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By

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Theme:

***Teaching Drama to Enhance Listening Comprehension and
Communication Skills to 3rd Year LMD Students of the University of
Mostaganem***

Defended on/...../....., before the jury composed of:

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Dedication

To the most beloved and caring soul, my father

To my special and precious mother

To my ever supporting sisters, brother and so many friends

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Abstract

It has been said that those who possess the ability to hear what others say, do not always actively listen and grasp the words uttered. The same thing goes for those who have the ability of growing their knowledge and have plenty of information but they do not think critically all the time. Teachers ought to focus on learning which helps students acquire and use knowledge. In other words, effective educational practices give learners access and the opportunity to develop their language skills. Role-playing (RP) is the most reliable technique that any teacher of oral expression (OE) can think of incorporating into their classrooms as it obliges learners to take on roles in different plays and enables them to replace their daily identity by a different one to mainly overcome their shyness and inhibitions. In this case, the characters they portray during a role-play permit them to be free from their real identities to defeat their shortcomings and weaknesses. Using developed strategies is crucial to strengthen the listening ability as well as activate procedural knowledge of strategy use. The present study aims to examine the extent and importance of implementing dramatic techniques into OE classes as well as teaching learners new and skilful listening strategies for the enhancement of listening comprehension and speaking skills. It also investigates whether the use of audio-visual materials could help and whether teachers use such technological tools in their classroom. For the data collection, a mixed-methods research approach are employed in which different data collection tools are used and directed to only a sample of research subjects in order to constrict the scope of the study. First, questionnaires were handed to both, third year LMD students and OE teachers to identify and investigate their opinions on and attitudes towards the OE class and having the right technique to enhance the listening skill and adopting dramatic techniques such as improvisation and RP. Second, classroom observation sessions were organized to observe the classroom practices of learners during the activities implemented through role-plays, improvisation and storytelling as the new methods in OE. After that, a simple experiment was carried out to demonstrate the role of teaching listening strategies and practicing RP technique in developing both listening comprehension and speaking performance. The results of the data analysis reveal that EFL teachers are more dependent on traditional ways such as free topics and class discussions whereas learners are interested and eager to have OE as a module but not motivated or encouraged to learn strategies that might ameliorate their listening abilities. Since both listening and speaking skills go hand in hand, this study highlights the importance of ameliorating learners' abilities to promote their language proficiency in speaking and listening. This study draws attention to the significance of including dramatic techniques such as RP in class to foster and develop

learners' listening abilities by being creative and adopt instruction-based approach while teaching as well.

Keywords: Audio-visual tools, Dramatic techniques, EFL class, Listening and speaking skills, Listening strategies, Oral expression, Teaching drama.

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Abbreviations and Acronyms

BU: Bottom-up
CBA: Competency-based Approach
CLT: Communicative Language Teaching
DIE: Drama in Education
DTs: Drama Techniques
EFL: English as a Foreign Language
EL: Extensive Listening
ER: Extensive Reading
FL: Foreign Language
ICTs: Information and Communication Technologies
L1: First Language
L2: Second Language
LBT: Laboratory-based Teaching
LMD: Licence, Master and Doctorate
LTM: Long-term Memory
OE: Oral Expression
RP: Role-playing
SBA: Strategy-based Approach
SPSS: Statistical Package for the Social Sciences
TBLT: Task-based Language Teaching
TD: Top-down
TIE: Theatre in Education
TV: Television
USA: The United States of America

General Introduction

General Introduction

Students explore a new world through drama. They can bring stories and feelings to life through role-plays, and other drama techniques (DTs). These role-plays engage learners into conversations that enable important social learning to take place. In other words, they learn different themes, moral and social themes and grow fond of drama activities, imagine new worlds and develop their critical thinking skills in the process because diverse themes allow learners to be engaged in special situations, play different roles and encounter different plots. As a result, they will extend and deepen their understanding, learn more new vocabularies and discover different issues that might be appealing to them.

Expressive methods will enable learners to speak, communicate and exchange ideas through gestures, facial expressions, eye contact and body language as well as act freely and extend their social relations. Dramatic and RP activities are considered valuable classroom techniques as they enlarge students' desire to be more active in the learning process. Moreover, Drama in Education (DIE) aids students to discover the mysteries of the outside world that surrounds them and their internal depths. This teaching approach involves group work to explore new situations that they may come across in their daily life and learn how to communicate with each other as a society. Through intensive practice of conversation and role-play, they can obtain a lot such as creative thinking and enrich their self-knowledge. It is also an opportunity to involve teachers, making them possess a significant role to keep everything under control, facilitate the work and lead when necessary. This technique casts changes in the oral/drama class, strengthens cooperation and interaction to transform the traditional discourse into an aesthetic dialogue as learners' new experiences and opportunities for practice and learning.

The present study considerably concentrates on the teachers' attempts to help learners speak more in the oral expression class (OE). However, it is not enough without the improvement of their listening abilities. Learners still have difficulties with listening as they lack the knowledge of listening strategies and struggle while listening to speeches or lectures or even parts of videos/audios. Those impediments are mentioned in the learners' questionnaire and most of them were related to their inability to speak more due to shyness, lack of vocabulary and prior knowledge of the topic of the listening task etc.

Despite of the severity of these complexities and their impact on the learners' performance and participation in the classroom, the data gathered within this research might

inform the teachers about the importance of developing learners' listening skills through drama in order to raise good listeners as well as speakers. Besides, developing learners' listening abilities has a lot of benefits that accompany their speaking skills if teachers pay more attention to enhancing such a sensitive and vital skill. It could aid in fostering other skills in the process such as critical thinking, creativity, increasing their motivation and autonomy as well as sense of collaboration and communication. Those skills help them immensely and are discussed briefly within the study while the emphasis is put on the enhancement of listening skills within OE classes.

The present study lays thorough attention on employing dramatic techniques to encourage learners to be more creative in oral sessions and avoid relying on their teachers all the time and also to avoid ready-made presentations. RP benefits learners who are watching the act more as they are not only watching but listening to the speakers and paying extra attention to what they are saying in order to comprehend, synthesize and do the tasks later. It is crucial to learn how to listen while learning to speak as long as learners are exposed to listening comprehension activities that stand for natural and authentic speech. They need to be psychologically prepared for the listening activity and teachers need to explain that listening is compulsory but it is not necessary to understand everything they hear or panic because of that, but instead, they should guess the general idea first. Consequently, students learn how to be tolerant and accept the language features they learn yet they do not understand because of ambiguity during listening to spoken language (Mashori 36).

Statement of the Problem (Rationale)

Students nowadays depend a lot on technology. They usually use digital devices and download applications in order to complete time-consuming activities quickly. As for teachers, using ICTs in class can be interesting and useful to have a stimulating lesson for their students and elevate the awareness of using technology for research and studies is an inescapable measure nowadays. To enhance listening and help learners understand and communicate, teachers need to be creative and find other methods to motivate and assist in ameliorating their students' listening skills, consequently improving their listening comprehension and communication skills. Moreover, reading a play in a drama class is necessary, yet, not enough because some students may rely excessively on the internet and ready summaries or analysis that it provides to finish their tasks fast. In this case, their feedback might be limited and less creative. Therefore, their way of thinking, absorbing

information, interaction and response would affect their level in terms of motivation, creativity, critical thinking and other skills.

Teaching drama in an oral class through ICTs may be helpful for students to have the chance to learn, listen and understand through new methods of drama, work in groups and interact with each other within a different environment and an enjoyable atmosphere away from the old traditional way that only relies on speaking, reading or writing. Namely, because applying such a conventional method, in a time where technology has become a part of daily life, needs to be altered. Students watch videos for personal use or entertainment, such as tutorials, films, podcasts, series and other listening means in their casual life for several reasons. Therefore, it has been noticed during oral class that they get easily bored or distracted. Most of them avoid speaking even though it is necessary to participate and exchange ideas and opinions. As For drama, learners need to watch plays or parts of them at least, after they have read the script, in order to hear and observe the way native speakers interact, act, speak and behave. Moreover, they can get familiar with and obtain the right pronunciation and accent in the process of listening.

Numerous students are talented and deserve a chance to improve their skills first and enjoy what they are learning in class as well. Being a passive learner kills creativity and motivation that is why teachers should include a variety of tools, such as, videos, audio-scripts and other techniques in their drama or oral class. Combining both reading and listening skills can attract students' attention and allow them to listen carefully and speak more to each other through different techniques and activities, not to mention, retain knowledge and gain extra skills to improve their linguistic competence.

Motivation

For second or foreign language learning, the four skills are very essential. In a drama class, reading the play is not enough, instead teachers may give their students a chance to listen to the audio scripts or watch a video of the given play in order to listen to its characters speaking and interacting. What makes drama different from prose and poetry is the life that actors bring to the play on stage including the correct pronunciation and intonation that students may acquire from native speakers. As a temporary teacher of OE at university, I have noticed how students act and interact in class and I have some remarks. Students in OE class lack the desire to speak or interact with other speakers especially when the teacher suggests a random topic to discuss. They also rely too much on the internet and memorization to prepare

for oral presentations. It is due to such methods used by teachers that OE class's benefits have decreased. DTs have limitless benefits and can be applied to enhance the learners' listening and communication skills for starters. Audio-visual aids/instruments can be used to test students' listening comprehension as well. I have noticed that drama is only introduced to Master 2 students at the University of Mostaganem specifically to Literature and civilization specialty only. On the one hand, this case has motivated me to think of introducing drama to third year LMD system students who are in need of exploring new approaches and methods to enhance their language learning skills especially the listening one. On the other hand, inserting digital-audio scripts in oral class as a drama session would likely help students learn to listen carefully and motivate them to enjoy the lesson, be creative, comprehend, speak and easily answer comprehension tasks or activities. Watching plays is enjoyable; yet, being part of one could be appreciated and welcomed by learners who are in need of change especially the way OE class is taught.

Purpose of the Study

For more details about the aims of the research, the researcher will attempt to:

- Investigate the weaknesses of traditional teaching and the methods used to teach drama and its relation to the main four language learning skills.
- Examine the importance of listening comprehension in an OE class with the right use of technology such as audio-visual and audio-digital scripts tools and the integration of dramatic techniques.
- Help EFL students improve their listening skill in English in class through the use of dramatic activities, such as RP and improvisation.
- Improve their listening comprehension to different types of spoken scripts or texts by implementing the necessary listening strategies such as note-taking, interactive processing (the BU and TD processes), making use of prior knowledge and inference for keywords, general ideas, specific details, and the speakers' emotions and attitudes.
- Allow students to speak and interact freely for an extended time through improvisation, storytelling, RP and video-viewing techniques.
- Listen carefully, to speak clearly enough which means examining pronunciation, stress, intonation in order to be understood by the audience.

- Explore different theories on drama in education, listening skill and the right techniques and activities that should be used to enhance students' listening comprehension.

Significance of the Study

It has been dealt with teaching drama and theatre for a long time since the 1970s; however, they are now used differently in order to widen their scope of educational advantages. Methods and techniques have been studied, tested, and selected. Nevertheless, teacher-centred methods and the traditional way of teaching OE and drama classes still dominate the Algerian universities. This research investigates the way OE is taught relying on the speaking skill and compares this method with the use of listening methods, visual aids, as well as, the implementation of RP as a drama technique. Therefore, the relationship with speaking and communication skills is highlighted. These three skills are strongly tied together and students need to enhance them in class especially listening and speaking which come hand in hand in a teaching/learning process. Teaching plays has to be effective and thorough and this research explores the various theories of teaching drama and the way techniques and activities are used to help enhance students' language skills through the use of technology, more specifically, audio-visual tools.

Research Questions

The following questions are raised and to be dealt with to reach the aims previously mentioned:

1. How can teaching drama enhance students' listening skill?
2. To **what** extent can dramatic techniques and listening strategies be useful in OE classes?
3. How can a teacher improve learners' listening comprehension in a drama/oral class?

Hypotheses

Consequently, the researcher suggested the subsequent hypotheses:

1. After determining the difficulties that learners face, they will be involved with and engaged in dramatic activities, mainly role-plays, as OE sessions can enhance learners' listening skill.

2. DTs such as improvisation and storytelling can assist learners to develop language skills especially their listening abilities and speaking skills, generate their imagination, and elevate their creative and critical thinking. A positive result could be achieved because they can be useful in the extent of using the appropriate strategies while listening and being able to answer comprehension questions after.

3. In order to develop learners' listening comprehension, teachers can start by teaching them simple and necessary strategies to be used before and during listening such as note-taking, deductions, Bottom-up (BU) and Top-down (TD) processes which can be later applied during practice. These strategies come hand in hand with one of the most common and effective techniques RP.

Review of the Literature

The literature review comes in the form of chapter one and two. The first chapter includes key articles, few books and other sources related to the research which focuses on teaching drama to enhance language skills in EFL classes. The practice of language in terms of communicative language teaching and competence will be briefly noted. Then, I will go through drama and language skills in general discussing a few studies on the topic. Two main theories will be highlighted in teaching drama, drama in education and process drama which are closely related.

The main dramatic techniques used in language teaching in different classrooms by different researchers will be explained on the one hand, such as interactive pedagogical drama, drama script method, dramatizing and role-play. A few drama activities will be mentioned as well as students' response to them and teachers' role to make such techniques work successfully. This chapter will also emphasize drama acting factors, such as emotions, imagination, knowledge and experience. All these topics will be related to the integration and use of technology in OE class and the teacher's role to achieve that. The second chapter, on the other hand, will be dealing with listening skills and the right methods, techniques and activities to be used to help students ameliorate such delicate and sensitive skill. The fact that listening and speaking skills come hand in hand will be closely explained as well the importance of combining them in one module such as OE.

The listening process is resembled to cooking. We need a recipe which first requires gathering all the necessary ingredients to start and finally cook the meal. In listening as well, we need to collect the right words to fully reach comprehension as long as we listen carefully

and have enough knowledge of the sentences (Suramto 98). In the early 1970s, studies began on how listening can be used as a tool for comprehension and its importance in facilitating language learning. Since then, the use of listening has been highlighted as well as its role in the second language acquisition process.

Listening comprehension is an active process which is mainly related to gathering or interpreting data from an aural input. Concentration, linguistic knowledge, and listening strategies are required. The experience of good listening comprehension is a challenging mission that makes teachers avoid it and show a limited exposure on listening activities in OE classes (Sitti and Shalawati 02). In other words, learners do not get enough listening practice and rarely perform. Moreover, it is widely noticed that teachers avoid teaching the listening skill more often than the other language skills due to the lack of learning resources, some technical issues, and limited adequate technical matters which disable them from bringing listening practices to their classroom.

Extensive and intensive listening processes are considered the two main types of listening. Both are required in different circumstances. In the classroom for example, when learners combine both types, they will get a chance to expand their listening abilities and benefit from valuable and useful input as they are engaged in the listening course. Learners are provided with other sources of language and opportunities to listen to native speakers other than their teacher or classmates as well as improve their pronunciation and acquiring good speaking habits at the same time (Guettal 28-29).

Listening problems start to occur because of different factors that may create obstacles in listening and hinder the development of such an insightful skill. To achieve listening comprehension, one should first understand the native discourse at a normal rate spontaneously, understand the speaker's accent and pronunciation, the grammatical structure and possess enough knowledge of the spoken vocabulary to finally grasp the meaning of the speech. It is referred to listening as meta-cognition, which means, being active and paying attention while listening to manage to understand and interpret everything that is heard. Cao and Lin (128) highlight the importance of improving one's listening comprehension through listening to recordings and radio programs after class for long periods. Despite the fact of making such an effort, listening comprehension still remains difficult to fully master.

Field (3-4) discloses that despite learners' attendance in class every day, they do not fully comprehend the lesson and often blame themselves. It is not their fault but the system's

which does not give sufficient attention to the skill that, above all others, is vital to their learning. Unlike speaking and writing, listening is not tangible and it is not easy to achieve comprehensible results due to the lack of measurable benefits. However, listening and speaking cannot be taught separately since communication is a critical point that combines both parties (student and teacher). It consists of, first, creating information, conveying the messages and interpretation.

Listening and speaking skills are the two pillars that shape communication. However, this calls for effort and labour which includes creativity, efficiency and hard work otherwise, communication is incomplete (Emiroglu 165). It has been explained that listening difficulties clearly appear at university with first-year students who struggle trying to listen and concentrate during lectures. They have to make efforts to listen to the teacher extensively and intensively. They struggle to reason, discuss the topic, argue and debate opinions under the condition that all these actions should be done orally. Scholars such as Diamomd, Rugarcia, Felder, Woods and Stice (qtd. in Sykstus and Cillié 196) draw attention to the importance of communicative skills in learning and they should be a part of every graduate's basic competencies and skills.

During oral activities, not all teachers focus on including listening. This might create English proficiency problems especially for teachers who teach their students to speak more and listen less and may cause students to fail. As a result, listening comprehension should get more attention and teachers need to consider its importance for their students' progress and to accomplish active and effective attachment and help them to turn out to be articulate members of the society (Sumalinog 612). The same case refers to the Algerian teachers (specifically teachers who are concerned with this study) who spend long hours talking and discussing topics that may only benefit the few rather than all participants. All of our learners consequently should benefit from oral class and integrating drama is highly recommended since it is a more suitable approach that helps to ameliorate not only learners' linguistic and communicative proficiencies, but also, their listening comprehension, problem-solving abilities, sense of collaboration or teamwork, information and technology application. Applying such a context will help them overcome the fact of being recipients all the time and become more involved as actors/performers in different kinds of fields such as science, culture and technology.

Some DTs may include miming, language games, group discussions, role-plays, improvisation and recreation. All together can be a good choice for the teacher in language

teaching since all learning skills are interrelated and must be taught equally. These techniques can develop listening and speaking skills especially role-play technique owing to its importance and ability to combine all the other techniques (Kovács 405).

It is suggested that RP method can overcome the difficulties a teacher might encounter in OE classes. It helps learners reflect using their creative imagination through words and expressions to improve both listening and speaking skills. They will get a demonstration of a clear understanding of the rhetorical situation which includes purpose, context, genre and audience. They will learn to be assertive and patient, develop their inference abilities, analysis and evaluation, start to speak more to explore, extend clarify and reflect on their personal thoughts, ideas, emotions and experiences. One more thing is that role-play permits learners to go deeper in the play and joins them with different learning styles cooperating together to achieve their aims and if differences emerged, they would find ways to settle them through the use of each member's abilities and strengths to complete a task. The art of drama brings out the best in each learner as they interact during the play to accomplish a common goal (Athimoolam 24).

When it comes to teaching, Sawyer mentions that future teachers may face difficulties to finding and learning the right way to replace structured routines with disciplined improvisational work where the role of the student is to be an important part of learning process. They need to get involved, guide their learners and be flexible while applying routines and avoid causing boredom and passiveness of students (61). He hopes to achieve effective classroom interaction and suggests well-planned and organized improvisation in their teaching that consists of flexible and improvised collaboration between students and teacher in order to construct knowledge (62).

For drama students, storytelling can be a very productive tool that possesses a positive impact on learners as knowledge can be passed to others orally. Stories can be the exact means to awaken creativity and communication. As Simms states, storytelling is a combination of a living storyteller, situation, gesture, facial expressions, sound and rhythm of voice as well as silence and response of listeners that makes it strong and effective (22). Stories or storytelling is highly suggested since this method is practical in teaching. It has a powerful impact on students because it allows them to listen to language in its context as well as learn new vocabularies which lead to the improvement of the students' oral performance (Guettal 01). Applying such techniques can be considered as a completing method that combines the positive sides of both, listening and speaking skills. Improve creative thinking,

the usage of prior knowledge, problem-solving, communication and collaboration which involve learner's practical side more than the theoretical.

This side demonstrates a new explanation of the teaching learning standards. It represents a smooth shift from teachers as omnipresent and authoritative in terms of choosing topics and obligatory presentations towards learners' autonomy and self-development as they are eager to explore new aspects of OE the moment they enter the classroom. That is why, it is high time teachers redefined their roles and thought about taking a step forward by creating new opportunities such as creating time for listening in the classroom where tape recorders are mostly used for listening practice. In most cases, students are denied all physical and visual clues leaving them with only a disembodied voice to hear. However, this is considered as a poor piece of equipment in comparison to the use of videos which can cover all the possible difficulties.

Hedge (qtd. in Cheng 37-38) for instance recommends the implementation of more visual supplies in class since they help better than audio listening to reduce the learner's listening anxiety and enable teachers to sensitize and teach students the paralinguistic aspects of L2 communication. The use of audio-tapes remains necessary in listening comprehension teaching classroom since they offer practice for situations where the speaker is not visible such as, radio broadcasts and telephone conversations. However, teachers can put on some changes and incorporate more visual situations such as movies and TV shows.

Field (qtd. in Chou 14) believes that using developed strategies is crucial to strengthen the listening ability as well as activate learners' procedural knowledge of strategy use. Those activities may include: true-false statements or multiple-choice questions (MCQs), using their notes to summarize the passage, involving pairs to collect information and then share them in groups or starting debates, discussions and performing role-plays to practice speaking as well as writing messages or letters to share them later (Guettal 33-34). Encouraging students to listen often and keep practicing is highly suggested because the issues mentioned above can be figured out through practice as well as applying the right strategies to help them manage their listening habits and anticipate problems during the activities (qtd. in Sitti and Shalawati 03).

Listening comprehension provides advantages of four different types: cognitive, efficiency, utility and effectiveness. Vandergrift (169) believes that listening comprehension deserves more attention since it is the gate for students to learn language more naturally. For

him, replacing speaking before listening is not the right way as adopted by the audio-lingual method. Listeners most of the time are forced to produce what is not yet incorporated and understood in long-term memory (LTM) which directs to cognitive overload. Furthermore, Mashori (35) mentions that knowing what listening involves helps the teacher choose or design activities for learners as well as to facilitate the process of knowing the real role of the teacher in developing oral language skills. Here comes the teacher's responsibility which includes being the extreme listener. They should listen with understanding, patience, and tolerance. As a result, they create a relaxed atmosphere and trusting environment to invite students for language learning.

The two main processes in listening can be categorized into the BU and the TD. Richards (11) connects successful listening to the right strategies listeners use. Strategies can be a means that helps students manage their tasks and improve their listening. The best way to achieve that is to teach them effective ways of approaching their listening and getting involved actively in the listening process (qtd. in Widhiasih 60).

Concerning types of listening, we have Extensive and Intensive listening. Both types are required in different situations. In the classroom, for example Harmer (228) states that students can get a chance to develop their listening abilities and benefit from worthy and useful input as they are engaged in the listening process through combining both types of listening. They provide learners with other sources of language and opportunities to listen to different types of speakers other than their teacher/classmates as well as improve their pronunciation acquiring good speaking habits at the same time (Guettal 28-29).

Vandergrift (172) suggests that students should get used to the pedagogical sequences of pre-listening, while-listening and post-listening because these sequences of listening strategies can lead learners through the mental procedures for a successful listening comprehension, consequently promoting the right acquisition of meta-cognitive strategies in three main categories: planning, monitoring and evaluating.

Methodology (Approaches and Methods)

In order to validate the hypotheses mentioned above, this research targeted a specific region which is the province of Mostaganem, in Abdelhamid Ibn Badis university of Mostaganem exactly in the department of English. For data collection and addressing the research questions, the present study has employed a mixed methods approach and various research tools were utilized to collect and analyze data. First, the teacher's questionnaire

(Appendix A) aims to collect data about the way of teaching oral expression and the classroom practices with and without RP technique as well as their attitude towards using such methods. The learners' questionnaire (Appendix B) investigates learners' speaking and listening abilities in the oral class to reveal their attitudes towards role play as a useful activity used to improve their listening comprehension and speaking performance in the classroom and outside it as well. Another tool was used that is classroom observation in order to collect data on the learner's practices and responses with and without the teachers' instruction. This stage includes different techniques such as video viewing, storytelling, improvisation and RP performances.

The pre-post listening test (Appendix C and D) is the last tool to be used to compare the results before and after the treatment and measure the impact of RP performed by native speakers seen via audio visual tools and then by non-native speakers, in this case learners of third year (LMD system), their classmates to determine which way is better to help enhance listening comprehension for the audience and speaking performance for the actors. Moreover, a sample of subjects, namely third year students and a group of teachers, who teach or formerly taught OE through the years, were selected for the present study to narrow the research scope. This sample may consequently be considered as a miniature picture of the entire population of teachers and learners. Hence, the third year learners will be equipped with the three competencies that are going to be applied in the study, namely interaction, interpretation, and production. It is worth mentioning that those competencies have been focused on since middle and secondary schools. Additionally, the sample of teachers chosen for the study are likely to represent the whole population since most of them teach OE as well as other modules which means they have all been in that position and responsible for teaching OE class.

As for the present thesis structure, it incorporates a general introduction where the design and the research work content are introduced in five chapters. To begin with, the first two chapters set in the theoretical foundations of the research subject. The third one then enfolded the research methodology while the fourth chapter enclosed the interpretation and discussions concerning the research findings of classroom observation as well as learners and teachers' questionnaires. Finally, the fifth chapter consists of the last part of the interpretation of the experiment's results and a general discussion. It is concluded with some of the recommendations and suggestions about the enhancement of learners' listening

comprehension through drama and promoting the teaching and learning OE. A more detailed description of the chapters appears in the following section.

Chapters

This research is divided into five chapters which are explained briefly as the following:

Chapter One:

This chapter revolves around the review of the literature. It presents a theoretical or conceptual method for the research problem. It includes different theories and techniques about educational drama in class. The main studies and experiments which were conducted previously in order to highlight the gap intended to be investigated in this research. It includes current knowledge and published information in the area of teaching drama. For more details, it deals with theoretical background of teaching drama and implementation of various dramatic techniques in order to develop learners' listening abilities and communication skills. Different definitions and representations are mentioned and compared. Different works and research on teaching drama are mainly discussed.

Chapter Two:

The second chapter is the second part of the review of the literature which deals with the two language skills, listening and speaking. It includes several studies, theories and a variety of strategies and approaches that aim to enhance mainly these two skills and highlights the importance of combining them together to strengthen learners' language proficiency. It also comprises the topic of different language games, techniques and activities to be done in class to persuade students to participate, learn and develop their basic language skills.

Chapter Three:

This is the methodology chapter which includes the research design, the procedure for data collection, and the data analysis procedure. It classifies the process carried out through the research. Subjects are described and the instruments used are mentioned. In addition to this, the research design comes in a form of a description of the conditions for data collections and analysis. The way they are scored and how the results are analyzed are explained with details.

Chapter Four:

This chapter makes sense of what is found after the application of methods, tests, and research tools by order. It presents the findings and tackles the possible reasons for those findings. It includes the interpretation of the data collected from classroom observation during the application of the main dramatic techniques as well as the analysis of the results obtained from the questionnaires that involved learners of English and teachers of OE module. It also decides whether to accept or reject the proposed hypotheses, report, and interpret the findings.

Chapter Five:

The final chapter offers a detailed analysis of the results acquired from the experiment conducted with two main groups, the experimental and control groups. It reveals, explores and compares the findings attained from the pre-test and post-test as well as a brief comparison between the students' scores using SPSS. It is concluded by some humble and valuable recommendations and suggestions to ameliorate teaching OE and make it more enjoyable and beneficial through the implementation of drama as a teaching approach.

Chapter one

Teaching Drama and The Theoretical Background

1.1.Introduction

Teaching is a noble profession; however it is full of challenges. When a teacher starts their journey of teaching, the first steps are the hardest. Teachers of drama should possess the ability to act and respond to sudden reflexes and be always flexible especially while interacting with students (qtd. in Anderson 43). According to Park (8), literature was suggested as a good source for teaching materials as it stimulates people's feelings aesthetically and help students express themselves and communicate with each other in class. Practicing language means doing an action and to deliver the message means to address someone in the process (qtd. in Fitri et al. 73-74). It is believed that drama is a powerful and beneficial teaching strategy that can be used in many ways in the contemporary classroom to provide active constructivist learning. Moreover, the brain and physical body are engaged in realistic simulations exercises. Using dramatic activities can be powerful and successful teaching and training techniques (Sally Ashton-Hay 14).

It is assumed that drama requires the creativity of participants so as to adopt their assigned role since they are asked to portray characters close to their personality or totally different from them. Drama requires their active imagination as they enter other situations through gestures and verbal expressions. Teachers can use and implement drama as a teaching technique and believe that it is undoubtedly an effective instrument for language teaching and learning despite the fact that it is not a new methodological approach (qtd. in Nordin et al.196). Giebert gives a famous definition of drama that comes from Holden, simply stating that drama is any activity that requires the student to portray themselves in an imaginary situation or a different person in an unreal situation. That is to say, drama triggers the participant's talents and obliges them to be in the shoes of a fictional character and most drama activities include Role-play (4).

We cannot separate speaking from the other language skills since it involves students to communicate. Ulaş defines the age we live in as the communication age where receptive and expressive language abilities make a major aspect of effective communication in terms of language skills. For him, speaking is the most common and vital means of providing communication among human beings. It is related to stress in life as it occupies an important position for individuals and society (876). Maley and Duff note several benefits of using drama in class as a method to integrate the language skills and enhance them mentioning that listening carefully is a crucial feature, OE is basic to most drama activities and not to mention that they are related to reading and writing as well as a part of the input and output. These

activities involve mind and body and creating a balance between the intellectual and physical aspects of learning. These activities take into consideration the significance of feeling and thinking and the way students interact with each other and respond to instructions (qtd. in Alsharaideh and Alahmadi 42).

1.2. Teaching Drama

Önder insists that drama method is more productive compared to the other methods for developing perception and realizing both permanent and functional learning. Arkin also adds that the theory of learning by doing and living is important for the learner to memorize knowledge and decipher meanings for a better understanding (qtd. in Tombak 375). As teachers of drama, they should possess the ability to act and respond to sudden reflexes and be always flexible especially while interacting with students (Anderson 43). According to Park, both Saraceni and Tomlinson suggested literature as a good source for teaching materials as they realized it stimulates people's feelings aesthetically and help students express themselves and communicate with each other in class (08). Halliday and Mattheisen (30) consider the fact that practicing language means doing an action and to deliver the message means to address someone in the process (qtd. in Fitri et al. 73-74).

1.2.1. Dramatic Experience

Drama experiences are seen differently by drama educational theorists. They have divergent views about its exact nature. Way, for example, sees drama experience as a type of experience which is direct, exceeds knowledge and summons intuition. Slade categorizes it as a way to pretend to be different combining both fiction and reality (qtd. in Bailin 96). Moreover, they agree that transformative power is given in features of dramatic experience. Drama deals mainly with emotions, directly and intuitively touching the heart and soul of the person involved (Way 1).

Dramatic experience elicits spontaneous reactions making the participants free from stress. Bolton (53) characterizes it as a “spontaneous, existential quality”. In addition, Heathcote adds that it involves living a life rate which means that any participant’s reaction can be direct, authentic and intuitive and it does not require a calculated intellectual response. The experiences, which drama produce, are thought to be unique as they involve the participant’s emotions. Spontaneous reactions are derived rather than previous preparations. It is believed that these features make drama a valuable educational tool to enhance students’ understanding (Bailin 97).

Dramatic experience often affects the learners' attitudes making them rediscover themselves and the others in the group while they are impersonating a role. Their emotions are involved gaining information in the process. Heathcote conceptualizes dramatic experience as "concerned with what we discover for ourselves and the group when we place ourselves in a human situation containing some elements of desperation" (qtd. in Bailin 100). That is to say, learner's understanding of other situations grows beyond their own experience leading them to know how to react in desperate situations and control their emotions. She claims that they are necessary for life-roles such as being a good parent, an honest citizen, a sensitive friend or a tolerant neighbour.

1.2.2. Drama and Learning Styles

As Richards puts it, "drama is best defined by Shakespeare, life is a stage and all people are actors" (qtd. in Alsharaideh and Alahmadi 42). It is becoming a vital component of English language training; it not only develops language skills but also enables learners to achieve meaningful learning acquisition. Moreover, Ong characterizes drama as an approach which has "interactive and visual nature that engages all kinds of learners tactile, Kinesthetic, auditory and visual" abilities. As an alternative pedagogy method, drama has communicative and fun properties that help learners acquire fresh knowledge by scaffolding previous learning through non-threatening experiences (qtd. in Alsharaideh and Alahmadi 42).

According to Gardner, drama is able to provide authentic learning since multiple intelligences are employed during learning activities. For instance, 1) verbal linguistic learning is incorporated by using language, scripts, reading and vocabulary. 2) Intrapersonal learning involves learner's feelings and emotions, dramatization and individual response. Whereas, 3) interpersonal learning emerges from working with others to create a role play or a scene. 4) Kinesthetic learning stimulates the physical self and doing action using the body. Moreover, 5) students develop their spatial learning skills while they recreate images, pictures, visual details, movements, staging, locations and direction. 6) Logical learning goes after as rational patterns are utilized, cause and effect relationships and other believable concepts involved with the drama which sometimes demands music or even the music of language (Ashton-Hay 03). Baldwin and Fleming believe that drama develops a wide range of intelligences (Kondal 95).

Reiff reveals that teachers understand that people learn differently and at different rates since they differ from each other biologically and psychologically. As teachers, if we match

learning styles with the right teaching approaches, we can hopefully trigger our students' low motivation, enhance their novice performance and increase their educational achievements (qtd. in Ashton-Hay 01). Drama is a valuable and powerful strategy due to its unique capacity "to engage reflective, constructivist and active learning in the classroom as well as enhance oral skills development" (Ashton-Hay 01). It is believed that using drama as a teaching strategy has some valuable benefits. It has power to combine all learning styles and offer some useful classroom teaching activities in English as a foreign language.

1.2.3. Benefits of Drama

The more students who study and practise drama, the better their performance would be as they are able "to avoid social exclusion and receive better education" (Lloyd 1-2). Hacisalihoglu, Mirasyedioglu, and Akpinar mention that students should be taught how to find possible solutions for problems by relating the brain with similar situations that might have occurred in their personal experience or maybe establishing approaches to facilitate the process. Doing so helps them to keep thinking until they achieve a solution and better understand any problem (qtd. in Hüseyin Cahit Kayhan 737).

According to Tombak, drama has useful qualities which benefit its participants and enable them to enjoy the pleasures of one's aesthetic side while developing it (375). Some students isolate themselves from their social surroundings probably because of different situations which push them away. They consequently cease to communicate and their social interactions decrease dramatically. When students start attending a drama class and perform its activities, they might stop being shy while others might start feeling relaxed and begin interacting with their classmates (Lloyd 2).

In his book *drama through language through drama*, Butterfield suggests that adopting the method of drama in a language learning environment revolves around the importance of drama as a tool to practice living. It is not just acting or playing for the sake of getting marks or having fun. It is for learners to acquire indirect or exchangeable experiences that are closer to real-life situations presented and performed in the classroom. Such situations strengthen learners' memory and facilitate the process of getting familiar with them. This could also help raise the awareness of their needs in speaking mainly (qtd. in Lloyd 5).

Kuimova et al. (52) conducted a study to show that it is essential to improve the quality of foreign language education through the implementation of drama to develop learners' language skills, generate self-esteem and increase their motivation and cultural

awareness. They focused on the benefits of dramatization through extracurricular activities which involve the use of literary works since they are, according to Alemi, full of imagination and fiction, creativity, feelings and emotions. Heathcote strongly believes in the power of drama to heighten students' reflection. In her opinion, reflection is a powerful target that should be given a lot of attention while teaching drama in order to obtain, build on and teach knowledge well (qtd. in Ashton-Hay 03). She further adds that drama can reflect the power of the human brain that engages with authentic and understanding-based learning. Despite the fact that drama has only been recently used as a teaching strategy, there is an increasing number of teachers who began to discover the benefits and capacities of drama. This strategy motivates, enables valuable learning and creates more active engagements with learners in the classroom (06).

Aldavero noticed as well how the drama project she has adopted made her students more engaged and serious about learning their lines than they usually were during traditional activities. Even the shyest ones who often avoid participating in class were willing to do the activities. They were able to overcome their difficulties because of the responsibility they felt for the current project (41). Drama makes the learning process more enjoyable because drama can bring a positive change making students learn while having fun which means learning without hard work or frustration (Pravamayee Samantaray 70). Moore agrees that drama adds a touch of fun while learning, bringing the intuitive and emotional atmosphere back to the students' classroom since it connects learning with feelings. Therefore, students would have a better understanding of concepts. That is why teachers use drama in order to affect and influence students to be engaged with the topic. The more teachers use the arts; they strengthen the link of prior experiences with new stimuli (72).

Giebert (10) indicates the aspect of responsibility among participants "since the group is usually mixed in regard to the students' acting experience". He refers to the students who are less experienced who can learn from the ones who have acting experience. The latter can show a successful behaviour and strategies, encourage them to participate and facilitate the task as they are able to quickly memorize lines and have control of voice and volume etc. Ragnarsdóttir and Porkelsdóttir's (08) study results reveal that drama transforms students into active participants who build up interactions as they assume roles, take responsibility and solve problems at hand using their own real-world experience. Drama flourishes their creative abilities and imagination. It also teaches them to collaborate, debate, stand firm on their opinions and solve problems as a team.

1.2.3.1. Inquiry Drama

O'Toole et al. and Neelands et al. believe that drama in education (DIE) is a universal approach related to knowledge and values, attitudes and skills which leads its participants to learn to inquire, innovate, imagine, self-identify and empathizes. That is why Karagianni, in her research study, combines drama education with inquiry (3). Moreover, Neelands proposed inquiry in drama where learners can explore, participate and contribute to “a multidimensional and creative access to the curriculum through theatrical form” (qtd. in Karagianni 5). Inquiry drama method in Karagianni’s research involves multiple techniques such as questions and answers (thoughts), social situation-tracking, forum theatre, RP, hot-seating, monologues, freeze frame, conflicting advice, moments of day in life (past, present and future), writing in role and writing workshops (6). She identifies that the DTs used in her study created a supportive environment; students were challenged to develop a dialogue, perform situations and imagine in order to create new meanings and understandings (18).

1.2.3.2. Vocabulary Acquisition

Park mentions that “drama does things with words” (111) which mean words in drama are powerful because they convey meanings to the story. The language used in drama is meaningful and authentic because it is never a waste in drama classes. It provides opportunities to respond in character in order to discover new situations enriched with experiences, portray different identities, grow as maturing people and feel empathy in the process.

Aldavero indicates that drama is also helpful for vocabulary building, reading and writing skills. She encourages educators to implement dramatic activities in their language classroom to enhance their language skills since her method ended up with a positive outcome and her students were motivated and encouraged to participate and draw on all the language they know and talents they possess. It is a fruitful method to use and enjoy as well (43). Moreover, many researchers focus on using drama to teach vocabulary and consider it a strategy which is reportedly effective. By acting and doing this technique, learners get a chance to bring out their personal thoughts and inner feelings and learn new vocabularies in the process. They will be motivated to comprehend and remember terms and new words spontaneously more than mere memorization. The more they use vocabulary in practice; students will sharpen their linguistic abilities (Alsharaideh and Alahmadi 43).

Alsharaideh and Alahmadi suggest dramatic activities to enhance the acquisition of vocabulary such as miming, storytelling, role-play, simulations as well as improvisation activity as they are the most utilized activities in EFL courses. They contain advantages for both teachers and students; improve the imaginative side of participants for example, sharpen their observations, reinforce vocabulary learning, trigger individual creativity, practice dynamically and facilitate English learning etc (42-43).

1.2.3.3. Collective Work

According to Lloyd, group work in a drama class is very essential for better learning and interactions. He states that “the experience of drama is best shared with others as it is the combining of many people, each bringing their own attitudes, ideas and experiences that will influence the outcome of the activity; thus allowing us to learn from each other” (26). It means that learning from one another in a group of students creates the opportunity to enhance communication and oral discussions. Students share their personal experiences and learn from each other, listen to them expressing themselves, cooperate to be straightforwardly understood while communicating and share what they have without hesitation or feelings of complexity. Through the right drama activities, shy and quiet students will be lucky to act, express themselves, move around and overcome their inner obstructions.

Dramatic activities put all students together making them enjoy their collective work and share their creative expressions. Assigning roles to students makes them busy studying them and more importantly involving the shyest and most hesitant students. They benefit from drama as they characterize new and different roles as well as imagine themselves to be someone else (Sally Ashton-Hay 02).

Drama workshops, in Araki and Raphael’s research study, allow students to work individually from time to time as long as they also work in groups so that they could introduce their diverse talents, share perspectives and critical thinking skills during problem-solving tasks. They noticed how students enrolled for these workshops taking a brave decision to step into an unfamiliar learning environment (43). Gómez-Rodríguez (6) also believes that working in groups is encouraged by collaborative learning since it is an ideal way to share information with others and create mutual understandings.

Group work is suggested as an important form in activities if teachers want to focus on and enhance collaborative learning. According to Nunan (83), Long and Porter state that group work creates an environment where learners can understand, have opportunities for

production and contexts within which they can negotiate meaning. Learners can work and gain more input and produce more output as they work with fellow learners rather than individual interaction with the teacher for a whole class (Moody 40).

1.2.4. Drama in Education (DIE)

Now moving to drama pedagogy, the focus shifts mainly on the development of personality and communicative competence and it has two main branches: Drama in Education (henceforth DIE) and Theatre in Education (TIE). In this research study, we are interested in DIE, its objectives and advantages. Burner characterizes DIE as a space where students construct an imaginary world which develops their knowledge, helps to understand, connect new experiences with old ones and be ready to face the complexities of the real world (Ragnarsdóttir and Porkelsdóttir 4-5). Whereas, Önder believes that Educational drama combines everything that defines a synthesis of movement, sense, language and communication, feeling and thought (Tombak 375).

Eriksson specifies that when it comes to intentions, drama and theatre are considered different from one another. They are traditionally yet not all the time different if one tries to connect “message/content, experience/learning, target group/participant group, and stage/audiences arena” (11). Brecht Features some interesting similarities in terms of process genres, educational goals, stimulation to new awareness. Way characterizes the differences as follows, theatre is mainly interested in communication between actors and an audience, whereas, drama is largely related to experience regardless of any function of communication to an audience. As for Bolton and Courtney, participants focus on portraying the emotions on stage to an audience in theatre. While in drama, they rather concentrate on being a part of the dramatic situation and experiencing the emotions generated. For them, it is considered as dramatic playing (qtd. in Bailin 96-97).

DIE is a method that basically has pedagogical and psychological principles and is probably the most process-centered. Including DIE in teaching can make literature a more desirable module and be taught very differently than the old ways. It is also called Process Drama mostly in the USA and Australia. DIE was developed from the practice of "as if" games. It is concerned with personality and its primary objective is to enhance creativity, spontaneity and communication. It prepares learners to be strong in order to be able to face real-life situations and get out with less damage. They start learning to rely on themselves,

discuss matters in a relaxed atmosphere and know how and when to speak especially in groups (Kovács 401).

According to Bailin, when contemporary drama education theorists try to justify DIE, they relate it to affective understanding of self and society rather than explain it as a theatrical knowledge. For example, Way believes that drama education provides “emotional, intuitive and social training” (10). Other notable theorists share the same opinion such as Slade, Heathcote, Bolton and Courtney. They believe that the experience of drama generates the kinds of understandings mentioned above (95). In his study, Athimoolam indicates that DIE has the potential to oral communication skills and facilitates language use. Students experienced a personal growth (33) as DIE demands a lot of patience and energy and it can be a very satisfying module. Through time and practice, students would grow to love what they are doing and feel proud of themselves as they develop in drama. They would be different from the day they first began and their teacher would notice how much they have changed and developed their capacities.

1.2.4.1.Process Drama

According to Bolton, the term Process Drama was introduced in the early 1990s, mainly through the publications of notable theorists such as O'Toole and O'Neill. It was never used or mentioned in Heathcote's publications even though she was active to develop drama education genre (Eriksson 17). Heathcote and Bolton consider process drama as an interactive, dialogic and transformative teaching strategy that permits students to explore conflicts in role, discuss them and reflect on them within a fictional safe environment (Delbert and Schrader 5). Edmiston refers to it as dramatic inquiry and Ewing refers to it as a place for participants to explore social interactions. They get opportunities to develop social relations in a context that is borrowed from any real life situation (Quinones, Ridgway and Li 2-3).

Araki and Raphael state that Process Drama has a lot to offer starting with a rich pretext incentive material which aids in creating a dramatic world based on imagination. It allows participants to explore new themes and ideas so that they get the chance to develop their knowledge and experiences. Moreover, this approach is unscripted which means both students and teachers are bound to create dialogues related to their roles and improvise actions according to the drama strategies and conventions chosen. However, it is not meant for an outside audience, it only concerns the participants' own learning and benefit which they gain and develop through their engagement in a scope of “reflective drama tasks both in and out of

role” (46). These tasks enrich the participants’ individual experience as they may encounter facts and information, get engaged in discussions where they examine relationships and retain alternative opinions.

Process Drama is defined by Bowell and Heap as follows:

Process drama is a term used to describe the type of drama in which performance to an external audience is absent but presentation to the internal audience is essential. Whereas, in some other ways of working, the meaning is made by the theoretical ensemble of actors, playwright, director and designers and communicated to a watching audience, in process drama the participants, together with the teacher, constitute the theoretical ensemble and engage in drama to make the meaning for themselves (qtd. in Park 94).

1.2.4.2.Objectives of DIE

Gabnai believes that the main objective of DIE is personality development as students perform role-plays or situational games where they maintain self-confidence and team-work. With the absence of the audience, such activities demand peers in order to depend on one’s self and be able to easily communicate and discuss in real-life situations. As the teacher assigns each peer with an activity, they become busy rehearsing them through speaking and acting so as to know how to act it out later. It also demands being ready for any unexpected changes and have the ability to invent new situations even in their everyday life. This is called improvisation (Kovács 401).

Bolton, the internationally recognized drama educator and theorist of DIE, developed a method for teachers and called it "Drama for Understanding". It consists of activities that make students, who play different roles, work in groups to create an imaginary world with characters from their free choice. The most interesting thing in this activity is that the participants face real-life problems and consequently learn to deal with them in order to acquire knowledge and experience (Kovács 402).

According to McCaslin, the main aim of the exercise is understanding rather than just playmaking. However, a play could be made in the process. Landy for example brings to light the fact that the process calls for students’ logical and intuitive thinking at the same time, personalizes knowledge and affords aesthetic pleasure. Moreover, Wagner used RP as an international teaching strategy for the purpose of enhancing learning in a particular curricular

area and it is considered improvised and not scripted (qtd. in Athiemoolam 23). Anderson (47) reveals that DIE is an opportunity to persuade students to open up and make them aware of issues that they daily encounter in real life, things that they might think of when they are acting or feel while performing a role on stage. Students might feel that it is personal especially when they learn from their immediate surroundings.

1.2.4.3. Advantages of DIE

Classroom drama or maybe most widely known as Drama in Education is an approach that involves teachers and learners to be innovative and interactive while creating dramatic situations for themselves rather than for an external audience (Toivanen et al. 62). In other words, this activity involves teacher education that is originated by the participants as long as they perform their dual tasks (composing and enacting parts). It is believed that using DIE has a lot to offer, countless opportunities for language learning. Phillips indicates many advantages; one of them is that it encourages learners and motivates them to speak more than usual and communicate even if they had limited language through the use of non-verbal communication such as gestures, body movements and facial expressions (qtd. in Athiemoolam 23-24).

Athiemoolam's study indicates that DIE approach and its creative techniques help in building the students' confidence and motivation. For him, the traditional lecture approach "tends to confine learners to being passive recipients which could stifle their creativity and critical thinking skills" (34). Moreover, both parties (teacher and students or student and student) are able to learn from each other. Students learn new things from the characters they portray as well since they identify and empathize with them within their drama presentations. It is the right way to encourage active students' participation. He adds that DIE is a special approach that builds up and scaffolds learners' abilities (34). Here comes the role of the teacher to make sure of using the right techniques in this approach in order to create a mutual understanding and a strong trust with learners where they can feel affirmed and valued.

According to Araki and Raphael, Piazzoli applied process drama strategies and noticed how the implementation of role and dramatic tension among students proved effective in terms of rising motivation and encouraging communication. Participants became spontaneous speakers and their anxiety reduced thanks to the "authentic-seeming imaginative contexts" which were provided during the task (47).

In a drama class, students get eager to learn something new, a little bit different from what they see or know in their everyday life. As a result, they become more open and active while dealing with people around them. They can be encouraged to open up without hesitation and get a chance to develop their own personality. Moreover, students find themselves obliged to act and perform, speak and move freely but maintain a great deal of energy for this class.

1.3.Drama Techniques and Approaches

According to Kobayashi, the DTs are activities which the teacher applies in his language classroom and totally different from the ones applied in the theatre. In other words, DTs urge the participants to solve a problem caused by a conflict or tension in any way or solutions they find possible. DTs “offer students a heuristic experience” (15), driving them to doubt some situations, analyze the information they have and extract the right solutions in the end. What makes DTs so special and different from theatre is that there is no need for a performance more than focusing on the progress of the drama. Kobayashi again refers to DTs as a method which includes “assimilation of ideas into an interpretation or rewriting of a text which could be anything from a poem, a photo or a newspaper article and do not have to restrict itself to the written word” (16). In his opinion, DTs go beyond the written scripts that teachers may use involving any medium that can unleash the flow of ideas.

While preparing a drama lesson, teachers need to consider finding new methods other than the traditional way of teaching in order to make the teaching-learning process more interesting and get the result that is hoped for. Using DTs to enhance the language skills is more likely to be the best solution for teachers nowadays. Fleming proposes four factors of drama which he considers essential when choosing approaches and planning drama: orientation, organization, mode and techniques since they are useful indicators to help plan drama lessons (qtd. in Moody 52). As for Samantaray, it is necessary for a teacher to organize activities in pairs and groups so that students would use language in face-to-face interactions (70). They need to create enough motivation and interest in order to teach language in an active and interesting manner through the use of more creative techniques rather than keep using conventional methods. They would allow students to communicate freely and spontaneously.

Learning how to use language in a drama class is related to the integration of the audio-lingual method. This method involves mainly role-plays, dramatizing and physical

activities because it is very important for the participants to feel what is happening around them, experience the different situations that people may encounter in daily life and in time discover their real potentials in growing in more interesting contexts. Another approach was suggested by Gattengo which is called the silent way. It involves dramatic features such as movements, gestures and mimes performed skilfully by the teacher in front of the class; whereas, students must interpret them orally. This approach concentrates first on the students' thinking and then creativity in speaking since they must watch the silent movements and respond after that with their own personal interpretations (qtd. in Kovács 404).

There is a method proposed by Curran which is called "Community Language Learning". This approach adopts the emotional factors, mutual trust between the actors and a relaxed atmosphere where students can feel at ease and not worry about external disturbances. It focuses on students' emotional status while performing as the teacher can take notes about their performances to discuss later on. They should also trust each other and believe in their potentials and what they are capable of. Similarly, Lozanov's Suggestopedia approach has focused on one main principle which is creating and maintaining a free-tension atmosphere where learners are confident and feel comfortable while acting. Generally, self-confidence absorbs all the anxiety that may cause disruption and as a result, students would feel relaxed, active in their training and satisfied with what they come up with at the end of the activity. According to Bardos, this method includes the usage of drama, games, music and songs (qtd. in Kovács 404).

In his research study, Suramto (101) focused on two variables which are the technique of viewing drama movies and students' listening skill. In that technique, he used a movie about people, preferably a well-known story, which is only told by sound and moving pictures in order to focus on the listening skill as well as to assist each learner's comprehension. Students were able to listen while watching as the story passes, exchange opinions and utilize the visual support transmitted through gestures and facial expressions at once which may promote their curiosity to predict the silent conversations.

Aden and Pavlovskaya believe that staging scenes allow learners to interact autonomously in both of their languages and participate in creating a fictional world (01). Therefore, students are provided a learning situation to practise and allowed to understand and unleash their creativity. When students get their own private space, they do not mind making mistakes; instead, they learn how to improvise making use of every repertoire available to

them including verbal and non-verbal activities, emotional, sensory situations as well as cultural and intellectual performances (01).

