	Agree	8	20.0	20.0	75.0
	Neutral	3	7.5	7.5	82.5
	Disagree	3	7.5	7.5	90.0
	Strongly disagree	4	10.0	10.0	100.0
Total		40	100.0	100.0	

Figure No. (4): The frequency distribution for the respondents’ judges of statement No. (2)

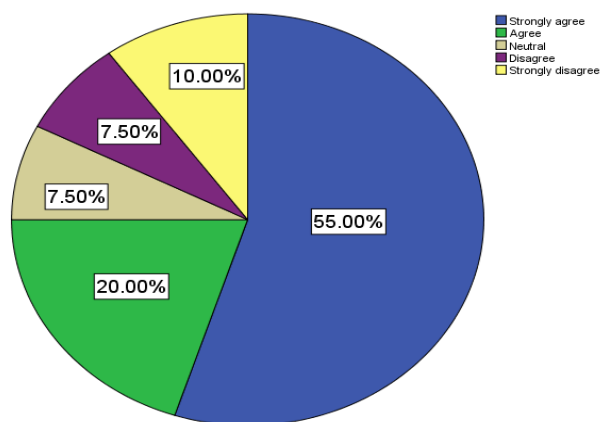


Figure No. (4)

According to the table (4) and the chart (4), it is obvious, that 75% of participants agree that, Drama helps teachers to develop the Primary Schools pupils’ language proficiency through establishing a harmony and rapport classroom atmosphere.

Statement NO. (3):

Table No(5)

3- Drama develops creativity and helps pupils to understand the world around them through enhancing their imagination.					
Table No (5): The frequency distribution for the respondents’judges of statement No. (14)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	13	32.5	32.5	32.5
	Agree	13	32.5	32.5	65.0
	Neutral	4	10.0	10.0	75.0
	Disagree	8	20.0	20.0	95.0
	Strongly disagree	2	5.0	5.0	100.0
	Total	40	100.0	100.0	

Figure No. (5): The frequency distribution for the respondents’ judges of statement No. (3)

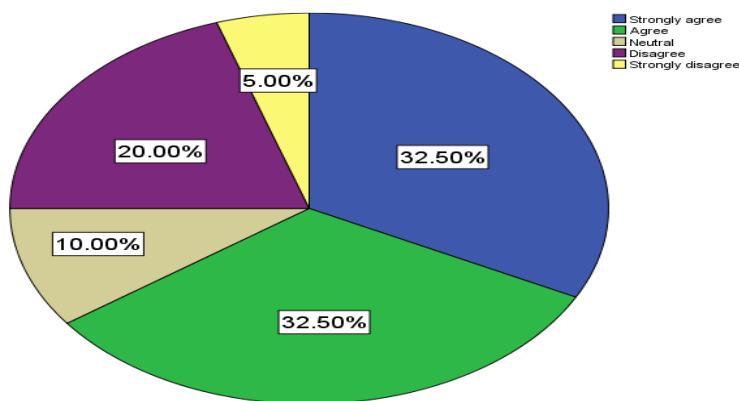


Figure No. (5)

It is noticeably observed from the above table (5) and chart (5) that, the number of study sample with 65% of the participants agree that, drama develops creativity and helps pupils to understand the world around them through enhancing imagination.

Statement NO. (4):

Table No(6)

4- Drama develops pupils’ speech, improves their pronunciation and communication skills.					
Table No (6): The frequency distribution for the respondents’judges of statement No. (12)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	13	32.5	32.5	32.5
	Agree	10	25.0	25.0	57.5
	Neutral	7	17.5	17.5	75.0
	Disagree	6	15.0	15.0	90.0
	Strongly disagree	4	10.0	10.0	100.0
	Total	40	100.0	100.0	

Figure No. (6): The frequency distribution for the respondents’ judges of statement No. (4)

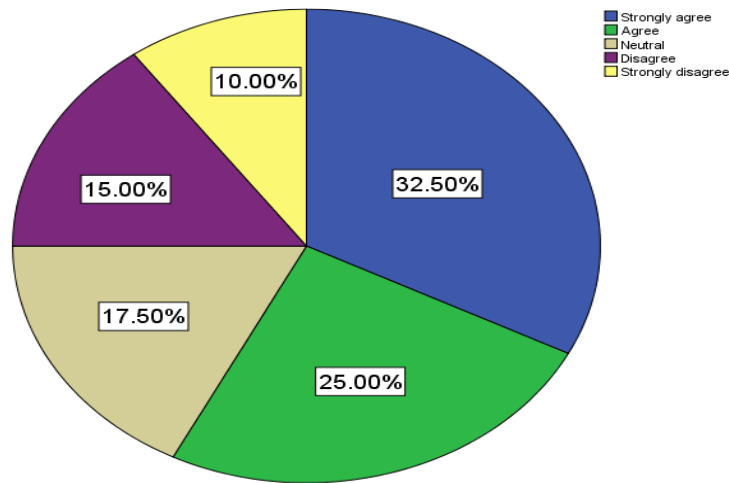


Figure No. (6)

It's clearly noticed from the above figure (6) and table (6), that the number of study sample with 57.5% of the participants agree that, drama develops pupils' speech, improves their pronunciation and communication skills.