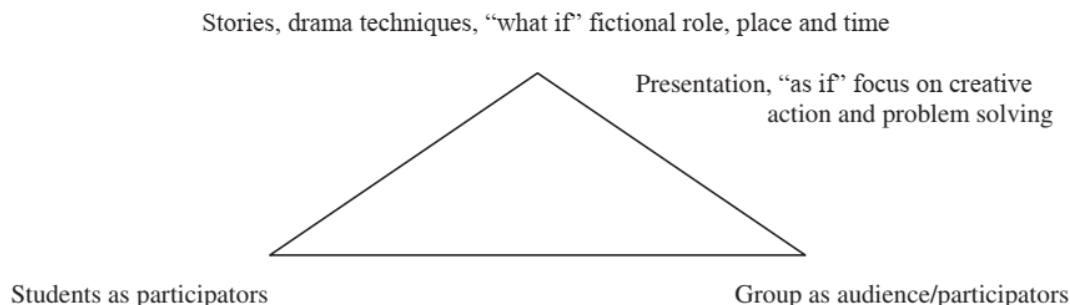


Figure 1.1: The Model for Drama in Teacher Education (Toivanen et al. 63)

This model is useful for teacher-students learning because it combines the learning power of fictional stories and situations and enables them to undertake characters as if they were real. The main objective of DTs is to be able to imagine oneself differently turning situations into a living experience (Toivanen et al. 63).

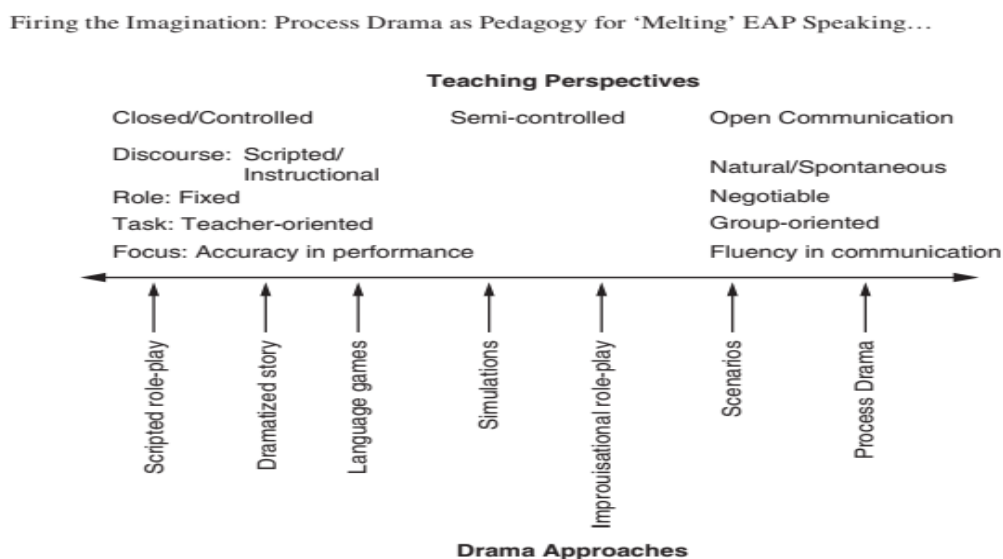


Figure 1.2: A Continuum of Different Drama Approaches for L2 Teaching and Learning by Kao and O'Neill (qtd. in Araki and Raphael 47).

The study conducted by Aldavero showed that the DTs' purpose was not only to help create a theatre play but to help students develop in terms of personality and response to situations, episodes and conflicts. The assigned activities gave less skilled students in arts a chance to perform and benefit from each other. She discovered that DTs in the classroom are

highly valuable and instructional as well. Students enhanced their learning skills and faced challenging tasks that in the end taught them to look for solutions, discuss ideas and experience more different points of view. They expressed emotions, socialized and made different decisions to solve problems (43). Toivanen et al. suggest RP, physical movement and verbal spontaneity games to teach students to be confident, have rich interaction with others in the group and passion for inventiveness (60).

1.3.1. Creative Drama

The use of creative drama has been considered important and suggested for a successful teaching-learning process. According to Wagner, creative drama was defined by the Children's Theatre Association of America in 1972 as “an improvisational, non-exhibitional, process-centred form of drama” in which learners are guided by an educator to imagine, and reflect upon human experiences as a useful prior knowledge. Heathcote also discusses the idea of creative drama being a rich source of life experiences as learners technically practice real life situations (qtd. in Güray 1127).

In his study, Demir used preparatory activities as a start for the teaching-learning process before he went to the next phase. He succeeded in making his students use all the four skills after dividing them into groups. First, they had to choose a subject matter, study it carefully, and then prepare a summary so that they could later on develop it through acting, performing and improvising techniques. After they finished the performance, the participants went through an oral assessment to reach the end of the project which required them to write down a diary for that day. The result showed that 60% of the participants admitted that those activities helped in improving their creativity and 29% of them learned the meaning of teamwork and cooperation; whereas, the rest of them appreciated the instructor and considered him a role model (459).

Özsoy indicates that creative drama has multiple benefits if used in the teaching-learning process, such as making learners independent, active, free to share and introduce their ideas, willing to solve problems either individually or collectively (qtd. in Kayhan 737). Besides, creative drama can change the atmosphere of the classroom making teachers and students rather active and the lessons more enjoyable and loved. Creativity makes students rely on their imagination to transform abstract concepts into concrete actions and performances. This proves that the knowledge they learn becomes visible and meaningful that anyone can make use of in daily life (738).

Adigüzel reminds us that teaching creative drama goes through three stages; preparation (warming up), animation and evaluation (discussion). In the warming up phase, the instructor starts with a game to play after explaining its rules, he used a game called *Catch and Carry Handkerchief* but with a hat (suggested by Erdogan). Another game involves pictures on the wall while students wander in the room with soft background music. They imagine a place through listening to information and answer “what if” question. This phase stimulates learners’ listening and speaking skills. The second phase, animation, involves the learners’ reading skill and improvisation. Lastly, the discussion phase which is concerned with the way students think and relate to the information provided to them. These three phases involve most of the skills learners need to develop from imagination, listening, communication, critical thinking and reading to writing (Güray 1128).

Creative drama provides learners with social situations taken from casual life in order to help them relate experiences, improvise solutions and practise the way they present themselves each time they encounter a new subject or situation. In the process, they can form positive attitudes around others and develop a sense of self-understanding (Korkut and Çelik 06). Meilinda (05) conducted a study where she challenged her students’ creativity. They had to read and analyze a literary work then work on creating a theatre performance. She focused on teaching drama through directing where students were free to develop their capacities and show progress.

O’Neill shares this view believing that creative drama is most valuable both educationally and aesthetically in terms of sharing its construction and negotiating its meanings (qtd. in Athimoolam 24). According to Önder, creative drama is linked to the student making them active during the process of learning under the guidance of the teacher. It allows learners to perform presentations which involve actions to do and experiences to share. It also allows the teacher to use and integrate audiovisual devices, tactual and affective learning products. Furthermore, as students practise dramatic studies, they get to examine different social roles and problems which society suffers from to better understand social relationships. They also learn to solve problems in the process and expand their personal experiences as well as share them with the audience to learn from each other (Tombak 373).

San defines creative drama as the creation of learners based on their original thoughts which involves all kinds of situations, actions, improvisations and animations without depending on a script or a written text. The combination of doing the action and living it can be made permanent resulting in stronger and healthier learning. Moreover, the learner turns

from a passive recipient into an active participant, creative performer, critical and multi-dimensional thinker who develops cognitively, socially and affectively (qtd. in Tombak 375).

In their research study, Toivanen et al. (61) focus on using creative methods in teaching to avoid conventional scripted teaching. According to Sawyer, this type of teaching is old-fashioned and appropriate to instructionism that makes teachers stock their student's heads with knowledge and facts. That is why creative teaching is suggested as a replacement for scripted schooling.

1.3.2. Drama-script Method

In the English department, teachers of drama know how important it is to teach plays to their students as the latter are obliged to practice drama orally instead of reading words. Drama performances need a lot of practice and most importantly preparing drama scripts in order to utilize later. When students get the chance to perform a scene from the play, they can be provided with the scripts in the form of a new media called "drama script" for the sake of explaining textual meaning analysis which means, students do not have to read plays all the time as this media facilitates the process of learning in a drama class (Fitri et al. 71).

1.3.3. Role-play

The concept of role-play is defined differently. In language teaching, this kind of method contains a lot of beneficial learning skills. Alan Maley refers to the concept as the fable of the blind man trying to describe an elephant; i. e., people are different and have different meanings for the term. It certainly appears to take in an extremely various collection of activities ranging from highly-controlled and guided conversations to improvised drama activities; from a simple rehearsed dialogue performance to highly complex simulated scenarios (03).

As Boleslasky explains, when role-play is used as an activity in a drama class, it can shape the student's feelings and character. In their dramatic behaving in speech, they can totally affect the watcher through their performance after getting involved in the story itself. They can as a result improve their speaking skill and pronunciation. He suggested some drama play techniques such as concentration, the ability to use emotions, the ability of a dramatic behaviour, building the character ability and the power to control the rhythm (qtd. in Kuswaty & Cahyani 456 - 457).

Kovács (405) supports the implementation of role-plays and other creative DTs to help students transmit the knowledge they possess through modern and more active methods than before. The more attentive ways are explored and developed, the better the result could be. Since the aim is to teach drama through varied methods and techniques, teachers are faced with the challenge of creativity and perfection. So the result of their efforts for a successful lesson is connected to the way the play is treated and transformed between the range of rehearsed dialogues and very complicated scenarios.

The role-play technique can be very beneficial from different prospects. First, it involves students to interact and learn from each other by exchanging ideas and opinions. They do not play a role just for fun but to create their own style by freeing themselves from distress and being spontaneous in doing so. In addition, being positive and eager for the activity is very important when students start to participate (Kovács 405).

It is very essential to consider the fact that in role-play activities, the participants should feel safe from embarrassment and ambiguity, be free to act on stage and be someone else without being afraid of external disturbances or interruptions. Students can be free to play and enjoy their time as well as be creative and confident. Consequently, this strengthens their interactive skills and allows them to develop their personal knowledge since they can play different roles such as doctors, teachers or any other profession. These roles will give them a chance to be different people and act in an imaginary situation as long as they follow the script's lines and maintain a positive attitude in the process (Kovács 405).

Samantaray encourages the use of RP owing to its numerous advantages. It can for example boost self-esteem, rise classroom morale, create and spread confidence among students and entourage them to participate. He states that the techniques of RP provide another approach to involve learners in their own learning process to clarify self-concepts, evaluate behaviour and align that behaviour with reality (78).

According to Araki and Raphael's (42) findings, students were satisfied with the imaginative world which process drama has offered especially RP which allowed them to explore new ideas together, melted the feeling of anxiety around them and worked as a warm up so that they could freely speak. Moreover, it helped students to expand their minds as they went through complex global issues and motivated them to think critically and analytically as well as enjoy the process of learning.

According to Moody, the most famous drama activities in the foreign language context are mainly Role-play and improvisation. Role-play “takes the form of re-enactment of various situations such as shop assistants and customers with a written text of shopping expression” (51-52); whereas, improvisation is more challenging since students can practice their language ability in different situations.

1.3.4. Improvisation

When it comes to teaching, Sawyer mentions that future teachers may face difficulties in finding and learning the right way to replace structured routines with disciplined improvisational work where the role of the student is to be an important part of the learning process. They need to be included partially to guide the direction of the class. They have to know how to be flexible while applying routines and avoid falling in the mistake of boredom and passiveness of students (61). He suggests if teachers use improvisation in their teaching, they should let it be well-planned and organized in hopes of achieving effective classroom interaction that consists of flexible and improvised collaboration between students and teacher in order to construct knowledge (62).

Johnston emphasizes that improvisation can ameliorate spontaneity since it is considerable for creativity. Morken also discusses that improvisation is a good help when it comes to revealing new issues during the activity. While, Spolin believes that intuition is the core of improvisation as it aids learners to unravel real-life problems (qtd. in Toivanen, et al. 62). Improvisational drama can be effective and beneficial for teacher education and help develop the quality of learning. Drama widens its practitioners’ view to the world and enables them to handle difficult problems while analyzing them in a safe setting. Thus, improvisational drama affects participants emotionally and intellectually as they benefit from self-examination and deep understanding of how humans behave and are motivated on one hand (63).

On the other hand, improvisation technique is considered an old form of theatre yet a vital element in DIE. It is defined as a medium by Heathcote that aims to help students experience situations which contain bits of desperation in order to understand others’ opinions. The main goal is bringing out learners’ spontaneous responses from their personal experiences and this is what makes it different from role-plays. Moreover, improvisation is considered as a useful tool for cultural learning since it should not be disregarded in the process of communicative language learning in order to avoid the feeling of alienation (qtd. in Moody 52-53).

1.3.5. Drama Play and Storytelling Methods

Araki and Raphael introduced drama to their students as an approach which can help in developing their language learning in a playful and enjoyable way. They explained that drama is closely linked to play and this class can help them to promote their learning level through experimentation (48). Besides, drama strategies are applied to “disrupt the prevailing nervousness” they feel when speaking since they have to speak their minds and sometimes speak up as well. Some students build a barrier which represents their hesitation and this was challenging to alter (49). Dramatic play and storytelling have many positive effects for developing communication skill in class. Teachers can use this effective tool also to maintain and enhance the learners' personal and social skills. Through dramatic play, students become more socially connected to others and through acting; they can develop their personality in the process (Lloyd 02).

Rawlins and Rich consider including and using play and storytelling in a drama class since it has become a very important technique for the enhancement of communication. They believe that “drama is a basic method of learning that has grown out of play” (v). Introducing new improvised methods such as performing a play or telling a story in front of an audience can be new and challenging as it involves students’ personal efforts and energy to finish the task and learn how to speak and communicate properly. In their book *Look, Listen and Trust*, Rawlins and Rich propose drama methods to be used in the classroom as a means of “personal discovery and development” (vii). These methods are divided into observation skills (look), listening skills (listen), personal awareness, self-confidence and working with others (trust). Once all these methods are combined together, learners can avoid making mistakes, develop their skills and teachers achieve their goals (qtd. in Lloyd 05).

For drama students, storytelling can be a very fruitful tool that possesses a positive impact on learners as knowledge can be passed to others orally. Stories can be the right way to show creativity and communicate easily in order to leave an impression to prove one’s capacities and existence. As Simms states, storytelling is the direct and common communication of something true being alive. It is a combination of a living storyteller, situation, gesture, facial expressions, sound and rhythm of voice, silence and response of listeners that makes it strong and effective (22).

As a result, practicing storytelling can give birth to so many people favourable sides such as living the role of a storyteller, actual situations, having different facial expressions; all

reporting to listeners (Hendy & Toon 04). That is to say, hearing what is being said has got great advantages that would be very useful for teachers and learners as they use, experience and repeat not only language but the grammatical constructions which are “part of the literary language of some stories and the repetitive oral refrains” (qtd. in Lloyd 20-21). Toivanen et al. also state that drama and dramatic plays can make the lesson more enjoyable since the brain is in need of pretence and opportunities to imagine (61).

1.3.6. Dramatizing Methods

Bàrdos suggests dramatizing methods which can be also called humanistic methods in which learners deal with techniques that involve their personality. That is to say, they are based on personality-centred and psychological approaches. They focus on developing the personality of the students in a psychological way. The way they perform a role can deepen their self-confidence and may as well improve their inner thoughts in order to achieve better results (Kovàcs 403-404).

Kuimova et al, focus on the benefits which dramatization may bring upon its users especially when a literary work of art is used. Dramatization in this case enhances both writing and speaking skills allowing students to dive deeper into the characters penetrating their motives, actions and promoting tolerance and empathy. Furthermore, students learn to strengthen their productive imagination and develop their perception of literary works. Dramatization can be profitable as it sharpens emotions, develops critical thinking and intuition as well as enhances interpersonal interactions and expressiveness in communication (52-53).

Samantaray suggests dramatization because it is an excellent activity for improving oral skills in a safe environment. He further explains that when students are given particular roles, they are lucky to practice the target language before they do conversations in real life situations. For them, it is a realistic environment to practice language where learners can take turns, ask different questions and change topics. He believes that the smallest action is more powerful than reading a hundred of course-books (70). Demircioglu also believes that dramatization method involves the learner as both participant and observer since they play a role on one hand and interact with others in role on the other. This method keeps students engaged in creating drama (71).

In their study, Kuimova et al. used a short adopted version of a comedy to apply on dramatization. Students first had to study it and set a timetable for rehearsals. Later, they

matched characters with the list of participants according to their personal attitude and preferences. The performance was set after three months of preparation and later on, the audience was offered a short quiz on the content of the comedy. The quiz aimed to check the observers' comprehension. Finally, participants received a task to write an essay on the topic. Kuimova et al. noticed how the students were eager to share ideas and delighted with each other's support. As a result, they were motivated for further language study, developed and improved confidence to speak in public, improved their artistic skills, became aware of cultures of the target language and developed body language (53). Using music in dramatic activities is suggested, mostly in dramatization, since it aids students to feel emotionally warm and create a relaxed atmosphere which helps develop their creativity. While, Erdogan and Dundar believe that dramatization helps students to frequently participate in class as well as develop their communication skills and writing abilities (qts. in Kuimova et al. 53).

The "what if" technique specializes in helping us imagine ourselves in different roles, time and places. To make this successful, we need to make use of situations from reality borrowing a context with characters and issues that we need to understand or solve. This leads us to learn about "as if" situations which allow participants to behave as if they were inside the situation which requires them to face similar experiences and solve the problems they face. This technique provides the teacher and learner the chance to generate "functional and evolving solutions" (Toivanen 62).

1.4. Benefits of Dramatic Activities

Wessels indicates that drama activities were helpful in terms of bringing written materials to life while infusing the lifeless print with feelings, imagination and thought for the student (qtd. in Ulaş 877). That is to say, dramatic activities allow students to place themselves directly in the learning experience which greatly improves their comprehension. Using creative drama activities motivates students to go deeper into the character they portray and not only participate in reading comprehension the whole session. This technique makes students more attentive in class and stimulates their creativity.

Maley and Duff (06) define dramatic activities in a language classroom as activities that give the student an opportunity to use their own character in creating the material on which part of the language class is to be based. These activities bring out the natural ability of every person to mimic, imitate and express oneself or through gestures. They get the student to make use of their imagination, memory and past experience. They are dramatic because they

awaken our interest, especially when one person is brought together with others. A different life and background are brought by each student into the class in order to be able to use this when working with others (Kovács 404). Students can get a chance to develop their personality when they count on themselves and are creative performers. They can freely express themselves through different ways to make use of their past experiences in a dramatic way in order to attract the audience's attention. It is a diversity of talent and personalities.

Nordin et al. used four activities in their drama workshop. They focused mostly on communication, writing and interaction as students were required to work together in groups and fully cooperate to practise the target language. This workshop aimed to facilitate the use of English attempting to remove any barriers and to enhance their present knowledge (198). The drama activities suggested and used by Nordin et al. not only help improve language skills but also put emphasis on the students' level of confidence, spontaneity, memorization and improvisation if needed. EFL Students need to communicate and speak naturally so that their performance could look real and interesting for the audience's well response and appreciation. As long as the students are motivated enough to use the language, the output will turn out satisfyingly positive. Students could speak the language, listen to those who speak it and read then write in the following stage. All language skills were interwoven together to make the drama class interesting, successful and beneficial to the learners with different opportunities to improve their skills and strengthen their weaknesses (200).

According to Giebert, drama activities convey meaning and give the participants opportunities to experience the language they are learning in concrete situations. For example, if students are preparing for a vocabulary test, they will not memorize a list of phrases for meetings; they rather practice a meeting in a role-play activity and could learn quickly and easily memorize terms in context (06). Dramatic activities allow students to make decisions according to their presentations. They put emphasis on their imagination to improvise and end up communicating and debating. Ragnarsdóttir and Porkelsdóttir define RP as a means to understand the meaning to be human. As they investigate aspects of human relations, students explore roles through this technique and their deep understanding expands (03).

1.4.1. Characteristics of Dramatic Activities

To apply drama in a language teaching lesson, teachers should take into consideration some important characteristics to classify drama activities. Firstly, the difference in time; a drama game may only take a few minutes; whereas, a drama project may last for several

months (Giebert 04). Secondly, non-verbal activities should come as icebreakers for several purposes such as decreasing anxiety or introducing topics for discussion since verbal activities may seem obvious and comprehensible. Thirdly, drama approaches a teacher needs to use should include closed/ controlled and open communication as suggested by Kao and O'Neil. Open forms concentrate on meaning to foster creativity and achieve a certain level of language competence especially with lower level students. Closed forms suit teachers who concentrate on form, accuracy, grammar, vocabulary and pronunciation. Fourthly, using product-oriented approach benefits learners who want to ameliorate their accuracy. They can motivate those who “prefer working towards concrete end-product” (05). On the other hand, process-oriented approaches focus on fluency instead and benefit learners who want to be creative and feel liberated while performing flawlessly. However, both approaches may be combined in drama projects.

Maley and Duff (qtd. in Ulaş 877) explain some characteristics of drama activities regarding the advantages they possess and provide in developing language skills. Drama helps maintain realistic achievements in many ways, for instance 1) by making students enjoy what they are learning, 2) by making students set realistic targets, 3) by slowing down real experiences in a creative way and 4) by connecting between the student's own life experience and the language learning experience. Ulaş notes that the right choice of dramatic activities allows the teacher to make students, in need of learning, work on creating situations that require urgent solutions which called creative tension or increasing the degree of responsibility given to students in opposition to the teacher.

Drama activities proved to be very fruitful, in her study, as Aldavero noted that her hesitant students developed self-confidence, use of language, vocabulary and sense of team work. Their motivation was increased because this type of activities differs from the traditional ones which added a nice and warm atmosphere. Adding a new touch of drama to the class may have a positive impact on the development of communication skills (40).

As tested by O'Gara, Kao, O'Neil and Sambanis, some drama activities can improve learners' retention of language as they involve them emotionally and physically. According to Sambanis, Schifgler, Dubrac and Lapaire, drama activities may bestow numerous benefits upon students who have some difficulties, such as remembering words and phrases mentioned orally. However, they could remember them if they were accompanied by gestures as well as teach them the correct intonation and rhythm. Grammatical aspects may be illustrated through movements and physical shifts (qtd. in Giebert 06).

Araki and Raphael reveal in their study that using drama activities made students committed to the learning process and were amazed by their attitude after practicing those activities. They were no longer afraid of making mistakes in English; instead they concentrated on taking risks to explore the benefits of dramatic activities which made them active all the time as well. The researchers noticed a regenerated energy in the classroom and high spirits for discussion and action (11).

Araki and Raphael noticed how students positively cooperated to complete the tasks where they had to choose ideas, plan and present short scenes, depict and narrate, imagine circumstances and develop awareness and empathy. They expressed a diversity of views without fear and spoke out their thoughts spontaneously and listened to each other. They had to improvise answers then swapped roles. The researchers noticed how process drama accelerated fluency in speaking and writing. Students were able to practice the target language and even make connections to events in the real world. Their oral discussion flowed freely with no hesitation but a high rate of participation. The nervousness that appeared before towards English was removed and replaced by fluency, improvisation and free imagination. Moreover, participants inspired each other and learned to team up and realized the importance of supportive relationships (51-54).

1.5. Most Used Dramatic Techniques

Teachers nowadays need to be very creative in their methods of teaching. They should consider preventing students from being “passive listeners” and freshening up their course subjects (Kiliçaslan 02). In this section, multiple dramatic techniques will be highlighted as they are considered very helpful and may bring so much fun to the classroom. They include physical activities, the use of images as well as other distinguished activities.

1.5.1. Body Movement Activities

Since it is very important to make students active in class, teachers should start using “body and sense organs” activities to improve their learners’ language skills through physical movements and verbal discussions. Küçükahmet and Demirel think that to achieve a quicker, more lasting and better learning process; teachers should involve as many sense organs as possible. That is to say, learners need to feel and love what they are experiencing, physically move and use their body to grasp the movements and learn by doing (qtd. in Hüseyin Cahit Kayhan 737-738).

Other teachers may use 'Personal Play' method which is suggested by Slade in which the learner's body is involved. It requires students to be active while performing and the whole body is engaged in the task assigned to the player. This individual play is obvious drama and the whole person or self is employed. It is demonstrated by movement and characterization. Moreover, Dewey states that drama is a form of learning by doing. Students cannot fully learn by only watching, instead they should practice and be active in class in order to fully comprehend the lesson (qtd. in Lloyd 19).

1.5.2. Frozen Images

In his research, Athimoolam observed his students and focused on their level of interest, participation and how they interact with other members in the group. He introduced DIE activities by means of workshops that focused on the creation of Frozen Images and Role plays based on a short story (24). He started with a short story for the transformation of his traditional teacher-centred approach. The first workshop focused on the creation of the frozen images (25) and it worked well enabling students to set out beyond the here and now and even work in the shoes of another. Students felt increasingly comfortable working with each other and together moved smoothly to the next workshops (26). Athimoolam used the Frozen Images activity in order to find out which of the students appeared to be rather passive and detached from the lesson and gradually made them participate actively. Learners were eventually interested, excited, interactive, and enthusiastic (30). He states that the level of participation in the interactive groups was impressive and judging from their active participation, they had more confidence and enjoyed the activities. They began losing their inhibitions and felt more comfortable to use English in class (30-31).

The Frozen Images activity helped enhance fluency, creativity and critical thinking skills. It helped them not to feel nervous, instead, they learned to question and talk to others. This technique also helps enabling students to know their group members better in a deeper level, be critical and live a practical experience of the story and even observe others' creative ideas (31). They were able to think outside the box and not have a limited viewpoint. It also reduces boredom and apathy when it involves students to act, move around, interact with others and have a chance to be creative (32).

1.5.3. Hot-Seat Activity

Ashton-Hay also proposed another drama activity. The Hot-Seat is an activity which requires one of the characters from the play to sit on a chair in front of the class where their

classmates are asked to ask them questions which they have to answer as the role given. In this activity, learners start to deeply understand and have a perspective of the character's psychology, ethics and motivation. Students who ask questions can easily verbalize their thoughts while the one who answers them listens very carefully and interacts with them. At the end of the task, all students will get a closer look into the text, themes and characters (11).

1.5.4. Other Notable Activities

Park (102) suggests a drama activity called Tableau to enhance reading comprehension, creativity and motivation. This strategy is also known as group sculpture, photograph, freeze-frame or still image by Fleming; Kelner and Flynn. Neelands and Goode refer to it as an image created by groups of students using their bodies so as to shape up a moment, an idea or a theme in a tableau. It is commonly used in alliance with thought-tracking strategy.

In a Tableau activity as described by Clyde and Paul, participants portray roles of particular characters or sometimes events that urge them to share knowledge, use contextual clues and a lot of vocabulary to generate a scene. McKeough explains that students need to understand the character's intentions, thoughts and actions in order to be capable of communicating their mental representations such as feelings. This can only be reinforced by using gestures and body language because they connect the learner and character together (qtd. in Anderson 146).

Another interesting drama activity suggested by Sally Ashton-Hay, which involves the listening skill, is called Conscience Alley. Students form an alley or a pathway by standing in two lines and pretend to be the character's conscience. The others speak as they walk slowly through the alley. Comments should be developed by the students before the activity begins. They can respond to the character's feelings or decisions and start speaking in favor to or against them. This activity holds a chain of responses that students develop during their performances in an individual way (11-12).

Park also suggests two other drama strategies for teachers who want to enhance their students' productive skills. First, Role-on-the-wall is used to encourage writing in a meaningful context. Teachers may use it for learners to explore or develop a character. A picture or diagram is used where groups of students fill it in with their imaginative ideas to create relationships. It helps students to think and understand others' positions and situations, triggers their creative ideas and improves their writing style. The researcher's questionnaire

results showed how this strategy helped them write in a safe, meaningful and engaging environment (105).

In his study, Athiemoolam found that students were particularly impressed with the activities they practiced because they became active participants though they thought they were passive recipients before DIE was applied. They happily expressed how they felt motivated since it allowed them to better understand the story. For them, using DTs such as frozen images and role plays were excellent for learning and teaching because they keep learners actively engaged in the lesson. As a result, learners will be motivated to speak publicly in a comfortable zone presenting their view in front of the class. This will make learning easy and fun at the same time (33).

1.6.Dramatic Factors

Another reason that really matters while teaching drama to enhance language skills is revealed by Amir (qtd. in Kuswaty & Cahyani 457). Oral literary performances ought to be related mainly to time, place and situation. In other words, while choosing the appropriate scenes or play, the teacher is highly advised to consider the time and place and the situation because the three can either affect the students' performance positively or negatively.

1.6.1. Social Inclusion

Piekkari states that drama highlighted the importance of play in education by extending its benefits to socially excluded learners and giving them the chance to act, play and enjoy their time while learning. He believes that drama has worked as a motivating desire for people with learning difficulties or low motivation for learning (12). In this case, drama teachers may prepare social activities in which learners who suffer from social inclusion get involved and can get a chance to practice drama in order to increase their low self-esteem and start building their personality according to their personal principles. They can develop their personality as well as emotional skills improving their creativity in the process (Lloyd 28).

1.6.2. Emotions

More importantly, considering students' emotions during the play is very crucial especially when they are shown properly and noticed by the audience. As well as their character, they have to satisfy their inner inclination for a successful public presentation. To achieve that, teachers can add music and dancing to their lesson plan. There is a relationship between spectators and actors which relate performances to interpretations, i.e., spectators can

be moved or changed emotionally by the performance of the actors spontaneously as they continue to follow the events (Kuswaty & Cahyani 457).

Giebert (07) points out the importance of the emotional side of learners as well. If they are emotionally involved via drama activities, they will gain an emotional attitude and generate positive feelings towards collaborative work, enjoy the creative atmosphere and feel proud of what they may achieve. These feelings will prevail and overcome negative ones such as insecurity, anxiety or stage-fright. Learning becomes more memorable and easy to grasp in the process of learning.

Eriksson employed drama to involve students' emotions and reflection by putting himself as the narrator and them in the position of an audience, no acting or reacting, to only listen to a stylized presentation. He calls it "a combination of involvement and detachment" in relation to Brecht's "epic and dialectical" thinking: "Criticism and empathy in one" (141). He believes that combining the rational part in students with their emotions can produce positive outcomes. In teaching context, learners' feelings and visualization are involved in a drama lesson where the teacher stimulates these aspects so that learners could elevate their learning knowledge to surface their talents (qtd. in Kondal 92).

1.6.3. Motivation

There are other factors that are closely connected to motivation. When a student gets interested with a lesson or believes it is worth learning, a lot of changes may occur on willingness and perception. Consequently, they perform positively towards the lesson learning experiences; have diverse personality characteristics, environmental factors, earlier experiences, self-conception and being in good physical condition (Kiliçaslan 8).

When students are motivated, they become very creative and the right use of activities will determine the end of the lesson. This would also push them to learn differently in an active atmosphere, participate freely and start thinking in a more critical way. Recent studies, done by Ho and Bengtsson, proved that motivation can increase among students because of the dramatic activities used. They are motivated to write good dialogues, inspired by these activities and then read them in front of their classmates (qtd. in Nordin et al. 197).

In her thesis, Moody discusses how motivation is important and there are two types of motivation, integrative and instrumental. She states that integrative motivation shows how the learner is interested in the target culture and connects the learner's success with their

attraction to the people, the places, literature, etc; whereas, the instrumental motivation in the learner is shown through their need for the target language so as to pass examinations or get a job (30). If learners lack both types of motivation, they will face difficulties learning a foreign language since it is one of the most important factors in learning languages (31).

1.6.4. Knowledge and Experience

According to Heathcote, acquiring knowledge and experience while practicing drama games and role-plays is very important since participants have to depend on their own past knowledge and personal experience to play their roles properly. Previous knowledge can be a source of ideas and a good way to act without hesitation or anxiety. They can be deeply influenced by their personal decisions and background. It is considered as a complex pedagogic method as it provides a protective environment where a student needn't feel disturbed. Instead, they feel free to act without being afraid of embarrassment or misunderstandings. This can be an easy tool to learn from experience and practice in groups (Kovács 402).

Another important role which would be discussed is the importance of teachers' cooperation, because it is necessary to learn from each other, ask questions for and give advice, encourage each other and share what they know for a better drama class and relationships. Hargreaves and Fullan state that, "the seeds of development will not grow if they are cast on thorny ground" (qtd. in Anderson 08). Critical reflection will not occur if there is neither time nor support for it; teachers will learn little from each other if they work in constant isolation. It is crucial to start learning different strategies and methods that bring their talents and critical thinking out of the box.

1.6.5. Imagination

Akin believes that drama involves other learning skills such as imitation and imagination allowing the learner to be creative and free from strict rules that may cage their talents. They may learn how to develop their perception and sharpen their memory in the process. They will also learn to concentrate on what is given to them and be more attentive in class (Tombak 376). Dewey highlights the importance of imagination. He calls it "the gateway through which meanings are derived from past experiences that are carried into the present" (qtd. in Samantaray 73). This means that learners' creativity depends on their personal experiences to spread their imaginative thoughts and ideas.

According to Fitzpatrick and Rubie-Davies (39), the use of Travelling Inwards activity enables participants to use their imagination and regard other perspectives where they can reinvent their personality through role. Process drama allows them to walk in the shoes of someone fresh and different from their real identity. Theorists such as Lugones and Winston, et al. believe that we consciously know we are different in different worlds and aware of existing in the world created by our imagination and the one of the classroom.

Lloyd (27) explains that in certain scenarios, students encounter different stories where they get an insight into feelings and emotions such as happiness, sadness, anger, joy, jealousy and hatred. These feelings however differ from one person to another and being able to understand these emotions and mentalities of others is necessary in order to be able to relate to one another in daily life situations. As a result, in a drama class, learners can release and map out their lives as they feel safe. Combining imagination with the real world through the use of background knowledge makes a good way to start an interesting learning environment. In other words, holding two different worlds (the real and the imagined) in our heads permits us for a duality of action to take place.

Dickenson and Neelands suggest that teachers can use different dramatic activities and stories where students can employ their imagination such as “wonder if” activity. Learners can discover their capabilities of being able to change the events in the story. They can also propose and dare to explore other alternative endings and outcomes simply by questioning if things had been done differently. Students’ imagination has no limits and they may alter any events by adding different scenes and even creating new endings that suit their way of thinking and also satisfy them. Students will be able to possess the power of the writer or narrator to change and place their stories which shape them so that it can get closer to their lives, their societies and the world they are living in and maybe one day shape it as they desire (qtd. in Lloyd 24-25).

1.6.6. Confidence

In her study, Aldavero (42) noticed that her students gained more confidence about their competence in English. She also noticed that they showed improvisation when a part of the play was forgotten making their oral production come out naturally and in a less planned or calculated manner. She adds that they all participated even those who usually keep quiet and show fewer contributions. Culham considers the implementation of non-verbal activities

which can improve shy learners' level of confidence and motivate them to overcome their shyness encouraging them to speak more often to elevate their low verbal Skills (Giebert 6-7).

1.6.7. Inter-culturality

Giebert also suggests that teachers may use drama activities to increase the learners' intercultural competence such as RP by integrating thought-tracking within the activity to be later discussed. This will allow students to observe the persons in role and how they act (exterior perspective) as well as interpret what the actors are thinking (interior perspective). As a result, students conceive that different behaviours have been characterized by different cultural standards. They may learn to respect and comprehend different cultures as they shape a new perspective (08).

1.6.8. Anxiety and Shyness

Ho's research verifies that using drama in the language classroom reduces the anxiety students feel during working in groups and while speaking English. This helps a lot in improving their communication skills. Another study done by Bengtsson shows how students feel safer when they are portraying and acting roles different from their characters. They can express themselves better as the feeling of being on display is lessened. The characters that students perform help them to hide their shyness and to act differently while they feel secure and comfortable to practise the target language more often. Furthermore, some drama activities require students to develop their own script pushing them to be more creative, enthusiastic and very responsible to produce a good output that comes in the form of a performance that is full of fun and entertainment (qtd. in Nordin et al. 197).

Ashton-Hay (06) also informs us that drama is a useful energizer in the classroom making students active, have fun and enjoy their learning experiences. For her, drama helps shy students easily take on an alter ego or persona and feel more comfortable than their reserved self. As a result, they start to speak and act as the character requires. To decrease inhibition among learners, Slade suggests applying play as he preferred this term to drama because it releases participants from inhibitions especially when it is focused on sound and meaning to develop speech. Slade suggests a spontaneous type of technique where activities are explained and performed within a circle. He states that doing activities in circles lowers shyness and it is a common style of drama (qtd. in Moody 48).

Freeman believes that creative drama allows participants to gain an emotional release so that they can perform without limitations or hesitation. Isolated students will get a greater chance to be expressive and socially open to discuss and communicate with others as they feel safe in a non-threatening environment (132). Teachers should consider the differences between students and use the right drama methods to get them closer to each other and more eager to communicate without being afraid of the stage or shy from speaking and talking. These techniques should alter this type of students' personality and gradually turn them into good speakers and well-organized players (Lloyd 27).

1.7.Creativity in Drama

Based on Bloom's Taxonomy, being able to create in the learning process is the highest level (Meilinda 01). When students first read the script handed to them, they are already practicing an important skill which is reading. However, it cannot be sufficient especially in a drama class because all skills are essential in language learning. The choice of activities should consider the importance of reviving the spirit of team work and the sense of creativity. That is why performing arts are an element of performance activities to display students' creativity (Kuswaty and Cahyani 450).

The psychologists Kaufman and Steraberg (xiii) define creativity as "something new, different, innovative, of high quality and appropriate" (qtd. in Kobayashi 14). Csikszentmihalyi defines it as something that implies change or transformation (28). It creates the need to make, create, imagine, produce or design anew (Feldhusen 137). We can deduce from these definitions that creativity is important to produce new things triggered by our needs and considered proper and befitting. According to Robinson, there have even been calls to add creativity to the four skills of reading, writing, listening and speaking (qtd. in Kobayashi 14-15).

Pinciotti states that creative drama activities improve knowledge, ability, tendencies and senses through interaction and cooperation with others. These qualities transform into special thoughts, private behaviours and a shared conscious. Students no longer stay the same as they learn more from these activities and nurture their knowledge with useful qualities that might be useful in the future (qtd. in Kiliçaslan 08). Lloyd (32) reckons that drama is so inspiring that people learn to solve problems in different situations. For him, it encourages them to question things, ask and wonder about views on the world, become more curious than before and even question the views of one's self. In the study of Schauble et al., teachers

came upon the fact that adopting new classroom practices is becoming very crucial since they can provide students with new interesting opportunities to use reason in their thinking. Through the use of the right activities, students respond positively to challenges and encouragements. As a result, they start extending their talents and develop the skills they possess and learn from each other (qtd. in Cavicchi 03).

Kobayashi (16) suggests the Torrance test of Creativity as it is still one of the most common used assessments of creativity. He found quite impressive similarities between the tasks used in this test and the theatre games and DTs designed by Spolin; Maley and Duff. The Torrance test involves asking, product improvement, unusual uses and 'Just Suppose' which demand divergent thinking areas involving fluency, originality, flexibility and elaboration. He points out that DTs can develop the level of creativity because thinking creatively can assist students to make new linguistic connections. As a result, he concludes that learning and creativity are synergic. When they are combined together they might produce satisfying results as DTs positively egg on the unexpected from the participants. Moreover, creativity is linked to decision-making which means a way to generate ideas and make decisions for the right choice according to Sternberg's investment theory of creativity.

To foster creativity, Kobayashi (17) suggests four DTs: Conflict Role-plays, Stories from Pictures, Mimes and Tableaux, and dialogue Snippets. Toivanen et al. (60) think that drama works as improvisational exercises and can effectively increase creativity. Students need to think during the lesson or during activities. However, creative activities may bestow divergent thinking leading them to think more out of the box. Teachers can find other methods to help their students do so because creativity is not about escaping from concrete facts. Rather, fact-finding and profound research are vital stages in the creative process. It is argued that current curriculum standards can still be met, if taught differently. Moreover, creativity can be taught according to Bronson & Merryman (1-2). Figure 1.3 below shows the various opportunities that drama provides to learners to use their creative thoughts and ideas in an imaginary context (Kondal 94).

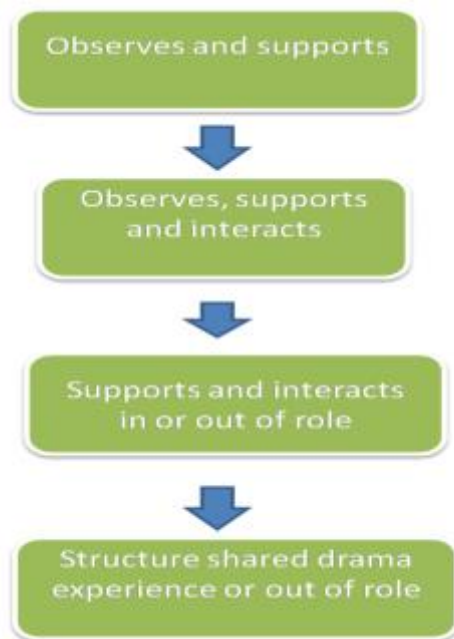


Figure 1.3: Opportunities in a Dramatic Play (adopted from Baldwin & Fleming)

1.7.1. The Teacher's Role in Teaching Drama

In performing activities, students' efforts would not be enough to complete the act; teachers also need to be creative in their way of teaching and guiding. Managing the students' movements inside the group may be preferable for a better organized and more attractive performance. As a result, practicing drama tasks according to the teacher's method would probably grow their learners' interest in acting and make them more creative as well. This also may include critical thinking, communication skills and group work. If students possess these few important skills, they will probably ensure positive results at the end of their training class.

Drama lessons can be a great tool for communication and deep understanding of literature. It is a hard job for teachers to do since they have to train their learners the new methods and techniques. Yet, they can have fun and at the same time become more experienced each time they learn how to cooperate, respect each other and tolerate differences. Playing or acting drama scenes can be more interesting and less stressful when blended with music and dances as the performing arts develop into the attraction for students to learn and cultivate their interests and potentials (Kuswaty & Kahyani 458 - 459).

To use drama properly and achieve a high level of learning, Bolton and Heathcote focus on the aspect of knowledge. It is a powerful means and provides opportunities for

learning especially when placing learners in context which leads them to learn new responsibilities. Johnson and O'Neill highlight the notion of the quality of drama, which Heathcote's approach concentrates on, known as Teacher in Role. This feature allows the teacher to be part of the activity by taking a role in order to elevate the quality of the knowledge as well as the students who are able to comprehend and experience creatively various social situations through role-taking and being in someone else's shoes. However, the outcome depends on the students' interaction and abilities and remains unpredictable (qtd. in Moody 48)

According to Gökyer and Cihangirlioglu, learning-teaching process is closely related to the teacher's competences. For a teacher to achieve effective teaching, they should create a positive classroom environment and manage it very well so that students could develop a positive attitude while learning and interacting since they are expected to gain knowledge and then shape it by themselves. In his research study, Guryay's (1129-1131) candidates state that creative drama taught them how to make enactment, improvise, enjoy teaching, be creative and active and still remember things from that lesson without memorizations. Creative drama successfully drew the attention of teacher candidates as they noticed how it differed from other teaching methods and techniques making use of life experiences and creativity. They also were eager to learn more about creative drama, how to apply the process, affective area and learning environment (qtd. in Tezer et al. 784).

It is believed that dramatic activities can be used through different forms and it depends on the teacher's choice to provide their students with a variety of learning experiences. They should consider, while designing the methodologies, individual needs, interests and learning levels. The right choice of activities creates a supportive and enjoyable classroom environment so that students feel encouraged and motivated to effectively learn the target language. Directing students toward practice in the classroom helps them to develop their understanding and expression skills as noted by Kavcar, which means that teachers should instruct students during the activity and use as many sense organs as possible. As long as the written script is converted into a real-life experience, learners will perceive better and learn so deeply that it is unlikely to forget. They are deeply assimilated and permanent learning can be realized (qtd. in Ulaş 877).

Additionally, using drama experience method proved that the role of the teacher usually comes first. It is very important, according to some theorists such as Heathcote and Bolton, that the teacher knows what they are doing while practicing DTs in order to avoid

repetition of responses. Bolton (67) states that the teacher should recognize which door he is trying to open, go through some labelling process in order to simply allow drama to do what play does most of the time; reinforce what the learner already knows. This has been similarly demonstrated by Heathcote (70) as she suggests that prejudice usually emerges leading to the same experiences. That is why; she frequently refers to the teacher's intentions. She seems to believe that students learn from the group as their attitudes grow and they are challenged by different attitudes exhibited and that the teacher also should be present there to expose and challenge these attitudes, at least non-judgmentally. In order to avoid deviating to the same result, the teacher's role comes to add some changes in attitudes and evoke them (Bailin 99-100).

Bolton (163) says that drama involves the mastery of a universal understanding of life. The understanding he refers to is intellectual yet intuition is what he puts emphasis on in the form of feeling-values which means that feelings are tied to judgment. Here again comes the role of the teacher, who is obliged to make some changes, regardless to the context (Bolton 61). Toivanen et al. (65) believe that among the roles the teacher has is to facilitate rather than only teach in a conventional way. That is why creative learning depends on the learner's prior knowledge which is strengthened by collaborative conversations. This constructivism contains the element of creativity which can be distinguished by improvisational conversations leading students and their teachers to build knowledge together. It would allow surprising insights to arise. It has been pointed at the fact that teachers have to be courageous to trust their intuition, awareness and tolerate ambiguity towards achieving creativity in the process of teaching. Having intuitive thinking during a drama class is helpful especially when students reach a state of dramatic incompleteness obliging the drama educator to quickly react to proposals that are born out of the participants' ideas and activities.

Kondal (95) lists some serious and important aspects that a successful teacher should maintain to fully achieve satisfaction. They should be confident to lead the drama strategies to bring out benefits for their learners, discharge their responsibility properly to achieve success and avoid failure, explain the purpose of using drama in their class to encourage students' participation and spread comfort. Moreover, they should be ready for challenges that may pop up during dramatic activities, involve students and make sure they achieve command over the target language. The teacher's role in the use of drama is illustrated in figure 1.4 below.



Figure 1.4: The Role of a Teacher in the Use of Drama (adopted from Bennet, Wood, & Rogers)

1.7.2. Dramatic Obstacles and Challenges

Araki and Raphael (10) noticed that the drama activities they employed for learning were different and challenging especially when students had to do them in English. This resulted in reducing the participants' confidence and they hesitated from participation because it was new and they were not familiar with the freedom of choice. Some students grew restless and worried about what to say or do because they feared saying the wrong things or being judged by others. However, they all agreed that the drama approach encouraged them to learn from others' experiences and the challenge was worthwhile.

There is also the possibility of falling in the trap of narrowness while teaching role plays. As Hornbrook (38) warns, "the limited agenda of issues characteristic of a certain kind of drama lesson often plays to a narrow parochialism which confines rather than releases student's imagination" (qtd. in Bailin 101). Students may suffer from a limited response and start tuning in circles of repetition. In order not to waste their talents and for the sake of broadening their visions and imagination, teachers should work hard to find out the most educationally useful way which could transform traditional Role-play strategies according to the implementation of new materials that would expand students' horizons and enlarge their personal experiences (101). Gómez-Rodríguez (05) also suggests that teachers should use authentic teaching material under the condition of being pedagogically prepared to make such material serve their purpose. They need to create proper tasks which involve simulated

situations of everyday life. Here are some examples provided by Dammaco such as; menus, travel brochures and recipes as a starter; then, they could move to more advanced material such as newspapers, magazine articles and fiction.

Moody (46) states that it is difficult to reach a clear definition of drama because it has many different manifestations that depend on the person's experience or the context. Teachers may have different techniques and activities in applying drama since it can be a very attractive way to use in teaching so as to create new opportunities to communicate in the target language as well as enjoy its activities more than ordinary desk bound lessons. Though, this approach may have a negative impact on students as teachers suddenly pick up some new activities for a change and consequently create drama phobia. That is why, choosing the right method and selecting the most reliable activities need time and practice because the theory of drama in education has notably changed and continue to change.

1.7.3. Technology and Interactive Learning in Drama Teaching

Nowadays technology cannot be separated from learning and teaching. A lot of teachers are more interested in using technological devices in their lessons in order to create better ways for learners especially for interactive learning. For the sake of the learners' intervention and reactions inside the classroom, recent studies have been conducted to improve them especially in the field of literature (Paracha, Jehanzeb & Yoshie 02). Mayer believes that teachers can really achieve an efficient and more lasting learning experience through the implantation of visual elements in the teaching process and considering the principal of students' learning. More opportunities could be available for students to observe, experience, retain old knowledge and create new links. (Hüseyin Cahit Kayhan 737-738).

Suramto's (105) study confirms the findings of another researcher, Tinio (07), who claims that using ICTs in the classroom can be a useful and affective method for the learning achievement of learners. The presence of ICT tools used by teachers nowadays, according to Dudeney and Hockly (7-8), is getting attention and soon will be a part of ELT practice. The right usage of ICTs in the classroom can give students an insight to a new developed teaching method that can increasingly enhance their four main language skills.

1.8.Drama and Language Skills

Practicing drama should be challenging nowadays as change became a necessity. Since it enhances all language skills and involves each student's personality, drama teachers

should develop their methods as well in order to motivate their students and push them to express what they feel and show how they can interact in different contexts. This way, each student's personality can grow faster and they can learn how to communicate properly in different situations (Kuswaty and Cahyani 450).

Park and Park favour the idea of integrating the four language skills in the activities instead of prioritizing the practice of speaking and writing as productive skills (Park 04). Moreover, Sumaryadi reveals that drama is a strategic media for education and learning. When students play a role or stay to observe as audience, they start to learn from the messages conveyed. As they practice the scenes in class, they are improving their language skills in the process (qtd. in Kuswaty & Cahyani 451).

According to Nordin et al. (197), drama integrates all four skills in the whole learning process, reading, writing, listening and speaking. In other words, the students would require the use of their writing skills when writing their scripts, read, examine and comprehend the instruction given, perform and act the drama by using speaking skills and simultaneously using the listening skills. All these four skills are folded together for one final output orchestrated by drama. In their book, Maley and Duff show us that incorporations of these skills happen naturally and without preparations. Most drama activities require careful listening and spontaneous verbal utterances. They are integral as well as reading and writing, both as part of the input and output. Such skills however can be promoted and improved if teachers implement suitable contexts in the drama activities.

Nordin et al. (199) believe that drama activities are functional and successful because they manage to integrate the four language skills. One activity is called 'Behind the Lines' that focuses on listening and speaking skills. Students had the chance to listen to each other and express their ideas. Another activity entitled 'Script it out' incorporates listening and speaking as well as writing skills where students listen carefully then discuss their ideas in order to start writing a 10-minute drama script. These activities urge participants to speak a lot in the brainstorming section and share ideas, opinions and suggestions on how to organize their planning. They even organize the way to contribute ideas for each participant before acting them out.

Tombak's research study (375) shows that people remember 10% of what they read, 30% of what they see, 20% of what they hear, 50% of what they both see and hear and 90% of what they see, hear and do. Drama proved to be the most effective teaching method since it

involves all the learner's senses and makes them do actions, love the experience, feel the role as well as think and implement everything they have learned.

Another study conducted by Park (05) who focused on the learners' productive skills as she used two other drama strategies, writing-in-role and questioning-in-role to motivate productive skills. Students were divided into pairs, asked to write letters to different characters chosen by the teacher and then share them with the whole class. Later, they were asked to exchange those letters and improvise role-plays as a response. The results show how participants enjoyed practicing writing and it felt liberating as they were free to write as a different person and not themselves. Questioning-in-role was applied in the form of a TV interview where students who played the role of the audience prepared questions for the characters interviewed. Hot-seating was also used with different characters from another play. This strategy showed the power of drama to change people as shy participants seemed less hesitant. A communicative classroom atmosphere emerged involving students emotionally, allowed them to speak freely and improve their learning autonomy.

Drama activities involve students to utilize their language skills as they learn from daily life situations that these activities bring. Moreover, Dodson states that using drama in class brings skills of grammar, reading, writing, speaking, pronunciation and listening together where the focus is on fluency and meaning (qtd. in Samantaray 71). Nevertheless, Peregoy and Boyle state that drama activities present students with a variety of contextualized and scaffold activities that regularly involve more contribution and more oral language proficiency, they are also non-threatening and have a lot of fun. Kondal (93) states that most of the language classroom instructions pay less attention to receptive skills such as speaking and listening. Instead they concentrate on developing the productive ones, mainly reading and writing.

1.8.1. Communicative Skill

In this world, people use technology almost in every step they make. As a result, it became an inseparable part of their daily life that cannot be forsaken or abandoned. As we speak, we can build very strong positive relationships and consequently need to use different tools to achieve that. Communication basically involves talking in small groups or with few people, listening to them speak and understand what they say then respond to them to build a relationship. This may be taken for granted as they are all life skills that we practise daily and

sometimes as a force of habit in order to be able to communicate and share different topics and speech.