Statement NO. (5):

Table No(7)

5- Drama enables Primary Pupils to memorize dialogues and new keywords and use their language in their real life contexts.					
Table No (7): The frequency distribution for the respondents' judges of statement No. (12)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	13	32.5	32.5	32.5
	Agree	10	25.0	25.0	57.5
	Neutral	7	17.5	17.5	75.0
	Disagree	6	15.0	15.0	90.0
	Strongly disagree	4	10.0	10.0	100.0
	Total	40	100.0	100.0	

Figure No. (7): The frequency distribution for the respondents' judges of statement No. (5)

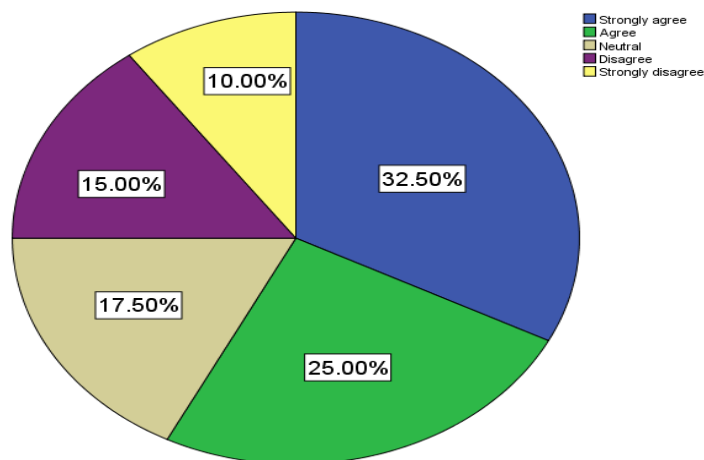


Figure No. (7)

It's clearly noticed from the above figure (7) and table (7), that the number of study sample with 57.5% of the participants agree that, drama enables Primary Pupils to memorize dialogues and new key words and use their language in their real life contexts.

Statement NO. (6):

Table No(8)

6- Drama makes the process of teaching and learning attractively funny and enjoyable.					
Table No (8): The frequency distribution for the respondents'judges of statement No. (13)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	22	55.0	55.0	55.0
	Agree	8	20.0	20.0	75.0
	Neutral	3	7.5	7.5	82.5
	Disagree	3	7.5	7.5	90.0
	Strongly disagree	4	10.0	10.0	100.0
	Total	40	100.0	100.0	

Figure No. (8): The frequency distribution for the respondents' judges of statement No. (6)

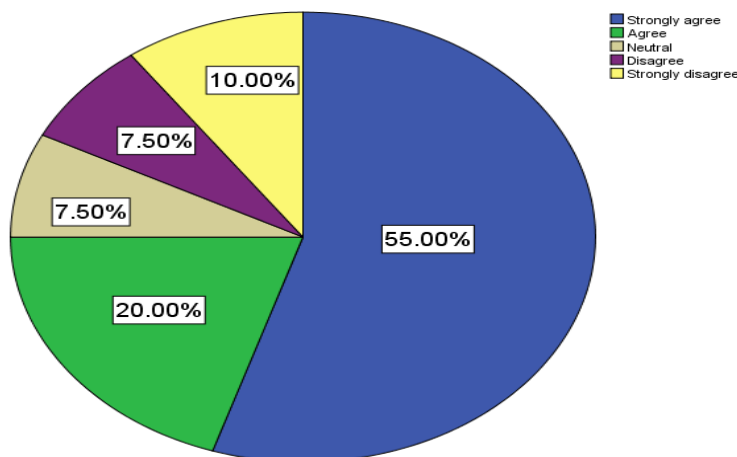


Figure No. (8)

According to the table (8) and the chart (8), it is obviously observed that, 75% of participants agree that, drama makes the process of teaching and learning attractively funny and enjoyable.

Statement NO. (7):

Table No(9)

7- Drama makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.					
Table No (9): The frequency distribution for the respondents'judges of statement No. (12)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly agree	13	32.5	32.5	32.5
	Agree	10	25.0	25.0	57.5
	Neutral	7	17.5	17.5	75.0
	Disagree	6	15.0	15.0	90.0
	Strongly disagree	4	10.0	10.0	100.0
	Total	40	100.0	100.0	

Figure No. (6): The frequency distribution for the respondents' judges of statement No. (7)