Drama can be strongly related to the acquirement of language skills and communication. Students can enhance their speaking skill for example through the practice of role-plays and learn more about native speakers' pronunciation. They can also stop being hesitant while performing a scene as they do not cut eye contact with their fellow performers as a sign of strong self-confidence. Bolton (86-88) once mentioned that drama is the language itself and the language used in plays for instance or in different drama activities is the best way to help learners comprehend situations and act accordingly. For him, language is the verbal and non-verbal code for understanding and sharing an experience. He refers to the importance of speaking the language in order to obtain and share enough knowledge, communicate with different people in society and gain the appropriate experience, because language is the door for starting a conversation, delivering the message and sharing experience through natural understandings (Kovács 402).

According to Ripley, et al. (01), people need to use language in their daily life and communicate with each other which are two essential elements in human life. As people develop their language, they are expected or obliged to interact with others to socialize and communicate with them. This is the normal way of living together and speaking in one society for communication and skills development (Lloyd 20).

Meadows (117) believes that to practice drama or to be able to perform, language is crucial. Since speaking is a means for communication, language learners have to think, learn, order their ideas and also make use of their experiences as a way to receive and transform knowledge as well as the values of the community. Thus, the best way to enhance a language is to combine speaking skills and communication, reflect on previous experiences as well as recognize them for the sake of being aware of knowledge and social values between people (Lloyd 20). Moody (78) states that DTs are special and attract participants because they are not desk bound but a source of opportunities to use communicative language.

As previously mentioned, drama can be very useful in the development of personal and social stability. Students can ameliorate their communication skills through different drama methods and techniques and through time, their personality is shaped. They also become stable in terms of social engagements and self-confidence (Lloyd 26). Teachers are highly recommended to use innovative and creative ways in their teaching since drama is based on

communication. It allows students to communicate with others slowly eliminating their sense of shyness or hesitation as well as understand each other while conversing (32).

According to Ulaş (876), teachers should use creative and educational drama activities to acquire and develop oral communication skills. He insists that no matter where this technique is applied, creative drama can be measured as a method of learning - a tool for self-expression as well as art. Subsequently, he suggests six learning principles within creative drama which are 1) learning meaningful content; 2) a student starts learning as he interacts with his environment; 3) students involve sensory organs to retain the lesson; 4) doing and experiencing facilitate learning; 5) effective participation is linked to learning emotional conduct and 6) the more stimulus is implemented, the easier and more permanent learning becomes.

As for oral skills, Ashton-Hay indicates that drama develops students' pronunciation, intonation and emotional intelligence (06). Aldavero noticed that her students found some difficulties when producing natural and spontaneous oral communication. As a result, she decided to provide them with more encouraging situations in which they were obliged to be creative and utilize their English and vocabulary. Having the same concern, many teachers, according to Nordin, et al. (197), agree that drama offers participants multiple chances to use and practise the target language. In these activities, students use language for different purposes as they encounter rich contexts which require interaction with each other and also respond to what they say and do. Consequently, they make use of their own personal supply of language in order to speak in a meaningful manner improving their linguistic abilities as well as their oral communication skills.

In the process of learning and teaching oral communication skills, maintaining the ability to deliver a speech comfortably and with self-confidence is considered significant. Pietro says that students who usually do not participate often appear more willing to join in a discourse/ conversation after realizing the teacher is not there as the dominant speaker. Sam also agrees that dramatic activities can be used to raise the number of opportunities that involve students in an active way since those activities involve the learner's whole personality (qtd. in Ulaş 877).

1.8.2. The Speaking Skill

In EFL learning, Zhang et al. believe that practicing drama can be a great tool for the betterment of speaking and communication skills especially when the contextual learning is

included. Students begin to ameliorate their oral skill as long as they are aware of the facts and circumstances that surround them. Building a situation in the middle of the play creates the settings needed for a better performance, as well as communication between the players. Moreover, joining forces between the scenes, chosen by the teacher, and the dialogue that is written in English can improve students' EFL abilities (qtd. in Kuswaty and Cahyani 451).

Rahimy and Asaei believe that a large percentage of the world's language learners study English to enhance their speaking skills because speech is basic for human communication. What makes it more difficult is that it is accompanied via interaction with at least one other speaker in most conversation cases. Thus, dramatic activities are considered essential in developing the communicative ability and oral skills. Another reason why O'Neill and Lambert believe that replacing conventional language classes with creative drama activities could be a source of more good opportunities for students to use and practice the target language and develop their verbal skills such as expression, recognition, explanation, reasoning, convincing, planning, anticipation and decision making. Furthermore, it gives a good context for listening and meaningful language production so as to use more of the learners' language resources and enhance their linguistic abilities (qtd. in Pravamayee Samantaray 71).

In their research study, Korkut and Çelik (02) point out the need for new meaningful ways to teach pronunciation and simultaneously engage students with the language and other skills. That is to say, to break free from conventional pronunciation activities which teachers still depend on, they need to promote learning and the right way to do so is to implement the right creative drama activities. Utilizing techniques such as improvisation and RP derived from the learner's or group's life experiences help them grasp information quicker (Adigüzel 56). Hismanoglu believes that it is through DTs that learners develop into more expressive and more ready to experiment with sounds and intonation patterns (105). They do not fear to speak as well as get involved with new experiences where they can learn correct pronunciation, acquire new vocabularies and be fluent in the process, not to mention, get the chance to foster inter-culturality (Fuentes 322).

Burgess and Spencer believe that songs, poems and chants can be a part of DTs which can effectively be used to present both segmental and supra-segmental elements. That is to say, it is possible to divide language into pieces during rehearsals. For example, participants can construct and reconstruct scenes and dialogues each time they want to focus on a part, it provides learners with situations of here and now to deal with and speak about as well.

Neelands refers to it as 'embodied language'. Moreover, students' speaking skills can be practiced through creative drama activities which allow them to portray a role in a given context (qtd. in Korkut and Çelik 05).

1.8.3. The Listening Skill

Suramto (95) states that students are incapable of achieving proper listening skill and it is low although it is fundamental as a language skill. He suggests using drama movies-reviewing technique. Saricoban (06) also confirms it, stating that it is a medium which provides children, teenagers and adults a great portion of educational knowledge, sense of morals, ideals, appreciation and a grasp of human affairs. Another point is highlighted by Brown (43) about how listening and speaking are the first two skills that a child uses and depends on while learning because reading and writing are advanced stages of language development. He believes that the natural order is listening, speaking, reading then writing. Underwood (16) states that students are likely to encounter potential problems as they learn listening to the English language and he focuses on three. First, students complain about not having things repeated while listening. Second, they suffer from limited vocabularies and third, the speed of the speaker causes lack of control of what they hear (Suramto 96).

Suramto (96) also suggests movies to be used as a teaching method to enhance student's listening skill since Hemei (45) recommends to the teacher using video movie to help facilitate the teaching of the target language and stimulate its learners. Due to the use of a film video, the class atmosphere will change allowing students to learn English through listening to authentic conversations taken from real life scenes and natural settings. Moreover, Rubin (157) suggests using movies as videos to enhance the learners' cognitive strategies. He suggests displaying the film without its original sound so that the teachers could ask their students to speculate and predict what is happening and answer the questions accordingly. Later, they will be able to watch the clip again with the sound on so that they could listen and check their predictions (Suramto 96-97).

To teach a foreign language requires all four skills especially when you expect proper interactions and answers from your students. However, teaching listening comprehension is not an easy task because it requires careful attention and great focus. In this case, teachers may use both audio and video scripts. However, Harmer (144) believes that using video movie technique can be richer than using audio since it produces sound as well as moving visual pictures. Moreover, students can actually see and hear native speakers, observe their

body movements which give clues as to meaning, the way they dress and the settings. All in all, students can visually fill their background information and enjoy what they are watching (qtd. in Suramto 97).

Scrivener (151) divides listening skills into the following two areas. The first one is Extensive Listening that is listening for gist which mainly focuses on the entire information to get an overall understanding of the given topic, whereas, Intensive Listening focuses on listening for details i.e., concentrating on a small portion of given information in a great detail. Kondal also highlights the importance of being patient while listening because most students find it hard to understand a topic. As a result, teachers should carefully select authentic listening material which mirrors real-life experience, something close to their daily life situations. Activities which focus on listening comprehension require learners to pay attention and listen carefully so as to be able to react or answer according to the given situation. The activities, usually used in drama to enhance listening, are generally listening to music or songs, news, announcements, TV shows, movies, phone calls or small talks etc. However, it is important to provide participants with more listening practice taking place in meaningful and familiar contexts in order to equip them with better secured and competent listening variety from modern real-life environment (96).

In his research study, Gómez-Rodríguez (10) found that textbooks lack a considerable number of activities which focus on increasing two productive language skills, listening and writing. He insists on adding more activities to help enhancing such important skills. There are various DTs which can be used to master the language skills effectively especially listening. Some activities involve the learners' hearing ability and listening comprehension where they listen to others' views and respond.

1.9. Conclusion

Almost everything we do in life involves speech, language and communication (Communication Trust, 2012). According to this idea, people need to communicate in their daily life, at home, at work, in social relations and almost every day. That is why speaking is very important and most importantly the tools they use to communicate with others. To develop communication skills, drama is considered as the core of all dramatic activities (Lloyd 01). This effective method again helps to build creativity among students especially in problem-solving situations and helps encouraging language learning too. Students acquire different skills which work as an enhancement for their confidence in class or real-life

situations and strengthen their sense of self while performing different dramatic activities. These activities can accidentally put students in front of a challenge that pushes them to know how to perceive the world from different angles around them providing them with the right skills needed for such situations.

Chapter two

Listening Comprehension and Speaking Skills

2.1.Introduction

The listening skill differs from the other skills because it seems that it is the only skill which takes in all incoming ideas and information. In the language communication activities, River and Temperly revealed that listening takes up to 45% of the language skills which means that it is “a vital information input”. Krashen, as well, adds that language input helps the acquisition of language since it is impossible to learn anything without first properly understanding the input (qtd. in Cao & Lin 127).

In the teaching and learning process, teachers should consider two main points before implementing suitable strategies and techniques respecting the curriculum and the students’ mental development. The objective of such techniques should be first to motivate students, arouse their interest in learning, and then increase their interaction so as to attain standard competence.

Vandergrift (168) insists that listening comprehension is not a passive activity because a listener goes through a complex and active process in which they are obliged to distinguish between sounds as well as comprehend vocabulary and grammatical structure etc. A great deal of mental activity is involved while coordinating all of this as the listener goes through a hard work which makes listening a skill that ought to have more appreciation through analysis and support.

2.2.Listening Comprehension

Listening equals identifying and understanding the speech of a speaker by considering the accent, grammar, vocabulary, pronunciation, and finally managing to grasp the meaning. Listening comprehension involves the absolute attention of the hearer who constructs meanings transmitted through the speakers’ intentions. It is a cognitive or an interactive process which, according to Little Wood, involves the listener’s active contribution through the use of their linguistic knowledge and non-linguistic sources. However, they depend on the situation and the social relationship (qtd. in Guettal 24-25). Little Wood also urges that listening is to focus on the general meaning as comprehending the message word for word is not necessary. What is important is the ability to compensate for misunderstandings by staying involved still in the communication. Rebecca insists as well on the value of guessing and hypothesis testing for positive listening rather than word for word comprehension (25). In any conversation, to achieve a successful understanding of the full meaning of a message,

listeners should decode or interpret it. This process is called listening comprehension and it is important the same as any form of communication.

Dankel refers to listening comprehension as “the polestar of second language acquisition theory building, research and pedagogy” (qtd. in Vandergrift 168). In other words, to facilitate language learning, listening comprehension is a key element. Rost (177) defines listening as a process formed in four orientations; receptive, constructive, collaborative, and transformative. A listener receives spoken information from the speaker, constructs and represents the initial meaning. Then, he starts to negotiate it and responds transforming meaning through involvement, imagination and empathy. This process makes listening a complex process when listeners interpret what they hear after matching it with their own existing knowledge (Suramto 98).

2.2.1. The Listening Skill

It is mentioned that particular interest is growing towards the learner’s ability to interact and engage successfully in the academic discourse through the implementation of effective listening abilities to learn a second language (Sykstus and Cillié 195). In his study, Widhiasih (58) states the benefits of acquiring the listening skill in enhancing the ability to identify others’ speech and understand the topic they are talking about. This can be achieved through a lot of practice to make students more familiar with the language and acquire in the process new words, the correct pronunciation, and even spelling so as to be able to use them in daily life. Listening improves speaking as well because learners can adopt the way native speakers speak.

Flowerdew & Miller (51) consider listening to a short-lived activity, where listeners cannot control the speed of the spoken text nor go into reverse to fully understand, a hard and tricky process. In case of misunderstandings or lack of comprehension, the speakers are usually found repeating or paraphrasing parts of their speech or message to help facilitate comprehension. Similarly, Broughton et al. (65) insist that learners, who do not understand the words they hear or are unfamiliar with how native speakers use the language, cannot produce a sound without being first provided with a modal. That is why the first logical step suggested, to achieve oral fluency or accuracy, is considering and improving the learner’s ability to listen (Widhiasih 60).

2.2.2. The Listening Process

According to Barker, listening is the process of “hearing, attention, understanding, and remembering”. It also contains cognitive and behavioural occurrences. Barker & Watson add that listening consists of four main aspects; sensing, interpreting, evaluating, and responding. It starts by receiving verbal and non-verbal messages which are interpreted through an understanding process starting with sorting facts from opinions. The listener then evaluates what they heard to finally agree or disagree with the speaker. After that, the response is produced in the form of a reaction whether by verbal or non-verbal cues (qtd. in Cao and Lin 128).

Richards (229) mentions certain unique features that academic listeners should know starting with the ability to recognize the scope of lectures and their purpose, the topic, and the connection between the main ideas and supporting details. Moreover, they need to be capable of recognizing instructional tasks in opposition to lecture content and using specific strategies to facilitate understanding long extensions of speech, for example, asking for clarifications or repetition, deciphering information, and negotiating meaning to avoid getting lost. The latter is recommended since it helps listeners clarify things and it is considered as the foundation of any listening process (Sykstus and Cillié 200-201).

2.2.3. Listening and Hearing

Students spend the majority of their school days listening to what their teachers say in class which leads to the fact that most of what they know and learn is through listening. Rost (07) states that listening is a part of oral and the ability to construct thought verbally to communicate with others (qtd. in Guettal 23-24). Stephen and Lucas (56) explain that listening does not mean we do not hear since hearing affects the vibrations of sound wave on the eardrums as well as the firing of electrochemical impulses driven from the inner ear directly to the central auditory system of the brain. Listening on the other hand needs paying close attention to and making sense of what a person hears (22). Students may not be able to distinguish between listening and hearing. They are not synonymous as Hamilton believes that hearing involves the ear picking up sound waves transmitted by a speaker, while listening involves the mind which makes sense of what is being transmitted (23).

According to Clement (qtd. in Puspitasari and Hanur 197), listening comprehension is a complex activity which consists of two-way communication that involves the procedure of a unidirectional reception of audible symbols. The psychomotor process, according to Brown

(qtd. in Puspitasari and Hanur, 198), is the first step in listening which receives sound waves by the ear to transmit them directly to the brain. Idrissova (198) states that problems in hearing can cause students to have difficulties in doing listening tasks, learning languages, or cooperating with other speakers. However, Bern (198) reveals that learners are rarely taught and instructed on how to listen adequately or use the right strategies to avoid poor results. Language is based on hearing sounds and understanding meaning. That is to say, meaning is related to sound perception and sound utterances. It is consequently mentioned that FL teachers often undervalue listening as a subject and it is ranked behind the other skills (Field 01).

2.2.4. Listening and the Oral Communication Skill

Listening is considered a vital and critical component of oral communication skill because students are engaged in different listening situations despite their lack of listening instruction. The reason behind this might be due to the lack of preparation, time, or the right material. Rebecca states that listening is a fundamental language skill; however, most teachers ignore it or misuse it while teaching the second language (L2). That is why teachers should pay more attention to this skill (qtd. in Guettal 22).

Littlewood (65) mentions the difference between speakers and listeners in the communication process as speakers possess the opportunity to choose the language they use through the use of paraphrasing or simple messages; whereas, the listener has no such privilege because they are bound by the obligation of constructing meaning from any language directed to them especially from a native speaker (qtd. in Guettal 27). In addition, Çelik (119) states that students with low listening skills produce distinctive movements in the classroom and teachers should observe these behaviours while trying to maintain the natural flow of the lesson even though students are all obliged to listen, do their best in class and prepare themselves for listening (Emiroglu 165). Lecturing is not enough for a sufficient productivity of the lesson and students should listen to the teacher as well.

2.2.5. Listening and Speaking Skills

Bowen and Madsen discuss the relation between listening and speaking in terms of normal patterns of verbal interchange. The listening function can be isolated; however, habitual shifts or roles in oral speech or communication can be created between the speaker and hearer. Besides, listening can be employed entirely where the focus is on the listener's attention such as listening to a radio program, a movie, or a television program. Despite the

fact that listening is still considered a passive skill, the listener goes through the reception of information, analyzing and then interpreting the oral signals that are coming towards them. These phases create what is then called the recreation of the speaker's message (qtd. in Mashori 33).

Geddes (34) suggests that listening and speaking frequently co-occur since conversations or dialogues require the addresser and the addressee to exchange roles creating a process of mutual adjustments. Conversations take a big part in our lives and the ongoing speech between speakers and listeners reproduces the addressee's feedback. One of the reasons is that instructors should consider both skills while teaching listening. According to Darti & Asmawati (2008), language input is provided by listening to and hearing others speak which is necessary to acquire language. In other words, people need to listen to other English speakers in different contexts and situations repeatedly and continuously in order to communicate in a natural, proper and meaningful way. Practicing listening is vital to achieve students' language development.

2.2.6. Listening and the Language Skills

It is revealed that listening takes a larger portion in communication compared to the other language skills; it takes mainly 45 % of the time spent during a conversation (Buck 95). Brown (03) compares listening with reading to highlight the difference. While reading, students are able to skim a text in a given period of time to grasp it and get an idea about it. However, it is quite different from listening because students cannot skim. In other words, they have to quickly think, analyze the words and respond as fast as possible because the language comes rushing with no second chances unless of course the listener asks for repetition (Widhiasih 58).

Underwood defines listening as the activity of having high concentration and paying attention to the speaker and succeeding attempt to decode and comprehend what we hear. Listening is described as an auditory process which goes through three main stages. The first stage involves structuring sounds into units after going through the listener's previous knowledge. The second stage presents information processing which means comparing and contrasting words or phrases with prior knowledge. The last step engages the transition of the recently compulsory information to the long-term memory section for later use. Listening is also a process of learning something new each time; whereas, not listening well means that we learned nothing (qtd. in Puspitasari and Hanur 200).

Five specific factors have been cited by other researchers such as Chen & Liu and Zhai that degrade and influence listening comprehension including students' nervousness while doing the tasks, low listening skills, lack of prior Knowledge, reduced English language proficiency and the anxiety and stress due to the complexity of the listening tool. These factors may Cause learners to perform less and face problems in listening comprehension as well as the absence of the use of the right strategies plus the low confidence in class (qtd. in Sumalinog 613).

Mashori (34) also mentions that the listening skill can be sometimes accompanied by reading and writing skills since they could be needed. For example, in the case of a university or college student who listens to a lecture needs to jot down some notes while listening to aid his concentration and for remembering purposes as well. However, additional skills depend on the purpose of listening. In reading, for instance, we always listen for a purpose. Listening arouses curiosity; affects how we listen, and helps us to select what we need from the stream of sound.

2.2.7. Listening Comprehension Knowledge

There are two types of knowledge that listeners need during the listening comprehension process. The first is linguistic knowledge which is concerned with lexis, syntax, phonology, and discourse structure. The second is non-linguistic knowledge which involves comprehension features such as the topic, different contexts, and most importantly general knowledge about the world and the way it works (Guettal 25). These two types of knowledge are applied in listening comprehension teaching through the use of Top-down and Bottom-up processing in order to understand what learners go through as they learn to listen.

Listening is the active process of receiving spoken messages and responding to them. Helgeson refers to it as a process “of making sense of what we hear” (qtd. in Suramto 98). Listeners can understand if they often hear and become more familiar with the spoken language. Though they have to think harder because they process what they hear and then link it with their prior knowledge and former experiences. They combine this information in a realistic sense and figure out meanings in their mind.

2.2.8. Purposes of Listening

It is stated that when a listener hears information that matches with their needs and expectations, it facilitates the process of comprehension and apprehension more than

irrelevant or useless information (Puspitasari and Hanur 200). It became a habit, in real-life situations, that the listener hears and then gives direct responses to what has been heard using either verbal or non-verbal ways. There are so many purposes for listening; however, Underwood (201) suggests five main situations which teachers should prepare their students for. First, an activity about attending a lecture or a lesson with the objective of understanding the general idea or concept first and distinguishing the most important information later. Second, the habit of listening to the news, announcements, and weather forecasts help learners to get relevant information. The third situation concerns listening to a conversation or live situation without interfering or making sudden interruptions and being unaware of the context as well. The fourth situation aims at entertaining oneself, in other words, listening to the radio, watching TV, or playing for pleasure. Whereas, the fifth one demands listening to a speech which attracts the listeners through the attitudes and views of the interlocutor.

2.2.9. The Listening Experience

Rixon (qtd. in Mashori 38-39) mentions two different types of the listening experience. He explains that there is a situation where a listener finds themselves listening for pleasure in a relaxed way without concentrating on every word but simply listens without making any efforts to beat linguistic difficulties such as listening to an amusing radio program. This type of listening is called extensive listening and it is mainly used to keep students motivated and more interested as well as get important extra content with English in its spoken form. It does not usually take a long time, for example, hearing short easy stories on tape or read aloud by the teacher or a poem or a joke that is told for fun. This creates almost complete satisfaction as well as understanding something worth listening to.

Another situation involves a listener who finds themselves listening with great attention in order to catch and remember a series of necessary instructions. It is called intensive listening and is broadly used in listening practice nowadays. In this type, teachers use different passages that contain concrete information so that the listeners could collect and organize them. However, students might face difficulties understanding the whole text on first hearing. It aims at challenging students to make more efforts in learning the language as well as develop their listening skills. Moreover, teachers should use short passages to apply intensive listening which does not usually exceed a few minutes since they would be played several times. This helps listeners to clarify difficult parts and recapitulate what they might have missed during the first hearing. Furthermore, this way gives students extra time to expand

their attempts to answer and try their best because long passages consume time and make students bored which leads them to dislike the whole experience (39).

2.3. Types of Listening

Concerning types of listening, we have Extensive and Intensive listening. Both types are required but in different situations. In the classroom, for example, Harmer (228) states that students can get a chance to develop their listening abilities and benefit from worthy and useful input as they are engaged in the listening process through combining both types of listening. They provide learners with other sources of language and opportunities to listen to different speakers other than their teacher as well as improve their pronunciation acquiring good speaking habits at the same time (qtd. in Guettal 28-29).

2.3.1. The Extensive Listening

According to Fox, first language (L1) children learn to listen to stories before they can read and these stories are read multiple times for them. Nowadays, other technological advancements allow them to access a variety of aural inputs such as watching animations, cartoon and short stories as well as listening to audio storybooks. For Fox, all these activities help learning by listening to them at an early age. This could be called Extensive Listening (EL) and could be directly applied to the L2 context (qtd. in Chang 01). However, Extensive Reading (ER) is considered the best and most indispensable activity to achieve higher levels of L2 learning over the last two decades. For a long period of time, it is defined as the reading of “copious interesting written texts” (qtd. in Chang 01) for either collecting information or pleasure. Similarly, EL involves the exposure to immense amounts of aural input through TV, videos, radio and internet sources or through audio books. It aims at automatic improvement in recognizing spoken text and taking pleasure in listening.

Chang and Millett claim that EL can assist reading comprehension even though reading experts believe that reading has to be learned through reading. Stephens (311) states that listening to a spoken text makes intonation express attitude and different functions; such as, grammatical, pragmatic, psychological and indexical. These features do not appear in written texts. Whereas, Harmer believes that EL occurs when the teacher allows students to be the ones to choose what they want to listen to. They can use their own materials so as to enjoy the lesson and improve their language. The teacher’s role in this type is to guide students as they practice EL outside the classroom. Its materials differ and usually come from various sources such as television, story recordings, radio, or passages taken from books. However,

these random sources should involve spontaneous dialogues, conversations, interviews, etc (qtd. in Chang 03-04).

Extensive Listening (EL) can be more effective if taped authentic materials are considered as tools through well-chosen and appropriate tapes in different levels, topics, and genres. Harmer suggests that creativity appears when certain tapes are recommended to the students in order to discuss the ones they enjoyed the most. When this type is applied, students can be asked to perform some encouraging tasks such as recording their responses to what they heard and assessing the level of difficulty, summarizing the content of the used material, or jotting down their personal comments to consult them for the purpose of finding solutions to help fill up the students' needs. The aim of such tasks, according to Harmer (229), is to provide students with more reasons to listen, construct their linguistic bank and share their experience and progress with others (qtd. in Guettal 29-30).

Extensive listening involves the TD approach. It is a type which means a global understanding of language. Ferrato (20-21) explains it as a process of listening for the general idea as well as making assumptions about the topic. To understand the meaning of a message, using prior knowledge is helpful. In this process, the listener forms a set of expectations which facilitate the interpretation of the oral text and the anticipation of future events. Students learn to be patient while listening to longer texts and form the main idea without trying to understand all the details (Sykstus and Cillié, 201).

2.3.2. The Intensive Listening

Intensive listening (IL) differs a bit from the previous type because it is practiced in everyday situations. This means that listening intensively is an ability which is needed for listening proficiency. Rost (138) describes it as the process of listening for specific sounds, words, and precise phrases, grammatical and pragmatic units. According to Harmer, one of the EFL teachers' favourite tools when dealing with intensive listening is audio tapes so as students could listen to a variety of voices, accents, and pronunciation as well as tackle different topics which give them a significant source of language input in the classroom.

IL also involves the strategies that listeners should develop for effective listening i.e., listening for details. Davies (qtd. in Sykstus and Cillié, 201) concentrates on using memory to recall an auditory pattern that was created mentally once the listener has heard a particular word or structure. Whereas, Gilakjani and Ahmadi (983) state that it is important to use intensive listening to focus on understanding the context first especially during lectures.

In addition, IL can aid students to visualize new characters or even real people who talk in real-life situations, interact with them, and even interrupt them to ask for clarifications. This method is called live listening and it is a good way to carry out intensive listening. Live listening comes in different forms such as reading a story aloud while the students are listening to a natural spoken language or in the form of interviews, conversations, or storytelling. As a result, extensive and intensive listening are two crucial techniques used for a better realization of listening in general with the condition of using them appropriately (qtd. in Guettal 30).

2.3.3. Types of Listeners

Rost divides listeners into three main types: a competent listener, a listener of modest ability, and a listener of a limited ability. The first one has a high listening ability which allows them to comprehend all types of speech the same as those easily understood by native speakers. If the speech is unintelligible, they can easily spot the ambiguity and vagueness in the speaker's speech and ask for clarification. Moreover, they can react appropriately during a conversation that involves settings and social contexts of the target culture. As a result, the competent listener is believed to perform well when it comes to oral comprehension tasks. The second type is the listener of modest ability who needs some kind of repetition and explanation despite the fact of being able to understand most of the speech styles, oral concepts, and some abstract. The third type is the listener of limited ability. They cannot understand ambiguous concepts unless they receive non-linguistic components. They can only comprehend limited styles of speech and is always in need of repetition, re-explanation, and clarifications disabling them from noting the difficulty (qtd. in Guettal 28).

2.3.4. Secondary Types of Listening

There are other types of listening which are mainly secondary and used to enhance critical thinking. First, there is appreciative listening which involves listening to music. This type helps listeners to enjoy what they hear because they like the speaker. It can occur in theatre, films, television, or radio. According to Stephen and Lucas (57), appreciative listening is used when we seek information and successfully appreciate it because it meets our needs and goals. That is why; we enjoy it just like when we listen to music, a comedy, or an entertaining speech. Second, we have empathetic listening where the listener seeks the honesty of the speaker. This type generates beliefs and emotions to create a relaxed atmosphere. Stephen and Lucas (58) define it as the source of emotional support for the speaker. It is similar to when a psychiatrist listens to a patient with full attention and deep

understanding or when someone lends a sympathetic ear to a distressed friend (qtd. in Guettal 30-31).

Thirdly, there is comprehensive listening which is explained by Stephen and Lucas (58) as a type devoted to understanding the message of a speaker. The listener tends to make sense of the sounds first in order to comprehend the meaning. This type calls for having a lexicon of words, all rules of grammar and syntax as well as the visual components of communication, for example, when attending a classroom lecture (qtd. in Guettal 31). Fourthly, there is critical listening which is essential and used in various contexts such as family, work, community, etc. This type is considered very important because any listener needs to evaluate a message in order to accept or reject it.

According to Rost, critical listening has many aims such as helping students separate their opinions from facts in order to have a clear and uninfluenced understanding of the real facts. It aims as well to helping students evaluate and analyze speakers' qualifications, motives, and biases, testing ideas and categorizing them as effective and appropriate. It also aids students to comprehend the speakers' logic and the way they reason (qtd. in Guettal 31-32). All these types of listening contribute to good critical thinking and a better understanding of the situations as well as help listeners organize their thoughts and prepare themselves for the right way to respond.

2.4. The Main Stages of Listening

Vandergrift (172) suggests that students should get used to the pedagogical sequences of pre-listening, while-listening and post-listening because these sequences of listening strategies can lead learners through the mental procedures for a successful listening comprehension, consequently promoting the right acquisition of meta-cognitive strategies in three main categories: planning, monitoring and evaluating.

Mashori (36) also suggests including many practices during the pre-listening phase such as using visual aids (photos, pictures, or drawings) to help students anticipate the text where the teacher should include the cultural side of the topic and compare it with the students' culture. They should also present idiomatic expressions and new vocabularies as well as give students assignments to complete. After that, in the during/while-listening phase, students should listen first for general comprehension, unlike the second time where they have to make pauses to discuss what has been said and what might be said in order to check for comprehension. Later, they can listen for several times where they stop to ask questions

(indicating pictures or multiple-choice questions), completing a close exercise, gap-filling, or writing short answers. The final time of listening should help students to confirm what they have in mind in the form of writing. They should be careful with the listening questions. As for the post-listening phase, Mashori (37) suggests that the teacher opens a discussion with their students about the content of the listening selection so as to compare their answers with their teacher's.

2.4.1. The Pre-Listening Stage

When a teacher plans to teach listening for the purpose of improving the students' listening abilities, they should consider dividing the listening activity into three main stages: the pre-listening, the while listening, and the post-listening. The pre-listening stage is a so-called introductory or preparatory and for this stage to be successfully performed, the teacher must focus on the choice of listening. In other words, teachers ought to be extra careful while choosing the topics they will use and should consider the ones which interest their students and draw their attention. This preparatory phase insists upon the students' attitudes around the topic they will tackle and utilize their previous knowledge. This stage should include activities which may give students a reason to listen, opportunities to discuss and predict the next step. Moreover, teachers should provide enough information or points of reference as well as the pre-teaching of some difficult vocabularies so as to prepare their learners for the next stage. Hedge (249) suggests using pictures related to the listening text or performing a little talk about it such as discussing the topic or answering a set of questions where students express opinions and show agreements or disapprovals (Guettal 32).

2.4.2. The While Listening Stage

The second phase is while listening. It refers to the time of listening in the classroom where tape recorders are mostly used for listening practice. In most cases, students are denied all physical and visual clues leaving them with only a disembodied voice to hear. However, this is considered as a poor piece of equipment in comparison to the use of videos which can cover all the possible difficulties. It is therefore preferred to support tape recordings with other visual clues such as the whiteboard and flash cards. In this stage, students will catch words and collect information for overall listening comprehension. It is not necessary to grasp every word while listening. In addition, the activities are chosen to only make sure of the active nature of the process.

What really matters at this point is involving the students to develop good listening habits, consequently, making the listener get the information and perform something with it right away. Some of the effective activities suggested for teachers include: comparing the listening text to the pre-listening phase, gap-filling while listening by giving students only one part of the conversation, depicting irrelevant information, ordering events after listening, or information search. These activities can be a good practice for listening at this level since they usually prepare students for the following stage (Guettal 33).

2.4.3. The Post-Listening Stage

After that, the post-listening phase arrives. It is very important to have feedback after a listening activity and make students feel satisfied with their efforts. The post-listening activities are the practice following the while listening stage and should be used as a springboard for other language skills such as reading, speaking, and writing. Moreover, they should be interesting and motivating for further participation. In this stage, students get more information about the topic which includes their opinions, impressions, and attitudes. They are free to express their responses and shape general ideas and conclusions. Those activities may include: true-false statements or multiple-choice questions, using learners' notes to summarize the passage, involving pairs to collect information and then sharing them in groups or starting debates, discussions and performing role-plays to practice speaking as well as writing messages or letters to share them later (Guettal 33-34).

2.5. Listening Comprehension Difficulties

Sometimes listeners face difficulties dealing with this skill and generate some kind of a shield which disables them from improving. There are a few serious problems related to the listening skill that touch developing skills such as lack of attention and concentration. Stephen and Lucas explain that despite the fact that the brain can process about 400 to 800 words a minute, the listener can take in all the speaker's words and still do not grasp it. This leads listeners to interrupt their listening with thinking. Rost (199) similarly states that the cause of students' deficits in attention may go back to their inability to adapt to many distractions in the classroom. Whereas, Anderson and Lynch (06) express that a learner in almost all cases focuses more on perceiving a speech word by word instead of directing their attention to the meaning. In other words, they switch off consciously and unconsciously (qtd. in Guettal 34).

Another problem that students face is the lack of prior knowledge and proficiency. In other words, students' comprehension may be threatened especially if they suffer from gaps in

their knowledge of the target language's culture. Anderson and Lynch (qtd. in Guettal 35) add that suffering from lack of linguistic knowledge can create obstacles in comprehension. Even though they can properly hear, students are unable to understand owing to their low proficiency and bad level in the target language. This would push students to further abandon the listening process because linguistic competence has a great impact on the process of heard utterances recognition, finding out morphemes and words as well as constructing meaning. Other problems were noticed by Yagang and Rost which include the lack of exposure to enough listening tools since students mostly read rather than listen to the foreign language and the perception of hearing. It mainly refers to students with physical problems or those who are easily distracted by noise (qtd. in Guettal 34-35).

There is another kind of problem which is related to the speaker. There are learners who are not used to the rate of speed native speakers use while talking due to their slow and deliberate learning in spoken English i.e., they face hindrances in understanding fast and spontaneous speeches. Another problem occurs when dealing with the non-visibility of the speaker. In other words, students can quickly understand a visible speaker who provides them with many para-linguistic features such as facial expressions or hand and body gestures. However, such learners can encounter multiple constraints with their comprehension when dealing with audio-recordings because of the absence of visual clues (36). Moreover, there is another recurring problem mentioned by Yagang that learners may face. It is related to the physical setting such as noises that come from recordings or the environment as well as the unclear sounds coming from poor quality equipment (qtd. in Guettal 36).

Concerning the problems related to the message, Anderson and Lynch (16) focus on the content. To successfully achieve an understanding of the listening task, information organization or content structure should be well-prepared. First, teachers ought to maintain a chronological and logical order of events as well as organize any disruption or flashback that seems to aid students to comprehend what they are listening to and avoid any difficult information (qtd. in Guettal 35-36). Similarly, Yagang (16) explains that the listening material may involve almost any area of life including street gossip, proverbs, and other situations that students might find difficult to comprehend due to their unfamiliarity with spontaneous topics that might be added to the same conversation (36).

Many scholars Such as Yagang, Higgins, Flowerdew, and Miller detect the main problems that students face in listening which are the speed of delivery, pronunciation, new vocabulary/terminology, and concept. Assaf also lists the challenges that learners may

encounter such as speed rate of speech, gliding of words while speaking, lack of background information about the topic, noises, poor quality listening equipment and lack of enjoyment (qtd. in Puspitasari and Hanur 198).

Puspitasari and Hanur (201) state that FL learners usually panic at the thought of listening and find difficulties watching movies without subtitles for many reasons, unless they get a chance to hear something multiple times. They use Underwood's argument that students whose mother tongue is close to the target language in terms of intonation and stress may not find difficulties in learning listening unlike those whose mother tongue is associated with different rhythms. Besides problems in pronunciation, speech speed, inability to repeat, limited vocabulary stock, lack of concentration, visual support etc, Underwood argues that a listener will face difficulties in listening let alone learning a new language unless these problems are solved. That is why the use of interactive video technology is suggested.

At university, teachers of listening comprehension noticed how poor students were during the lesson. A couple of studies conducted by Hadijah and Shalawati (02) show that there are many reasons that may influence the learner's progress and development in this skill, for example, students have little or bounded vocabulary mastery, they are unfamiliar with the English words sound, ignorant of strategies in listening and the speed rate of a native speaker in the audio or video. However, this calls for finding solutions to enhance the students' listening performances.

Listening comprehension provides advantages of four different types: cognitive, efficiency, utility and effectiveness. Vandergrift (169) believes that listening comprehension deserves more emphasis since it is the gate for students to learn language more naturally. For him, replacing speaking before listening is not the right way as adopted by the audio-lingual method. That is to say, listeners most of the time are forced to produce what is not yet incorporated and understood in long-term memory (LTM) which guides to cognitive overload. He explains (169) that this overload causes learners to face difficulty in listening for precise meaning and producing correct sounds simultaneously when they begin learning a language. Short-term memory (STM) is unable to retain all of the information leading learners to speak before time resorting to their native language habits. In this case, comprehending meaningful messages is hindered and little room is left for listening.

Another problem occurs occasionally with the learners' limited vocabulary which interrupts understanding. Words that are unknown for the listener or hard to be understood

will instantly cause difficulties to comprehend or get the general idea of the spoken passage. This can disturb the students; make them stop to think of the meaning of the word causing them to miss the following part of the speech. Moreover, concentration is vital while listening and may cause the students to be bored if focus is lost especially if the listening tools are of bad quality such as a poor listening device. Thus, students will not be able to concentrate or complete the task because they simply get tired and bored (Sari and Fithriyana 48).

In their research, Sari and Fithriyana (49) focus on teaching students to understand the information in short and long conversations as well as monologues. Classroom and language laboratories were used in teaching the students during the experiment. However, it was noticed that they were not active or ready to join the learning process since some of them did not even bring note-copybooks. In addition, students did not respond or interact with the lecturer, only three students asked her questions. The researchers' observations include the following; the lecturer was good at designing the task and made a good choice of the media (recordings and videos). She was confident and her students received enough time for discussion.

Through the teaching process, she also showed good knowledge and skill when she answered all the questions and provided challenges to her students. However, not all students showed interest in the learning process. They did not pay attention while she was explaining because they were either busy asking other classmates or looked rather confused during the explanation. The teacher's intention in using headsets to listen to the recordings or watch a video were cues to make students accustomed to listening to spoken English. Another remark is made about the learners' way of answering. They were asking one another for answers or discussing which took them a long time to finish means that some of them were cheating (49-50).

The result of the researchers' test shows that the main difficulty that learners have in listening is making inference even though they could easily find out the setting of the story and get the meaning of words (Sari and Fithriyana 50). They have a problem in understanding the content of the listening text especially when it is long because they get tired and quickly distracted. Other problems surfaced which are related to unfamiliar topics which made them unable to understand every word of the incoming speech while others blame the fact that listening to the passage and trying to answer the task at the same time made them lose focus as well as the poor quality of the recording with unclear sounds or noise around. Another difficulty that appears in Sari and Fithriyana's research is the ability to remember or memorize

words or phrases and recognize them quickly because of the speaker's pronunciation, various accents or when the speaker does not pose long enough or without repetition. Moreover, the atmosphere around the learner is also important and influences their learning.

The main difficulties that Sari and Fithriyana (50) found include the fact that students are not in an excellent level in listening which is the result of having low confidence in their listening abilities and low perceptions. As a consequence, they make less efforts to improve their listening comprehension even though they have few listening strategies such as, listening carefully to the lecturer, having discussions with friends and using internet or social media for communication. However, understanding the spoken text is still hard especially when it is long since learners can easily lose concentration and information in the process. They still struggle to make inference, get the general idea and remember words quickly. It is advised to monitor the atmosphere around students, avoid loud noise and make sure to use good quality equipments for the students to feel at ease.

2.5.1. Other difficulties

In the listening process, not all students pay attention and listen to everything being said. Teachers ought to care about those students who do not listen to the lesson through finding ways to detect which category of students has a lack of listening skills and check whether they listen in class or not. In his study, Emiroglu (164) reveals the general behaviours of students who do not listen or who possess a significant lack of listening skills. His objective is to find solutions and approaches to resolve the problem and change the negative behaviours that students develop involuntarily. He classifies the data into three main categories which focus on body language movements, verbal behaviours and material usage.

2.5.1.1. Body Movements

According to teachers' opinions in Emiroglu's research (168-169), some of the main body movements shown by students are numerous and include watching outside, putting the head on the desk or falling asleep, constant shaking of the legs, no eye contact with the teacher, not showing any signs of agreement, turning the back or side in order not to face the teacher, hiding behind classmates, constant playing with the hair or sitting in a cross-armed position, moving fingers or cracking them or playing with nails, sitting in the back or near corners, observing how the teacher is dressed, frequent yawning and stretching, knocking their fingers on the desk and are easily being distracted by different stimulants such as sound movements, lights and shapes among other behaviours which are explained by the teachers

who gave their opinions. For example, a student who is not facing the teacher is believed that they are simply not listening to the lesson. Other students show empty eyes while listening which means their minds are not really there with the lesson. Others are easily distracted by the slightest movement in the classroom as well as yawning which is considered as a sign that the student might be tired and is not listening at all (170).

2.5.1.2. Verbal Behaviours

The second category involves students' verbal behaviours as teachers are able to assess the feedback in order to know whether they are listening or not. These behaviours are shown through signs such as not asking questions when something is obviously not clear or understood. Talking or whispering with the other classmates, failing to answer correctly or provide the desired answer, using humour on most what is said through unnecessary jokes, asking for the time or when the lesson will end or when the break is, using a dull tone when responding to questions, recurrently asking for permission to go out for different reasons, making unnecessary comments that have no relation to the lesson, making exaggerated approval expressions such as 'wow, really!', and saying things like 'Urgh', 'enough', 'let it end', 'can't listen anymore' etc (170). According to their teachers, some students get bored and rather whisper and talk to their nearby classmates during the lesson or make certain sounds unintentionally. Others stopped listening as soon as they asked for the time. They might be so bored that they start making jokes or provide a distant answer when a teacher asks them something (171).

2.5.1.3. Materials Usage

The third category deals with the use of certain material that can be available in class such as paper, notepads, books, pictures, pens, computers, tablet PCs etc. they can help students to be effective listeners. In some cases however, these tools can prevent obtaining information while listening which makes the students obliged to be extra careful how to use them. Teachers at this stage noticed various behaviours such as not taking notes or writing down the main points, doodling stuff or drawing pictures or shapes that are not associated with the lesson, getting distracted and totally busy with technological tools that lose their purpose automatically, irrelevantly reading books or playing with other available tools such as accessories, pencils or other personal properties, writing letters and exchanging them with classmates during the lesson. Students who make such manners in class cannot achieve efficient listening. Those who constantly check their watch for time can learn nothing

especially those students who switch from taking notes to drawing shapes or pictures as well as those who use computers and Internet to search for or check out things online. Students with such behaviours cannot reach relevant information as they are not listening well while using their materials in the wrong way as they become fruitless instruments and only distractions rather than useful tools to accomplish listening (172).

Emiroglu (173) concludes that body movements reveal that students need to develop their listening skills as they are more effective than voice or words and their presence reflects the degree of success in listening. That is why, teachers should notice such body reactions in order to know whether their students are really listening or not. However, verbal behaviours can have an impact on the listening skill as students stop paying attention and it is obvious through their answers, comments, sounds they produce, toning and intonation or chatting with their classmates. Moreover, responses that students reflect should be analyzed to identify the students with low-listening skills as well as usage of their material and technological tools (173). Emiroglu (175) suggests that listening problems need to be conquered as teachers should increase the listening duration and try to eliminate the negative listening behaviors in order to obtain sufficient productivity and to preserve the importance of listening in the educational environment in a world dominated by technology.

2.6. Student-teacher Role in Listening

Researchers such as Bull and Solity categorize the behaviours of a non-listening student who does not listen, distracts his classmates and disturbs the flow of the lesson as undesired actions. These actions cause problems for the proper teaching of the lesson. For example, reading things or doing activities not related to the lesson are considered as problematic behaviours by Emmer, Evertson and Worsham (qtd. in Emiroglu 166). Listeners are persuaded to be ready and make the necessary preparations to successfully understand the subjects in order not to be one of those students who come to class only for a specific interest. Students have to adapt with the listening requirements to achieve learning since listening is considered to be a dominant skill during the studentship years.

Emiroglu (168) also believes that teachers should not lose the interest of non-listeners and should take care of their listening issues and work hard to attract their attention. He believes that students with poor listening skills demonstrate certain behaviours since they do not listen to the teacher during the lesson. The first category to identify such behaviours is the body language movements. Students with low listening skills begin to show certain attitudes as

soon as they lose interest in the lesson. They are productively passive for listening and start showing movements through their body in the classroom environment.

2.7. Listening -teaching Aids

Mashori (39) mentions the use of recorded tapes as a standard method in teaching listening. However, live listening practice which involves students listening to their teacher or to each other is beneficial as well. According to Rixon, a great number of teachers prefer using realistic material to listen to in order to allow students to cope with listening in reality. As a result, teachers became interested in so-called authentic materials which include speech recorded in real situations wherein speakers do not necessarily know about the recording. It is considered authentic since those situations are borrowed from reality or real English contexts and are a part of a natural slice of life (qtd. in Mashori 40).

Unlike grammar teaching, listening comprehension is a vital yet difficult task to be achieved by foreign language teachers since there are no specific rules to follow. Additionally, adding images can help teachers to strengthen listening comprehension. Thus, Lonergan and Stempleski suggest using and including movies which can be a motivating medium since they contain and provide students with different topics which come to them with both audio and visual motivations (qtd. in Safranjan 169). Movies offer numerous benefits as they contain images and sounds which can be used to fill in any cultural gaps that students may suffer from. Besides, movies can be a good source for learning more vocabulary. Silaški and Durović (120), for example, connect the importance of understanding novels blends to the existence of the right cultural background. If non-native speakers do not possess enough information about the topic they are listening to, extra-linguistic opacity takes place and they will not be able to interpret or decode the novel blends (qtd. in Safranjan 170).

In dealing with listening, Stone and Lee advise teachers to use language laboratory as a teaching aid which helps in developing the listening skill. It is an instructional technology material that is able to disseminate audio materials to any number of students at individual seats. According to Harmer, Laboratory-based Teaching (LBT) gives students opportunities to work with others or on their own. It contains about ten to twenty booths equipped with a tape deck, headphones, microphones, and computers. Unlike other learning sources, LBT is favoured by Harmer and its characteristics include double tract (listening to one track on a tape and recording on the other with the permission to listen back to the original recordings), teacher access (the ability to contact and talk to students through microphones and create pairs

or groups by joining booths), and different modes (giving the permission to have all students work together with the same speed and also watch a video individually).

Using tape recorders in the process of teaching listening comprehension will help teachers fulfil the task as long as the tape contains a good speaker with a clear voice, a good motor speed, and all learners could hear. The choice of the tape should equally fit the learner's level, topic, and genre. Harmer (100) notes that teachers should check the credibility and trustworthiness of the chosen tape before using it in order to be prepared for any difficulties, questions, weird accents, and noises that may pop up as well as to expect the students' reactions and interruptions (qtd. in Guettal 39-40).

Tape recorders bestow many benefits on their users which can help them realize a successful listening process during the lesson. They help students who find difficulties catching words or phrases while hearing or those who are not used to listening to English and often fail to recognize words because they can be paused at any moment and repeated or played multiple times. According to Duff and Harmer, a tape in listening comprehension not only gives students a chance to hear native voices other than the teacher but also helps them to listen to conversations, discussions, interviews, and stories as well. Teachers no longer have to act the majority of roles in the classroom since tapes bring other voices and accents of different characters and a wide variety of situations (40). Moreover, tapes are available for both teachers and students and tape recorders can be bought to be used in class. Because hearing the language used by native speakers can be a source of information and a new way to develop the level of the students' attention especially about pronunciation, stress, pitch, and rhythm (41).

Many studies such as Sulistyowati's confirm what was found by Tinio (07) during his experience with the use of ICT. For him, it helps the teacher facilitate the lesson and positively affect the students' learning achievements. Similarly, Dudeney & Hockly (07-08) confirm the usefulness of using ICT by language teachers and emphasize its increasing popularity and spread in ELT practices because it gives learners exposure and practice not only in listening but the other language skills as well (qtd. in Suramto 105).

2.7.1. Language Laboratory

What makes language laboratory special is its numerous facilities that it provides and teachers need in their ordinary cases. According to some researchers such as Rivers and Harmer, some of its advantages are the ability to hear a clear and distinct native speech at any

time, the ability to evaluate their aural performance, possessing a total autonomy more specifically privacy, using the provided materials to talk and communicate without disturbing others, having psychological isolation away from inhibitions and anxiety, holding private conversations and freedom to contact the teacher and finally having ready means to improve their articulation and intonation more often. Harmer highlights the fact that language laboratory is a safe bridge that connects the teacher's control with the learner's autonomy through various activities such as repetition, drills, listening and speaking, reading and writing as well as correcting written passages. It is considered a source of innovation to the teaching and learning environment and useful for developing language skills (qtd. in Guettal 37-38).

2.8. Listening Activities

Mashori (35) mentions that knowing what listening involves helps teachers to choose or design activities for their learners as well as facilitate the process of knowing the real role of the teacher in developing oral language skills. Here comes the teacher's responsibility which includes being the extreme listener. They should listen with understanding, patience, and tolerance. As a result, they create a relaxed atmosphere and trusting environment to invite students for language learning.

Listening has a vital role in the good management of classroom communication. To successfully achieve that, choosing effective listening activities is necessary to target multiple useful listening skills. It is suggested that teachers or learners can pre-record themselves on audio or video tapes as a genuine material to introduce in order to make learners feel comfortable in a natural context. Rost (141) insists on using speeches performed by native speakers as an authentic spoken language to challenge students and facilitate the process of comprehension for upcoming tests or exercises (qtd. in Guettal 39).

The two main processes in listening can be categorized into the bottom-up (BU) and the top-down (TD). Howard (291-292) identifies the two notions differently. For him, BU methods are mainly stimulus driven and explained as an acoustic signal that has to enter the listener's ear before they can start. Whereas, TD methods are consequently driven which contain the listener's conceptual understanding and existing knowledge (qtd. in Siegel and Siegel 639). Siegel and Siegel (637) argue about theoretical concepts and pedagogical options for using the BU aural processing especially in the EFL classroom. They also provide how and why teachers should include such approach in their lessons.

2.8.1. The Bottom-up Processing

The BU processing is considered, by Field (326) and Vandergrift among others, the process that engages recognizing and parsing the stream of speech to build meaning by combining individual phonemes to form more extensive meaning-carrying expressions. To decipher message content, listeners should use BU processing in incoming speech that contains the auditory signals the speaker sends.

Harmer (201) believes that the BU processing allows the listener to focus and pay attention to the smallest units of speech. In other words, proportions of details than the individual words in order to gain a full and clear understanding of the general image of the text (Guettal 25-26). Whereas, Lynch suggests that contextual guesswork should be united with acoustic and linguistic awareness and interpretation in order to confirm, discard or alter any hypotheses they have formed (qtd. in Siegel and Siegel 640).

It has been revealed that many teachers seldom incorporate BU processing in their listening lessons. Consequently, it is advised to include BU techniques as a part of expanding pedagogic practices and to overcome many of the listening difficulties L2 learners face especially with the existence of BU obstacles. Experts such as Field, Vandergrift and Goh mention some common difficulties such as the inability to notice spoken form of words and segment the speech stream into convenient portions and phrases, the speed of L2 speech especially when it is fluent which creates challenging phonological blending of sounds. That is why; more attention and practice have been called to be given to the BU approach for a successful development of L2 listening skills. Field recommends teachers to use activities which target segmenting the speech stream into chunks, help students recognize where words begin and end, and how to build up lexical guesses. For better results, teachers should practise more activities in the classroom as they appear to be important additions to their listening instruction repertoire (qtd. in Siegel and Siegel 641-642).

For a successful BU processes practice, Field, Flowerdew and Miller propose the use of dictation since it includes the necessary aspects such as auditory-phonetic, phonemic and syntactic. They believe dictation helps researchers to investigate the decoding skill. Siegel and Siegel (647-650) used a 100-word dictation test for a total of 100 points as well as other activities such as counting words, identifying lexical differences, syntactic predicting, highlighting connected speech, gap-filling and short transcriptions. Ten minutes were dictated for each activity during three classes during the whole semester. Findings from their study,

after applying the dictation and listening proficiency tests, show that BU processing helped learners from the treatment group to deal with the speech stream and developed their listening proficiency, perception, and parsing abilities (653). Vandergrift and Goh encourage the implementation of BU activities, such as, dictation as they may be advantageous as well as provide students with a contextual support for improvements of decoding phonemes, words, word combinations and sentences (qtd. in Siegel and Siegel 658).

2.8.2. Top-down Processing

According to researchers such as, Vandergrift, Lynch and Mendelsohn, TD processing works at first as the breaking down of a complete message into individual parts where listeners begin to depict predictions, inference and some contextual skills in order to interpret meaning. This processing includes the listener's background knowledge and life experience to identify the topic, genre and cultural comprehension as they are present through making assumptions, hypotheses and expectations (qtd. in Siegel and Siegel 639). The activities concerning the TD processing are mainly related to the student's existing knowledge and consequently focus on listening for the main idea or the global understanding of the text. They mainly include brainstorming ideas related to the topic, predicting information and recognizing keywords for more vocabulary gain (Sykstus and Cillié 202).

As a pre-listening task, the researchers use brainstorming for ideas in relation to the topic in order to utilize the students' prior knowledge. Students have to select keywords and copy them on the board to be used in the following activities. Students later have to fill in an incomplete mind-map and complete a summary of an extensive listening text. The objective of such a task was not only to activate prior knowledge and use it but to gain clues on how the main ideas of the listening task might be planned. The mind-map is returned over after finishing the task because students have to listen to the text for the purpose of listening and taking notes so as to be able to distinguish between the main ideas and the supporting ones. Discussion follows the task and all students get the chance to compare their notes with each other. They get to share what they had understood after listening to make the process more explicit (Sykstus & Cillié 202).

Many researchers such as Buck, Helgesen and Brown agree that TD processing is the opposite of BU because it involves students' non-linguistic knowledge including their background knowledge and personal information which they can use. Harmer explains more that the listener only needs to grasp the message's general idea and form the full picture in

their mind with the use of their ability to expect the challenges they may encounter during the listening process. For him, sometimes the learner's individual knowledge and personal details can facilitate the process of understanding the whole text (qtd. in Guettal 26-27). Moreover, after conducting a study, Field's aim was to investigate the conflict between TD and BU approaches and to determine which was more dominant. Results were mixed after using three separate experiments. However, the word list experiment demonstrates that many learners showed interest and participation for the BU evidence (qtd. in Siegel and Siegel 643). However, it has been agreed that combining both approaches interactively can be ideal since listeners generally do not utilize either.

2.8.3. Storytelling

Telling stories or storytelling is highly recommended since this method is practical in teaching. It has a powerful impact on students because it allows them to listen to language in its context as well as learn new vocabularies which lead to the improvement of the students' oral performance. Wright believes that students are eager for stories the moment they enter the classroom. That is why, according to Pederson, some societies still use storytelling as a form of teaching since it was an original one (qtd. in Guettal 01-02). It is generally known that storytelling differs from reading a story aloud, reciting or acting out a drama owing to its ability to involve one or more listeners during a tale.

2.8.3.1. The Story Teller and the Listener

Listeners are invited by the storyteller in order to create meaning by being active in their participation. Consequently, storytelling is considered as the oral interpretation of a story be it traditional, literary or personal as long as it is produced through conversation and imagination. Meaning is conceived through the storyteller's voice, gestures, and facial expressions which are observed by the listener who creates a chain of mental images according to the words pronounced, the sounds they hear, and the gestures they see. As a result, telling a story can have a deep impact and create mind exercises that may touch and move the emotions of both parties (Guettal 02).

2.8.3.2. Benefits of Storytelling

Storytelling engages the listeners and triggers social interactions in EFL classrooms. The success of social relationships, in Miskiewicz' opinion, depends on group works and the students' communication with each other so as to achieve the emotional cognitive, and psychological demands. According to Miskiewicz (qtd. in Guettal 06), this oral technique

provides multiple benefits starting with gaining knowledge and developing listening abilities, vocabulary and grammar, public speaking and articulation, the sense of creativity, and self-confidence. He also states that learners express a positive reaction as they listen to or read a story and consider it a good method to nurture their mind and thinking, develop positive attitudes toward the target language and the learning process, encourage them to make further research and take risks such as incorporating any topic into story form. Listeners may develop memorable experiences if they love and enjoy the story told.

2.8.3.3. Storytelling Objectives

The main objective of storytelling is for students to keep in mind that their spoken words are influential and strong and listening in an oral session is crucial as well as communication and interaction between learners who are creating art together. Therefore, storytelling is practical pushing students to explore the target culture to discuss and absorb during listening or reading tasks (Guettal 03-04).

2.8.3.4. The Importance of Storytelling

Pederson (12) highlights the importance of storytelling because stories bring authenticity to the classroom, motivate students to participate, change their mood and create a variety of feelings such as wonder, mystery, and preserving of life. All these feelings nurture learner's spirit and refresh it for a narrative lesson without anxiety or sense of boredom (Guettal 05). Moreover, it is stated that stories unite teachers and students because telling a story creates happy and relaxed feelings characterized by mutual confidence which at the end of the lesson a human experience will be shared. Auditory stories are recommended for their ability to enhance the learner's listening skills since they have to listen to the language in context. Words and imagination create the perfect experience a student needs to speak and communicate.

2.8.3.5. Storytelling and the Language Skills

Storytelling can be a good and useful stimulus for speaking and writing but listening is a key element to achieve both. After students listen to the story, they react and respond by sharing their opinions in two different ways, whether by speaking such as themes discussions, oral summary and story retelling using their own words or by writing such as written summaries, written stories with different themes or endings (Guettal 07). However, observations show that foreign language teaching gives more importance and attention to

written language causing the oral use to decline and sometimes even be ignored especially telling stories which can help introduce cultural knowledge.

2.8.3.6. Storytelling and Communication

Storytelling has the ability to construct a communicative relationship between the teller and the listener which creates what is called collaboration. This method combines orally all necessary conditions presenting the teller, the story, the listener, or the audience to deliver the message that is conveyed by the story. This communicative understanding needs both parts to be good language users (Guettal 07).

According to Delett, students' background knowledge is very important for understanding and participation as the teacher carefully encourages the learners to imagine and visualize the events of a story and setting, use prediction as well as learn how to make use of personal knowledge gained by experience to relate to characters and get familiar with cultural aspects. Students should consequently be aware of the thinking process which involves questioning, pausing, and sharing of ideas. Stories may contain new information that call for comprehension as long as the students use what they already know to succeed. However, storytelling is unlikely to be used by teachers despite its importance and numerous advantages. This happens due to obstacles mentioned by teachers such as overloaded curriculum, little prior experience in teaching and choosing the right stories, etc. That is why storytelling should be given much more attention for its benefits in developing language skills (Guettal 04).

2.9. Listening Strategies

In listening comprehension, it is very important for listeners to concentrate on meaning from the aural information and utilize their background knowledge to facilitate understanding. In this case, Nation insists on the significance of the linguistic knowledge which influences the participants' responses; whereas, Vandergrift considers vocabulary and grammatical understanding as key elements in listening comprehension. That is why applying a listening strategy influences and facilitates the learner's process of comprehension (qtd. in Shalawati 03). **To be able to listen well and achieve a satisfying amount of development in listening, students should apply the right listening strategies based on their needs.** Tando and Tandoc (436) suggest three types of listening strategies that teachers may use and reach to their students which are cognitive, meta-cognitive, and social/affective strategies. Each type is

significant and has its special functions that should be well-considered and studied (Shalawati, 03).

Researchers such as Gilman and Moody (qtd. in Vandergrift 169) reveal that adults spend 40% to 50% of their communication time listening. This receptive skill proves useful and has a utility of advantages, i.e., listeners can make better use of comprehension skills and alter to the speaker's tempo and active vocabulary. This could be an essential reason to push teachers to teach listening comprehension strategies and the implementation and use of the continued insertion of listening activities even at advanced levels.

Richards (11) connects successful listening to the right strategies listeners use. Strategies can be a means that helps students manage their tasks and improve their listening. The best way to achieve that is to teach them effective ways of approaching their listening and getting involved actively in the listening process (Widhiasih 60). In their study, Sykstus and Cillié (201-202) explain the use of four listening strategies to facilitate comprehension. First, prediction is used in the access stage and then is followed by monitoring. After that, problem-solving is selected and performed in the production process while evaluation is left for the last stage.

Anderson and Lynch (qtd. in Puspitasari and Hanur 201) recommend three situations to develop listening. First, developing an ability to identify the topic of the conversation and react to it relevantly. Next, learn to expect the progress of the topic in order to be ready for a response suitably in advance. After that, learners should identify and specify the points where they do not comprehend enough for further response. They all have to learn the way to cope with clarification of difficulties by using simple words or short expressions used by the speaker to hint at comprehension problems.

More recent research has proved that listeners do not play, as they were viewed, a passive role since they engage actively to interpret the speaker's message and play an important role in communication process. Lynch defines listening as a series of integrated processes that have to come together to achieve a successful listening comprehension as well as reach an overall understanding of the spoken text through numerous capabilities (qtd. in Siegel and Siegel 638).

It is crucial to learn how to listen while learning to speak as long as students are exposed to listening comprehension activities that stand for natural and authentic speech. Moreover, learners need to be psychologically prepared for the listening activity. Teachers

need to explain that learners should listen but they needn't understand everything they hear or panic because of that. Instead, they should first guess the general meaning. Consequently, students will learn how to be tolerant and accept the language features they learn yet do not understand because of ambiguity during listening to spoken language (Mashori, 36). The author believes that applying such listening strategies can affect and influence the learner's performances during these activities. It mainly handles the process of anticipating and solving problems that may appear while they practice (Shalawati 10).

As suggested by O'Malley and Chamot (qtd. in Vandergrift 170), a combination of language learning strategies is important as well as an accompanying classification scheme used in cognitive theory. Two main types were differentiated and categorized, meta-cognitive and cognitive strategies. They work together to have the best potential results. Meta-cognitive strategies are crucial as they oversee, adjust or direct the language learning process. They contain planning, monitoring and evaluating. They are reinforced by the deployment of the appropriate cognitive strategies of course. The latter specializes in manipulating the material for learning or the application of a precise technique to the learning task. Furthermore, socio-affective strategies are added later to illustrate the way learners cooperate with classmates, ask the teacher for explanations or validate different strategies for anti-anxiety during their learning process.

It is believed that many L2 learners may be good at reading more than listening. That is why; teachers should include some external support while implementing Extensive listening in the classroom to help learners succeed in their first EL steps. Support may take different forms, for instance, explaining some keywords beforehand, listing words on a white board to explain their relationships, pre-teaching the pronunciation of new or unusual words particularly proper nouns and momentarily introducing the story and its cultural background (qtd. in Chang 05).

It was also concluded by researchers such as Hamouda, Abidin and Anadapong that it is very important for teachers/lecturers to pay attention to the difficulties their students face and help them comprehend the listening text by instructing them with effective listening strategies to be able to overcome their difficulties as their success depends on that. As a starter, students ought to identify their problems which influence their learning in order to find the right solutions for them. Hamouda, for example, refers to multiple sources that can cause problems in listening comprehension including the listening text, tasks and activities and strategies used by the listener and teacher (qtd. in Darti & Andi 209).

2.9.1. The Cognitive Side

According to Marx, Heppt and Henschel, listening is extremely cognitive and creates a soft transition from academic language to the everyday context (qtd. in Sumalinog 611). Learners learn to listen in a daily way after they get the basics and strategies in class. They have more chances to develop their listening skill outside the classroom. Rubin (157) suggests using movies because they have a positive impact on developing cognitive strategies. He explains one by viewing a fragment with the sound off to make students guess what is happening by making prediction and answering questions and then view it again with the sound on to either confirm their interpretations or modify them (Suramto 97).

2.9.2. The Meta-cognitive Side

Vandergrift (03) considers listening to be an active and complex process because listeners relate what is heard with their existing knowledge to produce their interpretation. Similarly, O'Malley, Chamot, and Küpper (420) refer to listening comprehension as a conscious process which involves the listeners' indications from prior knowledge and contextual information with the help of several strategies to construct meaning and accomplish the task's requirement. Vandergrift (01) also adds that listening is interactive, involves listeners to utilize their meta-cognitive strategies and pushes them to engage in the process of comprehension. Goh, Anderson, Yang, and Coskun propose using meta-cognitive thinking strategies as they lead to more successful learning and better performances (qtd. in Sykstus and Cillié, 199).

Learners should know about useful strategies such as taking notes to remember the information they have, they have to involve their background knowledge, understand the topic first, deduce the meaning of words, and predict clues. The third type involves socio-affective strategies which involve students interacting with someone in a conversation or controlling one's emotions to do the task properly (Shalawati 09). Wenden suggests applying meta-cognitive knowledge to enhance listening comprehension, especially the student's self-regulated learning because it helps to develop learners' frail listening skills. In her article, Kong Wen suggests a discrete method which contains three approaches to apply meta-cognitive strategies. It starts by planning, previewing, and reading background knowledge. Then, they move to listening to the text for the main idea, for details, and later for the whole topic. Dictation practice is added as well. It ends with summarizing the text, monitoring, and evaluating it (qtd. in Cao and Lin, 129).

However, Chou (13), in a previous study, discovered that meta-cognitive listening strategies were not evenly necessary and practical in class as cognitive strategies. Cao and Lin (128) focus on the use and application of meta-cognitive strategies when dealing with listening. They create a chain of skills related to specific meta-cognitive knowledge in mind. They encourage the learner to plan, organize, monitor, regulate and evaluate the learning process in order to know the situation and respond. This approach covers five parts; self-awareness, self-planning, self-monitoring, self-regulation, and self-evaluation.

For a listener, the continuous speech seems to be one piece of information making it hard to transform the sound stream into meaningful units particularly when word boundaries are difficult to establish because of stress patterns, elisions, and reduced forms (Vandergrift & Goh 21). Furthermore, listening exercises should help in expanding a sound link from one language structure to the other in order to cope with the gap of perception. TD meta-cognitive strategies are advised for anticipating the listening content to support the process of comprehension (Schmidt 18). Vandergrift (171) also highlights the dominant role of meta-cognition in learning and the use of its strategies for better results. His advice for ESL / EFL teachers is to spread awareness of and promote the acquisition of meta-cognitive strategies.

Mendelssohn helps teachers with the following suggestions to develop meta-strategic awareness in their learners especially to ameliorate transitional listening in case students are listening to oral texts so as to obtain information and finish a comprehension task. He suggests one way to apply and generate meta-strategic awareness by exposing students to an oral text in a different language other than English to argue about the various signs a listener can use to guess the possible meaning of the text. The aim of such activity is to sensitize learners to the multiplicity of cues for which one can listen to for this purpose (qtd. in Vandergrift 171-172).

Meta-cognitive strategies work as construction managers (Chou 04) and mainly involve focus, planning, obtaining new resources, organizing, coordinating with others, monitoring, and evaluating student's L2 knowledge. These strategies are classified into five categories and involve a large degree of cognitive processing in order to understand the target language and solve tasks. This leads to the focus of using Strategy-based Instruction (SBI) in the listening classroom.

All in all, listening problems start to occur as a result of different factors that are all connected together and may create obstacles in listening and hinder the development of such

an insightful skill. To achieve listening comprehension, one should first understand the native dialogue at a normal rate spontaneously. The listener needs to understand the speaker's accent and pronunciation, the grammatical structure and have enough knowledge of the spoken vocabulary to finally grasp the meaning of the speech. It is referred to listening as meta-cognition, which means, paying attention and being active to manage to understand and interpret everything that is heard.

Moreover, a large part of listening involves the process of based instruction. Lindsay, as well, refers to listening in a non-English speaking country as a major factor that causes listening problems since learners lack exposure to real listening and may have no memory of past learning or social occurrence (qtd. in Danti & Andi 211-212). This may result in low listening skills with lack of practice and contact with enough daily listening performance such as dialogues or monologues. Meta-cognitive strategies are applied by learners to comprehend their learning way which includes three stages; planning, monitoring, and evaluating; whereas, cognitive strategies require learners to think in a way that makes them strategic and flexible (Shalawati 06-07).

2.9.3. Task-Based Language Teaching (TBLT)

Rost, Flowerdew and Miller (qtd. in Chou 01) mention that, a few decades ago, listening methodologies were used in the form of repetitive pattern drills or guided question and answer swaps between teachers and students. However, they shifted to focus more on communicative approaches which concentrate on applying interactive listening and spoken discourse to finish a task. It is generally agreed that learning strategies can be applied to facilitate and shade learning effectively and efficiently. Wide investigations focused on strategies used in teaching listening comprehension such as Strategy-based Instruction (SBI) since it is able to “raise learners’ awareness of the value of adopting appropriate strategies to cope with pedagogical activities” (02).

Another approach called Task-based Language Teaching (TBLT) is recommended by different researchers such as Norris and Skehan (qtd. in Chou 02). Generally, a task is an outcome-based activity to get students engaged in accomplishing assignments and encourage them to connect what they learn from the instructional content and how they use that knowledge outside the classroom. Now, to apply such an approach to teaching listening, tasks should be identified first. According to Vandergrift and Goh (qtd. in Chou 03), there are two types of listening tasks, one-way and two-way listening. One-way listening tasks aim at

understanding the discourse that students listen to according to specified communicative purposes. Consequently, teachers needn't intervene much as well as the learner's interaction with the speaker is minimal.

It is necessary for this type to take notes or messages and sometimes complete missing information as long as the outcome mirrors the ways listeners use the information they get through listening in real-life situations including speaking in reciprocal interactions. In interactive listening, the speaker and the listener are put under time constraints. However, the listener's role does not only revolve around listening but also paying attention during short turns and connecting them to the speaker's words. It is a process through which delivering meaning should be ensured and shared appropriately. Whereas, in two-way interactive listening, the speaking performance is more important and carefully observed than the actual listening because Field and Rost argue that not all collaborative tasks, which require interaction, are going to improve listening. They recommend for further investigations on the two types and how they affect listening (qtd. in Chou 03).

2.9.4. Task-based Listening Process

A typical task-based listening lesson is divided into three parts; the pre-task, during the task, and the post-task. However, Norris as well as other researchers such as Chaudron, Doughty and Kim; Long and Crookes, Skehan; and Willes (as qtd. in Chou 03-04) suggest four major stages; task input, pedagogical task work, target task performance, and task follow-up. The first stage is applied where visual or/and audio stimuli are used (taken from real-world communication) to activate content schemata and create a connection between the target language and the contexts. After that, the pedagogical task work is introduced and divided into steps, elaborated, and controlled by the teacher. This phase aims to elevate learners' cognitive awareness of using new language forms for specific communicative functions.

This is followed by input enhancement wherein intensive listening or textual emphasis is used. Norris (qtd. in Chou, 04) adds that the teacher's role is crucial at this stage by making sure students are on the right track, comprehend the framework, and provide feedback when necessary. Teachers should supervise task processes and learners' language use. The target task performance phase requires the learners' use of linguistic and typical knowledge, integration of their cognitive and strategic competence to perform the task. They practice language and listening comprehension through communicative transactions such as oral

presentations, debates, and discussions or role-play simulations. The last phase is the follow-up which requires students to reflect on previous tasks, perform other procedures with regards to gaps found in language and content and finally they can provide task knowledge to refine the task.

2.9.5. Strategy-based Approach

Cao and Lin (128) highlight the importance of improving one's listening comprehension through spending long periods listening to recordings and radio programs after class. Despite the fact of making such an effort, listening comprehension still remains difficult to fully master. **Strategy-based approach (SBA) is proposed and adopted to teach students how to handle listening tasks by implementing the right strategies. The aim of such an approach is to direct and monitor learners to competent use of listening strategies.** O'Malley and Chamot add that instructing students in strategy use can be helpful to ameliorate their performances during listening tasks. Strategy-instruction might be successful if combined with listening instead of only providing comprehensible input (qtd. in Vandergrift 170).

2.9.6. One-way Listening Vs. Two-way Listening Tasks

According to Vandergrift and Goh (qtd. in Chou 06), one-way listening tasks differ and teachers can use a variety of types such as restoration, matching and sorting, jigsaw tasks or comparison, narrative completion, evaluation embellishment, and reconstruction. Some of them can be used because they may seem less demanding on cognitive loads and as a result can be much suitable for the learners. As for the two-way listening, Vandergrift and Goh also recommend six categories of interactive listening tasks such as description, discussion, and debates, creative dictation, role-play simulations, and interviews (07).

Chou (07) used the discussion type in the task input phase and repeatedly took place during the time students carried out their interactive tasks. After that, he used role-play simulations as the target task where students dealt with a problem-solving task. This task allows students to use their vocabulary and grammar knowledge that they obtained from the one-way listening. They have to exchange ideas in the following order, describe the problem or situation, accomplish the goal of the task, use the key grammar points learned in the first stage and suggest other communication strategies. In this stage, students learn to plan conversations, organize the ideas and evaluate the information which includes discussions, listening to each others' opinions, taking notes, and then responding. They get the chance to

monitor each other's ideas while the teacher acts as a facilitator helping with the strategies and linguistic aids.

Moreover, Rost (184) highlights that one-way intensive listening opens the door to “an avenue to language-focused learning, which is an essential aspect of permanent language acquisition” (qtd. in Chou, 14). Vandergrift and Goh mark the value of practicing listening skills in interactive listening tasks with the integration of the appropriate strategies. Chou (14) discovered that the listener's experience of meta-cognitive strategies applied in one-way listening was only reinforced thanks to the two-way interactive listening tasks. They also help to reinforce the strategic competence of the participants because Field (as qtd. in Chou, 14) believes that using developed strategies is crucial to strengthen the listening ability as well as activate their procedural knowledge of strategy use. In Chou's study (14), the main focus was on adopting and applying a substitute pedagogical approach through the integration of structured and purposeful tasks into English listening classes and to develop FL learners' meta-cognitive strategies.

2.9.7. Other Strategies

Teachers of English should provoke their students' personal thoughts and opinions through discussions to know how the speaker's messages relate to them. He can also encourage pair work to engage students in role-plays after creating their own dialogues or synopses based on the selected text. He can make use of the reading and writing skills through assignments and tasks (Mashori 37). Kondo (223) suggests the use of dictation to enhance listening comprehension since practicing such a technique involves both visual and auditory input. Many researchers such as Lambert reveal that applying only a single input, visual or auditory, is less effective. However, some researches show that this technique might not be that effective because it depends on the level of difficulty of the passage. Though many teachers practise dictation in their classroom, different results are obtained. Some researches done by Saegusa and Kaga have confirmed the effectiveness of dictation as a testing device and validated it to be used with other language tests.

Zhang (qtd, in Tao, Luo & Zhao 978) states that multi-modal discourse appeared in the 1990s and includes the use of auditory, visual and tactile in communication through the implementation of the language, movements, images, and other symbolic resources. Scholars such as Lambert, Boehler & Sidoti (133) have studied and researched multi-modal listening

teaching and accomplished satisfying results. Weinberg's (331) study indicates how students show approval signs for this teaching modal as well.

Vandergrift (172-173) suggests an excellent activity to help develop both planning and monitoring strategies which is a form of a close exercise that involves using the written version of an oral text. This activity triggers the students' skills for prediction and develops their inferring skills. Students are provided with a written version of the oral text with gaps of individual words. They are then asked to read the text and fill in the missing words using their own vocabulary. A class discussion or pair-work is applied to review difficulties and justify choices. This will help students possess selective attention to preparation and confirmation of hypotheses supervising. After the listening task, students have to evaluate the results of their decisions previously made. To do so, students have to depend on their reflection and self-evaluation when the teacher asks them to evaluate the efficiency of the strategies they used. This will encourage them to discuss and exchange the approaches they have taken to stimulate reflection during evaluation.

Vandergrift (173) provides examples to help students reflect on dissimilar cognitive strategies to be used in preparing a listening task and evaluating the following results. The checklist is divided into two parts. The first one should be given to students after the pre-listening to check whether or not they have well thought-out all the elements for a successful listening. Later, students will complete the second part after listening to help them assess their performance. This part focuses on whether they have faced difficulty completing the task. Students will learn to adjust their own strategies for the coming attempts. After that, they will get a chance to write down their reflection on the process and state their plans to ameliorate their performances for future listening tasks.

Another example is presented by Vandergrift (174) which is a helpful way for students to develop listening strategies without depending on the pre-listening tasks. To understand the gist of a text from a radio or television, students need to learn other strategies including the details necessary as follows; they first start to listen to an oral text and try to identify the main ideas. They have to fill in the two columns entitled 'guess' and 'reason' after the first listening. They guess by writing their hypotheses for each component and state why or how they arrived to such hypotheses. After that, they work with a partner to compare answers and discuss possible inconsistency to prepare their suggestions for the second listening. After they listen again and go through the class discussions, each student reflects on the process to identify the strategies they would use differently next time.

He (174) also encourages the use of useful tools such as learning strategies because they open wide doors for students to use more trustworthy and less exasperating listening approaches to successfully learn a second language and allow them to access authentic texts in a relevant and interesting way. Teachers, as well, should focus on listening in language learning or teaching and provide their learners with meta-cognitive strategies as they are very important to achieve success in listening comprehension.

Darti & Andi (220) indicate that students use their personal understanding to form the meaning sent through the speaker's words and the use of background knowledge is a powerful strategy and should be frequently used by students to help complete meaning of the listening task. As listeners, Darti & Andi (220) advise students to practise listening intensively outside class in order to overcome their listening problems once identified. They need to train themselves to remedy the complexities they suffer from. This includes getting familiar with different accents especially by listening to songs or watching films and TV Shows. Their vocabulary package will gradually increase. They also need to learn to ask for explanations in class so as to let the teacher know if something went wrong. Moreover, they should apply as many strategies as possible in order to achieve successful listening as well as keep a positive thinking during the task or test.

2.10. Listening Techniques

According to Mashori (38), Zaytoun suggests some effective techniques to teach listening to EFL learners such as using spontaneous conversational and communicative situations inspired from real life in order to expose them to English that is used by native speakers. Teachers can use short-taped segments of TV news, radio, and weather reports as authentic listening materials. He also suggests language laboratory. Whereas, Candlin asserts the importance of motivating and stimulating learners by asking them questions before starting any listening activities.

Buck categorizes some common problems in listening activities that may affect the comprehension of the whole spoken text. For example, students cannot find the meaning of unknown vocabularies or identify the unfamiliar topics especially if the rate of speech is fast. These problems are organized differently by Underwood as follows, a) the inability to control the speed of the speech in the recording which causes the listener to lose focus while listening and b) the incapacity to get repetition which frequently becomes frustrating for the listeners

since they cannot ask the teacher to repeat especially when listening to radio or watching a TV show etc. (qtd. in Sari and Fithriyana 48).

2.10.1. Viewing-Movies Technique

Saricoban (qtd. in Suramto 95) mentions that listening is fundamental in teaching language skills and he considers it a medium through which all categories of people (children, young adults) get a large part of their educational knowledge, understanding of human affairs, sense of values, their ideals and their appreciation. According to Brown (96), the first skill that children will learn is listening as the earliest step in learning and then the next steps will follow since the logical order for him in L2 learning is listening, speaking, reading, and writing.

Suramto (96) suggests using the technique of viewing-movies as a method to enhance students' learning skills as long as the teacher provides and applies the proper teaching aids. Hemei (45) refers to video-movies usage as a great help for FL teachers to facilitate the target language. Similarly, Whatley (51) claims that having a film or video as a teaching tool can change the learning atmosphere of the class because scenes extracted from real life with natural settings can provide students a chance to hear authentic English.

Harmer (144), as well, highlights the fact that using video movies can be much richer because they provide sounds as well as moving pictures. Students can see the speakers, hear their voices, get extra clues from their body movements, their clothes, and locations. This is a great chance to visually fill in their background information. In addition, Suramto (99) applied drama movie-viewing technique in his research which includes five steps; fast forward, silent viewing (one for language and one for music), freeze frame, and partial viewing. According to Harmer (309), this technique has many objectives such as testing the students' focus and predictions, triggering their curiosity, and pushing them to speak often and express their opinions.

This technique also consists of three steps; pre-viewing, while viewing, and after viewing. Suramto (105) mentions some studies done by some researchers who used movies and received good results such as Kusumarasyati who believes that using movies in a listening class is an effective teaching device which stimulates students' motivation to listen and engage. Bahrani & Sim, Solistyowati, and others encourage the use of movies as well and consider it as an authentic audiovisual program which helps to improve students' listening comprehension and language proficiency.

In his study, Safranji (170) mentions that movies are a tool which displays real-life situations since matching moving pictures and listening to their voices motivate learners to study the target language. The data collected by Safranji (171) shows that 97% of his students prefer watching films in English since they help them improve their language skills, especially their listening ability. Besides, they learn more vocabulary, slang, and idioms. They also learn to use the right words in certain situations, communicate and interact with foreigners as well as understand foreign cultures. It also allows students to have fun while learning, feel relaxed and satisfied with their performances. Students' answers were in favour of using movies in a listening class because they add an authentic and vivid touch to the lesson. Lively conversations in image and sound facilitate obtaining information to use background knowledge to get the main ideas (171-172).

King also suggests this method because of the authentic linguistic content movies provide. They contain real-life contexts rather than synthetic conditions. Films are rich of extra-linguistic functions mixed with a variety of physical gestures and facial expressions that will probably make it much useful than any other devices. Brett states that the use of captioned videos helps learners to improve language mastering and it is widely welcomed especially with the growing recognition of movies, sitcoms and documentaries (qtd. in Rahayu 59).

Hedge recommends the implementation of more visual supplies in class since they help better than audio listening to reduce the learner's listening anxiety and enable teachers to sensitize and teach students the paralinguistic aspects of L2 communication (qtd. in Cheng 37-38). The use of audio tapes remains necessary in listening comprehension teaching class since they offer practice for situations where the speaker is not visible such as, radio broadcasts and telephone conversations. However, teachers can put on some change and incorporate more visual situations such as movies and TV shows.

2.10.2. Video-Viewing Technique

Puspitasari and Hanur (199) collaborated with the lecturer to create fun listening activities and subdue the problem of low listening through the implementation of interactive video-viewing technique. It is considered authentic material and a helpful teaching tool. It is also a way to improve linguistic competence such as presenting a dialogue from a movie scene to practice specific vocabulary terms.

Marshall (qtd. in Puspitasari and Hanur 202) refers to the integration of audio-visual in language learning classrooms as a creative and effective teaching strategy and is widely spread. Video-viewing helps teachers to promote learning as Mayer does not consider such a technique a passive process because of its ability to involve a cognitive and complex motion. To successfully engage students as active learners, it is crucial to include and carefully select the content and context of the viewing.

Scholars such as Gezegnina and Canning-Wilson believe that using video is considered authentic and language teachers welcome the idea of implementing such material into listening classes to motivate learners as long as the teacher knows clever ways to implement the right teaching techniques. They should be well-combined with the students' learning needs to widen their curiosity for learning and to increase listening achievements (qtd. in Puspitasari and Hanur 199).

In his book, Harmer (204-205) states that including video-viewing into the lesson can arouse the learners' curiosity to learn and develop their listening abilities thanks to its multiple options. This technique makes students focus while listening, observe the native speakers speak and pronounce while making different gestures, and learn about linguistic behaviour. Among the options that video-viewing has, Harmer suggests the fast-forward technique which allows learners to watch the scene at a great speed and silent mode, then ask them to predict the conversation and try to guess what is uttered by the speakers in the extract.

Researchers such as Krashen, Nation and Newton (209) argue that for thriving language development, there are conditions that should be met in listening. They are represented by the acronym MINUS which refers to Meaningful, Interesting, New items, Understanding, and Stress-free. For them, the interactive video-viewing technique has applied such conditions of the MINUS principle.

2.10.3. Sound Image

Sounds are part of our daily interaction. When you for example open the door, a specific sound comes to your mind. This will awaken memories and emotions right away. The linguistic meaning of the word door in this example may refer to something that opens up and you can enter a room or a building separately because everybody will hear and see a different door in their minds depending on their experience. Our brain stores meanings that are related to the sound image in relation to our experience. Sounds call to mind immediate emotions more than reading (Schmidt 22).

Schmidt (17) mentions and uses F. De Saussure's term 'sound image' as she explains a disregarded listening gap in FL teaching. In her article, Schmidt focuses on the role of sound and meaning in building up listening abilities for learning a foreign language. She assumes that to build up listening abilities, the relation of sound and meaning is crucial. She uses F. De Saussure's term sound image in order to clarify an unnoticed gap in the FL teaching practice. Vandergrift and Goh (22) define it as the listening gap which means "being unable to form a mental presentation from words heard".

Field (03), Vandergrift and Goh (22) refer to the listening gap as a situation where the listener hears words but is unable to form a mental presentation especially, the case of weak listeners who usually suffer from the listening gap. This gap widens due to the listening exercises in classroom instruction which mainly focus on written and grammar-based input (Tokuhama-Espinosa 130). The relation between sound and meaning is discontinued without major meaning building sound input (qtd. in Schmidt 17). Niebuhr (02-03) emphasizes the fact that sound that transfers the information from the speaker to the listener, as given in the basic model of communication, varies multiple times in its carrying medium and adjusts every time in a special manifestation to this medium:

(Concept of utterance) \longleftrightarrow (1) Speaker prepares for speaking (nerves) \longleftrightarrow (2) muscles of speech organs of the speaker move \longleftrightarrow (3) sound waves are transmitted through air \longleftrightarrow (4) Listener receives sound through the ears (body-mechanical) \longleftrightarrow (5) transformed into signals (nerves) \longleftrightarrow (perception of utterance) (retrieved from Schmidt 19).

2.10.4. Dicto-gloss

Dicto-gloss is described by Vasiljevic (qtd. in Sykstus & Cillié 203) as "a classroom activity where learners listen to a passage, note down key words and then collaborate work jointly to create a reconstructed version of the text". This method is considered a multiple skills activity because listening is practiced first, then writing and speaking follow after using group work which includes discourse, vocabulary, and grammar. Dicto-gloss is recommended by Nunan (28) because students are encouraged to use both BU and TD listening strategies. It all begins with the teacher reading a passage at a normal speed for learners to listen and jot down as many words and phrases as they can identify. After that, they form small groups and collaborate to rebuild the text using the fragments they picked up earlier (qtd. in Widhiasih 61).

Herrel and Jordan (246) inform us that the Dicto-gloss strategy is developed by Wajnryb to be used with secondary school students. It is actually similar to dictation since learners listen to the passage and note down keywords to finally use to reconstruct their versions of the original text. This technique is useful in listening because it allows teachers to check their students' performance and encourage them to make comparisons by representing new factual information made out of the key points they extract from their listening tasks (qtd. in Widhiasih 61).

Widhiasih (59) observed how university students lacked the motivation to keep listening to comprehend the spoken text. The audio-recording was too fast for them to keep following its track and they quickly grew bored and very lazy to continue listening for meaning. They were unable to catch the whole information and failed to develop it even if they managed to jot down the words. Consequently, the lack of comprehension made them panic when they felt lost and unable to keep listening and they eventually fail to comprehend the spoken passage. In his case, the researcher decided to find the right technique to use in order to improve his students' listening comprehension. He suggests the Dicto-gloss technique as he believes it is helpful to obtain, process, construct and provide information in both speaking and writing. This technique can be a source of motivation to understand the spoken text and work hard to interact with each other. It also strengthens the students' listening skills, active participation, and concentration. It is applied by the teacher who reads the text instead of the recording. In other words, students hear the text orally and slowly comprehend it thanks to the teacher's clear pronunciation (students are used to it and it is much easier than the native speakers'). After that, students will construct meaning and recreate the text using their style to learn more vocabularies. Its aim is to check whether the Dicto-gloss technique improves listening or not.

2.10.4.1. The Process Of Dicto-gloss

To apply Dicto-gloss, teachers should follow these steps; firstly, selecting a proper piece of text (context-related) and reading it out loud to the students for the purpose of listening only. Secondly, reading the text again after instructing the students to jot down the key words and expressions they think are important. Thirdly, asking students to work in pairs to recreate in writing the oral text using their notes. After that, each pair is asked to work with another pair forming groups of four to reconstruct the text closer in meaning to the original. Finally, the teacher asks one student from each group to read their versions to listen, compare

and discuss them. They can even highlight the part in which they found difficulty to recreate (Widhiasih 61-62).

In his study, Widhiasih (66) states that the pre-test showed several problems that students had in listening comprehension. Their weakness revolves around comprehending the spoken text. However, applying the Dicto-gloss technique is effective and helps the participants to improve and develop that skill as well as enjoy the learning activity. Furthermore, Widhiasih (68) admits the possibility of adding other strategies to this one and combining them in order to increase the students' motivation in terms of practicing listening activities more often since this technique helped in improving the students' listening comprehension and provided more opportunities to develop general and specific information based on their comprehension.

Herrel and Jordan (247) add that listening comprehension can be assessed and verified through checking the students' final copies of the recreated text. They are asked to highlight the parts they have contributed while the teacher determines the main ideas of the text. If they find, for example, eight ideas out of ten, the students' graph will be eighty (80%) which is a good percentage and a good way to evaluate their results (qtd. in Widhiasih 63).

2.10.4.2. Aims and Benefits of Dicto-gloss

Dicto-gloss is considered a bridge that connects BU and TD strategies. The BU strategy comes first in the form of identifying individual elements of the spoken text during the listening task. Some of the TD strategies might be employed during the group discussions. Students can identify the type of the text, predict some events, make personal inference about ideas indirectly stated in the text, and of course identify the topic of the text. At the end of the tasks, Dicto-gloss aims at merging students' resources and involves low-level learners in collaborative tasks to help them to outperform their competencies.

Dicto-gloss strategy is summarized by Larsen-freeman & Anderson (185) as a process which starts with students listening to the text orally twice. The first time is only to get the main idea while the second time is for more details. Next, students write down the words they remember or have already taken notes while listening. These notes will be used in reformulating the original text. It aims at teaching students to take notes and practice two skills at once. After working individually, students work in pairs or small groups to construct the best version together. This step's objective is to learn to share ideas and work

collaboratively. Through the previous steps, learners concentrate more, become familiar with listening, and learn to organize a variety of texts (qtd. in Widhiasih 62).

Fujita (qtd. in Schmidt 22) recommends using films (Audio-visual material) to teach listening as a very promising method. However, if students do not keep up to the speed of the authentic material, it is essential to prepare them by using strategies such as predicting hypothesis, anticipating the story to think of possible words and expressions, watching the film in short segments, and verifying in small groups the hypothesis.

2.11. Promoting Listening Comprehension

After adapting Mendelson's procedural framework, Cross (qtd. in Shalawati 03-04) suggests the following steps to promote listening comprehension. First, identifying and analyzing the learner's difficulties in listening. Second, investigating how skilful the learners are in applying listening materials. Next, selecting the appropriate strategies to instruct the students and including the tasks that match each strategy, preparing the listening materials according to the main three steps of listening and the exercises, as well as providing substantial performance, feedback, and steady reviews and finally, evaluating the instructions, doing some revision when necessary and most importantly encouraging self-evaluation and autonomy in the process. Moreover, teachers should consider two important factors to choose the right listening material, a) the input material being interesting and motivating for students to finish listening to and b) the degree of appropriateness to the learner's language level as long as it includes some unfamiliar linguistic elements (qtd. in Chang 06).

2.12. Conclusion

Widdowson refers to listening as the ability to comprehend the connection between a specific sentence to the whole discourse and how it works in communication. This means that the listener does not need everything and only picks what is related to his purpose rejecting everything else that is irrelevant. Mashori (35) suggests for teachers to select texts that allow students to have a controlled and guided experience. Nocholas (qtd. in Mashori 34-35) also defines listening as the ability to perceive and construct a significant message from a stream of sound. This process makes listening active rather than passive. It would be successful as long as the listener knows about the phonological, lexical, grammatical, and cultural systems of a language in order to apply them correctly while hearing. This helps to form expectations of what is coming. Understanding the streams of a spoken discourse depends on how much knowledge a listener possesses. He also insists on the importance of having a shared

knowledge of real-life experiences. It is very important to have an understanding of the cultural context because if not, it would create obstacles during listening comprehension. The teacher is obliged to study and get acquainted enough so as to be able and ready to explain and facilitate any kind of ambiguous topics to the learners before the task such as names of places or people mentioned orally in a dialogue or a story.

It is also stated that teachers and learners believe that listening is acquired naturally by the way of doing all other language activities such as reading aloud, listening to the teacher's voice, practicing conversation exercises, or listening to CDs. Consequently, listening is neglected as a teaching subject. However, in order to tackle this phenomenon properly, foreign language teaching must take a totally different approach for teaching listening and avoid exercises for testing listening, not vocalized written texts or spoken conversation. Teachers ought to start to use sounds and sound input to build up meaning and meaningful linguistic units.

Chapter Three

Research Methodology

3.1.Introduction

This chapter represents and illustrates the research design and methodology applied in this study. It provides a review of the use of drama and listening strategies in oral classroom and a detailed description of the activities used to help embrace and enhance the listening skill. It also introduces the context/setting of the research, the target population, the research framework, the data collection tools and the research procedure followed. A mixed methods approach is applied to make sure this research findings are consistent and valid. This approach combines elements of qualitative and quantitative data collection methods, consequently leading to the implementation of questionnaires for both learners and teachers.

3.2.Aims of the Study

The present study aims to explore the dramatic techniques to be used in oral class to augment listening comprehension and speaking skills, and reveal the main difficulties that hinder the progress of those skills. It is essential to investigate the necessary methods that should successfully help learners to ameliorate such receptive skill. The objective of this research is to discover the right methods and techniques which can help improve students' listening comprehension through drama and investigate the teachers' approaches by examining their beliefs, attitudes and methodologies used in their oral class to be compared with the ones chosen for this study. Moreover, it brings to light the extent to which university teachers' use various activities to help promote their students' listening and speaking skills.

The results of this research would anticipate the proper approaches and techniques to be well-implemented in EFL classrooms in higher education contexts in Algeria. As a result, elaborating listening strategies and dramatic techniques such as role plays and storytelling is necessary to extract and overcome the common difficulties in listening comprehension. This combination of dramatic techniques and listening strategies could be the key for enhancing learners' language skills and having fruitful results in oral class as well as higher scores in its tests. Consequently, teaching university students the right strategies with the addition of the proper dramatic techniques such as RP with the implementation of audiovisual equipment would give birth to a new source for learning drama in an oral class and listening to spoken texts with the right strategies. All this may help to promote the accomplishment of the objective mentioned before.

To successfully conduct this research and achieve this investigation, a set of aims is formed as a plan to follow: a) testing the students' background knowledge and listening strategies through storytelling, b) investigating OE teachers' awareness of the importance of implementing activities to ameliorate the listening skill, c) suggesting DTs to be applied in class as well as listening strategies, and d) applying a listening test after implementing such strategies and techniques.

3.3.The Position of Listening in the Classroom

Three specific features of classroom listening merit mention because of their impact upon the learner. One derives straight from the tradition of the comprehension approach, the other two from the very nature of listening. In a typical listening classroom, it is the teacher who controls the schedule in ways that would be intolerable if this were a lesson to practise speaking. They perceive their role to determine where potential issues might occur and to interfere as often as necessary to provide accurate answers to assist the listeners. It is the teacher, in short, who does most of the work. However, this common practice requires teachers to change the method they adopt in relation to the listening exercise. They also need to suppress their instinct to aid and provide assistance; as an alternative, what is required is a 'deliberate policy of non-intervention' (Field 40-41). The habit of assuming that their primary role is to target, explain or paraphrase, teachers had better ensure that their learners do much more of the listening work for themselves. Learners progress in learning by listening and re-listening as well as by testing hypotheses for themselves and not by having the answers handed to them.

3.3.1. Myths about Listening

The way of teaching listening has been influenced over the years because of the various myths surrounding it. First, listening was believed to be a passive skill that is concerned with passing information from sender to receiver. However, listening now is seen differently as it combines active response (interaction) with interpretation of the listener. Another myth about listening is to be a one-way process which relates to the transmission of information. In fact, listening occupies different categories of roles (Richards and Burns IX). If the purpose of listening is only for meaning, it is considered one-way unlike the two or more way which involve the listeners to participate in the conversation. Moreover, it is believed that learners need to listen a lot which puts them in a difficult position where they become eavesdroppers and only listen to respond through another skill such as writing.

Recent approaches promote the fact of involving learners in more dynamic and vigorous activities to make them active participants (X).

Listening and speaking are taught separately in some programs if listening is taught at all as teachers neglect how connected these two skills are. Currently, teaching techniques aim to combine skills to have a better natural communication outside the learning place. According to Richards and Burns (X), many learners and teachers still depend on native speakers as a model to learn English though it is unrealistic and irrelevant nowadays. Besides, should learners understand everything in a text? This myth is mainly related to the obtaining of high scores in a listening test. Even native speakers pay attention to a small section of the talk in natural contexts. Thus, it is imaginary to expect learners to understand or remember everything they hear.

The role of the listener has been recently highlighted and is considered an active participant that makes use of strategies so as to facilitate, monitor and evaluate the process of listening. Another question was raised, that is how can learners pay attention to the L2 learning? This puts emphasis on the importance of noticing, how listeners should be consciously aware of the language they hear and develop their communicative competence through integrating new words, forms and structures (XI).

3.3.2. Second Language Listening Process

According to Richards and Burns (01-02), L2 learners face some kind of problems when it comes to understanding spoken English, such as, the inability to keep up with the speakers who speak too fast and the inability to understand what some people say even though the listeners understand too many words used in the conversation, lack of concentration and easily getting tired after listening to a long script, unfamiliar different accents, using too many unusual/unknown words and expressions that make it hard to understand and the inability to ask for explanations.

Learners of English may use the language in different kinds of situations, which is why they need to be prepared. For example, they are expected to interact when involved in face-to-face contact or simply listen when they encounter media sources such as TV, radio, or movies on internet. Such situations oblige the listener to deal with English using different types of listening (04). For listeners, it is not always necessary to listen attentively while exchanging information as Brown and Yule call them interactional and transactional. In the

first situation, listeners are not obliged to listen intently. In the other, careful listening is necessary for very specific details to complete their tasks. In the process of listening, two types of talk may be involved. One of them is called reciprocal talk, where one contributor just listens to the other (qtd. in Richards & Burns 4).

Lynch believes that listening does not mean understanding the spoken language but also knowing what to do with it and the right way to react to it. Field also lists some different types of listening such as casual or phone conversations, lectures, class lessons, movies, drama and songs, announcements and instructions. Each type has one purpose or more and the listener's role is mentioned as well. In our case, listening involves classroom lessons, movies and drama. Classroom lessons' purposes are to expand knowledge, learn about diverse topics and interact with others. Students listen for instructions, key content and the main points and respond. As for movies and drama, they are selected to be used not only for mere entertainment and pleasure but for learning and practice. Here, students listen to follow a plot, learn words and get the gist (05). Such listening types are helpful but how can they help learners move from hearing the language to comprehending what is said? It is suggested that teachers observe and monitor the different kinds of listening situations that could be encountered outside class and compare them with the listening tasks used in the classroom considering how realistic the tasks are since not all teachers use authentic listening texts and only rely on the students' listening and then reporting (qtd. in Richards and Burns 06).

3.4. Effective Listening Strategies

EFL learners need to be given a worthy sense of achievement earlier in the listening experience. Their devotion is significantly augmented by evidence that they can understand natural daily speech in the target language. However, this situation is threatened when they realise that they do not have the means of dealing with difficult speeches for instance, even with basic material. They require a means of puzzling out the meaning of what they hear, despite the drawbacks that their limited knowledge of L2 and their limited ability to distinguish sounds, words and phrases impose in the target language (Field 286).

3.4.1. The BU Processing

Vandergrift explains the BU processing as a method to obtain information through listening. This process works with what the speaker actually utters of words and sentences. It is explained as comprehension starts from the bottom including sounds, words and phrases or

expressions to the top which refers to meaning. How does BU processing work? It is viewed as a traditional way of how speakers comprehend messages. Meaning is extracted from the text by the listener who employs their prior knowledge of vocabulary, syntax and sentence structures so as to reach comprehension of the text (7). This processing is referred to as chunking, that is to say, the utterance is mentally broken down into chunks and classified into its components. Moreover, finding the appropriate chunks is the result of the use of existing vocabulary and grammar. The listener remembers units of meaning after hearing the passage and not the form as well as the addition of the speaker's intonation and pausing (08).

The BU processing can be effective as long as the listener builds up a basic receptive vocabulary and knowledge that stand for the most general grammatical patterns (09). O'Keeffe et al., recommend teachers to set targets of 5000 words for intermediary level learners in order to comprehend more complex language. The BU processing also helps learners to develop their word recognition skills since they often face difficulties, to recognize word boundaries in natural speech. Grammatical knowledge is what's more vital to understand grammatical patterns and structures in sentences (09).

3.4.2. The TD Processing

When background knowledge affects listening, the TD processing is described since we use our existing knowledge and different texts. The TD process involves the listener to listen for the meaning (top) to the word level (down) which includes making predictions (10). TD processing starts with meaning to language as the listener makes use of their prior knowledge to make a set of expectations about the topic. Buck states that listeners predict, make inferences and use prior knowledge to achieve TD processing. According to Schank & Abelson as well, TD processing involves the use of schemas which include providing questions before listening in order to find answers in the text later (11). The inability to utilize TD processing leads to the incomprehensibility of a discourse or utterance.

It is believed that pre-listening tasks can be a good practise to prepare students for TD processing. Language and schema are activated when learners brainstorm about a topic before listening or produce questions and expect to be answered later. Richards and Burns (12) encourage teachers to inform their learners that listening for overall denotation is a required skill and it is not necessary to listen for every word. Using both BU and TD processes during listening is efficient and leads to successful comprehension. Such combination is called interactive processing.

Focusing on too many words or skipping valuable information in a message may be caused due to overusing TD processing (13). According to Grabe, the use of both processes helps listeners to employ comprehension of the meaning of the text when there is difficulty or unfamiliarity as well as grammar and the knowledge of the word. Interaction between the two kinds reinforces comprehension. That is why a range of different tasks can be provided to learners to encourage interactive processing especially for those students who adopt word by word listening strategy and focus on the meaning during listening (as qtd. in Richards & Burns 13).

3.5. Listening vs. Speaking

Richards and Burns (16) state that listening has been overlooked by language teachers and overshadowed by the focus on and use of the speaking skills particularly because of inaccurate assumptions such as listening cannot be taught as it is acquired internally. Furthermore, many different sources of information are used during listening and learners engage in various processes and use different skills concurrently (17). Richards and Burns (18) give two main examples about the skills used. They start with the casual conversation between two friends, Anne and Jane. Anne recounts a dramatic event and Jane uses different skills as a listener. She understands sounds and intonation patterns. She then tries to understand the main story content including comprehension elements such as what, where, why and when among other vocabularies as well as grammatical features. All details later will be preserved in Jane's short-term memory in order to grasp what comes next. To show Anne that she is following and not acting as a passive listener, she responds from time to time.

As for the second example, it is considered a planned talk. It is from a seminar presentation and the lecturer/speaker has already prepared what to say. For the discussion, students have to be ready to discuss what has been said. Again, they need to process sounds and intonation, as well as decode key vocabulary such as acronyms and grammar. Listening to a series of formal arguments necessitates the activation of prior knowledge and highlighting key meanings. In this case, listeners do not respond but only retain key messages in their short-term memory for later usage (18). These two examples are provided to show that listening is a complex process and to arrive to an understanding of the message while the listener extracts the information taken from the situation, input and the speaker.