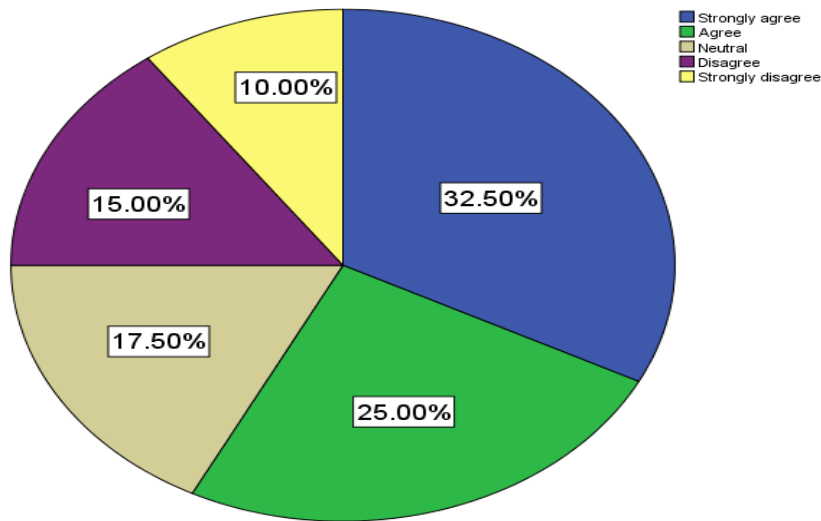


Figure No. (9)

It's clearly noticed from the above figure (9) and table (9), that the number of study sample with 57.5% of the participants agree that, drama makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

Observation

Observation as a tool is needed in this study as it gives the researcher a chance to observe directly what is being done inside the classroom. The researcher selects six public Primary Schools in Khartoum state, in Omdurman Locality. Three boys' schools and three girls' ones were chosen as samples of the observation. The observation is designed as a checklist observation. Based on the observation analysis, it is observed that, drama as a co-curricular activity is encouraged in schools since it is considered a valuable tool in encouraging development of communicative competence. Moreover, Participation in drama is believed to enable pupils communicate effectively. This study sought to establish if drama has influence on the development of a language among primary school pupils in Omdurman Locality.

Furthermore, it is observed that, the language of pupils who had experienced drama was compared to that of a similar classes of pupils whose teachers do not utilize drama in teaching. Furthermore, this study showed that drama pupils had better proficiency in using English language compared to non-drama pupils. Besides, it is found that, drama builds teachers' and pupils' self-confidence and concentration by reducing and minimizing the degree of anxiety during the process of teaching and learning. Drama also helps teachers to develop the Primary Schools pupils' language proficiency through establishing a harmony and rapport classroom atmosphere. Drama develops creativity and helps pupils to understand the world around them through enhancing their imagination. Finally, drama makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

The study recommended that, schools teachers should take up drama seriously as a main method of teaching, because it provides an opportunity for pupils to practice language for better competence. Moreover, teachers should receive training on implementing drama in teaching. In conclusion, syllabus designers should involve activities that lead students to apply drama and acting when exposing to the activities such as role-play situations, dialogue and short stories.

Report Discussions

Based on the analysis of quantitative and qualitative data collection instruments, the following major findings were achieved:

It is clear that, drama develops creativity and helps pupils to understand the world around them through enhancing their

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imagination. Drama also makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

Moreover, drama as a co-curricular activity is encouraged in schools since it is considered a valuable tool in encouraging development of communicative competence. Moreover, Participation in drama is believed to enable pupils communicate effectively. This study sought to establish if drama has influence on the development of a language among primary school pupils in Omdurman Locality.

The language of pupils who had experienced drama was compared to that of a similar classes of pupils whose teachers do not utilize drama in teaching. Furthermore, this study showed that drama pupils had better proficiency in using English language compared to non-drama pupils. Besides, it is found that, drama builds teachers' and pupils' self-confidence and concentration by reducing and minimizing the degree of anxiety during the process of teaching and learning. Drama also helps teachers to develop the Primary Schools pupils' language proficiency through establishing a harmony and rapport classroom atmosphere. Drama develops creativity and helps pupils to understand the world around them through enhancing their imagination. Finally, drama makes the process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.

In fact, it is found that, teachers have positive attitudes towards the impact of using drama in developing the language proficiency of Primary Schools learners.

5. RECOMMENDATIONLS

Based on the study data analysis, the researcher recommended the followings:

- Primary Schools teachers should take up drama seriously as a main method of teaching, because it provides an opportunity for pupils to practice language for better competence.
- Teachers should receive training courses on implementing drama in teaching.
- Syllabus designers should involve activities that lead students to apply drama and acting when exposing to the activities such as role-play situations, dialogue and short stories.
- The Primary Schools Administration should encourage teachers to apply drama-based teaching method to enhancing the young learners' language.
- Teachers should make the process of teaching and learning attractively funny and enjoyable by involving the pupils dramatizing activities.
- process of teaching and learning attractively funny and enjoyable, and motivates the pupils to interestingly continue studying.
- Teachers should do their best to establish a harmony and rapport classroom atmosphere.
- Teachers should use drama to build pupils' self-confidence and concentration, and to reduce the degree of anxiety during the process of teaching and learning.

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