Moreover, to describe the underlying skills and sub-skills called micro-skills employed in listening, Richards identifies thirty-three different skills such as processing

speech spoken at a normal rate, maintaining portions of language in short-term memory, singling the sounds of English out as well as recognizing reduced forms, core vocabulary, the communicative function of utterances, patterns of stress, rhythm and intonation. Listening also includes processing different speech styles, inferring meaning, using context, topic, and prior knowledge, and choosing the right strategy when dealing with a text (19).

3.6. Accompanying Skills

The first skill that learners should have is to be able to process different rates of speech. One of the most common difficulties learners encounter while listening to fluent normal speech is when the speaker talks fast. For the listener, it seems like a chain of words which disable them from picking out particular words or identify elements that might guide them to get the main idea or meaning which means listeners cannot use the BU processing. Teachers must consider the following elements, a) the different rates of speech that exist in different kinds of spoken interactions, b) the appropriate speech that learners need to listen to, and c) what to say and do as a speaker in the interaction (20). That is to say, not all interactions engross the same rate of speech. The listener is not required to have a part/interact actively in listening in order to have time to concentrate on listening and interpret the meanings.

It is believed that native speakers of a language speak very fast and they do so with varied speech rates and conversations which often mirror a reasonable rapid speech rate. However, it is logical to introduce to language learners faster rates of speech steadily. Additionally, it is crucial for teachers to have students listen to familiar accents and intonation patterns, recognize familiar grammatical structures and vocabulary and gain information that is logically ordered to facilitate the process of following (21). It has been suggested that lower-level students needn't benefit from listening to faster rates of speech in order to prepare them to distinguish the transition from the classroom to the real world. Teachers need to introduce samples of authentic discourse at the beginning using available media such as TV, movies, radio and internet (21).

After dealing with the different rates of speech, learners have to be prepared to process authentic speech as they are not satisfied with the listening they do in the classroom since it has not been adequately able to comprehend/process genuine spoken English in the real world. It may be based on the belief that language teachers have the ability to provide learners with an easier processed speech. It is also due to the scripted dialogue used which keeps

learners limited to the classroom exercises and have insufficient knowledge about the topic (22-23). Spoken discourse is usually unplanned. Consequently, speakers are expected to possess background knowledge to help figure out spoken texts which depend on the context and personal knowledge since more than one speaker interact with different accents. Active listening takes place since speakers often take turn to be listeners in conversations.

The second play provided to students, which is entitled "The American Dream", involves characteristics suggested by McCarthy such as developing the ability to recognize spoken form of words, being able to follow speech that contains hesitations and loosely organized syntax as well as tracking different varieties of English especially English that is spoken by non-native speakers (qtd. in Richards & Burns 24). The actors were Turkish and had a different accent from the Americans'. However, their speech rates were normal and they had a clear accent that learners could understand and follow smoothly. It is also important to help learners to recognize the sound patterns of spoken English, be capable of producing and processing sounds and pronunciation patterns which is fundamental since speech includes flows of connected sounds.

Learners need to understand the importance of identifying individual/combinations of sounds, patterns of stress and rhythm for comprehension as well as hesitations and pauses, shifts of topic and repetition. To overcome such challenges, listeners must be provided with loads of practice that arise in spoken speech, natural or fast (25-26). For international communication as well, learning English is very important and learners need to be well-equipped to understand and exchange meanings in different contexts both in the classroom and in real life. Researchers such as Crystal and Graddol state that learners needn't listen to and speak as native speakers as the number of non-native English speakers currently overweighs and continue to exceed the number of native speakers across the whole world (qtd. in Richards and Burns 26).

According to Kashru and Nelson, three important features have to exist for a successful communication. First, it is necessary to provide listeners with intelligible speech to have learners recognize English sound patterns. Next, the listener needs to comprehend the speech to be able to decode the sounds into meaning. After that, interpreting the speech should be available to achieve inference of meaning. In his research, Field highlights the role of the listener in matching what is heard from the existing text by understanding different

pieces of information at different levels starting with single sounds to word syllable, hints as well as retaining the different accents that speakers have in memory (26).

Therefore, it is crucial to teach students how to recognize key words in a spoken discourse such as content words (verbs, nouns, adjectives and adverbs) leaving the rest of building up the meaning from those words to the listener, i.e, identifying the relationships among the key words which is very important in the listening process. Inexperienced students however might consider all words are equally important. Consequently, teachers should find methods to direct students' attention to necessary parts of the text and drive them away from the avoidable ones. This consequently refers to the use of more than one DT approach (29). Listeners should also train to listen for key information instead of trying to understand every word as it is the rocking step to teach listening.

TD processing depends mainly on inference skills. It is used by teachers to raise students' awareness about inference and how it involves using guessing strategies (30). Furthermore, inference depends upon making associations between what was said by the speaker and the situations, reasoning and making expectations (33). All in all, inference means filling in missing details such as making assumptions. This strategy is mostly advised to be used by teachers and was used with the experimental group in this research study in order to ameliorate their listening skills.

Guessing and having different kinds of linguistic and non-linguistic clues are types of inference strategies suggested by Flowerdew and Miller (75). That is to say, inference involves the use of prior knowledge, intelligent guessing as well as clues extracted from the topic and keywords in the text. As a reminder, not all information can be found in the text to complete the listening activities (qtd. in Richards and Burns 31). Tips are offered for students to help them learn how to process speech that is spoken naturally, identify key words and recognize important vocabulary within a rapid flow of speech and deduce meanings from spoken language.

3.7. Population Description

In the present research study, the participants are being focused on as they are essential and fundamental. Third year LMD students were chosen alongside their teachers of OE. The former **were selected as they have already been studying oral since their first year.** They are familiar with its syllabus and procedures. However, activities and tasks designed by

their teachers wouldn't be so similar. Learners were chosen at this level of learning because of their ability to speak English as EFL learners, identify the extent to which they are able to use listening strategies, go through listening activities or even tests (85) as well as the fact that they are matured learners and more reliable.

The samples of population chosen for this study are divided into two parts. The main part concerns LMD students at the University of Mostaganem while the other part will be dedicated to the EFL teachers of the same university and level. It consists of fifteen teachers who were given questionnaires to fill in about their own teaching experience, methods and attitudes towards teaching OE class and eighty students who were also given questionnaires to fill in first before they went through the teaching methodology selected by the teacher-researcher. These measures were applied to have more reasonable and credible results.

3.7.1. Teachers' Profile

The informants are teachers of English at the University of Mostaganem. They are also known as EFL teachers and they teach OE every year. As for their teaching experience, it varies from one to another. Moreover, they are in charge of teaching other modules to the other levels. The questionnaire addressed them as teachers of oral only in order to keep the scope of interest revolving around listening and speaking skills not considering their gender, age and length of experience in teaching. Most teachers in this study are females and the whole number of teachers chosen for and handed the questionnaire is estimated around fifteen. However, only twelve filled in and handed back the questionnaire on time. In addition, the majority of them were full time teachers except a few who were either trainees or substitutes. Their teaching experience varied from two to twenty three years, yet most of them were novice teachers.

3.7.2. Learners' Profile

The present study initially involved eighty of third year LMD students who enrolled during the academic year 2020-2021. They specialize in the English Language and are studying to get the Bachelor of Arts Degree. They all study the same modules including OE yet they are from different cities of Algeria. At the beginning of the year, learners were handed the questionnaires. Moreover, the experiment conducted in this study involved six groups from the department of English which were later blended into four during the whole year and then blended again into two groups to have the control and experimental groups for

the experiment. The researcher's workplace as a substitute teacher helped to smoothly conduct the experiment which means the sample for this case study were the researcher's own students. The table below illustrates the number of population divided according to their gender/sex for the questionnaires.

Male	21
Female	59
Total	80

Table 3.1: The Number of Population

Choosing this category and level of the students for this study was essential as they are familiar with oral class and its activities, have intermediate level in English which is going to help them go through the experiment and are getting ready to go to a higher level of their studies as Master students next year. Learners, at university, study OE twice a week, one hour per session. Their age ranges from twenty to twenty two and their mother tongue is Algerian Arabic. The official language taught in schools and universities in Algeria is Modern Standard Arabic which is their first language. Additionally, French is considered as the first Foreign Language (FL1), whereas, English is the second (FL2).

3.8. Research Design and Methods.

Any research process requires a precise research design in which a variety of methods and procedures are used to identify, locate, assess and analyze the data a researcher needs to support their research questions. Research design is defined by Thyre (94) as a blueprint or a detailed plan that displays how research study is completed through variables put into use in order to be measured. It includes the selection of a sample of interest to study, data collection to be used to test hypotheses and result analysis (qtd. in Baghoussi 87). Moreover, according to Mouton (107), a research design is a group of guidelines and instructions to pursue while tackling the research problem.

The present research adopts a mixed methods design. First, qualitative research is chosen and applied to explore and comprehend ideas, concepts or experiences and it is composed of questionnaires, observations and literature reviews. Whereas, the quantitative research covers the section of numbers and statistics accompanied with charts and graphs. It aims to test and confirm the theories and assumptions reviewed in the study. In this study, a pre- and post-test research tool is used to highlight the importance of implementing DTs and appropriate listening strategies within oral class in order to enhance learners' listening skill

which is a neglected skill compared to speaking. The process involves the main used DTs mixed with listening strategies to teach learners to depend on and use their receptive skills as well. A mixed methods approach is also used to provide a detailed data collection process of implementing such techniques and strategies and carry out suitable and dependable results. It is believed that this approach combines a data source which can be necessary for most evaluations and the necessity to confirm findings through the use of the data collected by various methods from different sources and by different people (qtd. in Baghoussi 88).

To reach the aims situated previously and explore the effectiveness of implementing drama in ELT classrooms in the Algerian Higher Education to enhance learners' listening comprehension and speaking skills, the research depended, on the one hand, upon using a quantitative data collection method that was dealt with through the use of questionnaires first directed to both teachers and learners, classroom observation sessions and a pre-post-test research experiment. On the other hand, a qualitative data analysis was carried out regarding DTs and listening strategies.

Data collection procedure is applied to accumulate the necessary data so as to give attention to the research questions of the present study, some research tools were used. First, the learners' questionnaire was used to explore and investigate the students' knowledge and awareness of the importance of listening during oral classes and the extent to which they are familiar with and used to practicing role-plays. Next, the teachers' questionnaire was applied to address their used methods and techniques and to answer the research questions and investigate the main aspects. The first is the teachers' main interest and way of teaching, second, the main tasks and activities which are used to practise OE, and third, their attitude towards teaching dramatic techniques to focus on listening as well.

Moreover, classroom practices and activities were accompanied with classroom observation to enquire about and test the degree of difficulty of the learners' listening comprehension, their behaviours and interactions during the pre, while and post-listening process. The last tool is the pre-post listening test for measuring the impact of, first, applying the right listening strategies and, second, the implementation of dramatic techniques such as acting/performing a play in front of an audience that would be tested later as well as highlighting the differences between listening to authentic audiovisual tools and to non-native performance of students through RP technique. The pre- post test will confirm and display the degree of enhancement of the listening skill after applying the suggested methods and

techniques. The following diagram illustrates the summary of the data collection procedure utilized in the present study:

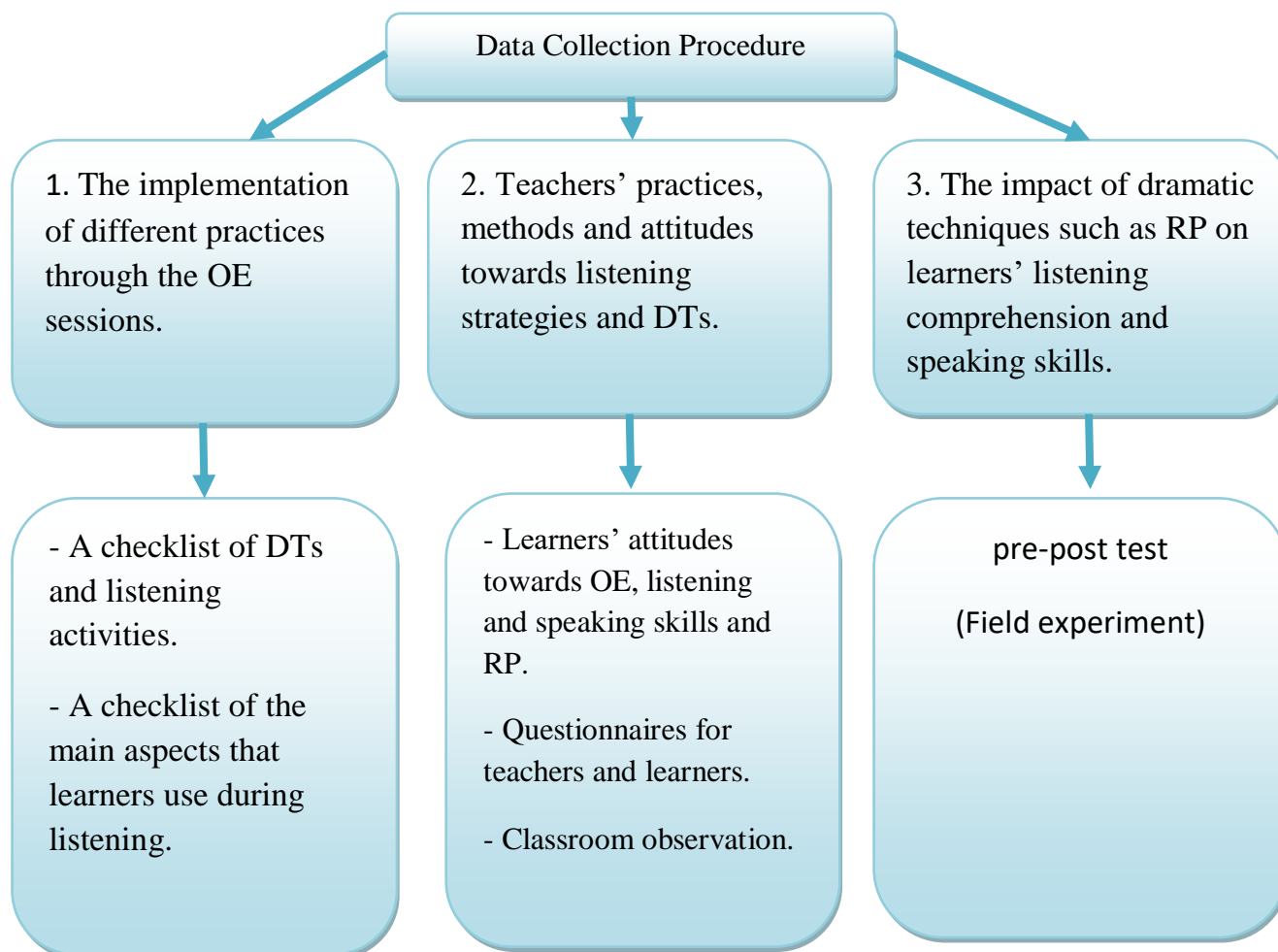


Figure 3.1: The Summary of the Data Collection Procedure

3.9. Case study

Carrying out a case study on a subject in a field concerned with teaching like Didactics or Literature requires a meticulous research procedure owing to the differences each theme has. As a result, the data collection and data analysis tools for each case will be unique. According to Yin (23), a case study is a data based inquiry that is used for investigating a contemporary phenomenon within its real life framework. It is used in case the boundaries between the phenomenon and the context are not really obvious which requires the usage of multiple sources of evidence (qtd. in Baghoussi 89).

Case studies differ and oblige the researcher to use explicit tools for every situation in order to gather proof of the portions which support the hypotheses of the study. Singh (147) views case studies as explicit, deep, intensive and abstract and never broad. As accurate

observations are necessary, case studies are also required and utilized for specific situations. They investigate the most vital part of some peculiarities of a phenomenon. They also provide more detailed data about the case or situation, and they are subjective as populations differ in teaching.

Moreover, the key source of information in case studies is the learner or the teacher as this particular information may help the researcher achieve an apprehension of the research. The researcher will automatically receive answers to questions and get diverse opinions being dealt with. These issues are looked into carefully within small groups of individuals and places such as universities and institutions. In this research, a case study design is best suited to determine the extent and impact of teaching through DTs and applying listening strategies in ameliorating learners' listening comprehension and speaking skills in OE classes.

3.10. Action Research

According to researchers such as Mertler; Hers & Anderson, and Segor, and in contrast to traditional research where the researcher is no longer present in the study, action research allows the researcher to practice and take part in the research environment. This type of research is used as an instrument to help researchers and educators develop teaching practices in a more natural setting such as a classroom or school. Robson believes that action research allows researchers to generate scientific knowledge that is beneficial for understanding and modifying the social reality of individuals and systems (qtd. in Baghoussi 89).

The desire for change leads to undertaking research that goes outside the scope of simplicity in description, comprehension and explanation of the phenomena that are usually related to research. It helps the researcher to question the separation between theory and practice since theory comes out of the action. This process facilitates understanding and acting on the real issues encountered on the field in a concrete way. Additionally, Burns recommends language teachers to be considered as “a realistic extension of professional practices” (12). In this study, Kurt Lewin's action research cycle, which basically focuses on planning, acting, observing and reflecting, is adopted. These procedures are summarized in the following diagram (91):

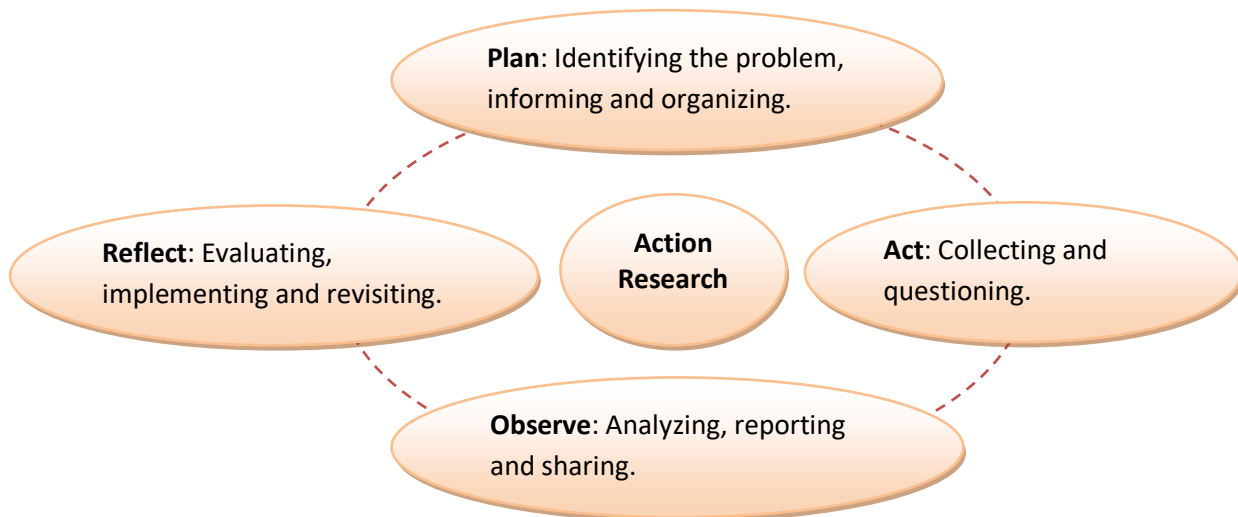


Figure 3.2: Kurt Lewis's Action Research Cycle

3.11. Mixed Methods Research

The mixed methods research is a tactic that combines both quantitative and qualitative approaches for data collection and analysis. This method was carefully and intentionally used in order to reach and achieve effective results on the right techniques and strategies used in the classroom to enhance listening in EFL oral classes.

3.11.1. Quantitative Data Collection

Quantitative data collection deals with/ focuses on experimental methods and quantitative procedures to have general hypotheses tested according to Biklen. Quantitative research means using charts and graphs to illustrate the results of a research and employing special vocabulary such as variables, populations and results which make it a part of the process of doing research (04). Moreover, quantitative research basically contains numerical and mathematical calculations.

It is described as a process of having the data-collection entailed and the examination of a relationship between theory and research is exhibited to deduce, to be in favour of natural science approach and have an objective conception of social reality. This method revolves around applying statistical techniques. Creswell (12) defines quantitative research as the act of investigating a social or human issue basically following the process of testing a theory composed of variables measured with numbers, then analyzed with statistical procedures.

3.11.2. Qualitative Data Collection

Qualitative research, however, specializes in applying a scope of insightful measures. The researcher uses them broadly to give information about the behaviour and recognitions of chosen individuals who are allowed to share their opinions on a specific topic with a keen insight and intellectual depth than in a study. Furthermore, this research produces ideas and speculations which help in the analysis process of how a problem is considered by the target population. It leads to imagining the way that helps in characterizing or identifying the choices related to the original issue raised before. For pre-testing ideas, this strategy is considered valuable. Qualitative research relies on semi-organized or even unorganized interviews. It makes the researcher designs a conversation or an interview based on the subject and determined by the objective of the inquiry.

According to the individuals' answers and experiences, the researcher adjusts or modifies the conversation or interview guides, in order to achieve areas of investigations which include valuable data that would encourage the inquiry further. Qualitative research follows a system of methods with the aim of describing and breaking down the culture of individuals and their behaviour from the standpoint of those who are being examined. The social setting is also mandatory and requires the researcher to have a total knowledge about it in order to portray activities to reflect the truth of regular daily life.

It is, however, preferable to make sure that the usefulness of qualitative research does not go wrong as qualitative data are statistically undetermined. Consequently, percentages and figures are used to measure these data and allow the interviewer to get more valuable information by inquiring more of using questions to get extra knowledge about the way participants relate to an issue. To collect and analyze data gained from a sample of population and achieve valid findings that are described through percentages, the following methods are used in qualitative research (Baghoussi 93). All in all, Qualitative research relies on adapting the right and give-and-take research methodology such as observation methods, group interviews, semi-structured and structured interviews etc.

3.12. Data Collection Instruments

In any research process, the researcher reaches a very essential step which is data collection and a range of data-collecting instruments is used. These tools are carefully selected to match the type of research undertaken. They are chosen to help to collect data that

would be worthy and valuable for the accomplishment of the other parts that come after. The research tools employed to carry out the present study are described and clarified in the following section.

3.13. Questionnaire Description

A questionnaire is a research tool that consists of a chain of questions handed to informants to get / collect data. It effectively aids the researcher to quantify the attitudes, perceptions and the behaviours of a significant number of population. Wilson et al. (01) define a questionnaire as an effective tool to bring together survey information, provide organized numerical data that a researcher administers without being present as well as the fact of being comparatively unambiguous to analyze. In the present study, the questionnaires were given to learners hand to hand, whereas, teachers received them via internet through the programme of Google Forms. Both open and closed questions were applied to get as much data as possible.

3.13.1. Teacher's Questionnaire

Using questionnaires is considered the best research tool to be used by researchers to save time and effort. In this study, a questionnaire was administered randomly to fifteen teachers of the department of English at the University of Mostaganem. It is designed by the researcher through the use of Google Forms to make it easier for them to answer. Participants had all the time they needed to complete the questionnaire and send it back via email, yet, only twelve questionnaires were sent back. The questionnaire consists of three types of questions. The focus is mainly on the first type (MCQs) as informants are asked to select one or more option(s) from a list of answers as well as justify their choice (s) when necessary, whereas, open-ended questions are used to request them to express their opinion freely. The teachers' questionnaire contains thirty questions and it is divided into four main parts. Part one aims to find out about the informants' age, gender, teaching experience and two questions about OE class. It also aims to discover the main teaching and learning approaches they know and use in their sessions.

Part two is dedicated to oral activities and DTs to know whether teachers include drama into their class or stick to the same old way. This part explores the possibilities each teacher has and shares to teach their students something rather new and challenging in oral class. It also deals with the main difficulties that students face while speaking and hinder their

progress. Parts three and four focus on the listening skill and the listening strategies as a way to strengthen the connection between the listening abilities and speaking skills as well as to highlight the importance of implementing role-plays in oral class. Teachers are asked whether they use the RP technique or consider applying it into their syllabus and what they expect their students to learn from. It is vital to know the methods and techniques as well as materials used to help them develop both the learners' listening comprehension and speaking skills.

3.13.2. Learners' Questionnaire

The sample of this study concerns third year LMD students. Eighty (80) learners from different groups, who had different oral teachers, were chosen for this study. All students received a written copy of the questionnaire and answered it in the classroom. This procedure was taken at the beginning of the year and participants had all the time they needed to complete the questionnaire and hand it back hand to hand. Participants were requested to answer 28 questions by ticking the right box and sometimes justifying their answer when necessary. The aim of the questionnaire is to elicit from the learners, first, their opinion towards OE as a module to help them enhance their speaking skills, and second, to investigate the importance of DTs such as RP to improve their listening comprehension and speaking skills as well as the importance of developing listening strategies and suggest solutions for listening problems.

The questionnaire consists of four sections: 1) Background information, 2) The speaking skill in OE class, 3) Listening comprehension in EFL classes, and 4) Role plays in EFL classes. Section one includes the 80 participants' age, gender and two questions about which skill they believe is hard to develop and whether they like having OE class in their third year syllabus or not. Section two investigates the importance of the speaking skill in OE class in order to see/know how well learners are good at speaking and whether they are ready to ameliorate it to communicate better and be good speakers. Section three explores the implementation of a special drama technique called RP and the way it connects both listening and speaking skills during the plays performance to:

- 1) determine which skill is the hardest,
- 2) know whether learners prefer having OE class and why,
- 3) know their opinion about the most important skill to focus on,

- 4) determine their degree of satisfaction about their level of speaking.
- 5) measure their abilities and deduce the difficulties they may encounter.
- 6) ensure that they make efforts to overcome such difficulties.
- 7) know whether they have enough motivation to improve their level of speaking.
- 8) investigate the types of activities that oral teachers depend on.
- 9) compare the learners' choice in activities with their teachers' and why.
- 10) know the learners' opinion on their own listening skill.
- 11) investigate how well learners know their level during listening activities.
- 12) measure their opinion on their own listening abilities as well as the difficulties.
- 13) focus on the learners' abilities during a listening activity.
- 14) test the learners' awareness of the connection between listening and speaking.
- 15) measure the listening abilities and comprehension during the listening task.
- 16) extract the different listening strategies that learners possess or know so far.
- 17) know whether learners are familiar with role plays or not.
- 18) know whether oral teachers include such activity in the classroom.
- 19) know how much learners are interested in this activity.
- 20-22) see whether learners already have prior knowledge in role plays and whether they enjoy practicing them, plus having fun.
- 23) measure how well learners are aware of the importance of the listening skill during role plays.
- 24) collect as many topics as possible that draw learners' attention in oral class.
- 25) decide whether learners are dependent or independent in choosing their roles and why.
- 26) decide whether they are able to develop their own roles or need their teacher's help and guidance.

27-28) determine the role of the teachers during role play activities and the learners' opinion in their involvement during the activities.

3.14. Classroom Observation

Classroom observation is the second instrument used in this study to collect data about the listening strategies that learners possess or are aware of and to examine and compare their level during listening activities. Classroom observation depends on a systematic explanation done by the researcher to describe events, actions and artefacts in the social setting to conduct the study. It aims to evaluate the quality of teaching and control the smooth application of the suggested curriculum. It also helps observe the connection between intention and strategies (Marshall and Rossaman, 49). Classroom observation at this stage helps the researcher to confirm what the first data gathering tool realized and the difficulties found then. This would be adequate to measure the impact of classroom listening activities and role-plays to help to improve listening comprehension and speaking skills later.

Moreover, classroom observation addresses the learners who are closely observed mainly in the post-listening phase after going through the pre-and while listening phases. The importance of such a method is highlighted as being fundamental and facilitates the process of gathering data that questionnaires cannot raise. As a result, classroom observation took place during the teaching process of OE while the researcher is at the same time the teacher. With the aim of observing and documenting the learners' interactions, reactions, and answers in its real setting for the sake of widening the data gathering and achieving reliable results. A classroom observation has been designed to follow three main parts, the pre, while and post-listening, first, to observe their behaviour during the session, their reactions and then their performance during the third and last phase. **This class observation revolves around the application of techniques called improvisation, storytelling and video-viewing to enhance the learners' listening strategies and speaking abilities.**

3.14.1. Classroom Observation Design

The classroom observation sessions are carried out in the first semester of the academic year 2020-2021. Six groups of third year LMD students are selected for this research study at the University of Mostaganem. Each session lasts one hour and learners are observed twice a week. These classroom observation sessions include two to three dramatic techniques suggested by the researcher: Improvisation, storytelling and video-viewing, which

gave a total of twelve hours. While observing the sessions, the researcher filled the observation checklist focusing on the students' attitudes and reactions during their practice to figure out whether they, first, had listening strategies and, second, were familiar with such modern techniques.

After that, the researcher had time alone to analyze, synthesize and evaluate the learners' abilities in listening and speaking. It is worth mentioning that being their teacher and the observer did not affect the students' performances. On the contrary, they felt comfortable and most of the time confident. The data gathered after observation were later interpreted as percentage calculation and demonstrated in a form of charts and graphs.

3.15. Field Work and Experiment

An experimental research design tool was also approved for the present study since conducting experiments in the field work can help the researcher to speak about and relate between variables, the participants, the location as well as the causes and consequences of the issue being experimented. Moreover, experiments aid researchers to draw logic and conventional conclusions. In order to concretize this instrument, the teacher-researcher's learners were chosen and divided into two groups with the total of a hundred students. Additionally, the sample was the researcher's own students and thanks to that connection between the researcher and the participants, the experimental research findings would be honourably convincing and reliable.

The participants were chosen on purpose for the study and this experiment. Yet, they were randomly divided into two groups. They did not have to stick to their group and could choose their partner to work with. However, once the control and experimental groups are decided, there would be no opportunities for changing the group. They also had the same characteristics: age, level, language abilities, and social context except for a few learners who were older or from different regions. Fifty learners belonged to group one i.e. the control group; whereas, the second group, which also consisted of fifty learners was the experimental group. The participants were randomly chosen and put into two groups. The following table illustrates the characteristics of the participants.

Group	Age	Gender		Total	
		Male	Female		
Control	20-22 yrs old	09	41	50	100
Experimental		12	38	50	

Table 3.2: The Learners' Sample Population Description

As for the variable in this study, it is mainly concerned and related to, first, the types of teaching methods and, second, to the listening strategies. The former relates to the traditional method of teaching which is about teaching OE without suggesting new listening strategies or including any further instructions in the present context in order to keep the old-fashioned way that most teachers of OE adopt. Most teachers do not try to be more creative or think of developing skills other than speaking or even consider developing the latter with more enhancing methods. As for learners, they are also involved and their variable concerns the listening strategies that they possess and use.

However, the second variable is based on the implementation of DTs such as RP which involve both parties (performers and audience). Besides, the instruction-based approach is adopted as well as the use of audiovisual aids. Moreover, the two targeted concepts have been examined and evaluated through this study, namely the RP technique as an independent variable and listening comprehension and strategy-based approach as a dependent variable. The aim of this experiment is to investigate the impact of implementing DTs, such as improvisation, into OE classes and end it with RP. It also investigates and compares the results after applying the video-viewing technique and the play performances in reality by the students.

After applying the right listening strategies, the dramatic techniques such as improvisation and RP, before watching the plays on screen and in the classroom, the results would show the difference. The following figure 3.3 describes the experiment research design and the following sub-section explains the steps in details.

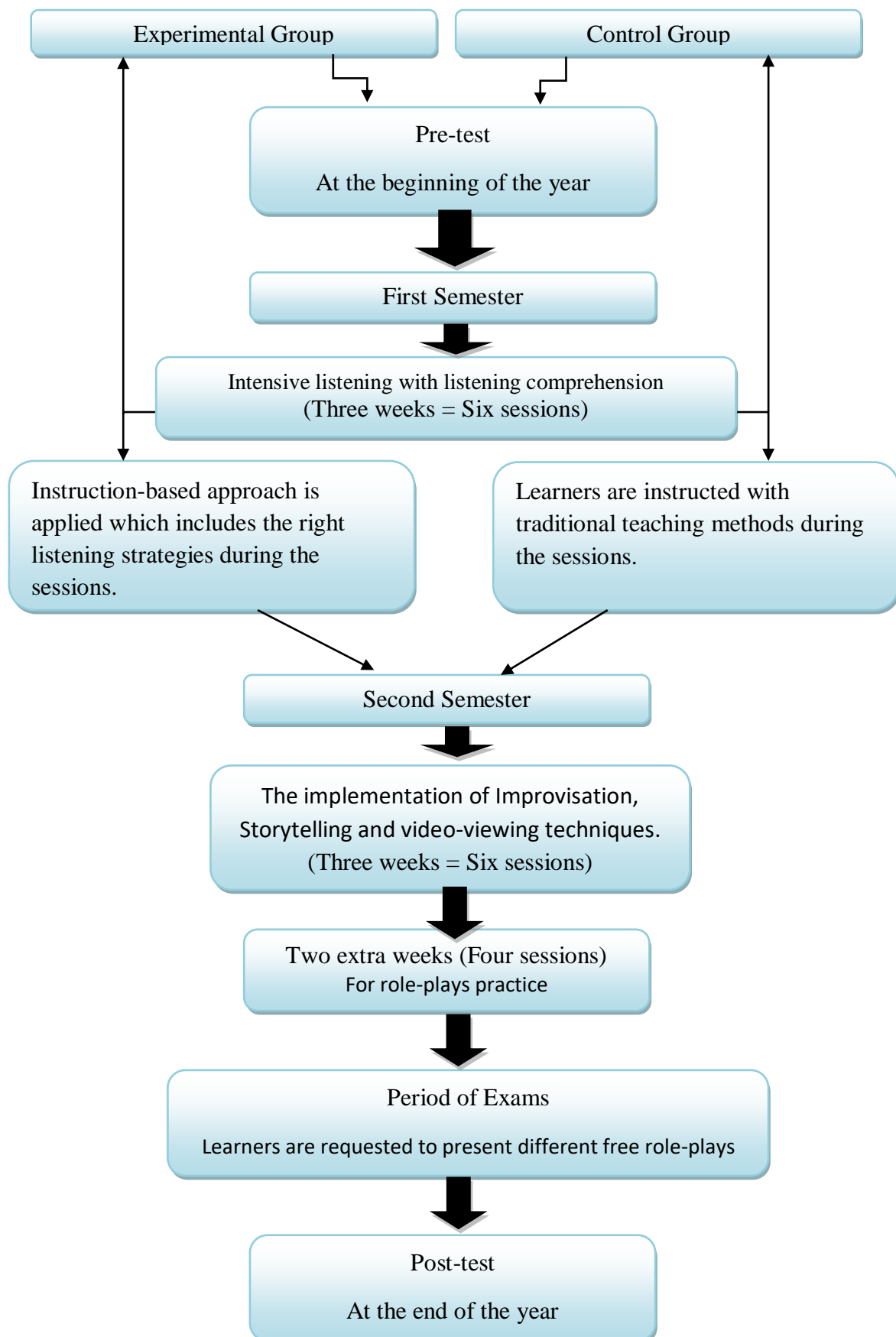


Figure 3.3: The Experiment's Research Design

The Experiment's Research Design, through the first semester of the academic year 2020-2021, is explained as follows: the researcher's participants were already divided into groups as the English department's procedures require. They all had OE sessions twice a week, one hour per session because during the COVID 19 pandemic, the University of Mostaganem took different procedures and adopted the 'waves programme'. Observation will be carried on during the whole semester. The aim of this experiment so far is to apply DTs in OE sessions in order to observe the learners' attitudes towards such changes. Their answers and reactions will be carefully observed and documented at the same time.

Different techniques will be used starting with video-viewing technique as a warmer which mainly focuses on the learners' speaking abilities in the classroom and more about their listening comprehension since they have to watch and listen at home; then, answer comprehension questions briefly. Moreover, the video-viewing technique includes two parts. The first part is done in the classroom with the use of data projector and the teacher's materials such as a personal computer and speakers. The second part involves students' equipments at home. They will be asked each time to watch a movie, animation or series to answer some comprehension questions in the following session. This part will be done during the first semester as a tool for intensive listening and aims to test students' listening abilities and memorization, to determine whether they possess any knowledge of the different listening strategies as well as teach them to develop those strategies.

For the second semester, improvisation is introduced to the students and practiced for three sessions. This technique highlights the importance of and the connection between speaking and listening skills as learners have to listen to the first speaker and understand everything they say to be able to improvise and complete the task. The researcher first must have her students get familiar with the three phases of listening (pre-, while and post-listening). They will initially be introduced to the main three phases of listening. The first phase is the pre-listening where learners will view pictures or read words in order to anticipate or guess the topic of the listening audio. The second phase is the while listening where the passage is played and learners are allowed to take notes or use the right listening strategy that suits them while listening. The third phase is the post listening which is the last step and involves activities that aim to test the learners' comprehension and they could be orally done or through writing.

The activity involves all the students in both groups, the experimental and control groups. After that, learners encounter a new technique suggested by the researcher. Storytelling is the second technique to be applied and performed right after improvisation. They will be asked to listen to the narrator and then retell the story going through the three phases of listening as well. At this level, OE module is taught two hours per week and other techniques will be applied one after the other which mainly involve learners to perform or answer on stage/board. Learners are required to deal with the RP technique at the end of the semester. They will also be tested about it in order to achieve higher scores alongside learning and enhancing their listening comprehension and speaking skills. Table (3.3) illustrates the information about the techniques and activities used and provided to learners of the experimental and control groups.

Type Semester	Dramatic techniques	Listening strategies
First Semester	Video-viewing and RP	BU and TD processing
Second Semester	Improvisation, storytelling and RP	Listening for the main idea, keywords, note-taking etc.

Table 3.3: The Techniques and Strategies Provided to Learners

The pre-listening test will be carried out with learners from both groups. It will be administered to learners before they start practicing the DTs, which means the same listening test will be done with them again at the end of the year as the post-listening test (last session before the final exams), i.e. after finishing all the sessions concerning listening comprehension and speaking practices. Since the experiment will be carried out mainly in the second semester, the researcher chose to focus on introducing and applying role-plays into the syllabus as a variable. The researcher reduced the six groups into four during the implementation of the techniques to have twenty five learners in each group. However, for the pre and post listening tests, groups had to be merged to have only two groups (fifty learners in each group). For the rest of the sessions, the teacher- researcher dealt with four groups in order to avoid over-crowded classrooms. The first two groups are considered as the control group and had oral session from 8 am to 10 am. Then, the experimental group, two groups as well, followed from 10 to 12pm.

It is worth mentioning that applying role-plays aims to get learners used to work in groups or pairs in order to learn to collaborate and cooperate with one another and to avoid

any complications or difficulties before the exams. Learners will have to practice and perform in front of others since most of them are not used to do that. A few, who were excited, welcomed the idea of having roles to act on stage. Consequently, choosing actors for the play depends on the participants' talent and proficiency level of English and on stage. It is also worth noting that the first session during the second semester will start with the video-viewing technique as a warm-up and will only take one session for each group. For storytelling, the total of the sessions will be three for each group in which listening strategies will be explained and practiced with the experimental group only. The control group will consequently spend all the sessions doing the activities without any instructions and the rest of the sessions will involve role plays.

Learners from both groups (control and experimental) will prepare and perform role plays which will involve players from all the groups. The experimental group will perform their roles and the audience will be asked comprehension questions from time to time to help them pay more attention to everything that is said (questions will be directed to the spectators only). Role plays' themes will be inspired from TV shows of their choice such as football, cooking, games or documentaries.

Additionally, the theoretical framework of the RP technique, which the present study focuses on, will be employed to both groups. However, the experimental group will have the privilege of being exposed to the use of different listening strategies to help them develop their listening comprehension. As far as the control group is concerned, the researcher will ask them to prepare and practice role-plays of their choice without guiding or asking them to pay attention to what the performers are saying. After completing the pre-test, students will be asked to mention and provide comments about it in order to highlight the difficulties they have faced and compare them with their results in the post-test. As a reminder, not all students will be familiar with role plays especially in the OE class according to the questionnaire results. Some students will struggle to find the right play let alone practice it in a week's time. However, as mentioned earlier, learners in the experimental group will be instructed, guided and corrected through the sessions, and those in the control group will only be asked to perform and play their roles mainly to enjoy oral class and have fun.

Traditionally, teachers of OE spent sessions suggesting topics to their students or talked for hours about a certain topic each time without being creative or eager to use other techniques or strategies to help their students to develop their speaking and listening skills

together. Students with speaking difficulties or the ones who are shy would avoid talking or joining the conversation intentionally because their teachers are not working on finding the right solutions to help them to overcome such hindrances.

Concerning role-plays, participants from both groups will be instructed to choose interesting topics for their roles and are free to choose their partners without exceeding four actors in a group. They are also independent in using the materials they may need to help them perform better such as speakers for music or sound-effects, clothes (costumes) for different roles, light furniture, posters, pictures... etc. The researcher at this stage will not force any roles on the learners and will keep some distance to observe and take notes on the students' performances. Moreover, a few students might face difficulties finding the right play which should be short, no more than five minutes, which might lead the teacher to suggest replaying scenes from their favourite movies/series in order to encourage them to act, get rid of their fear of stage with not so difficult/long lines to memorize. Some students may find this very challenging and may choose harder scenes while others may take advantage of this opportunity and choose very easy and short ones.

3.16. Description of the Listening Test

The teacher-researcher will explain, one month before the final listening test, that some students will perform the same plays that they have watched before at the beginning of the year. She will purposely choose the players and hand them their roles. They will be instructed to rehearse for the coming month to be ready for the performance. The experimental group also performed plays, movie scenes, and was oriented by the teacher-researcher to carefully listen to the speakers and take notes, they will be advised to listen for key information or words that they believe would help them. During the three listening phases, the teacher will mainly use her personal computer as well as other different materials such as pictures displayed through an overhead projector, speakers, cards or simply the whiteboard. Storytelling, for instance, involves all three phases. This technique focuses on and combines both listening and speaking skills.

For the listening test, two plays are chosen. They were written by the American playwright Edward Albee. The first play is The "American Dream" while the other is the "Zoo Story". The listening test consists of three parts, multiple choice questions (MCQs), true-false statements and a short summary. The same listening test will be used for the pre and post tests. The following steps summarize the procedure: Step 1, learners from the control

groups will be combined into one to watch the plays by Edward Albee. It will start with the Zoo Story and then followed by the American Dream. It will take two successive sessions where the teacher-researcher will use her materials to display the plays in the classroom. Learners will be instructed to watch the play without any further assistance or instructions. Step 2 involves learners to stay put to go through the listening test afterwards. Step 3 then will be about asking the experimental group to watch the second play but not in the classroom. They will get the chance to watch the play at home through their computers or smart phones. They will not also be instructed with anything else. The aim of this step is to compare and find out whether the setting and atmosphere inside the classroom and outside it affect the learners' concentration and performance in answering questions or doing post-listening activities. Step 4 involves handing the experimental group the listening test sheet on the following day to answer. Sheets will be handed back to the teacher right after they finish answering. Step 5 revolves around the time after the pre-test is completed in which students/learners start working with their teacher researcher as usual through OE sessions.

The Control group will study and work using the traditional way without any help or suggestions provided by the teacher concerning listening strategies. Whereas, the experimental group will get instructions through the whole sessions, practice and guidance in order to first, get used to listening scripts, native speakers' pronunciation of words and different accents, intonation and speech rates, second, to help them to get used to comprehension questions during the while listening phase or their role plays performances. Meanwhile, the students chosen to perform the two American plays will continue practicing and rehearsing their roles in their free time. Furthermore, since the two plays are a bit long, the teacher-researcher will take the liberty to divide the plays into acts and distribute roles to many students (actors). The Zoo Story contains two characters so it will be divided into eight acts and requires sixteen actors, while the American Dream requires fifteen actors for each act.

As for Step 6, throughout the OE sessions for the whole semester, both, the experimental and control, groups will prepare role-plays, will have two sessions per week to perform in the classroom and the following week is dedicated for listening activities. Only the experimental group will be instructed and introduced to the main listening strategies, whereas, the control group will handle acting and performing roles or just prepare and present free topics. Step 7 will follow and include the presence of both groups (experimental & control) on the day of the post-listening test and will watch the plays performed by their own classmates.

In step 8, learners will later be requested to go through the same listening test that they have answered at the beginning of the year. Their answers will be compared and analyzed after collecting all the necessary data in order to answer the research questions and confirm/reject the hypotheses.

3.17. Conclusion

This chapter introduces the research design and data collection tools that will be used to collect the necessary data, analyze it and place conclusions to guarantee the consistency and validity of the current study. Going through chapter three, a full presentation of the major research tools, the number of the population and the setting in which the research conducted will be described and explained. Moreover, a mixed methods research design is adopted and followed as well as the research procedure in carrying out this study. The research findings are thoroughly analyzed and described in details in the following chapter.

Chapter Four

Field Work and Data Analysis

4.1.Introduction

In this chapter, the findings selected from quantitative and qualitative data are demonstrated and interpreted. It begins with introducing a checklist used to determine whether learners know and use any kind of listening strategies by paying attention to their background knowledge and other skills such as inference and critical thinking. It mainly serves to interpret the results of the classroom observation conducted in OE classes through the majority of the second term's sessions. This includes the implementation of improvisation and storytelling techniques as well as a quick practice of the video-viewing technique which received larger attention and application during the first semester to focus on the benefits and practice of intensive listening. It also underlines the findings obtained from analyzing the data collected from the attitudinal questionnaires of both teachers and learners. The results were illustrated with both tables and figures, summarized, and preceded by an interpretation. This chapter ends with a smooth transition to the pre-post test that would be analyzed and addressed in the following chapter.

4.2.Analysis and Results of Classroom Observation.

In this present investigation, the researcher used a classroom observation in order to collect the required data to answer the second research question that investigates the extent to which applying listening strategies have positive effect on learners' performance. The checklist was designed to be used during the oral sessions to observe and record the listening strategies that learners know and use during improvisation and storytelling techniques and their role in promoting their listening abilities and speaking skills in the classroom. The observation checklist is composed of two parts: improvisation techniques and storytelling practice in the classroom during OE sessions. Table (4.1) reveals the results of the students' performance as listeners and speakers.

Improvisation					Storytelling			
Story	First story		Second story		First story		Second story	
Group Strategy	Con. Gr.	Exp. Gr.	Con. Gr.	Exp. G.	Con. Gr.	Exp. Gr.	Con. Gr.	Exp. G.
Note taking	X	√	X	√	X	√	X	√
Key words	X	√	√	√	X	√	X	X
Creativity	√	√	√	√	√	√	X	X
Memorization	X	X	X	√	X	X	X	√
Deviations	√	X	X	√	X	√	X	X
Bottom Up	X	X	X	X	X	√	X	√
Top down	X	√	√	√	X	√	X	√
Summarizing	√	√	X	√	X	√	√	√

Table 4.1: A Checklist of the Listening Strategies during Improvisation and Storytelling Techniques

4.2.1. The Improvisation Technique

According to class observation results, the improvisation technique seemed new to learners and very challenging. It provoked their memorization and triggered their listening abilities that somehow were passive. Therefore, table 4.1 above shows that learners were not familiar with such a technique. They struggled with the part when they had to continue the story where their classmates have stopped. Improvisation is a technique which relies mostly on the speaker's creativity. They had to continue narrating the events of the story where others had stopped. First of all, the teacher-researcher started narrating a short introduction to the story. Both groups listened to the tale of the Fisherman and the Jinni which is adapted from the famous book *Arabian Nights* by Sir Richard Burton. The teacher narrates an extract (Appendix H).

The teacher stopped narrating and noticed how students were a bit surprised as they were concentrating on the narration. They were then asked to complete the story with their own style using their imagination, creativity, and words. Improvisation comes in the form of an activity which combines both listening and speaking skills. The teacher stopped narrating at some point and started explaining how improvisation in this activity works. First, students were approximately twenty five in the group. They were divided into four small groups and each group was asked to deal with a part of the story; background, plot, climax, and solution plus the ending which was optional.

The first group, which was concerned with the background of the story, had to create background information for the characters such as names, family members, life, and other

details. They were free to create and add any information necessary and relevant. This group's contribution was the most important and the other groups had to listen carefully to be able to **continue** narrating the events of the story. Next, the second group was asked to continue the story where the teacher stopped using of course the background information provided by the first group. At some point then, the third group will have to create a climax for the story, a problem that is considered the point at which the essential conflict arrives at the highest point of intensity. In a story, the climax follows the rising action where emotional intensity is high and the moment when the action of the story is headed for the conclusion. It is often recognized as the most exciting part of a story. The following group would find a solution for the problem raised by the previous group and finally leave the last group to create an ending for the story.

Improvisation, in this case, involves students' listening and speaking abilities as the second group and so on will have to keep listening carefully in order to successfully relate and connect events to get a coherent storyline with a series of events. This technique triggers a strong sense of responsibility and collaboration between learners as they work step by step to build up the events of the whole story. It also pulls out their creativity and sense of adventure from the depths of their minds. This technique will give birth to young creative students who use their vocabulary and style in shaping new complex plots.

The teacher also informed them that there are no limits to their imagination as long as they do not exaggerate or create something unreasonable that might confuse or mislead others. Since the story of the Fisherman and the Jinni is fictional and has a fantasy genre, learners with unlimited imagination could be so creative and all together would enjoy such an activity. **As mentioned before, improvisation in this activity so far obliges learners to listen to the speaker/narrator and remember the information in order to stay on the same stream of events made up by the other narrators. Improvisation also activates the listeners' memory section and has them concentrate to catch the main keywords, store them in their short-term memory to be used later and then start inferencing the logical stream of events accordingly.**

The teacher-researcher reminded the experimental group of a couple of listening tips to use while listening in order to later compare the result with the control group. **The latter was given no tips or strategies as usual; they only listened and took turns to complete the story. The experimental group was advised to listen for keywords and take notes while listening so as to be able to use that information when their turn is up. It aims to help them to remember the details and connect the events.** After learners understood the steps of the

activity, the first group was given a few minutes (5 to 8 minutes) in order to gather their ideas and organize them properly. As the activity began, the teacher-researcher sat a bit far to observe the learners' both attitudes and performance.

These results expose that learners are not familiar with the improvisation technique as most of them struggled with connecting events and remembering the smallest details such as the names of characters, their ages and personal information. Learners lack the ability to frequently and quickly use easy listening strategies, note-taking for example, and their awareness of the importance of listening for information. Therefore, inadequate knowledge of listening strategies limits the enhancement of learners' listening comprehension and hence reduces their speaking/communicative skills.

4.2.1.1. The Pre-listening Phase

With the use of the improvisation technique, learners went through the three listening phases. Each phase aims to achieve a goal, first, to involve learners in the task, practice making predictions, and then test their language. At this stage, the teacher-researcher has already explained the activity that involves improvisation. So far, learners should only anticipate what the listening passage would be about. They already know that it is going to be a story but without any further details. Through the use of a data projector and the teacher's laptop, learners were shown a couple of photos displayed in front of them and in an attempt to figure out the story slowly. At this level, they were limited with the pictures, and had to only provide words to describe them, preferably keywords or phrases. In this case, the photos included a Jinni, similar to the one from Aladdin's animation, an old fisherman in a fishing boat and a jar. Table 4.2 shows the students' answers.

Group	Control group	Experimental group
Picture		
Picture one	Jinni, spirit, horror, ghost story, blue smoke, magic lamp	Phantom, ghost, jinni, magic lamp, magic, three wishes, a demon
Picture two	Antique object, vase	Ancient artefact, vase
Picture three	Old man, sea, fisherman, boat, treasure, fishing	Old fisherman, sea, ocean, fish, wooden boat
Interpretations	The jinni grants wishes, the old man will be rich, magical powers, luxurious life, a deal with the Jinni...etc	

Table 4.2: Learners' Interpretations/Description of the Pictures

Learners started guessing by providing keywords such as 'Jinni' especially those who were familiar with the story of Aladdin. Those who were not, and were few, gave words close

to it such as ‘spirit’, ‘ghost’, or ‘demon’. Even though the second photo shows a jar, learners focused on the lamp from which the Jinni was getting out of. It took them a while to relate to the jar. Sometimes photos can be misleading, that is why teachers need to carefully select the right ones to avoid any kind of divergence. As for the third and last picture, learners’ guesses included an old fisherman on his old wooden boat, the sea, fish and treasures. They also guessed the genre of the story which is fantasy that may also include magic and adventures. Moreover, the learners’ answers were closely similar to one another as they had a limited number of pictures. However, they were asked afterwards to anticipate the story by providing the class with their ideas and guesses. Their answers were slightly predictable such as “it is a fairytale”, “the Jinni was locked in the lamp”, “the old man finds a jar while fishing”, “the ghost has magical powers”, “the Jinni was free so he would reward the old man”, “grant him three wishes”, “the fisherman is old and might be sick”, “he asks for money/health/a wife/a big house/ to be powerful or may be a king”. Some students even predicted the ending but at this level, they were limited with only predicting the main idea.

Learners were excited as the element of suspense and mystery took part in their emotions and allowed them to speak freely with no restrictions. This stage created a relaxed atmosphere where they felt free to speak their mind and use their personal vocabulary. They also used their prior knowledge to help them shape the story coming ahead with only key information. In this case, learners with background knowledge would easily get the idea as soon as they see the Jinni from Aladdin’s movie and its magic lamp. These answers would be useful for forming a story and maybe for answering some questions in their minds. It also aims to prepare learners for the hard part that is coming after the pre-listening.

4.2.1.2. The While-listening Phase

The second phase demands learners’ complete concentration as the teacher-researcher narrates a part of the story about the old fisherman and the jinni. Learners were asked to focus and listen carefully to the story. However, they had no idea when it will stop because this activity begins with listening to the narrator telling only the beginning of a story, then they start speaking by taking turns to finish it up as well as listening continuously for information while the story’s events shift from one to another. With the keywords and ideas that learners got from the pre-listening stage and the beginning of the story provided by the teacher, learners are asked to improvise while building up the events gradually to finish the story.

Improvisation is challenging and proved to be a bit demanding as learners seemed hesitant and afraid of stepping first to narrate especially those students with low self-esteem or fear of talking in front of their classmates. As this technique is new for students in OE class, most of the learners from both groups found it difficult to continue the story. Nevertheless, once the first volunteer (a student with good speaking abilities) started to give details about the background of the fisherman and the Jinni, hesitation and confusion slowly faded away and the rest of the learners began to create and share other interesting ideas. Learners' answers from both groups were combined as they brilliantly crafted and produced outstanding plots and conflicts, solutions, and endings. Table 4.3 summarizes their improvised story events.

Groups Story parts	Control group	Experimental group
Background	Fisherman's name was Mark. He was 45. He had a wife but no children. He was poor but clever.	The fisherman's name was Henry. He was 50. He had a wife and two girls. His wife was ill. He had a hidden room.
Plot	The Jinni was furious, wanted revenge. Mark was terrified, tried to run. The Jinni granted him three wishes.	The Jinni offered three wishes. Henry asked for wealth, his wife's wellness and good husbands for his daughters.
Climax	All Mark's wishes were granted. The Jinni tricked him to be free, Mark would replace him.	All Mark's wishes were granted. The Jinni asked to marry his eldest daughter. Henry refused and escaped. The Jinni was angry yet the girl accepted the offer to save them.
Solution	Mark tricked the Jinni as well when he wished for magical powers.	Her condition was a free wish. The Jinni accepted. She wished him to be a real man.
Ending	The Jinni was killed. Mark lived happily ever after.	They married and lived happily ever after.
Story twists	Mark had to sign a pact but escaped instead. The Jinni haunted him to kill his wife. Magical war rose between them creating a big explosion.	The eldest daughter refused. Henry opens the door of the hidden room that contained a black hole. It consumed the Jinni into another galaxy.

Table 4.3: Learners' Stream of Events while Improvising the First Story

As table 4.3 demonstrates, learners were excited as soon as the first group provided the background of the story's characters. Mark was the fisherman's name suggested by the control group whereas the experimental group went for Henry. They also imagined the fisherman as a married middle-aged man. The difference was concerning having children as the control group suggested he had no offspring unlike the experimental group who gave him two young women. This, in time, helped the others improvise the climax and its solution. It is worth mentioning that both groups improvised very amusing plots and climaxes as the factor of mixing fantasy helped them develop their ideas and go beyond ordinary or real situations. However, a few learners refrained from speaking and kept listening to the others speak until the session was over.

From time to time, there were always a couple of students, who repeatedly interrupted their classmates and could not agree with their improvised ideas/parts as they called them dull and redundant. Once again, improvisation triggered their sense of competition and unleashed their creativity and imagination because, during listening, they suggested other sides of the story or more interesting story twists which, for them, seemed more creative. Those twists are mentioned in table 4.3 above. Besides, open-discussions also popped out once in a while to open doors for different conversations and exchange of ideas.

4.2.1.3. The Post-listening Phase

Summarizing the improvised story was the last activity in the third phase which is after-listening. The aim of this task is to check and test learners' listening and memorizing abilities. This activity was chosen to target the category of learners with low-speaking skills, especially those who were avoiding speaking earlier. The teacher-researcher will confirm whether this category of students was carefully listening and paying attention to their classmates during the while-listening phase or not and to make sure they got the story right especially when alternative conflicts and solutions were suggested and a lot of different vocabularies were used.

As observed by the teacher, students who summarized the story were a bit confused; some of them did not remember the name of the fisherman or the right ending for the story. As an early formed conclusion, the teacher-researcher realized and noticed that a sufficient number of learners missed some essential keywords such as 'secret', 'dangerous', 'pact', 'haunt', and 'immortal'. This might be the result of lack of concentration for the experimental

group and more of lack of listening strategies and instructions for the control group during listening to their classmates.

4.2.2. Listening Strategies to Enhance Improvisation

For the following session, improvisation was practiced as well. This time, however, the experimental group was given a few more tips for listening in order to remind them of their importance to achieving inference and production of valuable, well-established, and well-connected details. The three listening phases were also followed in this session. In the pre-listening, learners were first shown four photos through the overhead projector to have them anticipate what the story would be about.

Group	Control group	Experimental group
Photo		
First photo	A kingdom, realm, vast land, desert	Castle, tower, villages, kingdom, empire
Second photo	A king, crown, ruler, a man, thrown	A king, throne, Emperor, leader, ruler
Third photo	A princess, beautiful girl, young lady, future queen	A girl, young woman, queen, heir, a beautiful lady,
Fourth photo	Three men, princes, merchants, her brothers, merchants, neighbours	brothers, bachelors, servants, merchants, guests, councillors.

Table 4.4: Keywords Suggested by the Learners for the Second Story

Table 4.4 above shows the participants' answers. Those keywords were used to form phrases or sentences and included, "a princess will marry to save her sick father", "she's forced to marry one of the three men", "the king will die and he needs an heir", "he launches a tournament and the winner marries the princess", etc. Learners' guesses were approximately close to the events/beginning of the story chosen to improvise its parts. This stage so far aims to prepare learners for making guesses or inferences to use their existing knowledge and vocabulary. Furthermore, they were reminded of the steps and rules of the activity, divided into groups, and assigned a part for the completion of the story (Appendix I).

After this introduction, students from the first group were given a few minutes to think of and give a background for the characters before creating the plot. Fortunately this time, all students were ready for the activity since they became acquainted with its steps and instructions. Doing the activity was easy to go and passing events were smooth and reasonable. Table 4.5 illustrates the learners' answers according to the five parts of the story.

Group	Control group	Experimental group
Story parts		
Background	King Paul, 55, greedy and selfish. Princess Diana, 22, pretty, sweet and ambitious. She loves the servant's son. He is handsome but poor.	King Mario, 52, serious, ambitious and ruthless. Princess Maria, 18, beautiful, kind and intelligent.
Plot	The princess loves the cook and refused the three men's proposals. Her father obliges her	Each man brought a special gift. To marry the princess, they must win a challenge.
Climax	The cook actually is the true heir but did not know. King Paul tried to assassinate the cook.	They have to fight a huge and dangerous lion and the winner marries the princess. One of the men kidnaps Maria.
Solution	His betrayal and lies were discovered and he was banished.	The man with super-strength fights the giant beast as he was brave and fearless.
Ending	The king threw himself and died whereas the princess married her true love.	He saves the princess and they marry and live happily ever after.
Story twists	The cook had a ring that proves his true origins. He was protected from harm with a magical spell.	Instead of the lion fight, the princess dates the three men. She tests each one of them.

Table 4.5: Learners' Stream of Events while Improvising the Second Story

For the background part with the experimental group, a student gave the king a name, age, and a short description. The second gave the princess a name, age as well as an interesting description that allowed the other participants to have more ideas and events to add and develop later. Another student began creating the plot first, she suggested that each man brought a splendid gift to amaze the king and win his daughter's hand for marriage. At this point, the teacher-researcher made a quick interruption to remind the other learners that they are bound to follow their classmates' story details and have to improvise accordingly. Another student from the same group (background) said that the king was a little undecided and could not choose. As told before, he was greedy and wanted all three gifts for himself.

That is why he proposed a challenge, the winner will marry the princess and the other losers will give up their gifts and he wins everything in the end. **Another learner had to explain how this challenge works and make it the climax of this story. She seemed a bit lost and afraid and it took her a couple of minutes to suggest that the three men fight a wild lion to have only one survivor in the end.** Suddenly, a student interrupted the narration explaining that her idea was old and not creative at all. For him, combating a lion needs a gladiator and

this story should be more interesting and complicated. That is why he suggested that the king's adviser asks him to reconsider and instead of fighting the lion, how about the princess dates each one of them and decides who the right man is for her? Another student agreed to that and added that the princess tests them because she was clever and ambitious.

An interesting discussion rose between students and they started to remind each other of the rules of the activity which is as soon as someone adds a detail, they are bound to follow it and somehow try to develop it and then manipulate its components. For the climax, a couple of students suggested that the man with the magical box kidnaps the princess and hides her in a cave. At that moment, the conditions have changed allowing one of the two other men to marry the princess if he saves and brings her back home. Another participant continued narrating the story by adding another detail. The man with the necklace used it to detect the location of the kidnapper and transported himself magically there leaving the man with super strength clueless. Another student added that the latter went to the woods and found pearls on the ground; he realized that the princess left them behind to make a trail. He followed them until he reached the cave.

Another student thought a bit and said that when they entered the cave, the kidnapper used his magical box to create a dangerous and scary monster to kill both men. The man with the necklace was afraid. It is worth noting that a student used a piece of information made by another student previously that he was a coward and consequently used his magical necklace to flee leaving the third man to face his doom. At this level, learners were into the story and continued relating events. One of them suggested that the third man used his super strength to fight the monster and finally killed him. He mentioned that he thought about Hercules and imagined it in his head. The last two students provided the ending and finished the story by assuming that the villain was consumed by his magical box as a curse for failing and the princess married her saviour.

Dealing with the control group, learners were also creative and respected each other's ideas. However, one student added a twist which made the story more interesting as she mentioned a hidden secret in the background which is about the princess who was in love with the servant's son, a cook who was dashing and handsome yet poor and unfit for her. This secret love was used neatly by another student from the climax group. He suggested that the cook was actually the true heir to the throne after the king apparently killed his father in a coup d'état, and nobody knew about this secret. This twist inspired another student who added a detail about a ring which the poor man possessed and could prove his origin and rights.

In the climax, however, the king discovered the truth and tried to murder the cook as he feared being dethroned. He used scorpions, assassins, and poison but alas, the man was protected by a spell from the ring. In the end, the last two students finished the story by exposing the king's crimes and he was punished by exile yet he could not live with that and threw himself from the top of the castle. **It is worth noting that the three men in the story were totally neglected and most of the participants were unable to relate events due to lack of vocabulary and imagination or simply fear of public speaking. Only a couple of learners took notes to use while narrating.**

4.2.3. Improvisation Technique Boosted

The following session also involved improvisation with both groups. It was extended to another session only to observe how learners' performance developed as well as their attitudes and stamina. **Compared to the first and second sessions of improvisation, learners were already aware of what they will do or get through. It was easy for them now to expect the steps to be followed and the story's parts they all need to complete. Some of them even volunteered to start narrating the story right after listening to the introductory part. All in all, the teacher did not have to instruct learners like before.** It began with the teacher-researcher narrating another story's introduction (Appendix J). Briefly, the learners' answers and sequenced ideas are displayed in table 4.6 through keywords and phrases.

Group	Control group	Experimental group
Story parts		
Background	The girl's name is Lena, 8, smart and lovely. Her parents, John and Samantha were always fighting.	The girl was 7; her name's Anna and had hearing problems. Parents are very poor (Jack and Martha).
Plot	Lena follows the light running from her parents' daily fights, finds a talking rabbit that takes her to a village full of coloured rabbits. They run and play in the morning but quickly hide before night. They were hiding a secret.	Anna never heard what her father warned her from. She followed the light to find a magical mirror that consumed her and took her to another world where she met another child.
Climax	Little Lena woke up and discovered a giant wolf that eats the sleeping rabbits. She runs and hides.	He would help her go back if she helps him find his real parents from a big crowd of monkeys. He throws her in the garden where the aggressive monkeys scream at her.

Solution	She sprays the dust and turns that big wolf into a stuffed wolf-shaped toy.	Fortunately she can't hear them and walks her way through until she sees them.
Ending	She saved the land of rabbits and goes back home.	She finally goes back home through magical portal.
Story twists	A blue rabbit gives her magical dust.	His parents had different eye colour and did not fully transform.

Table 4.6: Learners' Stream of Events while Improvising the Third Story

As shown above table 4.6, learners' ideas became more interesting. The plot was more detailed and organized. A lot of twists arose as the climax which heated the groups' creativity and competition and then discussions started. Both the control and experimental groups worked smoothly to finish the story. Making events and connecting them became so much easier. Moreover, learners began to slowly focus on what their classmates have said and in fact used them in a very professional way. By letting them feel free to invent their own ideas and creatively combine them with their own imagination, they successfully connected the parts of the story, especially the climax, and eventually finished the story with a happy ending.

4.2.4. The Storytelling Technique

The teacher-researcher moved to apply the second technique called storytelling. As previously noted, storytelling also focuses on improving the learners' listening skill and speaking abilities. She has explained to both groups that they will listen to a short story once. Then, they will start retelling it one after the other. Some students seemed either puzzled or surprised a bit yet they were ready for the task. It is widely known that narrating a story is easier than retelling one, which is why the learners' first reaction was totally predictable and expected. This activity also demands careful listening and concentration. Learners went through the three stages of listening, the same as with improvisation.

4.2.4.1. The Pre-listening Phase

Storytelling was first introduced to both groups with pictures displayed by the overhead projector alongside questions in order to anticipate the topic/theme of the story. This stage is essential and aims to test learners' background/ existing knowledge and activate it for intensive use of their personal vocabulary. Before getting through the task, the teacher-researcher first asked the participants a few questions as a quick warm-up for the upcoming activity. They also helped break the ice and put learners at ease, especially the anxious ones.

They were asked about bedtime stories and if their parents or grandparents used to tell them old stories when they were very young, whether they liked them or not, and whether they still remember them word by word. Table 4.7 below illustrates the students' answers.

Questions	Answer	
	Yes	No
1- Are you familiar with bedtime stories?	50%	50%
2- Did your parents use to tell you stories before bed?	20%	80%
3- Did you like those stories?	100%	00%
4- Do you still remember them?	30%	70%
5- Could you give examples?	50%	50%
6- Are you familiar with Storytelling?	50%	50%
7- Can you retell the story exactly as it was told?	10%	90%

Table 4.7: Learners' Answers during Storytelling Warm up

One question after the other, learners answered them briefly. For the first question, half of the participants (50%) were familiar with bedtime stories be it as a habit in their past childhood or from movies they have seen on TV. As for the second question, learners showed passivity to answer and only a few (20%) claimed that their parents actually read some bedtime stories to them when they were very little whereas the others honestly declared that their parents did not tell them any bedtime stories. 100% of the participants said they have always liked those stories, nobody hates bedtime stories especially kids yet only 30% remember them. The other 70% claimed that they have forgotten those stories since they were kids and only remember the titles or some fragments of them. When they were asked to provide examples, 50% of the respondents were able to do that while others struggled to remember them especially those stories related to our Algerian culture and history while others referred to famous fairytales such as Snow white, red-riding Hood and Cinderella.

The sixth question however targeted learners' familiarity with storytelling. It aimed to determine the number of learners in a classroom who are actually familiar with this interesting activity. Only half of them (50%) said yes though none of them actually had the chance to do it except those who mentioned that they sometimes retell the story of different movies that they have seen to their friends. The last question was a bit resolute as only 10% of them claimed that they could retell the story right exactly as it was told. The rest (90%) were totally frightened of the idea of retelling the story especially when it comes to remembering every detail or keyword as they face difficulties determining the most necessary details/words in a

story. According to the learners' answers, storytelling would be a new challenge at least for the majority of them. This habit of retelling stories is a dying practice as one learner had described and it is only seen on TV mainly in movies.

The teacher-researcher then moved to **show** the pictures. They included musical instruments and sculptures that go back to ancient times. At this level, learners should only provide words to describe what they see and eventually guess the topic. Using their prior knowledge was necessary as learners' responses depended upon what they already know and mainly touched the cultural one. Other pictures followed which included Mythical characters such as Medusa, Hercules and Zeus. They were chosen to see whether learners already have knowledge of such ancient civilization and its famous myths as well as to what extent they knew about Greek mythology, especially about famous Greek gods and other creatures. The following chart displays the learners' responses.

Group Pictures	Experimental Group	Control Group
First picture	Guitar, harp, statues, music, art	Art, musical instruments, guitar, sculptures
Second picture	Old man, clouds and lightening, magic	Powerful old man, magic, thunder
Third picture	Scary woman, snakes, deadly, monster	Monster, ugly woman, serpents, green skin
Fourth picture	Hercules, fighter, warrior, weapons,	Ancient warrior, hero, fighter, roman
Fifth picture	A flying man, wings, an experiment,	Artificial wings, flying, a famous inventor

Table: 4.8: Learners' Predictions for the First Story

Most of the learners were not familiar with Ancient Greek even though they studied one whole unit about ancient civilizations back in their third year of secondary school yet it could be just a memory issue. However, a few students with enough knowledge could answer, and that was later revealed to be taken from movies, video games, or books related to ancient gods and goddesses. A couple of students even suggested movies that introduce this civilization such as Troy, Immortals, Hercules, Clash of the Titans, and 300.

They were asked next to anticipate the theme/general idea of the story and what it might be about. This part had two different sides; first, learners practiced inference and shared what they knew and it could be about. Then argue about some ideas that might require more clarification and explanations. Some students thought about the famous twelve missions of Hercules or his deadly fight against Medusa. Others believed the story would be about the Olympians and Zeus' punishment of Hercules. The teacher-researcher noticed how learners were so focused on the three pictures instead of widening their scope of anticipation. She,

therefore, had to interfere to explain to them that those photos only represent Greek Mythology and only aim to dig through their background knowledge for any prior information obtained about such culture. They were asked to concentrate on the small details such as whether they knew stories about some gods or any other information about them. At that moment, a few learners tried to provide examples.

The teacher then displayed one last photo which, for them, illustrates ‘a flying man’, ‘artificial wing’, ‘perhaps the first man who tried to fly’, and ‘the inventor who inspired the others to think of inventing planes’. She asked them to connect that photo with Greek myths and whether this rings any bells yet no one was able to figure it out. This revealed that none of them actually was familiar with the story of ‘Icarus’. The name however was familiar enough to a couple of students who knew NASA uses such a name to call their spaceships among other names such as Apollo and Huston. One of the learners’ weaknesses that the teacher-researcher also figured out is that they daily/usually hear such words, catch and store them in their long-term memory yet they do not relate unless someone points at or reminds them of such terms. The teacher-researcher later noticed that some learners did not participate and it could be related to shyness or fear of public speaking again. That is why she purposely asked them to share their thoughts which might be correct. Their answers were a repetition of what their classmates have mentioned before. This also could be useful since this category of learners is learning from one another as well and if they lack knowledge about such topics, they can learn from and remember what the others say.

4.2.4.2. The During-listening Phase

Learners were briefly informed about the storytelling technique again. As anticipated and predicted, the story is taken from Greek mythology which is both simple in terms of vocabulary and easy to retell in terms of events. Learners had only to listen carefully to the story as the narrator narrates and then retell it. The experimental group was reminded of using the necessary and right listening strategies; whereas, the control group was instructed to listen only since it is a listening task for now. Moreover, the teacher-researcher informed her students that they will listen twice to the script. They were instructed to listen for one purpose so far, that is, getting the theme/general idea of the story. Afterward, they would listen again for the second time. They were instructed and advised to focus more and take notes at the same time mainly keywords or phrases to help them remember the story and retell it correctly.

The teacher-researcher used a short story entitled "The Boy Who Flew too High". It was about an intelligent architect and inventor called Daedalus and his naughty little son Icarus. As the listening script (Appendix K) began playing, learners listened silently for the first listening. They were not allowed to take notes or use any kinds of devices for writing or recording so far. They had to only grasp what the narrator is narrating and get as many ideas as necessary to help them in forming the main idea of the current story in their minds. This stage purely depends on their mental comprehension and making inferences. For the second listening, learners were allowed and instructed to use their personal materials, pens, phones and notebooks to jot down as many words and expressions as needed in order to help them form the story in their minds to retell it without having difficulty or showing any symptoms of anxiety or stress. Additionally, the teacher-researcher noticed some students who were using their phones to jot down a couple of words.

The while-listening stage needed the use of the researcher's computer to play the audio and speakers for the narration of the story. The listening audio was very clear and loud enough for the whole group to hear. The story narrator, who was a female native-speaker, spoke slowly and clearly. The audio script's length did not surpass fifteen minutes. Storytelling at this phase depends on the listener's abilities in listening and remembering very important and compulsory details such as names, dates and numbers. These are easily forgotten, therefore, they must be written down immediately. Since the majority of learners were not familiar with this story and characters, the teacher wrote the names of the characters on the white board.

As arranged, learners finished listening for the first and second times. Listening to the story of Icarus twice took approximately twenty minutes of the time of the session. Learners listened and took notes while listening. During observation, the teacher-researcher noticed a couple of learners who seemed lost and confused during listening and kept asking their classmates through whispers. The first listening appeared hard on the majority of participants especially the control group as they were lost for words and afraid of not getting every word even though they were assured again of having a second time listening. It is normal to miss details during the first listening and it only aims to get a general idea or at least know what the current story is about.

4.2.4.3. The Post-listening Phase

At this stage, retelling the story is the main task. It aims to check whether learners were carefully listening by understanding the narration and grabbing words that could be the necessary keywords or they would resort to using synonyms and paraphrasing ideas using their own style. Since the while-listening took more than twenty minutes from the session time (sixty minutes), a few students were selected for retelling the story. They were initially provided a couple of minutes to arrange their ideas, especially the keywords they have written down in order to use for retelling the story.

Before starting the task, learners from the experimental group had been told to listen and pay attention to what their classmates said since their ways of retelling the events would be somehow different and they might learn from one another. Learners then took turns coming to the board and starting to narrate the story about Icarus and his father. Some of them were very good at narrating and even added some interesting details; whereas, others spoke as briefly as they could and missed so many fine points.

This activity's objective had two sides. The first one was to check learners' comprehension of the whole story and the second was to see whether they actually remembered and used the main keywords/details that they have heard and jotted right such as Icarus, Daedalus, prisoners in a tower, wings, wax, and feathers, fly or flew, high, the sun, melted and plunged. Table 4.9 below reveals and compares the results of the experimental and control groups' answers according to the teacher-researcher's observation.

	Icarus	Daedalus	prisoners in a tower	Wings	wax and feathers	fly or flew	High	the sun	melted and plunged
Exp. Group	X	X	√	√	√	√	X	√	√
Cont. Group	X	X	√	X	X	√	√	√	X

Table: 4.9: The Checklist of Keywords for the First Story

To begin with, the majority of listeners from the experimental group retold the story right, mentioning all the main key-words or details exactly as told by the narrator except the word 'high'. Among them, learners used their own words during narration by adding adjectives or synonyms, for example, instead of simply keeping the word inventor, they've

added adjectives such as “clever/genius/smart inventor”, “who is good at creating stuffs”. They replaced the word ‘careful’ with ‘warning or warned’ and the word ‘practiced’ with ‘trained’. The word ‘instructions’ was also replaced by ‘conditions’ or ‘rules’. Only two students used the word ‘levitate’ instead of ‘hover’ as well as other interesting synonyms such as ‘caged’, ‘jailed’ and ‘were prisoners’. Most of the learners in both groups focused on the part where Icarus and Daedalus flew. Their new words differed from ‘amazed’, ‘freedom’, ‘fly with no boundaries’ and ‘clashed’.

Even though a few learners changed words with others of their own, they proved to have understood the story well because using synonyms or antonyms after listening determines the correct comprehension of the listening passage. For others, however, it could be a sign of mishearing or memory issues as learners with low-listening abilities tend to forget new words or vocabulary they are unfamiliar with or seem too difficult to remember. Some of the keywords might be stored in the short-term memory and easily forgotten if they are not written down immediately.

As table 4.9 illustrates participants, from both groups, who struggled with memorizing names, could not even recall the names ‘Icarus’ and ‘Daedalus’ or at least pronounce them correctly despite the fact that they heard them many times as the narrator had mentioned Icarus sixteen times and Daedalus eight times during both listenings. They referred to Daedalus as “father” and Icarus as “son” to avoid their names. Moreover, a few learners from the control group did not mention the word ‘wings’ while retelling even though it is one of the main keywords and was mentioned more than four times in the audio. Learners from the experimental group mentioned ‘wings’ more than the control group. This mainly relates to the fact that the former used listening strategies and the latter did not.

It is worth mentioning that a couple of learners with a high-level of listening and speaking abilities remembered all the details. They even counted the number of instructions given by Daedalus which were three. They also focused on other details such as King Minos who was only mentioned once at the beginning of the story. They even described him as a ‘rude’, ‘not kind’, or ‘dumb’ king. A couple of learners from the control group, however, mentioned something which seemed a little strange. They thought and said that Daedalus actually tried to escape with his son across the sea with a boat and were actually caught and returned to the tower. Such an idea did not exist because Daedalus only thought of escaping but never tried before. This could be the result of lack of concentration due to the stress of listening without reading or having a written script. That is to say, listening without knowing

and using the right listening strategies may cause learners to be lost, confused, and weak in listening comprehension.

Two students however used their copybooks to jot down some useful words which helped them in the after-listening task. Concerning their attitude towards the technique and during the last phase, learners seemed puzzled and afraid of the thought of retelling the story in public. As their classmates proceeded retelling the story, anxiety reduced and they slowly began to calm down and focus especially in the second listening. That did not necessarily mean that they were not anxious about stepping forward to the board to participate. An open-discussion followed the after-listening task where learners opened up about this new technique which took only a few minutes before the session ended. They had mixed opinions as the majority expressed their fear of storytelling at the beginning but soon that feeling slowly decreased. In their humble opinion, it was challenging and effective despite its difficulty.

4.2.5. Storytelling Technique Boosted

The teacher-researcher continued using storytelling for another session, however, the level of difficulty was raised a bit in terms of vocabulary in order to first check the degree of familiarity of words, their existing knowledge and compare their attitudes with the previous session. The narrator this time was a male with an RP accent. The audio script was also a tape played through the teacher's PC and speakers. Unlike the previous session, learners now know what is coming and how it works. They just need to pay attention and focus more in order not to miss the details. As usually planned, the experimental group was instructed and reminded of the listening strategies. The listening script was still about mythology but it was a Japanese one. A super spooky and creepy story (Appendix L) was chosen so as to, as previously mentioned, test the learners' vocabulary, how many words they can grab/catch while listening, and whether they actually narrate/relate the story the same as the original.

As previously done with the story from the Greek mythology, students were shown photos of ancient Japanese architecture such as houses and temples, Japanese traditional clothes such as Kimonos, ancient warriors to check whether they were familiar with Samurai warriors while the last picture had spiders in it. The pre-listening task aims to activate learners' existing knowledge and allow them to describe each picture with words or phrases in order to guess and predict what the following story will be about. Those pictures are very helpful and might open doors to the learners' imagination especially if they were familiar with

such a culture. At this stage, students' answers might be similar or close to one another as they might get them closer to the real story or just take them far away. Some learners would know exactly what they are saying while others could be lost and unaware of the slightest idea. Table 4.10 combines all of the learners' answers and suggestions:

Group	Experimental group	Control group
Picture		
First picture	Ancient architecture, old houses, nature	Old houses/buildings, plants and nature
Second picture	Kimono, traditional clothes, attractive and well-designed, for celebrations	Japanese clothes, traditional outfit, kimono, for festivals
Third picture	Fighters, warriors, servants of the emperor, samurai, rebels	Samurai, ancient warriors, fighters
Fourth picture	Spiders, black and deadly, deceiving	Spiders, insects, scary and ugly, dangerous

Table 4.10: Learners' Guesses during the Second Story's Pre-listening Phase

The following stage involves listening carefully to the storyteller since learners had already formed an idea about the topic of the story and also were given the same instructions. First, they would listen only for the main idea. They had to understand the whole story in order to confirm their hypotheses/predictions concerning the main idea. For the second listening, students were allowed to take notes on as many keywords/details as possible to help them narrate the story again later.

Concerning the third picture, learners described the men as 'fighters', 'warriors' or 'ancient warriors' and 'servants of the emperor'. A few however called them 'samurai' and disagreed with those who said that they were the Emperor's servants and described them as 'rebels'. They even helped those students with little knowledge of this word with movies which are about them such as *The Last Samurai* starring Tom Cruise and Ken Watanabe as well as *47 Ronin* starring Keanu Reeves. The last picture which included 'spiders' was a challenge for them as they tried to connect all pictures together but failed to guess it right. The teacher so far accepted all answers since the objective of pre-listening is to anticipate what the story will be about and imagine its plot approximately. Providing learners with pictures at this point will help them form a prior idea about the listening passage which will be checked in the following phase.

Learners' thoughts included, 'the Samurai warriors are trapped/fighting in the temple', 'they are caught in a magical spider web', 'they have a mission', 'it feels they'll all die', 'the Samurai warriors will turn into spiders' or 'there will be a huge fight between the Samurai

and a giant spider' similar to the one in *Harry Potter And the Chamber of Secrets* according to their answers. Their background knowledge helped them form a general idea and facilitated the process of comprehension. Only one student almost got it right when he described the spider to be 'a shape-shifter who tricks travellers to hunt and eat them alive'. In short, learners from both groups were active and participated better than the previous session. The teacher-researcher noticed how learners were not frightened of what is coming next as they did before. They already knew that they would listen to a story that would include Japanese warriors yet they could not relate it to spiders. Some of them even predicted that those men might be cursed and turned into spiders. Students had fun in this stage and did not expect the script to be difficult at all. At the beginning, learners quickly guessed the country 'Japan' and the place where the story takes place which is 'an old abandoned house', 'an old building' or 'a dark place with decaying walls' until one student from each group pointed to the fact that Japan is famous for its 'old temples' for a long time. The rest, however, were not familiar with such a word.

The story held the concept of a Japanese myth and was entitled 'The Goblin Spider' which brings us to the fact that all learners were unfamiliar with the word 'Goblin' except one student or two who later explained how they happened to know it. The teacher-researcher did not intentionally explain the term in the pre-listening despite the fact that learners were puzzled and lost right after hearing the word from the title in order to let them extract or form its meaning throughout the listening audio. After listening to the audio twice, learners were given a few minutes to categorize their ideas, and get the meaning of the story right. They were then requested to volunteer to retell the 'creepy' story as one student has described it.

Unfortunately, none of them volunteered despite the teacher's reassurance of the normality of the situation. As the degree of difficulty was raised, learners panicked and seemed lost and afraid of retelling the story, especially the control group as they had no listening strategies except memorization to aid them to collect and keep details for the after-listening task and decrease the level of difficulty. They were not willing to stand up to speak let alone in front of their classmates. At this point, the teacher was obliged to resort to a third time listening in order to give her learners a chance to recollect their scattered thoughts and get what they might have missed in the first and second listening. Once a student volunteered to narrate, anxiety was reduced and one by one, they began participating, however, their storytelling was effortless and very short. They consequently missed so many necessary details.

	Spider	Temple	Web	Goblin	Priest	Drums	Midnight	Samessin	Itukusai
Exp. Group	√	√	√	√	X	√	X	X	X
Cont. Group	√	√	X	X	X	X	√	X	X

Table 4.11: The Checklist of Keywords for the Second Story

As table 4.11 describes, most of the learners were unfamiliar with many words such as 'drums', 'temple', 'web' and 'Goblin' even though some of them were mentioned before in the warm-up. Moreover, learners were unable to remember and did not pay attention to two Japanese words that were mentioned by the narrator: 'samessin' and 'itukusai' as well as their meanings which were explained by the narrator. The third listening was a chance for learners to catch up and avoid any gaps in their narration. Yet, only a couple of students from both groups who really managed to retell the story correctly. The rest struggled with narration and used simple vocabulary. This might be the cause of having in mind the idea that the audio was hard so they could not proceed or the audio was simply too advanced for their listening skills.

When the after-listening discussion was opened and learners were free to describe what they felt and reveal their attitude towards the second story, the majority of participants stated that lots of words were hard to get such as 'goblin', 'drums' and even 'priest' and missed others such as 'instrument', 'keep off' and 'entangled' because of stress and anxiety; whereas others blamed the loud sound-effect which disturbed their focus during listening. The results of this session show that learners still concentrate on understanding every single word while listening to the story which is a wrong and unnecessary strategy. The teacher-researcher explained once more that storytelling merely gets easier when the listener understands the general idea and takes notes by catching the necessary keywords. The rest becomes easy depending on the participant's speaking ability.

As far as the synthesis level is concerned, learners showed, during improvisation, a lack of three important elements which are focus, vocabulary, and teamwork. As they are required to make predictions in storytelling, learners tend to panic at first and somehow resort to their classmates' previous answers. This had a positive impact on learners who faced difficulties listening to native speakers which aided them to gain new vocabulary to get the meaning of the main keywords, make assumptions, and even draw conclusions. Learners, after the application of both techniques improvisation and storytelling, were exposed to a number of audio/listening passages or fragments of speech made by learners as well as the

teacher's instructions and classmates' answers. With the control group, these techniques helped to highlight the issue of lacking listening strategies. However, the experimental group showed some improvements compared to the performance and attitude of the control group.

These results disclose that listening for the sake of completing a task is not easy and needs efforts from both sides (teacher and learner) to achieve better scores if they are tested and enhance their listening skills for educational, cultural, and daily purposes. Learners showed some lack of knowledge of different topics such as Greek and Japanese mythology in general. At first, while displaying the pictures, learners were participating randomly since inference and guessing were individual, however, they started interacting with one another as soon as they had become familiar with the story's keywords and general idea after listening. They also showed a weakness in remembering the words and resorted to using synonyms and paraphrasing or other expressions of the words.

Classroom observation additionally implies that lack of focus during listening and the teacher's restricted/limited and almost absent instruction and guidance delayed progress and disabled learners from achieving problem-solving tasks/challenges that they may encounter in everyday life, school or workplace. Teachers of OE should work hard on their teaching methods and thus use and apply effective listening strategies and dramatic techniques to urge learners to get engaged and involved in the learning process and practice both skills, listening and speaking, hand in hand.

4.2.6. The Video-Viewing Technique

The video-viewing technique was the first and the last method used for classroom observation. It was applied at the beginning of the year as a warm-up for listening practice and was boosted outside the classroom when learners were assigned at the end of each session to watch a movie, an animation or a miniseries (no more than four episodes) at home in order to go through a series of questions as a listening comprehension test which was orally done. The teacher-researcher also concluded the classroom observation with video-viewing yet this time it involved learners' speaking skills. It aims to make learners think, predict, and agree upon their final answer. It first requires individual work by thinking and anticipating. Next, they share their ideas/opinions which may match the others' suggestions or totally contradict them.

How does this technique function? Learners from both groups were shown a short scene (no more than ten minutes) taken from a movie. The scene must be played silently

without voice or any sounds. Learners watched the scene and looked at the actors moving their lips. It aims at making students watch the chosen scene and then try to predict what they are talking about using their own words. In this case, learners will have to consider the setting of the scene (background), the characters' clothing, movements, and facial expressions. This technique purely involved learners' critical thinking and individual interpretation of a silent scene. Afterward, learners shared their predictions and listened to one another in the process. They were asked whether they agree or disagree with their classmates in order to create a discussion because learners may convince one another by discussing their alternatives. However, their guesses could be all wrong. At this stage, answering correctly is not a priority since the objective of this technique is to make predictions, listen to one another, and speak more.

The teacher-researcher made sure to choose a movie that all or at least most of the learners are not familiar with in order to avoid spoilers or complications during the task. This technique did not require a pre-listening phase as learners need to predict the topic of the conversation right after watching the silent video.

4.2.6.1. The Pre-viewing Stage

The video-viewing technique required only one session for each group to practice and two scenes from the same movie. Before learners were introduced to the activity. The teacher asked them whether they watch English movies on a daily basis or not since they are English students and need to listen often to native speakers. They interacted positively with the teacher's questions and provided examples of new and old movies that they like or recently have seen. They were also asked about their favourite scenes, especially from very famous movies such as Harry Potter, Home Alone, Mission Impossible, Spiderman, Avengers, and so on. After that, the teacher introduced the activity as a speaking skill enhancer this time, unlike the one at the beginning of the year. It also involves using their creativity, background knowledge, and listening abilities. Before playing the short video, learners were requested to just watch the scene and try to guess what the characters are talking about. She gave no further explanation or instructions.

The first scene was extracted from the Nora Ephron's movie *You've Got Mail*-starring Meg Ryan and Tom Hanks released in 1998. The story, in short, revolves around Kathleen Kelly, the owner of a little bookstore for children's books whose selling is put out of business because of the opening of the new large bookstore owned by Joe Fox. A chain of hateful

encounters and campaigns develops between the two as she's fighting to save her business. However, what both characters do not know is that they have been anonymously corresponding through the mail via the internet. Kathleen closes her business but Joe fox's life suddenly gets complicated when he realizes that his anonymous mail-pal is nobody other than his rival Kathleen Kelly.

Learners' first reaction when they were told about watching the scene without sound or voice differed between surprise and excitement. Others seemed totally puzzled while others just kept smiling. It was obvious that this was the first time they encounter and go through such activity and that was confirmed later during the open-discussions time. Multiple weaknesses in language skills emerged after the implementation of this technique. Students were not able to speak with confidence. They showed some hesitations and anxiety during and after the video viewing.

4.2.6.2.The Post-viewing Phase

The scene's length was less than ten minutes and it was played silently for the first time and for the second time with sound to let learners confirm their predictions. Learners were attentive while watching but still felt awkward since the room was as silent as the movie scene. When it was over, the teacher asked them to describe what they have seen while she is got in her hand a checklist of the main keywords that learners should guess right. At first, they seemed reluctant and a bit afraid of speaking. At this point, when learners hesitate to speak or take part in something (in this case to volunteer), it is preferable to always ask a student who is more skilled in speaking than the rest with self-confidence and charisma. As soon as he was selected by the teacher, he began describing the scene in his own opinion. This step facilitated the process of guessing and the others followed sharing their ideas and each time a learner spoke, the others were listening. Sometimes they had the same predictions and other times they disagreed. Table 4.12 below illustrates the checklist which was used and filled by the teacher-researcher.

Keywords	Setting/background					Clothing		Facial expressions			
	Books	Party	Food	guests	friends	casual	formal	Surprised	upset	Funny	Sad
Control group	√	√	√	√	√	X	√	X	X	√	X
Experimental group	√	√	√	√	√	X	√	√	√	X	X

Table: 4.12: The Checklist of the Main Keywords for the First Video

As the data above reveal, learners' predictions were classified according to three main categories, setting, clothing, and facial expressions. Without voice or sound, they were limited to describing what they could see. The first student who was chosen by the teacher described the scene as a house party because of the food (buffet) and the big number of people. As instructed by the teacher, the student was very brief in describing the scene in order to give the others a chance to speak and be more specific. He also mentioned that the blond female is the protagonist of the movie and seemed happy and cheerful at the beginning as she saw Joe. He also guessed that the man was avoiding her probably because she was a talkative lady and somehow annoying. He was then requested to stop in order to know whether the others agree or disagree. Another student volunteered to continue guessing after agreeing with her classmate. In her option, the characters seem to know each other, Kathleen was friendly yet she was surprised after realizing something about Joe. Maybe she discovered that he was her boss. Another learner believed that something shocking made Kathleen look so puzzled and confused. She described Joe as the one being talkative yet somehow funny because of his facial expressions. The previous participants had similar descriptions yet different guesses. This made the rest of the group to be either supporters or opposers.

As table 4.12 above shows, most learners guessed the setting, 'they are invited to a party', 'business maybe because of their formal clothes', because of 'the food, drinks and the way guests are standing and talking', 'there's a reception and people are serving themselves'. When asked about the type of the party, some expressed it as 'formal since the guests are not casual', 'suits and dresses'. Learners missed some clues while watching which obliged the teacher to play the silent video again for a few minutes only. When asked to focus on the background, they noticed lots of books and predicted that 'it could be a meeting for publishers' and maybe 'writers or journalists' and finally one learner guessed that the two characters could be 'rivals'. They also analyzed Kathleen's facial expressions which were indicating 'happiness, excitement and joy, surprise and mischief' yet when Kathleen discovered the truth, she came back to confront him. Learners described their facial

expressions as ‘cautious’ instead of ‘surprised’, ‘sorrowful’ instead of ‘upset/sad’, and ‘offensive’ as well as ‘careless’ and ‘mocking’.

Concerning the topic of the conversation, the teacher-researcher’s aim is to make learners speak and participate as much as possible to check a) vocabulary and prior knowledge, b) pronunciation, and c) how much they can keep up with the silent scene and what it is hiding for them. Making learners wonder about the correct answer turns into a deliberate eagerness to know and the satisfaction they feel after realization. Here are the learners’ answers classified in table 4.13 into three categories.

	Close/right guesses	wrong guesses	No guesses	Total
Control group	60%	20%	20%	100%
Experimental group	80%	20%	00%	100%

Table: 4.13 Learners’ Guesses According to the Degree of Correctness

As the data show, the majority of learners guessed right or in other words, their guesses were closer to the right one, for example ‘the woman discovered that Joe was her new boss’, ‘she was told Joe was her rival/partner who tricked her somehow’, ‘they were enemies, fighting over a business deal’, one student could even read Kathleen’s lips as she said, “I didn’t know!” which made him guess that ‘she discovered something about him that shocked her’, ‘maybe she lost a great deal of money and he was the one that won’, ‘or they are just friends and he betrayed her’, etc. This category of learners had a very good background knowledge and made use of their vocabulary to match what they have seen with their predictions.

For the second category, 20% of the learners made wrong guesses such as, ‘Joe stole money from her’, ‘Kathleen was a stalker and got upset when confronted with the truth’, ‘she is a writer and Joe stole her book’, ‘she realized that she was uninvited’, etc. Despite the fact that those guesses were not correct, learners’ answers were all welcomed. What matters in this activity is to think and guess the topic of the scene which means even though this category did not guess right, they have at least participated by sharing their thoughts and more importantly enjoyed the session and had fun in the process. They have also argued and gone through short debates about the topic. This proves how learners listened to one another in order to respond and argue.

As for the last category, 20% refrained from speaking in the control group which was optional in this case. However, for the second scene, they were targeted to be the first

participants to describe the setting and guess the topic of the second silent scene. Later on, learners watched the scene again with voice/sound in order to check their guesses and evaluate their level so far. They were so excited and enjoyed the scene (Appendix M) and the characters' conversation played brilliantly by Meg Ryan and Tom Hanks.

The second scene (Appendix N) was also taken from the same movie yet with a different setting and topic. It is worth mentioning that learners' attitudes became more positive because the majority seemed relaxed and excited to do it again. They were familiar with the steps and eager to guess the events right this time. Unlike the first practice, the teacher instructed learners to observe the setting yet not for long as guessing the story is more important. That is why they had to concentrate on the characters' physical gestures and facial expressions. Furthermore, learners were instructed to form a general idea in their mind of the conversation that the characters are having and develop it with their personal existing knowledge. As the video began playing, learners were all silent and more focused. You could hear some low whispers and giggles among students because of the actors' facial expressions.

As soon as the scene was finished, learners were given a couple of minutes to reorganize their ideas. As expected, the same learners with good speaking skills volunteered yet the teacher asked them to wait and listen first to their classmates' guesses. Participants who were silent and refrained from participating were reluctant at first but with the teacher's encouragement, they started speaking. They were first asked to provide only keywords for the setting and characters' clothing, and then develop their ideas into sentences.

Keywords	Control group	Experimental group	Total
	Setting/background		
Cafeteria/coffee shop	√	√	100%
Restaurant	√	X	50%
Rendezvous	X	X	00%
Friend	√	√	100%
Colleague	√	√	100%
Hanging out	X	√	50%
/	Clothing		
Casual	√	X	50%
Formal	√	√	100%
/	Facial expressions		
Excited/ happy	√	√	100%
Worried/anxious	X	X	00%

Astonished/surprised	√	√	100%
Disappointed	X	√	50%
Annoying/annoyed	X	√	50%
Angry/upset	√	√	100%

Table: 4.14: The Second Checklist of the Main Keywords for the Second Video

The second scene did not exceed the length of ten minutes and learners' keywords varied. Their ideas/guesses were also exact and did not stray away from the theme. However, they could not figure out the topic Joe and Kathleen were discussing. After watching the scene and observing the characters' attitudes, they guessed that 'Joe was hanging out with his best friend after work', 'a colleague of Joe accompanied him for a walk/a cup of coffee', then 'they're coming back from work', 'going to the cinema', their ideas have changed as they realized Joe was meeting someone. One of the learners added that 'Joe was meeting someone but was annoyed/ disappointed to see his rival Kathleen there as well'. So many guesses were made about the type of conversation between Joe and Kathleen. 'She was also waiting for someone and tried to hide when she saw Joe', 'she tried to avoid bumping into him', 'because she hates him/he was annoying/she did not want him to see her on a date maybe', etc. One student used the expression 'mocking her' because of their facial expressions, 'Joe seems to enjoy playing games with her', for example, 'when he took the flower and put it in his mouth/changing his seat behind her to fool her'...etc, 'he wanted to know her date and ruin everything especially her mood', etc. It was hard however to guess the exact topic they were talking/arguing about. Without having any context to help them get the parts together, learners were a bit lost until the teacher explained again that this activity aims to make them more expressive and use their knowledge and vocabulary to describe what they have seen.

Table 4.15 summarizes their guesses:

	Close/right guesses		wrong guesses	No guesses	Total
Control group	(20%) 05	(44%) 11	02 (08%)	00%	100%
Experimental group	(32%) 08	(36%) 09	02 (08%)	00%	100%

Table: 4.15 Learners' Answers According to the Degree of Correctness

The data collected show that both groups did well, yet the experimental group performed better as they were continuously instructed and reminded of the importance of using the necessary listening techniques. 44% of the learners guessed right and 20% had also closer guesses but with some deviations. However, they did their best to participate and make

acceptable answers. Compared to those who guessed right, only 08% guessed wrong and the number of learners was only four in comparison with those from the first scene.

To conclude the session, learners were advised to practice more at home in order to learn to think before they speak and speak to improve their communicative skills more often. After the implementation and application of the three main techniques, improvisation, storytelling, and video-viewing, chosen by the researcher, learners from both, control and experimental groups, started preparing and practicing then presenting role plays. The first semester of the school year 2020-2021 was wholly dedicated to classroom observation during extensive listening comprehension practice where learners from the experimental group were frequently instructed and reminded of the importance of applying listening strategies while listening, unlike the control group that had no instructions or pieces of advice. Table 4.16 illustrates the number of sessions and how they were divided to cover the application of the previously mentioned techniques.

Techniques during the second term	Nb. Of sessions	With four groups
Video-viewing	01	04
Improvisation	03	12
Storytelling	02	08
RP	04	16

Table: 4.16: The Total Number of Sessions Dedicated for Each Technique.

As for the RP technique, which is the main method to be used and developed for the rest of the sessions, learners were instructed to prepare short dialogues about different topics inspired by their daily life such as: on a bus, in an office, while shopping, a phone conversation, having guests, playing games... etc. The condition was to prepare such dialogues with different roles straight away and play them in the classroom. Learners' reaction was anticipated as they looked surprised and undecided. They were, however, encouraged by the teacher and assured that no scores would be given and the sole purpose was to have fun. Moreover, learners had twenty minutes to create a situation and a short dialogue according to it, be fair while sharing roles, be precise, concise, and avoid long talks.

The participants were divided into mini-groups where they chose their partners, discussed a bit, and started developing their roles. When time was up, learners volunteered in pairs or more to begin acting their role-plays. Most of the participants only caught keywords during listening while a few of them even gave their opinion on or summarized the short plays with the constant reminder of using listening strategies taught and well explained to the

experimental group, table 4.17 demonstrates how learners were divided and the number of plays they had performed.

Nb. Session	1st session	2nd session	3rd session	4th session
Nb. Learners	20	19	22	24
Nb. Role-play	04	06	07	05

Table: 4.17: The Number of Sessions and Role-plays Practiced with Learners.

For the record, learners wrapped up the first semester with video-viewing sessions as an extensive listening practice which was divided between classroom testing and assignments at home. The first semester consisted of four weeks which means eight sessions. The sessions were dedicated to extensive listening at home, it consumed most of the sessions. The comprehension questions mainly targeted the main keywords that learners should catch and remember such as names, dates, and important details that the story/dialogue mainly revolves about. As for the second semester, learners also practiced listening through the application of three dramatic techniques to help them ameliorate their listening and speaking skills.

The topics dealt with in their role-plays mainly included TV shows such as daily news, documentaries, beauty and skin care, sports, weather forecast, and advertising. One learner, however, performed something interesting about a game of words and involved learners from the audience; she even rewarded the winners with chocolate, nuts, and sweets. The most recurring TV show was about cooking and learners presented different famous and easy recipes including pasta, pancakes, cookies, brownies, and pizza. The teacher-researcher randomly asked different students to extract the main keywords, especially those related to cooking, to check whether they were listening and paying attention during those presentations or not.

Additionally, for the rest of the sessions, learners presented role-plays that they have already prepared at home and each time a group was done, the teacher-researcher asked the audience (their classmates) questions to test their listening comprehension and focus. After so many sessions of hard work and intensive listening, the extra sessions were dedicated to speaking and listening yet for the purpose of talking and having fun not for being graded or restricted. One session was devoted to a famous game of truth or dare where learners worked in groups, prepared questions (for the truth part) and another list of challenges (for the dare).

They used an empty bottle to spin, learners who face the head and bottom of the bottle would play first. A learner from the first group would challenge another student from the

other groups. As the game has started, some asked questions and others answered even those who chose 'dare' had their share of speaking, for instance, one had to say jokes in English to make them laugh, another had to deliver a message orally to another classmate and one student had to even sing ...etc. Moreover, the last session was devoted for another game of words which involves a learner to stand and imitate something like a song title without saying a word. They had to use their hands, gestures and body movements to make the others guess. This game was so interesting and involved all learners even the ones who used to be shy and introvert.

4.3. Results and Analysis of the Teachers' Questionnaire

The data collected from the teacher's questionnaire are presented in the following tables, graphs and pie-charts and then are followed by their analyses. The present questionnaire consists of four sections and is similar to the learners' questionnaire with a couple of modifications and different objectives.

Section One: background information

Section Two: Speaking skill in OE class.

Section three: Listening comprehension in EFL classes

Section four: Role plays in EFL Classes.

As the questionnaire was handed to fifteen teachers, only twelve have responded yet it is considered fairly enough for this study since only two to three teachers teach OE module each year for each level (first, second and third years). As far as third year LMD students are concerned, most of the teachers of the English department at the University of Mostaganem deal with/have experience with this. The participants' age differed from 24 to 47. They were all females except one male but gender is not an issue here. As for the years of experience, they varied from 2 years to 23. Most of the participants however were novice teachers and their years of teaching at university were between two and seven. Inquiring about the participants' years of teaching experience aims to figure out whether they were experienced enough to teach OE property, know how to deal with third-year students and focus on ameliorating their language skills, in this case listening and speaking. Only two teachers in this study were veterans with so many years of experience in secondary schools. The rest were in a midway teaching experience. The following will be the analyses of each question in the whole questionnaire.

Q.1. Which skill do you think is harder to develop?		
Skill	Listening	Speaking
Nb. Ts.	05	07
Percentage	42 %	58 %

Table: 4.18 Teachers' Opinion about the Hardest Skill to Develop.

58% of teachers believe that speaking is harder to develop than listening. As OE teachers, they have noticed that learners struggle with their abilities to speak in their classes. Those who chose listening (42%) also believe that it is not easy to improve such skill unless they have tested their learners' and made long-time observations in order to figure out where their weakness lies. Teaching speaking and improving it in OE class will be dealt with separately in the second section and more details will be revealed.

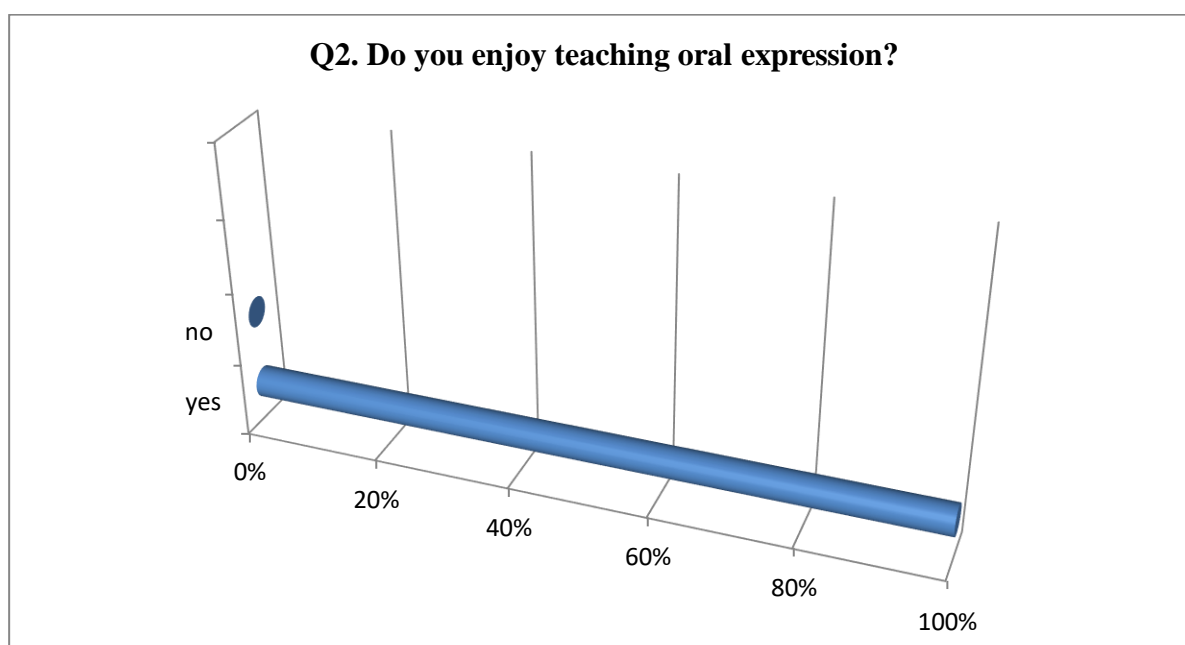


Figure 4.1: Teachers' Attitude toward Teaching OE.

The second question aims to confirm the fact that teaching OE to students is enjoyable for both, teachers and learners. All participants (100%) confirmed that and stated that they truly enjoy teaching that module. They were subsequently asked to justify their answers and they replied differently. For most of the participants, teaching OE is enjoyable, interactive and it is very rewarding to see the fruit of the long process. It also gets teachers closer to their students and helps them to use their language repertoire practically. For others, OE is an important skill that allows learners to develop their mental as well as their communicative

skills and gives them the chance to express themselves yet it needs a lot of practice and techniques to be well-enhanced.

One teacher described her role as “an opportunity to help students to think outside the box and to be more expressive. We also trigger their critical thinking which is very helpful”. Another teacher described OE as “a double-edged process that involves improvements from both parties. Learners learn to speak and boost their self-confidence while teachers learn from their students’ feedback”. Two teachers, however, had some negative points that accompanied their daily activities in class. For them, OE is beneficial as “it provides a variety of topics” and “helps in transmitting new vocabulary and exchanging ideas. It also can be very funny sometimes”. Yet, “it can be frustrating and boring sometimes” when “learners are reluctant or not motivated enough to speak”.

As for the third and last question in this section, “Do you believe your students enjoy your class?” All participants answered yes. It is obvious that they are confident and well-equipped to control their class and achieve positive results. This question will be checked in detail through the following sections.

The second section explores different aspects of the speaking skill. It is worth mentioning that this section includes twelve questions designed to confirm whether teachers only focus on ameliorating their learners’ speaking skills or may involve the others. This module deserves more attention and the teachers’ answers will decide whether they also work on developing it according to their learners’ needs or not.

Q. 1. Which teaching approach do you adopt in your oral class?						
Approach	CBA	Eclectic (Various methods)	Audio- lingual	CLT (oral)	Different activities	No answer
Nb. Ts.	01	04	01	02	01	03
Percentage	8.33%	33.3%	8.33%	16.6%	8.33%	25%

Table 4.19: The Different Approaches Used by Teachers in OE Class.

The aim of this question is to investigate the teachers’ familiarity with different approaches while teaching their module and decide whether they are fully aware of the different teaching approaches. Table 4.19 shows that only one teacher uses CBA (Competency-based approach). None of the novice teachers mentioned using such an approach as they are the young generation and should possess updated knowledge on the

more up-to-date methods used nowadays. The data also reveals that 33.3% of them are familiar with eclecticism, an approach that involves dealing with various methods. It refers to, as mentioned by one participant, a situational approach where learners are given pictures or objects to elicit answers. She sometimes uses a task-based approach where she provides them with a text to read to answer related questions with other activities to ameliorate their vocabulary.

16.66 % stated that their approach involves communicative language teaching (CLT). They focus, in the process, on using interactive and communicative activities in order to get their students more involved and pursue them to speak more and communicate often. Only one teacher adopts the audio-lingual approach which involves more use of audio-lingual material such as songs, radio, and iPods. The rest of the participants (8.33%) use different activities such as dialogues, drilling, movies, plays, and RPs. Three teachers (25%), however, provided no answer for this very significant question. No options were given to participants in this question intentionally. It was left as an open question for teachers to answer in order to provide their own approaches as well as to test their knowledge about this matter.

Q.2. In your opinion, some students struggle during oral class because:		
Options	Nb. Ts.	Percentage
a. They are shy.	12	(100%)
b. They are not interested.	03	(25%)
c. They're busy doing something else.	01	(08%)
d. They are unable to speak well.	11	(92%)
e. Other reasons:	/	/

Table 4.20: The Main Difficulties that Learners Face during OE Class

Table 4.20 reveals that all participants (100%) believe that their learners' progress in speaking is hindered because of their shyness. By analyzing the different responses provided in this item, the lowest percentage (08%) represents one teacher out of twelve who believes the cause of such difficulties is that learners neglect following the lesson or the others while they speak or present something and are busy instead doing something else that distracts them and prevents them from learning.

The table also shows that 25% of the respondents refer to a lack of interest which circulates among students a lot and can create some kind of a barrier that makes them struggle and eventually resort to silence. However, 92% focused on the fact that learners' speaking abilities are degrading and are very lower than the average consequently making them speak

less and keep away from interaction with one another during class. Moreover, 33.3% of teachers provided no other reasons leaving the rest (75.7%) to suggest some that include lack of confidence in themselves and their abilities, anxiety, lack of adequate vocabulary, struggling with new/unfamiliar topics or terms, low self-esteem, fear of making mistakes or their peers' reaction and behaviours, lack of communicative competence (linguistic skills) and the scarcity of daily practice. One participant even mentioned that it may also be because they simply hate the teacher. These obscurities are born and found inside the classroom and maybe outside of it. Teachers noticed those obstacles and this question aims to shed light on what is really going on and what really demerits learners' outcome.

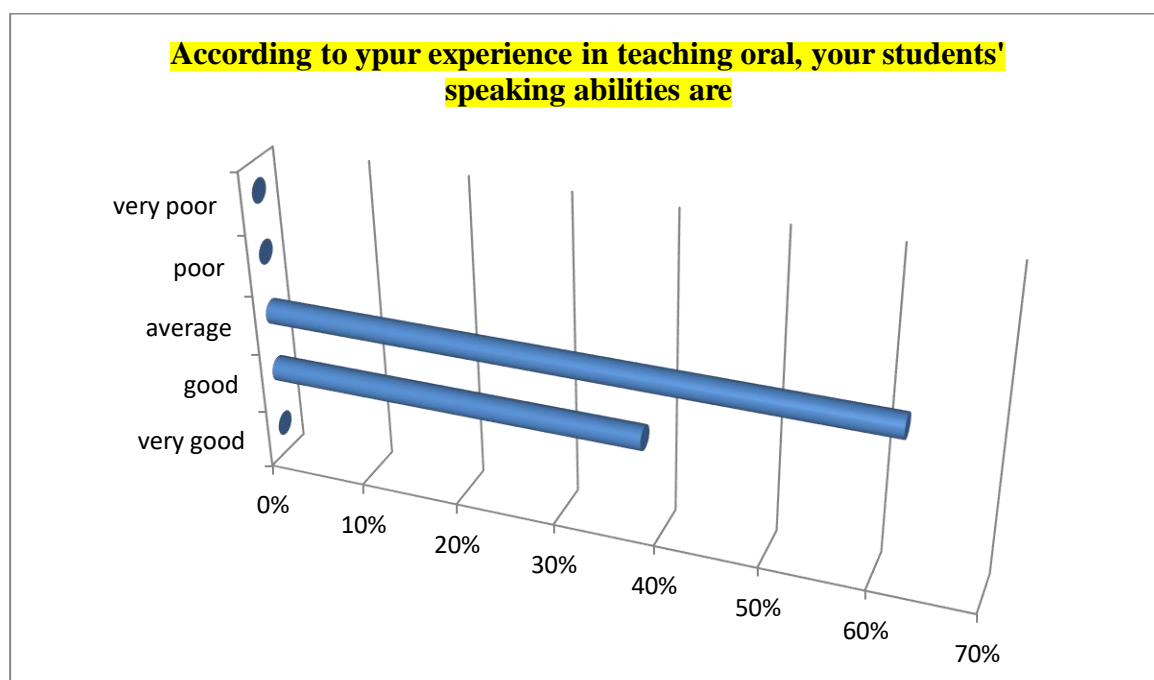


Figure 4.2 Teachers' Response to Their Learners' Abilities in Speaking

Figure 4.2 above signifies the result for the third question that the majority of informants (66.7%) agree upon the fact that their learners' level of speaking abilities is average while, 33.3% consider them as good according to their teaching experience through the years. This question aims to figure out the common level that most third-year students have. The twelve participants were requested to mention some of the difficulties that they have noticed in their class.

Their most common answers included poor linguistic repertoire, shyness, poor grammatical skills, the inability to form and utter long and correct sentences, passivity, sometimes disinterest in participation to complete a task at hand, anxiousness, lack of self-confidence, and inhibition. Some teachers referred to the fact that some learners "have a

trembling voice though they are good in English” which could be due to “fear of public speaking and timidity”. For others, speaking in oral class can be avoided owing to learners’ “unsharpened learning skills and abilities” which “disable them from expressing their ideas and emotions easily”. A couple of informants pointed out to the habit of “using translation logic rather than the English language logic” which means learners tend to translate words from L1 to English and sometimes compensate missing words with French or Arabic.

Q. 4. Have you ever tried to overcome those difficulties?		
Answer	Yes	No
Nr. Ts.	12	00
Percentage	100%	00%

Table 4.21: Teachers’ Familiarity with Overcoming Learners’ Obscurities

All participants (100%) in table 4.21 above state that they, as OE teachers, are responsible for developing their learners’ level of speaking and should work on overcoming difficulties that may hinder their oral progress and performance in the classroom. The following question was intentionally made open for teachers to answer in order to have an idea about the main techniques and methods that they actually use/used. The participants had similar answers which were classified in table 4.22.

Q.5. How can you help your students to improve their efficiency in speaking?						
How	Lots of practice	Vocabulary supplying	ICTs	Encouragements (motivation)	Pronunciation	Atmosphere
Nb. Ts.	06	03	02	06	04	04
Percentage	50%	25%	16.6%	50%	33.3%	33.3%

Table 4.22: Teachers’ Methods and Techniques to Overcome Learners’ Weaknesses

The statistics in table 4.22 reveal that half of the participants (50%) focus on practicing more and making learners work hard through intensive training/practice that includes tasks such as role-plays, presentations, monologues, and public speeches. They believe that ‘practice makes perfect’ and learners should do their best to develop their abilities. One of the respondents suggested making learners even practice outside the classroom by handing them homework and assignments. As for motivation, also half of the participants (50%) highly recommend encouraging learners by praising them even when they make mistakes. One of the teachers usually gives her students pieces of advice on how to improve to help them fight their weaknesses. Moreover, learners have to be guided and taught how to believe in themselves and their abilities. Motivation is necessary and essential to draw

learners closer to the core of the lesson and love what they are doing to achieve a positive outcome. 33.33% of the teachers pay more attention on setting and building “a comfortable and secure atmosphere by creating a friendly and less intimidating environment to help them to overcome stress and anxiety”.

Equally, 33.33% of the respondents focus and work on their learners’ pronunciation and speaking abilities. They believe it is fruitful “to pinpoint learners’ speaking errors by using a variety of error correction techniques so as to ameliorate their speaking skill in the process”. As for vocabulary supply, 25% use different activities in order to “supply their learners with useful linguistic items” or “put them in different yet interesting daily life situations and contexts” to interact and sometimes “discuss various interesting topics to boost their vocabulary”. One of them has also pointed out fostering collaboration with their friends/classmates through creating activities that demand group work as this technique has multiple benefits through time. However, only two teachers 16.66% mentioned that they actually include the use of ICTs in their OE classes to gain learners’ attention and interest such as overhead projectors and speakers to display videos as well as using social media, etc. The use of technology in education became essential nowadays in classroom learning and teaching. Only one participant (8.33%) however mentioned using repetition without explaining how or why. All that has been mentioned by the informants above touches a sensitive spot in teaching and improving speaking skills. Teachers have to be up-to-date in order to bring new and modern techniques to the modern classroom and very clever learners. This also aims to gain their attention, interest and positive attitude towards this class.

Q.6. Which activities do you believe help students improve their speaking skills more?					
Activity	Stories	Dialogues	Interviews	Role plays	Free topics
Nb. Ts.	06	09	06	10	09
Percentage	50%	75%	50%	83.3%	75%

Table 4.23: Teachers’ Choice for the Most Appropriate Activities to Enhance Speaking.

Table 4.23 demonstrates role-plays as the activity that most teachers (83.3%) consider as a valuable and effective technique that helps learners to improve their speaking skills and abilities. There was an equality of percentage concerning dialogues and free topics. 75% of the questioned teachers prefer and may be using these two techniques as a way to make learners speak more and develop their verbal performance. According to the majority of informants, RP keeps its position as the most commonly used technique in OE classes and is mostly preferred by teachers because of its effectiveness and various benefits. It also provides

teachers with the necessary tools to allow the learner to participate, interact and learn by themselves with the teacher's help, guidance, and instruction.

Q.7. Do you think your students enjoy speaking about topics that you suggest in your oral class? Why?				
Degree	a. Always	b. Sometimes	c. Rarely	d. Never
Nb. Ts.	02	10	00	00
Percentage	16.7%	83.3%	00%	00%

Table 4.24: Teachers' Responses to the Regularity of Liking OE Class.

As the findings show, in table 4.24, 83.3% of teachers believe that sometimes their learners have fun while presenting or discussing a topic suggested and sometimes they do not. It reveals that learners do not always have to like or agree with what is suggested. To justify their answer, they mentioned some common reasons such as learners "feel that they are bound to the chosen topic" and "it is challenging to spot their interest". Another teacher said, "Learners participate and enjoy class when they are the ones who suggest the topic for presentations or discussions because once the teacher imposes one on them they turn negligent and less active". Other teachers believe that it depends on the topic and she tries hard to bring up topics that interest most of her students along with using different technological outlets and therefore learning becomes enjoyable.

One of the participants refers to learners as thinkers with different opinions and even categorized them into those who a) agree fast, b) do not share their opinions and c) those who are picky and see that some topics are uninteresting for them. It is advised that topics should vary and meet learners' needs and interests. Similarly, a teacher mentioned that she usually picks trendy topics that she knows they suit her students' age and culture. She's got a semi-structured strategy that allows her learners to share their thoughts and opinions freely. However, another informant had a different opinion on free topic activities that they should not be overused especially if the learner is not equipped with a correspondent repertoire and enough information about that topic for instance.

Having fun and enjoying class can be a fundamental key for a well-developed group of learners and speakers. This may be referring to the minority (16.7%) which is confident that their students always enjoy their suggested topics "since they have never complained". They sometimes suggest topics for the coming session to give learners a chance to prepare themselves and work together to learn from one another. The second teacher also believes that

it is due to the fact that she chooses intriguing topics that are currently on different social media platforms.

For the eighth question, teachers were requested to enlist the main activities that they use in oral class. Their answers enclosed a variety of examples and interesting suggestions. It aims to first; explore the type of activities that mentors prefer using in the classroom. Second, it aims to see/know whether they intend to use only the old-fashioned ones during OE such as free topics and presentations, and or they include more interactive techniques such as RP. The activities were classified in table 4.25 below.

Q.8. what are the main activities that you use in your oral class?			
Activities	Free topics and discussions	Role plays	Other activities
Nb. Ts.	08	07	08
Percentage	66.6%	58.3%	66.6%

Table 4.25: The Main Activities Used by the Participants in the Classroom.

Even though most of the participants (66.6%) use different activities in order to make the oral class more interesting, beneficial, and fun, they still rely a lot on the use of free topics and open discussions. Equally, 66.6% of them prefer involving their learners with what can only be described as redundant activities that mainly oblige most learners to interact with the teacher more than other classmates. As for role-plays, 58.3% include such activity in the syllabus which makes them well aware of its efficiency and usefulness in developing speaking abilities and performance as well as other skills such as listening and critical thinking. A teacher stated that interviews, podcast performance and role plays are what she had noticed to be more functional in terms of outcome. Besides, teachers who consider the importance of improving their learners' learning skills would work harder to provide them with a variety of speaking activities that can have a positive impact on their performance and outcome.

33.3% have suggested movies and songs, games and dialogues which involve daily life issues, speeches, story narrating, interviews and storytelling. Concerning narration, a participant made this activity even more interesting by turning it into memory-based narration and improvised narration. Another participant referred to role plays as situational dialogues which is a two-person role-play where the characters perform some routine activity and also mentioned a one-minute talk to test her learners' fluency which can be simply talking briefly about a free topic. In short, most teachers proved to have attachments to the old methods that are overused for a long time that might overshadow more valuable techniques in developing

speaking. However, they are at the same time involving their students in more interactive and interesting activities that make them more active, creative and professional.

Q.9. Most students prefer choosing a free topic to talk about in the classroom, do they have discussions and exchange ideas?		
Answers	Yes, most of the time.	No, not really.
Nb. Ts.	09	03
Percentage	75%	25%

Table 4.26: Learners' Answers after Having a Free Topic

Table 4.26 above reveals that 75% of the respondents believe that they have their learners active and well-interactive during a free topic session. Learners are more into discussing free topics suggested by their classmates and ready to exchange ideas/information about them. They may however have missed the fact that a group of learners with low speaking skills are unintentionally neglected or simply because they are too shy or too afraid of speaking in front of others which makes them step back and avoid participating or speaking at all. That is what the 25% of teachers have stood for as a result of what they have been noticing during their class. Most of their learners do not support such activity for different reasons spending their precious time being anxious and avoiding going through long discussions that involve many good speakers. They do not even bother to share ideas as they could be also de-motivated. This, nevertheless, stays not strong enough to support such a claim and these answers could differ according to other teachers.

Q.10. Do they prefer:		
	a. Instant and spontaneous discussions.	b. Assignments to prepare at home and present the next session.
Nb. Ts.	04	08
Percentage	33.3%	66.7%
Q.11. When a student presents a topic; do their classmates ask questions and interact during / after the presentation?		
	Yes	No
Nb. Ts.	08	04
Percentage	66.7%	33.3%

Table 4.27: The Effectiveness of Free Topics on Learners during OE Sessions

According to table 4.27's data, the majority of the respondents (66.7%) have stated that their learners prefer being assigned homework to do at home as they get plenty of time to surf the internet and make research about a specific topic rather than having/doing instant and spontaneous discussions. As for the rest of the participants' (33.3%) answer, these learners

prefer having/going through instant debates to share their knowledge and exchange ideas with their teachers and even benefit those who avoid speaking and keep listening. It could be mainly due to the fact that learners with good speaking abilities are always in favour of spontaneous and instant discussions.

Surprisingly, data from table 4.27 contradict what has been revealed above as the majority of participants (66.7%) stated that their learners are active learners in the classroom, ask questions and interact during/after the presentation. However, this may have a positive impact on those who are silent and only listen. They will be paying attention and storing vocabulary in their memory in case they were confronted with a question from the teacher or classmates. They also could be well prepared for such situations and ready for sudden questions or inquiries after the presentation. These remain only speculations to justify the participants' answers.

Comparing results from questions 10 and 11, learners' participation is variable and may change according to the situation they are in. Those who prefer speaking and interacting without delay or a fortnight preparation are well-informed and confident about their abilities and knowledge. They also welcome any instant inquiries or disagreements from other curious or equally well-informed classmates. However, such a technique is not the right method to trigger and raise active learning and problem-solving strategies that are helpful to develop both speaking and listening skills.

Q.12. What are the teaching tools which you usually use in your class?						
Tools	Handouts /texts	Overhead projector	Videos	Listening materials (audio/speakers/earphones).	Internet	Laptop/ Smart- phones
Nb. Ts.	03	03	03	04	02	02
Percentage	25%	25%	25%	33.3%	16.6%	16.6%

Table 4.28: The Teaching Materials Used by Teachers in OE Class.

The twelfth question in the second section is about the main tools/material that teachers usually use in their OE class. It concluded a usage of a variety of technological devices/outlets such as laptops, phones, and overhead projectors. They are generally used for displaying videos, pictures, or even scripts and PowerPoint. Only four participants (33.3 %) use listening materials such as audio-scripts through speakers or earphones in class. As for personal devices such as laptops, tablets, and smart-phones, only 16.6% prefer such tools as they are available in every house and almost with every individual, they are easy to carry and

more practical. Using phones in the classroom also helps in facilitating learning. A couple of respondents (16.6%) rely on the internet especially social-media such as YouTube and Instagram and anything posted there can be displayed via one of the above-mentioned tools. They did not specify the exact instrument that they usually use in this situation. A very low percentage of teachers care to use various tools to change and move farther away from the boring and old-fashioned way that is talking for a long time only. Some teachers (25%) still heavily rely on handouts and text scripts to teach oral skills. This is not advisable unless other technological tools accompany them.

Section three consists of six questions unlike the previous one that was intentionally made so as to highlight the fact that OE teachers focus a lot on making learners speak without paying attention to the importance of listening. As a result, the third section is dedicated to the listening skill and its data is analyzed according to each question. These findings go in line with the classroom observation results which will be compared to the participants' answers respectively.

Q.1. Do you think your students are good at listening?		
Answers	Yes	No
Nb. Ts.	06	06
Percentage	50%	50%

Table 4.29: The Extent of Having Good Listening Activities.

All participants were asked about their learners' listening abilities and only 50% confirmed that they were good at it. The other half, however, is also important and confirms the classroom observation's results concerning storytelling which demonstrates the fact that their listening is not mature enough to help them answer or do the task correctly.

Q.2. Do you include listening activities in your class?						
Answers	Yes		No			
Nb. Ts.	10		02			
Percentage	83.3%		16.7%			
Why?						
Answers	Listening & speaking improvement	Knowledge & Vocabulary	Comprehension	Correct pronunciation	Other activities	No activities
Nb. Ts.	06	02	02	02	03	01
Percentage	50%	16.6%	16.6%	16.6%	25%	8.33%

Table 4.30: The Reasons behind Including Listening Activities in Oral Class

When asked about the implementation of listening activities, 83.3% of the participants answered yes; whereas, 16.7% did not include that practice in their syllabus. To justify the purpose of using such a method, teachers had different answers yet did not stray from the important aspects mentioned and classified in table 4.30 above. Some teachers provided multiple justifications. Consequently, a total of six teachers (50%) include listening activities in order to help their learners grow and improve their listening skills as well as speaking abilities because they are vital skills and part of learning and mastering the language properly. One of them mentioned that a good speaker is a good listener while another added that she sometimes gave her students something to watch first to ask them later for the topic and start an open discussion. This method always helps her to evaluate their listening skills and speaking performance. This category of teachers knows well the importance of focusing on ameliorating both skills and using the right methods and techniques in order to achieve their objectives of making good listeners even in the OE class.

As for the others, their answers included their intentions to enrich their learners' vocabulary. 16.6% of them believe listening activities do not only improve listening and speaking but also their knowledge as they get information and new words while listening to one another. A couple of teachers rather focus on the learner's weakness in comprehension after noticing how students struggle with understanding the spoken passage especially when natives speak. Similarly, 16.6% reckon that fostering understanding depends on helping the learner to get familiar with the correct pronunciation of native speakers and intonation by using techniques such as intensive listening and imitating their tongue. The fourth category of participants had different ways while using listening tasks such as brainstorming, considering different learning styles as well as allowing their students, once in a while, to entertain their ears with English-speaking characters. One informant however mentioned that he no longer does such practices without justifying his answer.

Q.3. Do you think students listen to one another? If not, why?		
Answers	Yes	No
Nb. Ts.	10	02
Percentage	83.3%	16.7%

Table 4.31: Teachers' Opinion Regarding their Learners' Listening Attitudes.

According to table 4.31, the majority of informants (83.3%) agree that learners have the habit of listening to one another in class. The percentage includes ten teachers who

indicate that learners as a whole are very interested in what their classmates would say in the classroom and this habit will help them foster comprehension and enrich their knowledge. However, such ability (listening) can only be improved through daily practice and the strong will/desire for progress as well as testing their listening abilities regularly in order to confirm their hypotheses.

Those who believe the opposite (16.7%) justified their answer with the fact that instead of listening, they get engaged in the process of talking. Moreover, learners do not listen to what others say because they lack interest and motivation in hearing one another, most of the time; they're either busy thinking of something irrelevant or zoning out. They are usually distracted and that is why listening is so demanding and needs focus and full attention in order not to miss out important details and to avoid going through open discussions for later. Learners with low listening abilities or no interest at all struggle during speaking sessions and this may result in getting low scores especially from listening comprehension tests or tasks.

Q.4. Do you agree that storytelling can be one of the best methods to help develop the listening skill? Why?		
Answers	Yes	No
Nb. Ts.	10	02
Percentage	83.3%	16.7

Table 4.32: Teachers' Opinion on the Use of Storytelling to Enhance Listening.

The results in table 4.32 above show when the respondents were asked whether they agree that storytelling technique helps learners to develop their listening skills or not, 83.3% of them agreed which means they encourage employing such a method in their daily sessions unlike the 16.7% who disagreed. When asked why, those teachers in favour of employing storytelling reported that it is a great technique which not only improves listening but also fosters understanding, builds vocabulary, widens knowledge and facilitates speaking. When they retell stories that they already know or repeat the ones told to them, they practice and develop both skills. It is also fun and creates a relaxing atmosphere where learners are no longer stressed or worried.

Contrary to what has been revealed by the largest percentage of informants, 16.7% of them disclosed that they never use or practice such a method because they believe there are other more reliable techniques than storytelling, yet none of them actually suggested some. As

a whole, teachers need to observe, know and integrate what is appealing and more useful for their learners and thus take into consideration multiple aspects such as the context of teaching, learners' willingness, concern, needs and learning styles.

The informants were consequently requested to suggest other techniques that might be useful in improving listening and the ones that they actually incorporate and apply in their classes. A couple of teachers used different methods and activities such as listening to podcasts as learners are more familiar with such media. In the same current, another teacher relies on listening to the radio and audio; whereas, others prefer narration, especially open-ended stories to have learners improvise to finish the story at hand. Very interesting activities were also proposed, such as talk-shows and role-plays as learners practice speaking when they perform a role play, while the audience is watching and listening to what they say. An informant mentioned using MCQs which are very effective as a listening comprehension task as well as interpreting pictures, puzzle games and open debates. One teacher, however, recommended applying different methods that can improve listening yet he provided no examples. 41.7% of the respondents chose to give no further suggestions as they may already be using storytelling in their syllabus or no methods at all.

Q.5. Do you agree that listening and speaking skills go hand in hand? Why?		
Answers	Yes	No
Nb. Ts.	12	00
Percentage	100%	00%

Table 4.33: Teachers' Opinion about the Connection between Listening and Speaking Skills.

Table 4.33 above shows a total of 100% of participants who believe that listening and speaking skills cannot be separated. They both go hand in hand because they complete each other. To justify their opinion, some of the informants provided some reasons such as "good listeners are good speakers" and "they need to receive first in order to produce". It is believed worldwide that if you are not good at listening, you will never be able to speak well because "speaking relies on the abilities of listening, comprehension, and analysis". In OE or in daily life, "listening and speaking function simultaneously and one enhances and backs up the other". A couple of respondents added that language cannot go one way, "as communication requires both addressing and responding". Moreover, during the process of listening, speaking improves because each time someone listens to something or someone, they learn to reply and a proper conversation emerges. Another informant described this process as follows,

“listening is receptive, part of their input while speaking is productive, and thus, in order to produce the output, the input must be correct and appropriate”.

Q.6. what are the listening strategies that you know/suggest to help the learners do the listening tasks properly?

This question aims to explore the participants’ knowledge of listening strategies and decide whether they actually use them in order to promote their learners’ level of listening or simply ignored them. It is crucial to investigate this side of teaching methodology in order to know how well OE teachers are informed and aware of developing their learners’ listening abilities alongside the speaking ones.

In the last section of the teacher’s questionnaire, the implementation of role plays will be confirmed or rejected as the participants answer the given questions related to incorporating the RP technique within their daily OE practices. It also investigates whether they agree or disagree with the fact that such a technique can be one of the best solutions to combine both listening and speaking skills to help learners of English ameliorate their listening abilities which are being neglected most of the time.

Q.1. Do you include role plays in your OE syllabus?		
Q.2. Do you believe students are/can be interested in this speaking activity?		
Answers	Yes	No
Nb. Ts.	11	01
Percentage	91.7%	08.3%

Table 4.34: Teachers’ Familiarity with Role-plays and Their Learners’ Interest in them

Table 4.34 above includes the results of the first and second questions which both aim to know whether teachers, as well as their students, are interested in role-plays. Both questions had the same results, percentage and number of informants. It shows that 91.7% of the informants incorporate the technique of RP in their teaching. Thus, they are well aware of its benefits and effectiveness. The same percentage of teachers believe that learners welcome role-plays as a speaking activity and would have fun while practicing different roles. These findings can confirm that role plays are integrated in OE classes for many reasons such as engaging learners in higher-level interactions. However, only one teacher (08.3%) did not consider applying role-plays in her class because she believes that they are not interesting. The current data show the majority being in favour of using RPs which demonstrates that it is valid and mostly used by OE teachers.

Q.3. Do you think it is an activity that helps students to:	
Options	Percentage
a. Improve their speaking abilities only	50%
b. Listen to one another	58%
c. Overcome their fear of public speaking and shyness	83.3%
d. Just have fun	33.3%
Other reasons	/

Table 4.35: Teachers' View on the Advantages of Role-plays on Learners' Performance

Question three urged the informants to choose the benefits of applying role-plays in their teaching. Table 4.35 above illustrates their choices. Multiple choices were granted and the results show that 83.3% of them believe role-plays encourage and assist learners to overcome their fear of public speaking and shyness. Their second choice was for listening to one another. 58% of them validate the usefulness of role plays in teaching learners to listen in order to respond. 50% of the respondents also believe that RP is only good at improving one skill that is speaking. However, they consequently miss the whole picture of how those two skills are connected. This may highlight some contradictions in answers when all of the informants agreed on the fact that listening and speaking actually go hand in hand. 33.3% consider role-plays a tool for having fun rather than learning and ameliorating skills.

All in all, the participants' choices were open when they were provided with the opportunity to add/suggest other reasons. As a result, 40% of them presented no further reasons. As for the rest (60%), their replies differed as some teachers believe that RP can be interesting and well-accomplished if speakers are carefully chosen for the act in order to be able to have a smooth conversation and also use English in real contexts outside the classroom. One of the teachers added that acting is proved to be a very useful technique in terms of enhancing speaking skills by adopting other characters/personalities "fake it till you make it". Another teacher replied that role plays also help learners to master intonation and pitch. More answers stipulate that learners will improve their interactive and communicative skills, learn to participate without having second thoughts or reluctance and get a better chance to leave the box of their personalities to act differently which helps in developing their speaking abilities.

Thanks to the answers provided, it became obvious that the majority of teachers know how important RP is, but when it comes to listening, they seem to neglect it and do not

trouble themselves to find ways to utilize this technique to combine and try to improve both skills not only to perform well in tests or exams but also to make use of them in their daily life. The researcher noticed from the teachers' answers so far that their own interest is achieving communication by disregarding the other sides of RP as an effective method to enhance listening as well.

Q.4. Do you think that role-play activities help to develop your students':		Please explain how.	
Answers	a. Speaking skills.	b. Listening skills.	c. Both.
Nb. Ts.	01	00	11
Percentage	08.3%	00%	91.7%

Table 4.36: Teachers' Response toward the Importance of Role-plays in Enhancing both Skills

This question aims to target the teachers' insight toward the function of role-plays. The data in table 4.36 reveal that the majority of the respondents (91.7%) believe that applying role-plays in their teaching will improve their students' both listening and speaking skills. According to them, this technique combines both skills which create in return a key element that is interaction. By combining them both, there will be balance and learners will not face unnecessary complications or have troubles while trying to focus on one skill over the other. Therefore, prioritizing one skill over the other can be a bad habit that may cause regretful consequences in EFL classes. This category of participants confirmed that learners will be able to listen, understand and answer properly when asked to answer orally or tested through writing. Among them, some teachers added that embracing different roles usually requires listening and in order to perform well, they need to practice and ameliorate their speaking skills.

Once again, role-plays in OE classes sound just like daily conversations which require regular attention during listening and precision while speaking. Other participants had different opinions about role-plays such as "they motivate learners to stay focused and follow through all the stages of the activity". They also explore "various real-life situations and learn from them a couple of morals and lessons". To conclude, this technique needs and generates collaboration between classmates, i.e., providing and exchanging ideas so that both skills are significantly reinforced.

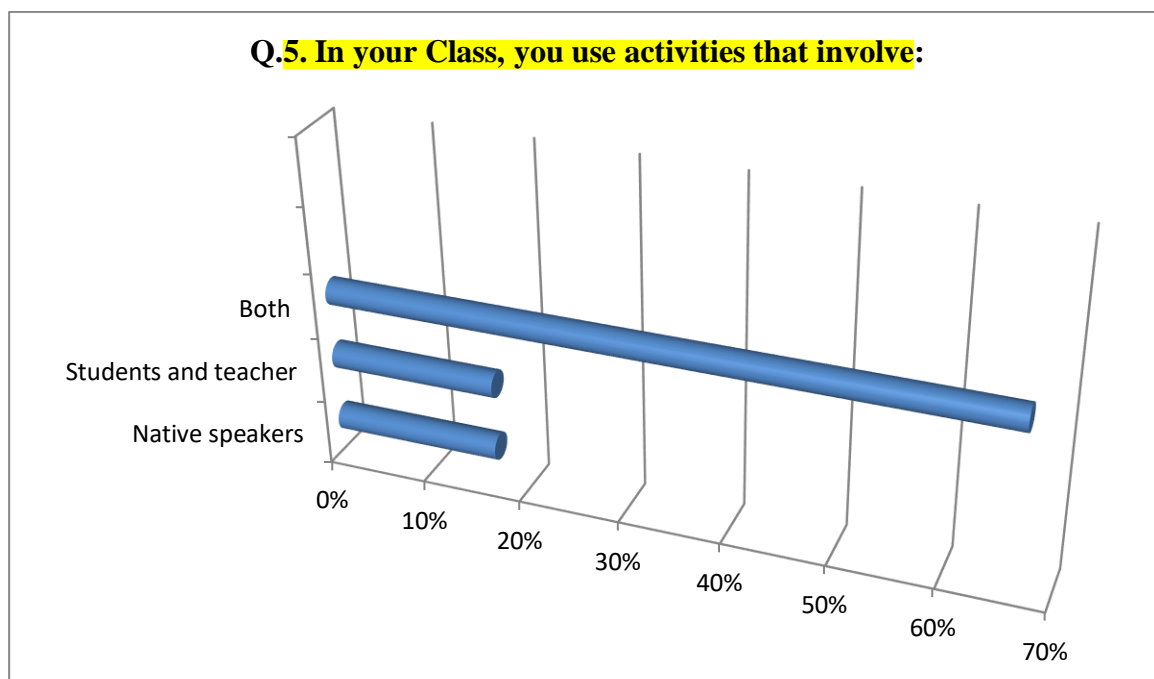


Figure 4.3 Teachers' Type of Activities Used in their OE Class

As the pie chart illustrates, 66.7% of the informants use both videos and audios that involve native speakers while teaching OE as well as some activities done in the classroom which engage both teachers and their students as non-native speakers. This question aims to investigate the teachers' options of material and media that they actually use while teaching and whether they include tools which involve native speakers as it is essential to hear them speak and learn the correct pronunciation and proper intonation. However, for the other category (16.7%), they use either native speakers or simply stick to what they already have in the classroom of learners and themselves. In this situation, it is sometimes not enough because of many reasons which are classified in the table below and explained thoroughly afterwards.

Reasons	Authentic material	Improve the language	Other reasons
Nb. Ts.	02	06	04
Percentage	16.6%	50%	33.3%

Table 4.37: The Reasons behind Using Materials that Involve Native Speakers to Teach a Foreign Language

According to their justifications, most of the informants (50%) support exposing learners to native speakers because they learn a lot from them and may improve as well as facilitate language learning-teaching process. Learners will consequently be able to correct their mispronunciations, develop their fluency and accuracy, and enrich their vocabulary. They also gain proper linguistic competence (accent, tone and intonation). Such a technique is more appropriate for learners who commit verbal mistakes and mispronounce words. Another

participant added that listening to native speakers helps to avoid the robot-effect they are consumed by and be ready to face any kind of communication interferences spontaneously as well as learn to adapt to similar situations. 16.6% of the informants consider the use of videos that contain native speakers important and very good authentic material on which learners can rely while learning a foreign language.

As for the rest of the respondents (33.3%), they genuinely consider listening to native speakers to be a 'faute de mieux' and it could be a better alternative to teaching English or at least facilitating its process. One teacher however did not favour such a method because most of her students have difficulties understanding natives. In this case, learners should be motivated and continuously encouraged to watch videos or listen to audios of native speakers especially the British accent or RP in order to get familiar with their different accents and voice pitch for example.

Q.6. In preparing a role-play activity, do you...		Why?
Reasons	a. assign roles to your students?	b. give them freedom to choose any role and topic?
Nb. Ts.	03	09
Percentage	25%	75%

Table 4.38: Teachers' Response towards the Way of Using Role Plays

As far as this question is concerned, most of the teachers (75%) report that they prefer granting their learners complete freedom of choosing their roles in order to let them feel more at ease while performing. Choosing the topic they like and roles they prefer is their priority in order to avoid boredom during class or feelings of shyness and hesitation. Another teacher stated that it is sometimes beneficial to let learners rely on themselves while searching for the right role since it will not only awaken their passive speaking skills but also their creativity in performing as speakers. Others believe that learners know what is best for them because sometimes success depends on their competencies, maturity and self-confidence.

As for those who are in favour of assigning roles to their students (25%), they believe it is a necessary step since attributing different roles would control their attitude and coach them to be good speakers and why not good actors. Other teachers prefer getting their students more involved; yet, it still depends on the course of their objective since sometimes they have to interfere. One teacher however stated that some learners are very dependent and unable to rely on their competencies. As a result, they keep always waiting for the teacher's choices and suggestions. Besides, role-plays and the way of controlling this activity and monitoring learners completely depend on the teacher. Learners could welcome some roles

suggested by their teacher as an opportunity to challenge their abilities or they simply trust their choice. The same thing goes for learners who ask for more space, liberty and privacy to select their roles which could be quite suitable in parallel with their level and interest. Teachers need to be careful when assigning roles as well as understanding when providing free choices.

Q.7. Do you believe that including dramatic techniques such as improvisation and RP in OE class helps to improve your learners' listening comprehension and speaking skills?

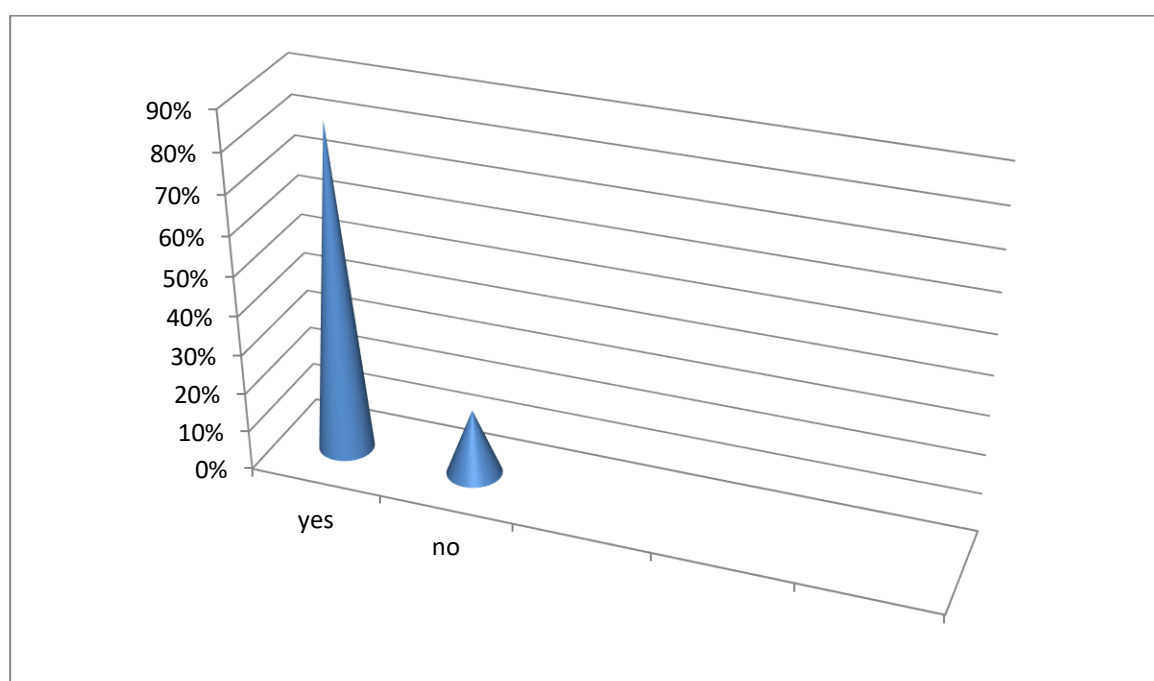


Figure 4.4 Teachers' Response towards Including Dramatic Techniques

The last question, in the teacher's questionnaire, aims to explore the informants' opinions about incorporating dramatic techniques to improve learners' listening comprehension and speaking skills in oral class. 83.3% of them said 'yes' and could be already applying them into their OE syllabus. They know that the traditional way of teaching oral by the majority of university teachers is through the method of handing assignments to their students about some random topics to talk about, mainly to prepare presentations at home, is no longer efficient. This method is no longer valid and it only benefits learners with good speaking level and overlooks those who need more attention and their only guilt is being shy or afraid of making mistakes in front of an audience, in this case, their classmates. In other words, preparing presentations at home cannot bring satisfaction or real benefit for the learner as they only memorize information and recite them later like robots.

Teachers nowadays have to be more up-to-date when it comes to the integration of new methods and creative techniques which is not only to motivate learners to speak and participate but also to improve their language skills and abilities. For this category of teachers, using creative techniques has benefits and allows learners to develop their self-confidence which is fundamental for public speaking and performing. They allow them to be eclectic to different situations and take them to a whole different level. Other participants added that both techniques teach learners to be creative, prepared for similar real-life situations and confident while speaking. Others claimed that improvisation and role-plays immerse learners in a world of authority and they would take control over their listening and speaking in the process. Teachers nowadays have to be more up to-date when it comes to the incorporation of new methods and creative techniques which is not only to motivate learners to speak and participate but also to improve their language skills and abilities. They learn to listen to one another and interact for the sake of sharing and receiving knowledge. Hence, learning should be easy, practical, interesting and fun.

4.4.Results and Analysis of the Learners' Questionnaire

The factors that mostly cause listening troubles takes account of the lack of three main elements which are practicing listening, applying the right listening strategies, and the appropriate exposure to various kinds of listening tasks and materials. The research also reveals that diverse accents of the speakers, pronunciation, speed of speech, vocabulary insufficiency, and lack of concentration, nervousness, fear of public speaking, and the scarcity of listening instruments are the major causes of low listening skills. Findings from the study signify that the main cause of the lack of listening strategies is the incorrect way of monitoring the class and the application of proper methods and tasks. The results are exposed through pie-charts and graphs. Each section will be explained in detail, followed by a discussion and some of the participants' quotes.

4.4.1. Section 1: Background Information

The first section includes the responses of 80 participants about their age, sex, and two questions about the ability they believe is hard to develop and whether they like having OE class in their third-year curriculum. The informants' age ranges between (20) and (23). There are only two students who are aged (24) and the other two aged (27). The youngest is (19) and there is only one case of an older student who is aged (32). Neither age nor gender is an issue in this study but it is desirable to have results from both sexes.

4.4.1.1. Skills' Difficulty Classification

3. Which skill do you think is hard to develop?

Informants were asked such a question in order to clarify which skill is hard to develop from their perspectives/experiences. As shown in figure 4.5 below, the majority of participants reckon that speaking is the hardest skill to develop. It is followed by writing and listening. Learners, so far, do not pay attention to the importance of listening or how it is linked to speaking. For them, speaking is challenging and it is hard to be good at.

Which skill do you think is hard to develop?

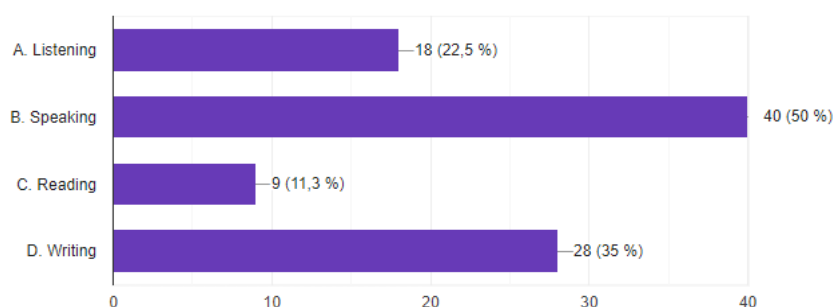


Figure 4.5: Skills' Difficulty Classification

4.4.2. Section 2. Speaking Skill in OE Class

The second section examines the importance of the speaking skill in OE class to figure out how well learners are good at speaking and whether they are all set to ameliorate it so as to communicate better and sooner be good speakers.

4.4.2.1. Skills' Importance

Which skill do you think should be given more importance?

As figure 4.6 illustrates below, sixty-seven (83.8%) of the informants believe that speaking is the skill that merits their attention. It is followed by (23.8%) for listening. Once more, listening is not given much importance compared to the speaking skill. Third and fourth places go to writing and reading correspondingly. Listening is an essential language skill; yet, most teachers ignore or misuse it while teaching the L2. They should pay more attention to this skill especially while teaching and practicing Oral activities (Guettal 22).

Which skill do you think should be given more importance?

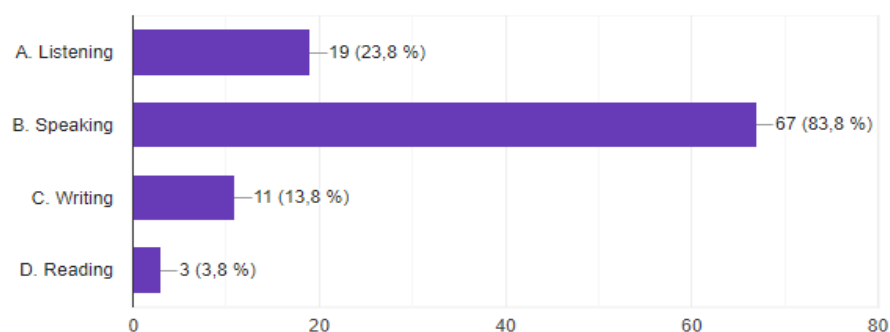


Figure 4.6: Skills' Importance

4.4.2.2. Students' Proficiency Level in Speaking

Figure 4.7 below shows that the participants were asked to set forth their level in speaking in order to identify the frequent proficiency level they have. As a result, there was an equality of 40% between good and average, while, low had a share of 12.5%. Only six participants (7.5%) declared their level as very good and none was classified as very low (00%). A total of 80% of the participants strongly believe that their speaking abilities are good enough. Again, learners believe that OE classes serve to ameliorate only the speaking skill.

You think your abilities in speaking are:

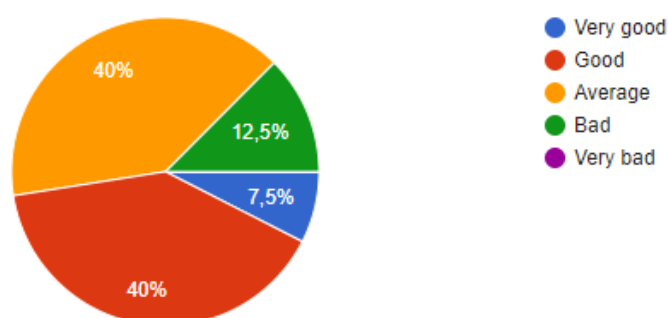


Figure 4.7: Students' Proficiency Level in Speaking

4.4.2.3. Main Activities Used by Teachers to Enhance Speaking

The informants were asked to mention the major difficulties they come across while speaking. Even learners with good speaking abilities did not hesitate to mention the complexities they may encounter. Seventy eight (78) participants mentioned some as follows; the inability to speak fluently, pronunciation of unfamiliar or long words, public speaking,

shyness, missing the right words or vocabulary, making mistakes while speaking, anxiety, fear of the reaction of their classmates after mispronunciation, making pauses while speaking being unable to talk fast or swiftly, the inability to express one's self once anxious or stressed, lack of expressions, insufficient speaking practice, and lack of help once disturbed.

What are the main activities used by your teacher to help you enhance your speaking skill?

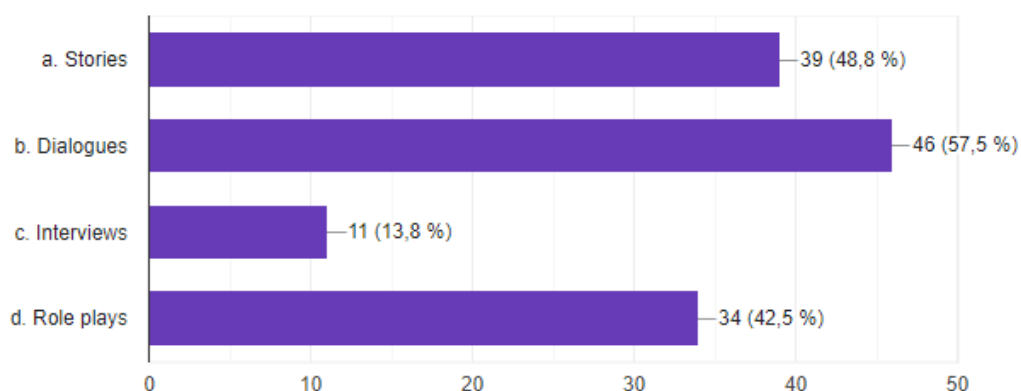


Figure 4.8: The Main Activities Used by Teachers to Enhance Speaking

Some students find it tricky to keep ideas connected as they get easily distracted and forget the whole thing at the same moment. They struggle with the lack of formality in speech because of the rare practice of the language, wrong pronunciation, and lots of grammatical mistakes. Having mispronunciations and tip tongues, most of the time, hold them back from speaking as well as the inability to concentrate in class and having difficulties in understanding new or unfamiliar words.

This question aims to figure out whether students have got the chance to practice activities that enhance their speaking skills or not. As figure 4.8 shows, dialogues dominate the results with 57.5%. It is followed by stories 48.8%, then, role-plays 42.5%, and finally interviews with only 13.8%. It is revealed that teachers consider dialogues as the best activity to help their students improve their speaking skills.

4.4.2.4. Students' Preferable Activities in Speaking

Which activity you prefer? and why?

The question aims to determine which activity learners prefer to have or practice in their OE class. First, 33% of informants prefer role-plays as shown in figure 4.9 below and they provided the following reasons. During role-plays, learners feel comfortable, can share

ideas and exchange information. They can also speak more often to one another, enjoy performing different roles with others, and get the opportunity to enrich their vocabulary and knowledge. Besides, they enjoy acting and pretending to be someone else that is totally different from them. Role-play activities help them develop their skills in memorizing, overcome shyness and public speaking, dare to speak up, and speak more often without fear or panic. They can express their opinions in their own way and improve their pronunciation. Role-plays are pleasurable, fun, and tackle interesting topics. Role-play activity is not only acting but also includes dialogues, interviews, games, and storytelling. In language teaching, this kind of technique contains a lot of valuable learning skills. It certainly appears to take in an particularly varied collection of activities ranging from highly-controlled guided conversations to improvised drama activities; from simple rehearsed dialogue acts to highly intricate simulated scenarios (Alan Maley 03).

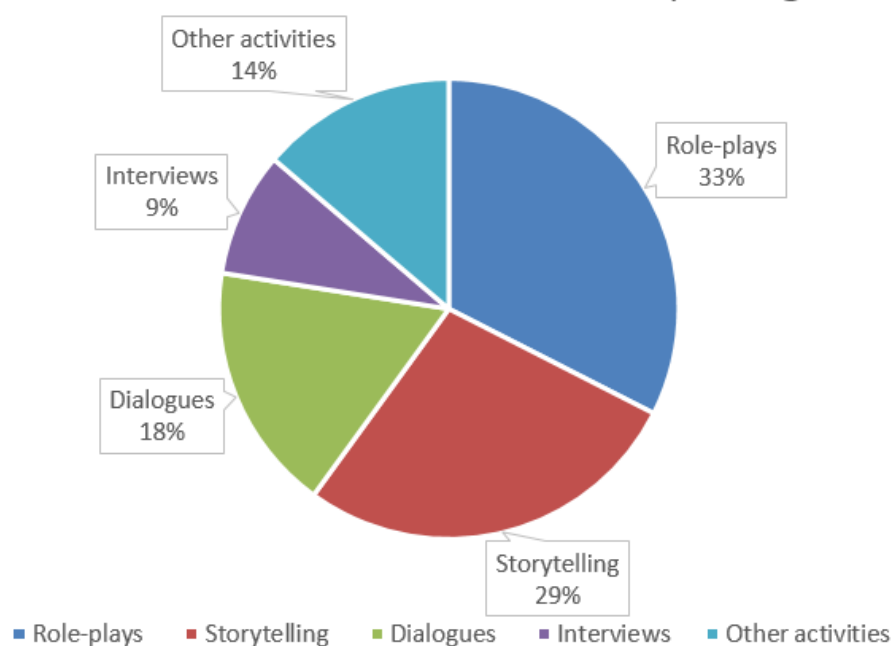


Figure 4.9: Students' Preferable Activities in Speaking

The second category involves storytelling and is selected by 29% of the participants. They believe that it aids them to enhance their speaking and listening skills as well as allows them to speak freely while narrating a story of their own. It also draws the listeners' attention, keeps them interested and not bored, and teaches them new lessons about life. Storytelling is a source of information and makes the speaker more expressive than before since stories include interesting topics and morals within. That is to say, retelling events of a story is challenging, yet, it develops learners' critical thinking, and strengthens their self-confidence.

As for dialogues, 18% of the respondents believe they are beneficial. They can learn more when they converse with others, they make them speak without fear, and they feel relaxed when they talk to others. They also learn new words and refresh their vocabulary. They facilitate interaction and improve their communicative skills, pronunciation, as well as allow them to share ideas and knowledge. Dialogues are more effective and helpful in OE classes. They could be fun and involve discussions about various topics. They're also interesting and enjoyable.

Only 07 Students (09%) prefer interviews and said that they help them improve their way of speaking with others and make the process more formal. It includes, correcting their mistakes, training the brain to listen first, and then, respond to questions. They help them ameliorate their oral skills to speak more than usual and they are easy to practice.

A few students find it suitable to have other activities such as small discussions, making speeches or public speaking, talking about free random topics or story creation in a group-work. Other students (11) suggest open discussions to share opinions and discuss some of them. The reason behind choosing such activities include having the opportunity to speak more in an interactive way in order to learn from others' experiences, to overcome the regular fear of speaking a foreign language in front of an audience, to increase their knowledge, and test their speaking abilities to learn to be innovative and improvise when necessary. There is only one informant who did not provide an answer while another said that he welcomes all activities since they all involve speaking.

Once again, participants still talk about activities and show interest in them. However, no one mentioned the importance of listening in such activities or how they can be effective and helpful other than improving their speaking skills. So far, they appear to focus on communication rather than listening which highlight the probability of lacking knowledge about the connection between the two skills.

4.4.3. Section 3: Listening Comprehension in EFL Classes

In this section, all informants are asked to answer different questions about listening skills in order to examine and analyse their different attitudes and determine the difficulties that they encounter during listening even if they are not tested. It also aims to highlight their level in listening, the degree of difficulty and their abilities in listening especially while speaking.

4.4.3.1. Students' Level in Listening

70% of the informants said 'yes' for being good at listening. The first question aims to determine the students' opinion of themselves about their listening abilities and how well they know they are good listeners. The other 30% said 'no' and this category of students is the one that calls for attention and guidance to help them improve their listening abilities and skills. Even though 56 participants believe they are good listeners, this will be tested in the following questions.

Do you think you are good at Listening?

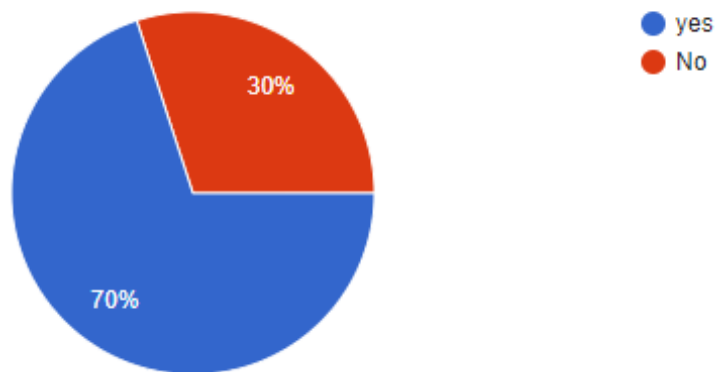


Figure 4.10: Students' Level in Listening

4.4.3.2. Difficulty of Listening

Figure 4.11 shows equality of 50% which means half of the 80 informants believe that listening activities are difficult to practice. This may include different reasons that would be discussed later. As shown below, the percentage has changed compared to the preceding one.

Do you think Listening activities are difficult to practise?

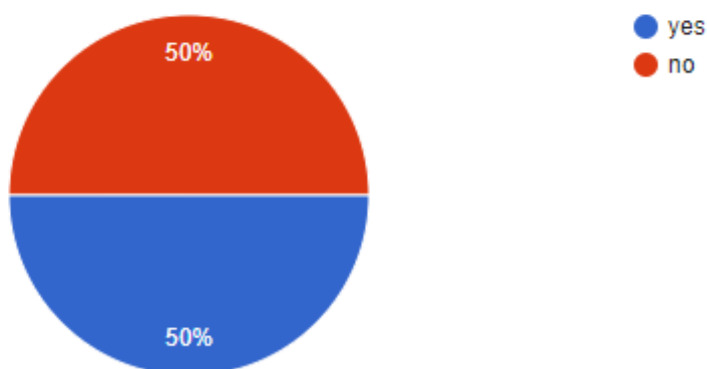


Figure 4.11: Difficulty of Listening

Half of the learners (50%) assert that listening is a little harder though some of them previously stated that they are good at listening. This could mean that they still have issues during doing such activities that focus mainly on listening. Students are not at an excellent level in listening which is the result of having low confidence and self-belief in their listening abilities and low perceptions. As a result, they make less effort to develop their listening comprehension even though they have few listening strategies such as listening carefully to the lecturer, having discussions with friends/classmates, and using the internet or social media for communication (Sari and Fithriyana 50).

4.4.3.3. Students' Abilities in Listening

Figure 4.12 signifies to what extent the informants know their level in listening. 33 of them (41.3%) regard their abilities to be good. Those who believe they are average occupy the second place with (33.8%) and only 12 (15%) of them deem themselves to be very good. Seven participants (08.8%) reckon they have low listening abilities leaving one student who rated his abilities as very poor. This category of students requires more attention in order to be helped and cautiously guided on how to improve their abilities and make them as good as the others. At this point, the number of learners who believe they are good at listening declined. They are not certain about their real abilities in listening as the questions get more specific.

You think your abilities in listening are:

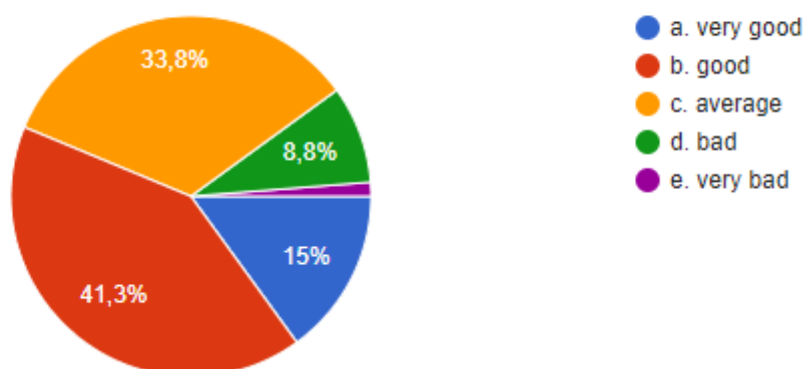


Figure 4.12: Students' Abilities in Listening

Later, the informants were asked to state the main difficulties they encounter. The question aims to reveal as many answers as possible to identify the possible impediments that learners believe they face during listening to have an idea about the situation and find solutions to surpass them. Seventy seven (77) of the informants shared some frequent difficulties that hold back the development of their listening skill and learning in class. These difficulties contain the different accents of the native speakers or when they speak fast and all words seem to be linked like a chain, different pronunciation of or unfamiliar words that hinder understanding and general comprehension, dialects that are rarely well-known, distractions made by other classmates, mishearing words and mistaking them for others, long speeches or audios, forgetfulness, the inability to retell a story, the incapability to respond after listening, the inability to understand with native speakers or keep up with their speaking rates, lack of vocabularies or prior knowledge and getting easily distracted.

A student, however, called himself a bad listener and two informants mentioned that they had a lot of difficulties but did not provide any. Only one student believes he is a good listener and has no difficulties at all. Others were either not sure of suffering from any listening problems or none. One informant provided no response.

4.4.3.4. Retelling a Story Test

After knowing the participants' opinions of their own listening abilities, this question aims to examine their listening skill through the use of a story. A very good listener will probably be able to retell the story after listening to it once. However, 82.5% of the

informants said 'no'. They were asked after that to provide the cause behind such difficulty. Their answers include the inability to remember everything which is mainly related to memory issues, lack of attention and focus, missing words or details, zoning out especially when the story is too long, being slow at grasping everything at once, forgetting ideas that might be crucial, getting the main idea at first listening only, skipping details, and sometimes the narrator speaks fast.

After listening to a story once, can you retell it the same it was told?

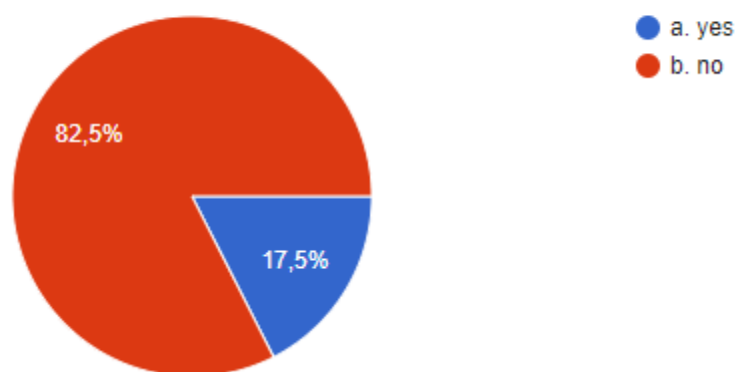


Figure 4.13: Retelling a Story Test

Two students clearly said that it is not possible to retell a story after the first listening without providing any justifications; whereas, another informant prefers paraphrasing the story using their own words to make it sound more original. One student inserts that his abilities in listening were not so good. In addition, several informants state that they cannot use the narrator's precise words and prefer retelling the story with their own words or at least summarizing it, or just providing an overview. Others prefer hearing the same story told by non-natives such as a teacher or a classmate rather than a native speaker to be able to understand, while others relate it to memory flaws or issues. Contrary to the previous reasons, a couple of informants can maintain the same chain of events yet they would be retold in a different way or some modifications could be done to the story.

According to their responses, some students know accurately where the real difficulty in listening lies, and their reasons cover important factors such as the length of the audio, vocabulary, and using the right strategy. However, only one participant was very confident about retelling the story after the first listening; he says, "I have enough vocabulary and a good memory which help me remember the whole story with its details". Listening to a story

once is not satisfactory for the majority of the informants. They undergo a series of different and various hindrances which diminish their level and influence their learning process. Successful listening is connected to the application of the right strategies used by listeners. Strategies can be a means that helps learners manage their activities and enhance their listening. Broughton et al. (65) insist that the finest way to achieve that is to teach them valuable ways of approaching their listening and getting involved vigorously in the listening process (qtd. in Widhiasih 60).

4.4.3.5. Speaking and Listening Connectivity

Figure 4.14 below points out that 90% of the informants agree that listening and speaking skills come hand in hand. This question aims to determine and recognize the participants' attitude toward such a combination and whether they are aware of its importance. They believe that they are connected and the following question asks them to provide reasons to justify their answers.

Do you agree that Listening and speaking skills come hand in hand?

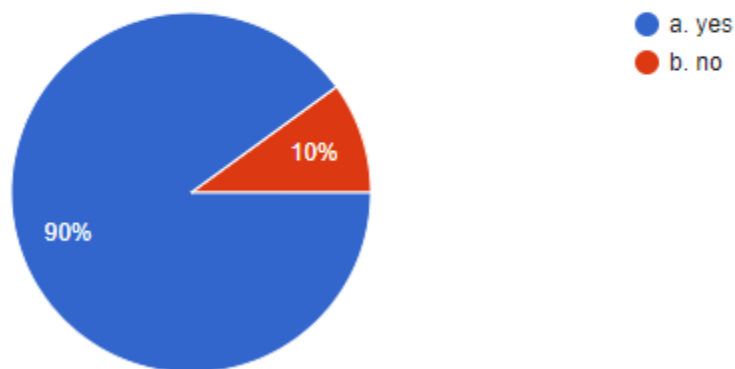


Figure 4.14: Speaking and Listening Connectivity

Seventy two (72) of the informants tried to explain why listening is as important as speaking and how they are associated. The majority of answers incorporate the fact that listening and speaking complete each other. When you listen well, you will be able to speak and respond. Besides, being good and skilful in using both skills helps learners to have a full understanding of a conversation or a dialogue. Good listening helps listeners gain the same accent as the speaker particularly the native one, even the correct pronunciation of words. Listening expands learners' vocabulary and corrects their grammar for future use. It also

builds up comprehension and comprehension leads to good speaking and vice versa. Listening and speaking are both required in daily life discussions and conversations.

The process of learning a specific language depends on developing the listening and speaking skills similarly as the other language skills. These two skills ought to be developed simultaneously to achieve better results and master the language. Besides, enhancing listening is considered the first step in language learning. Listening paves the way for learners to speak with confidence, self-reliance and without making mistakes. It helps them to enrich their awareness and knowledge with information to be used later with new and different speakers. Comprehension and communication are connected and depend on good listening because one needs, first, to understand the topic/message to be able to respond and communicate, answer and express. Listening means focusing on what is being said to be used later in the conversations without facing speaking troubles.

To sum up, listening is part of speaking and they complete each other in different ways and situations. According to two participants, speaking is much easier than listening, and listening for information could be harder than just speaking in general. Only two participants provided no answer.

4.4.3.6. Students' Ability to Answer Questions in Listening Activities

As figure 4.15 reveals, a small percentage (10%) of the participants consider themselves capable of doing the listening task/test after listening to the audio once only. Despite that, 40% of them need to listen to the audio at least twice. However, there is still a category that feels it is insufficient and needs three times of listening or more to be able to answer properly.

How many times you need to listen to an audio in order to understand and answer?

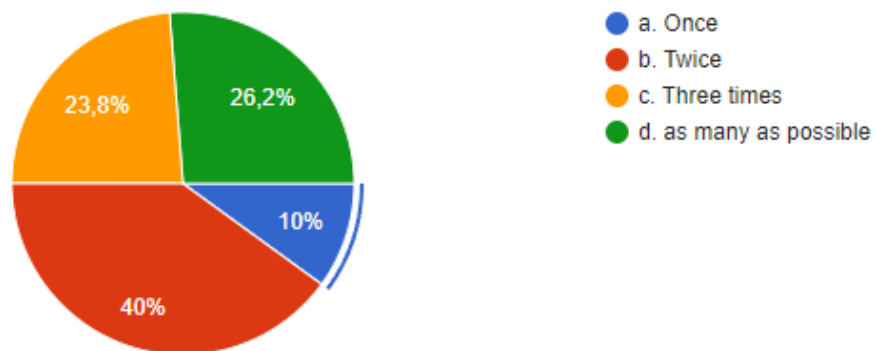


Figure 4.15: Students' Ability to Answer Questions in Listening Activities

After that, the informants were inquired about the listening strategies they usually use in the classroom to either complete an activity or answer questions orally. This question aims to discover the main strategies that learners know and use during listening or whether they have any. Consequently, only eight (08) participants use note-taking as a listening strategy. They mentioned that these notes particularly include the main ideas or expressions they hear and remember. Other students use abbreviations in order not to waste time. They consider note-taking a helpful tactic to remember things later.

A quite larger number of informants (13) revealed that they have/know no listening strategies except that they listen to the speaker cautiously and try to understand and remember keywords and details. However, this may have disadvantages such as forgetting or missing important ideas/details as soon as the spoken passage/lecture is finished. Only learners with a strong memory could achieve accurate listening which is very rare in this case. Moreover, 10 informants out of 80 have no listening strategies and rely only on concentration. They focus while listening and try to be attentive in order to comprehend what is being said.

Three participants rely on their imagination to remember what they have listened to. They try to visualize them or whatever the teacher is saying by following the order of the story's events. The rest express that they do not either have any strategy to use or consider watching movies, videos, and role-plays or listening to stories, audios and interviews as listening strategies. Other participants' answers varied between summarizing the listening text, trying to understand the text by understanding every word, rewinding the events in their minds, simplifying the story in their own words, or asking the teacher for contexts to be able

to do the tasks. Whereas, seven (07) respondents state that they have no listening strategies at all.

4.4.4. Section 4: Role-plays in EFL Classes

This section explores the incorporation of role-plays in an oral expression class. Teachers may use a range of various activities to help students explore and discover different topics and themes to improve their abilities or sharpen them and learning skills. It is very crucial to determine whether teachers use the right methods and techniques to help improve their students' capacities.

4.4.4.1. Implementation of Role-play Activities in Oral Class

Table (4.37) below includes a series of questions related to the implementation of role-play activities in an oral expression class and the participants' opinions and attitudes of their usage. Sixty nine (69) of them are familiar with RP and fifty five (55) have it as part of their syllabus. Furthermore, the first category is much interested in such a technique because it involves speaking, while sixty-three (63) of them had the chance to perform a play in their OE class once in a while. Moreover, 80% of the participants enjoy role-plays and more than 80% think they are amusing.

Applying DTs such as 'frozen images' and 'role-plays' could be effective for learning-teaching process since they keep learners actively engaged in the lesson and its activities. As a consequence, learners will be motivated to speak publicly in a comfortable way and happy to present/express their views in front of the class. This would make learning easy and fun at the same time (Athiemoolam 33).

Questions	Yes	No
1. Do you know what role-play activity is?	69 (86, 3%)	11 (13, 7%)
2. Does your syllabus involve this type of exercise?	55 (68, 8%)	25 (31, 3%)
3. Are you interested in this speaking skill?	70 (87, 5%)	10 (12, 5%)
4. Have you ever performed a play in your OE class?	63 (78, 8%)	17 (21, 3%)
5. Do you enjoy role-play activities?	64 (80%)	16 (20%)
6. Do you think that role-play activities are fun?	67 (83,8%)	13 (16, 2%)

Table 4.39: Implementation of Role-play Activities in Oral Class

4.4.4.2. The Usefulness of Role-play Activities in Speaking and Listening

Sixty-four (64) of the informants (80%) reckon that role-play activities can help them improve both listening and speaking skills. The majority (16.3%) of learners believe that only the speaking skill can be improved in role-plays, while the smallest percentage (3.8%) covers those who believe that listening is enhanced during role-play activities.

You think that Role play activities are helpful for you to develop your

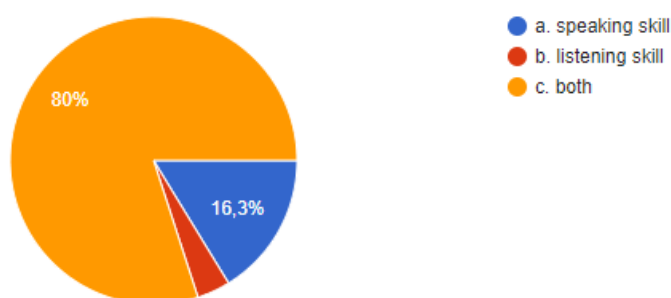


Figure 4.16: Usefulness of Role-play Activities in Speaking and Listening

Some students provided clever answers about how the two skills can be connected and tried to explain the connection between the two skills briefly. Their opinions are important and prove that role-play activities can be useful and helpful to improve both skills rather than just one (speaking). In this section, informants are classified into three main categories. First, those who believe that role-play activities improve both skills. Second, those who believe that RP is beneficial in other ways and third, those who think RP not only benefits the players, but also helps the audience to ameliorate their language skills.

The first category (considering RP as a technique to enhance both skills): sixty-four (64) of the participants believe that listening and speaking are related and that connection allows performers to speak and listen simultaneously. Role-plays allow them to improve and help them to be good listeners and fluent speakers. This oral technique engages groups and allows them to exchange dialogues driving them to listen when others are speaking and take turns to speak. Performers, as well as the audience, have to listen attentively to what the speaker says and both skills are required for a proper performance.

Role-plays can come in a form of a debate where actors have to apply and monitor both skills. For them, Role-playing is not only about acting but is also a process that involves listening, concentration, comprehension, and responding when necessary. Listening to other

speakers and classmates, in this case, taught them plenty of tricks and lessons. Moreover, role-play activities are not only exchanging lines but exchanging knowledge, accent and pronunciation, and vocabulary. In such activities, participants speak to their partners, discuss and take turns as they are compelled to listen for a common understanding.

The second category: Some informants spoke in general about how advantageous role-play activities are. They consider RP as a source of spoken information which helps them be ready for difficult or unfamiliar situations. They can learn to overcome their shyness and hesitation inside and outside the classroom. Role-plays also allow them to remember their lines and train their memory through practice. They bring joy and amusement to the classroom. They make them feel comfortable; consequently, they avoid some listening problems since they have the same level. They learn to speak more and improve their speaking. Additionally, while performing their roles, learners can speak and correct each other's mistakes. Role-play activities reinforce their self-confidence to speak without fear or stress of the audience.

The third category involves informants who deduce that role-plays are so useful that even the audience benefits from since they learn lots of new words / vocabularies and expressions to use later for communication and the correct pronunciation of the actors especially if they are native speakers and their listening abilities improve gradually.

4.4.4.3. Students' Preferences in RP

The question that follows in this section asks the informants which topics they rather prefer to perform through the use of plays. It is fundamental to know the topics that interest learners so as to incorporate the right activities that would be chosen by the teacher especially if they choose role plays. It is revealed that students are open to almost every interesting topic that exists nowadays. They are more likely to choose up-to-date topics because they want to share their knowledge about specific themes as well as learn from what their classmates bring to the classroom.

When dealing with role plays, do you prefer:

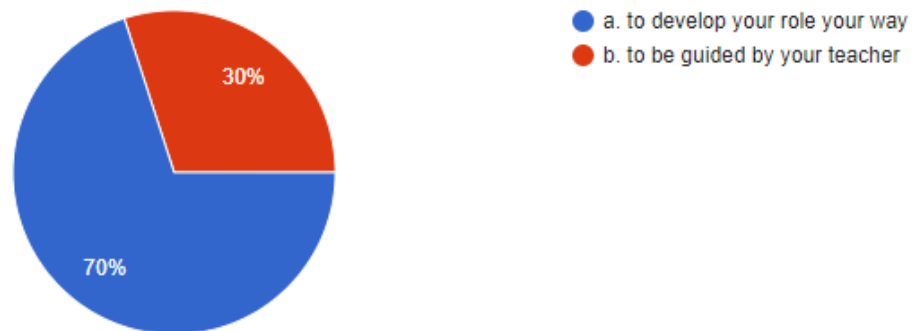


Figure 4.17: Students' Preferences in RP

To be able to develop a character in a play, students need to be able to have critical thinking and use a large amount of their imagination. This means that they no longer have to feel afraid of thinking big. It also triggers each learner's hidden thoughts and prepares them to expect what others might say or how they react to their role. All participants had a reason behind choosing their answers. 70% of them are in favour of developing their roles on their own to be able to share as many of their ideas as possible, reveal their way of thinking and exchange morals and thoughts. Others wish to feel comfortable practicing them easily. They want a chance to develop their roles and learn to pretend to be them. Some informants desire to write their own lines so as to have the freedom to choose the words that suit them well.

Moreover, a couple of participants prefer to show their abilities in writing because developing their own roles helps them grow and widen their imagination to build up their self-reliance and sense of autonomy. Others consider it as challenge for them as well as feeling proud of their achievements. It is an opportunity for each one of them to express their thoughts and have their own touch in the making of the play. The rest of the answers belong to 30% of the informants who welcome the idea of being guided by their teacher to develop a role in their play. They trust the teacher knows their level better and that would make them feel responsible and willing to perform the role. For some of them, the teacher is quick-witted and more experienced and they could suggest ways and new strategies to improve their skills. Another couple of participants state that they need the teacher's guidance and good advice since some tips in class could be helpful, their opinion and suggestions are interesting and more appreciated. Others do not mind some assistance to complete their work and welcome any other ideas or modifications from teacher or classmate.

There is only one participant, however, who says that he hates being guided and might not like the teacher's suggestions, interruptions or modifications and only one informant did not provide an answer. Students believe that they can learn correct pronunciation, acquire new vocabulary and be fluent in the process, not to mention, the chance to foster inter-culturality (Korkut and Çelik 2). This will allow students to observe the persons in role and how they act (exterior perspective) as well as interpret what the actors are thinking differently (interior perspective). As a result, students visualize that different behaviours have been characterized by different cultural standards. They will learn to respect and comprehend different cultures as they shape a new perspective (Giebert 08). Furthermore, students can speak and discuss a lot about different themes in OE class, share ideas and listen to each other. Subsequently, in post-listening, they could role-play a job interview for example using the information they have heard before and attained. Listening skill can come together with other skills during practice (Richards and Burns 113-114).

4.4.5. Conclusions and Suggestions

Teachers and learners believe that listening is acquired naturally through doing all other language activities such as reading aloud, careful listening to the teacher's voice, practicing conversation exercises daily, or listening to audio recordings more often. Therefore, listening is neglected as a teaching subject. However, in order to tackle this phenomenon suitably, foreign language teaching should take a different approach to teach listening and avoid exercises for testing listening, not vocalized written texts or spoken conversations. Teachers should begin to use sounds and sound input to build up meaning and meaningful linguistic units. There are two types of knowledge that listeners need during the listening comprehension process. The first is linguistic knowledge which is concerned with lexis, syntax, phonology, and discourse structures. The second is non-linguistic knowledge which involves comprehension features such as topic, different contexts, and most importantly general knowledge about the world and the way it works. These two types of knowledge are applied in listening comprehension teaching through the use of TD and BU processing to understand what learners go through as they learn to listen.

Two different types of listening experiences exist. There is a situation where a listener finds himself listening for pleasure in a relaxed way without concentrating on every word but simply listening without making any efforts to beat linguistic difficulties. This type of listening is called extensive listening and is mainly used to keep students motivated. The other situation involves a listener who finds themselves listening with great attention to catch and

remember a series of necessary instructions. It is called intensive listening and is broadly used in listening practices nowadays. It aims to challenge students to make more efforts in learning the language as well as develop their listening skills in the process. Teachers should use short passages to apply intensive listening which does not usually exceed a few minutes since they would be played several times.

Unlike grammar teaching, listening comprehension is a vital yet difficult task to be achieved by foreign language teachers since there are no specific rules to follow. Knowing what listening involves helps the teacher choose or design activities for learners as well as facilitates the process of knowing the real role of the teacher in developing oral language skills.

It is proper for learners to listen casually to a great quantity of spoken language distributed at different rates, accents, and intonations in order to help them become used to its nature and gradually develop listening fluency. Listeners possess the ability to comprehend and deal with aural input conveyed at an ordinary speed without being too much worried about decoding word meaning. As long as fluency is improved, comprehension will come along (Chang 02). Other strategies help bring positive feedback such as slow reading by the speaker/narrator to help understand the whole topic/story, the ability to know accents and understand the feelings of the character, faster reading, and listening to the narrator's voice was exciting and the text was read with much feeling. Again these reasons proved that extensive listening is much helpful than reading only (03).

Teacher-in-role is a drama convention that involves the teacher making them possess a significant role that keeps everything under control, facilitates, and leads. This technique casts changes in the drama class where students and teachers cooperate and interact inside the drama transforming the traditional discourse into an aesthetic dialogue and granting learners new experiences and opportunities for interaction (Park 94).

4.5.Conclusion.

The present research explored a variety of dramatic techniques and listening strategies in the hopes of improving learners' listening skills and speaking performance. Through classroom observation and attitudinal questionnaires, important insights rose in relation to the research questions and objectives mentioned earlier. The results attained from the quantitative and qualitative analyses permitted the confirmation of the hypotheses set in this study and highlighted the importance of nurturing listening abilities that grew passive through time in

the Algerian classrooms especially the OE module with the integration of up-to-date techniques which involve both skills such as improvisation, storytelling, and Role-playing.

Thanks to those results obtained after hard work, the remedial strategies concerning listening and dramatic techniques to enhance listening and speaking have become noticeable and evident and could be implemented and adopted as key elements to overcome the issues that hinder the learning process in EFL teaching settings. This study has also shed light on the difficulties and issues that lower learners' performance and participation in the classroom, degrade their scores and overshadow their abilities and potentials. It is very important to remind teachers of the power of developing their learners' cognitive abilities and to start to give the listening skill the same importance as speaking as well as avoid using old-fashioned practices such as presenting and discussing free topics in OE. They would rather enhance their teaching methods with an extra-use of ICT tools. Therefore, the following chapter will attempt to suggest some new techniques and provide recommendations and implications that may help teachers and inspire them to rebuild and reshape their classroom practices and methods and take into account the improvements of their learners' skills to promote teaching and learning of OE at the University.

Chapter Five

Data Analysis of the Pre- post Listening Tests and Recommendations

5.1.Introduction

This section aims to interpret the findings of the experiment where the listening comprehension test was conducted with the control and experimental groups. It also aims to answer some of the research questions that investigate the importance of applying listening strategies and dramatic techniques in OE class in order to develop learners' listening abilities and communication skills. The benefits of a pre-post test are numerous and to answer the research questions, it was compulsory to be used. It aims to help the researcher compare the performance of learners during and outside class and decide the extent ability to develop their listening and speaking skills hand in hand and perform better in class.

The analysis of the listening comprehension pre-post test will determine the number of participants whoever able to answer the ten questions of the test before and after the treatment. Moreover, this analysis of the test aims to detect any improvement through the level of the number of the participants capable of answering each question. As the number of answered questions rises, the more learners' listening skills are reflected. The ten questions were chosen from a bigger number of questions in those tests. They focus on investigating learners' abilities to analyze, infer, interpret, explain, and the ability of problem-solving when necessary.

All in all, the analysis is employed to acquire results from the research data to confirm whether learners are able to respond correctly to the test in general and to the ten questions specifically. Besides, the data analysis focuses on the improvements of learners' performance in the while-listening phase and also to investigate whether role plays performed on stage are more effective than video viewing technique inside or outside the classroom, more enjoyable, less boring and much more instructive before and after the treatment. It is crucial to know the level of learners before and after applying the listening strategies as these questions could help measure their level and how much progress is achieved.

5.2.The Listening Comprehension Test

The Zoo story's listening test is somehow considered easier than the American Dream's since it contains only two characters (Peter and Jerry) and Jerry talked most of the time. The participants undergone two listening comprehension test (at the beginning of the year and at the end of the year) in order to determine the validity of using role-playing technique to facilitate learning drama on one hand and on the other, to confirm the third hypothesis that suggests the effectiveness of using different listening strategies to strengthen a very delicate connection between two learning skills in the OE classroom.

5.2.1. The Pre and Post Tests

Figure (5.1) below exhibits the results of the ten questions answered in the pre-test for both groups in both plays. The results reveal no significant difference between the Control and the Experimental groups in the pre-listening test before the treatment except for the fifth and the ninth questions. This, however, is not affecting the whole picture as both groups received no particular treatment or any kind of instructions. The same thing goes for the second play as the figure represents below, no significant distinction was marked when comparing both groups' results except for two questions as well (the first and the fourth). This might be due to lack of concentration or external distractions since the participants watched the play through a video inside the classroom and others at home.

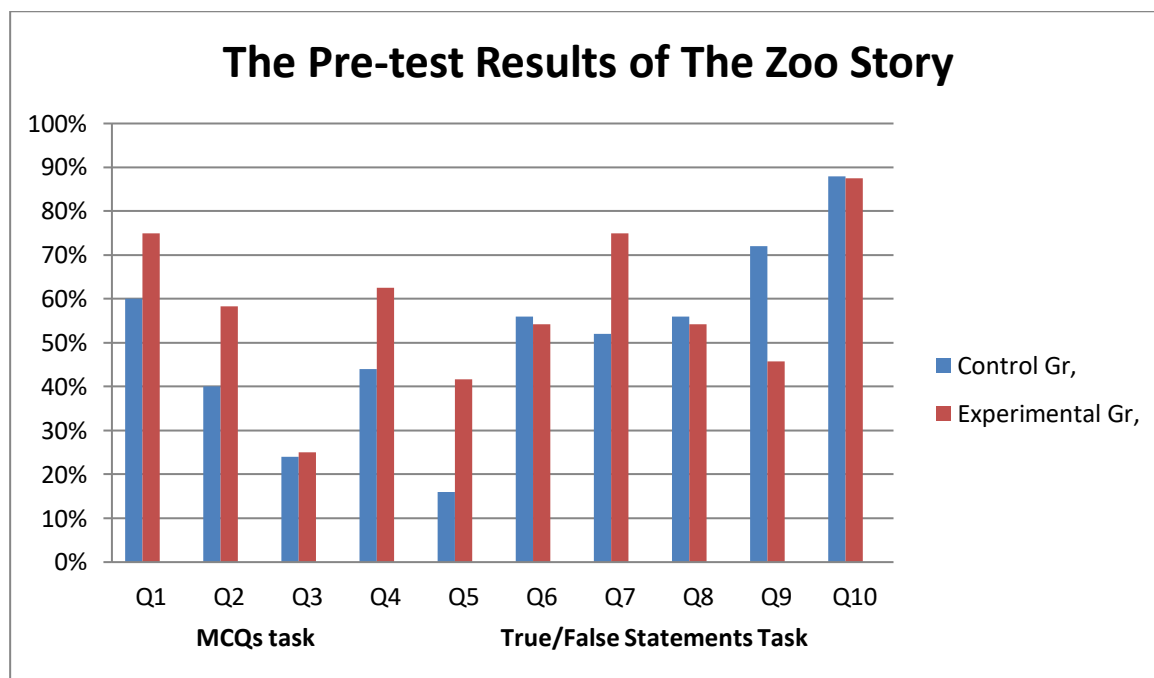


Figure 5.1: The Pre-test's Results of the Control and Experimental Groups for the First Play

To study the impact of the implementation of listening strategies and RP technique in the improvement of listening and speaking skills, a post-listening test was employed to derive the difference between the groups. After two semesters of practice and preparations, the teacher-researcher gave back the same test sheets to learners in both groups right after watching the same plays performed by their classmates as a role-play. Before listening, both groups were informed about going through a listening test after the end of each play. They were asked to pay attention while watching in order to answer correctly. Figure (5.2) displays

the level of improvement and evolution after answering the ten questions in the pre-post tests for both groups in both plays separately.

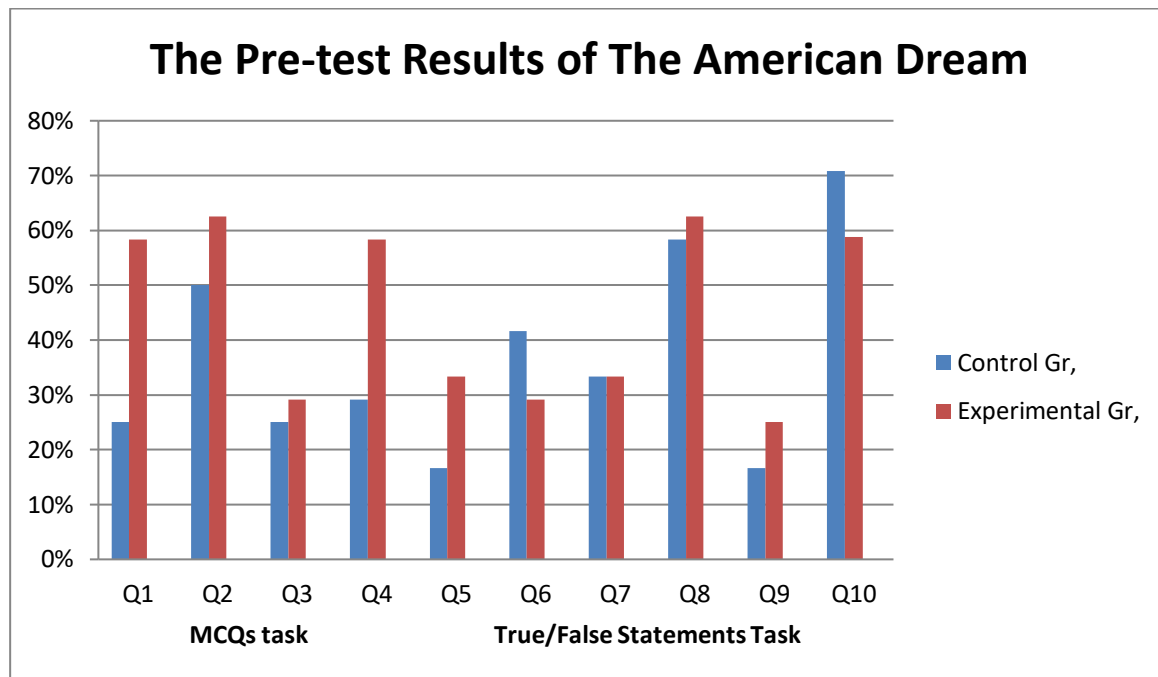


Figure 5.2: The Pre-test's Results of the Control and Experimental Groups for the Second Play.

The data illustrated on figures (5.3) and (5.4) below show that **the control group executed no improvement concerning the first four questions** which can be referred to as **complex comprehension questions that require focus, inference and note taking**. However, the questions in which they have revealed a slight progress belong to the second task. It is due likely to the use of prior knowledge or simply to guessing.

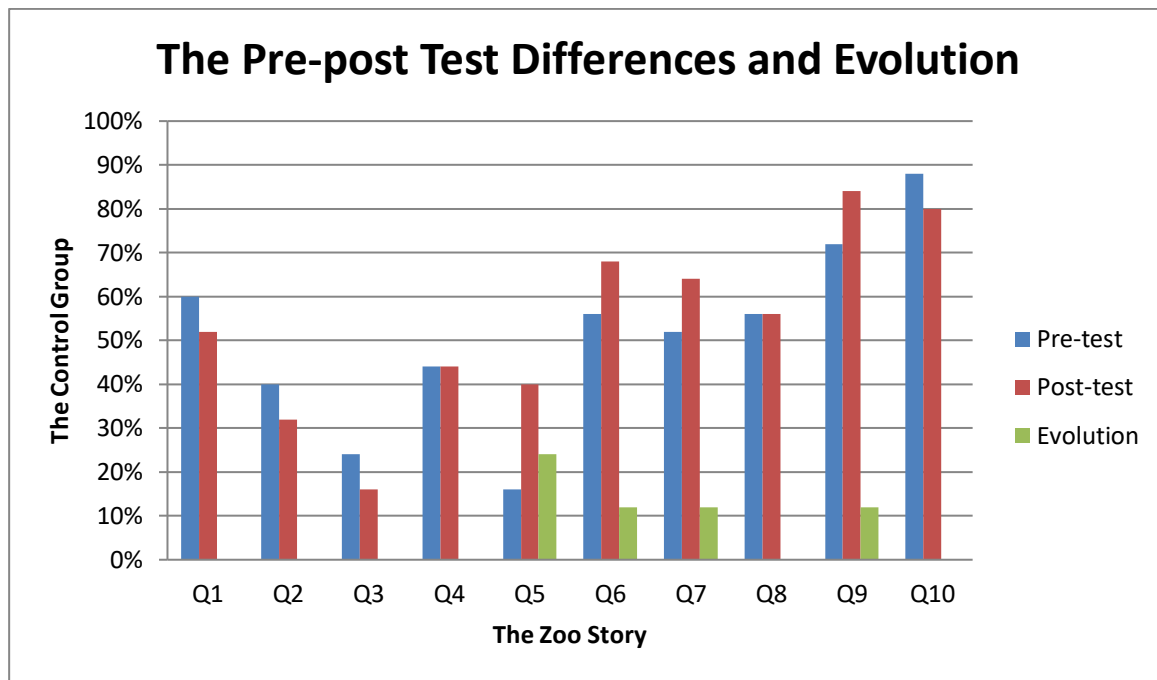


Figure 5.3: Pre-post Tests' Differences and Evolution for the Control Group in the Zoo Story

The following figure displays the Experimental group's results in which the degree of improvement is significant in comparison to the Control group's. After the treatment, most of the participants were able to answer all the questions better than the pre-test except for the second and the sixth questions. On the contrary, the control group's performance after treatment even dropped. It is brought to the researcher's attention that both groups show no improvement and faced difficulty in answering the same question after the treatment.

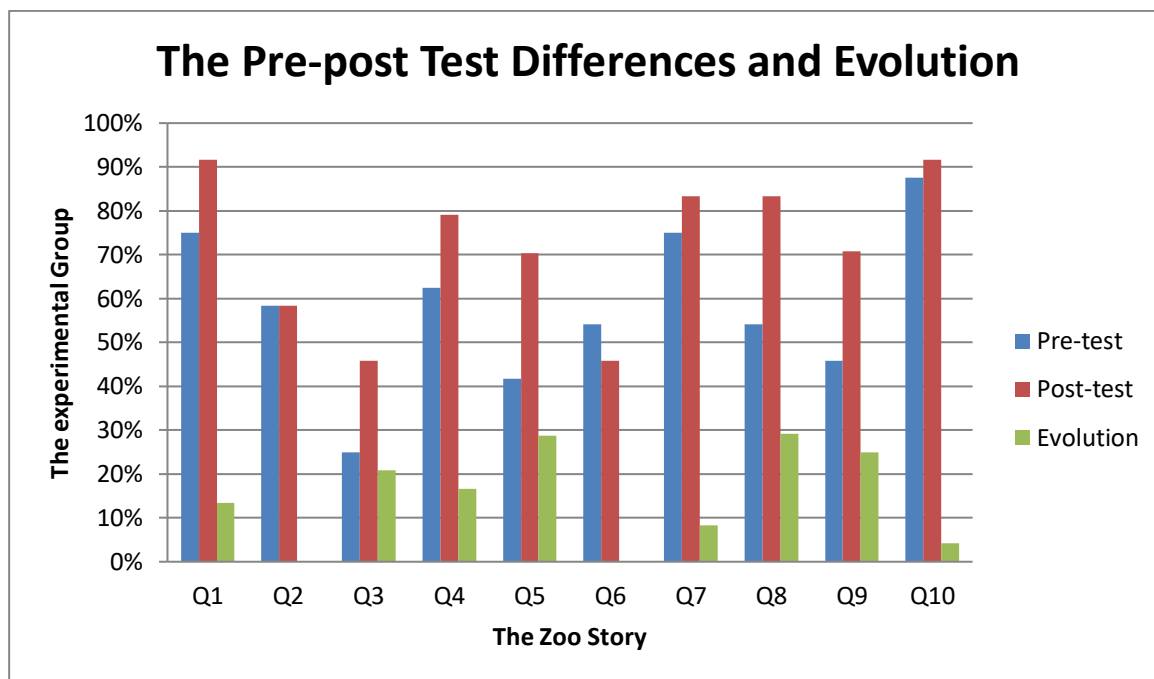


Figure 5.4: Pre-post Tests' Differences and Evolution for the Experimental Group in the Zoo Story

As for the second play (The American Dream), the control group's results in figure (5.5) reveal an insignificant difference or no difference at all. The group's performance did not evolve much after the post-test. There is a fluctuation in the control group's results that shows an evolution less than 20% in the first question only, while the rest of the results show a slight evolution of 12.5% and 4.17% while the rest of the questions reveal no change or any positive enhancement. The level of learners in the second play is as similar as their level in the first.

The results obtained from the experimental group on the other hand reveal a significant evolution in most of the questions (only two questions reveal a sudden drop). In other words, eight questions out of ten were successfully answered and the highest evolution reached 29.16%. It is followed by 25%, 24.5% and 12.5%. The figure shows the difference and a noticeable evolution between the tests.

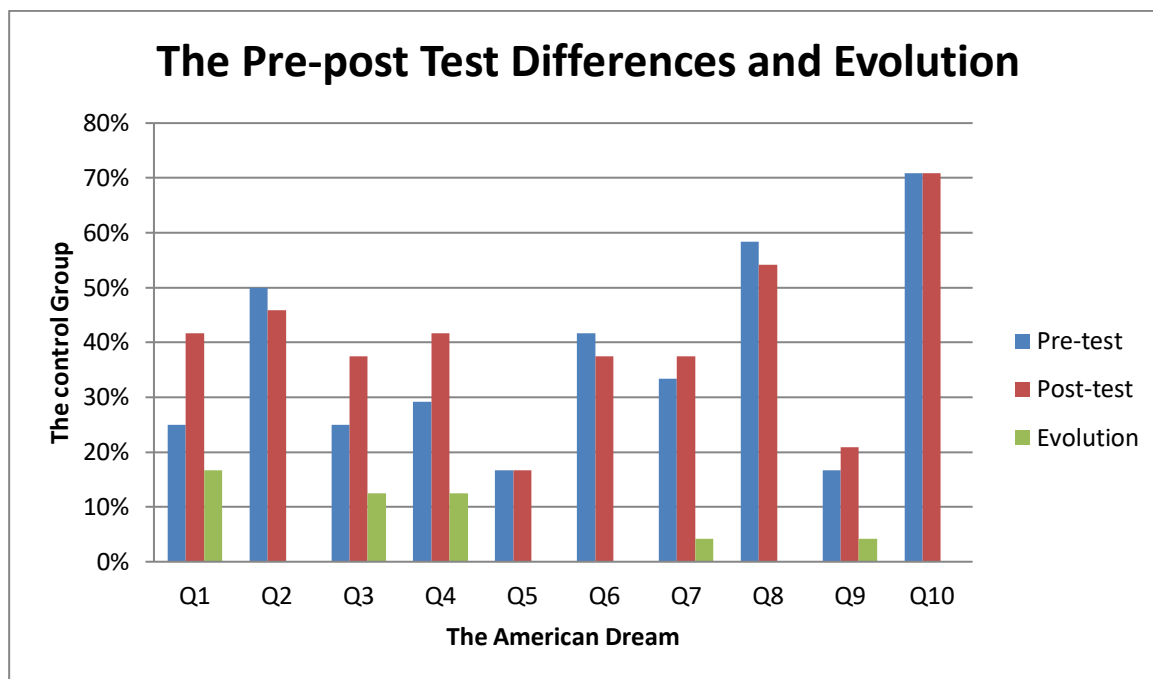


Figure 5.5: Pre-post Tests' Differences and Evolution for the Control Group in the American Dream

In comparison to the results of the control group, a noteworthy evolution is noticed in (figure 5.6). It could be a positive sign for the accomplishment of the experiment because such **results imply the impact of RP technique, the teaching of the listening strategies and the teacher's methodology in teaching OE differently with the experimental group. These achievements are due to the hard work and devotion of both parties** (teacher and learners) and to the fact that the participants followed a successful chain of practices where DTs were integrated, multiple activities related to listening and speaking and the instruction based approach were taken up by the teacher-researcher as well as her assistance and guidance.

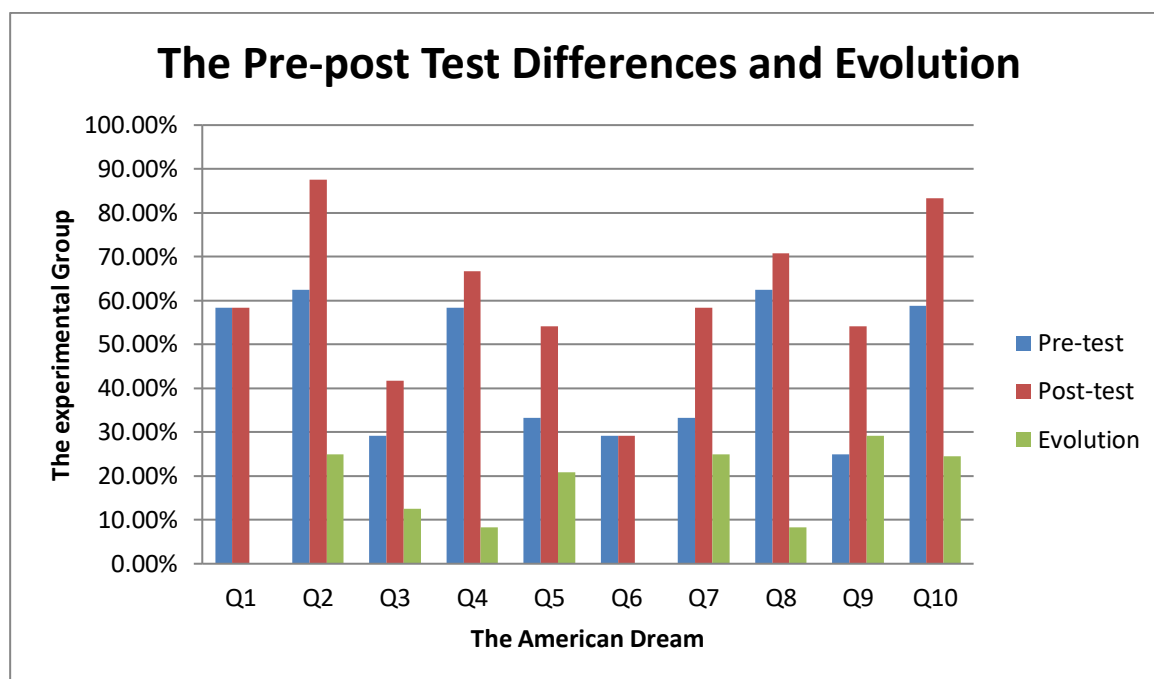


Figure 5.6: Pre-post Tests' Differences and Evolution for the Experimental Group in the American Dream

5.2.1.1.MCQs Task

The MCQs task in both plays was carefully chosen to test all the participants' comprehension and trigger their analysis, inference and listening abilities. Figure (5.7) represents the results of the two groups in the pre-test before the treatment and there is no significant difference so far. However, a slight divergence could be noticed only in one question in the Zoo Story and other two in the American Dream. It also aims to explore the effect of listening strategies and RP technique on the enhancement of learners' listening and speaking skills.

A post-test was taken on to extract the difference between the groups and figure out the main points highlighted in the results obtained. For the post-test's results, the experimental group shows a perceptible improvement in both plays unlike the control group whose results have been rising and dropping randomly. The latter's declining outcome may refer to lack of concentration and the impact of the absence of listening strategies use. Yet, the slightest improvement shown in figure (5.7) could be due to the impact of the RP technique applied later instead of video viewing technique.

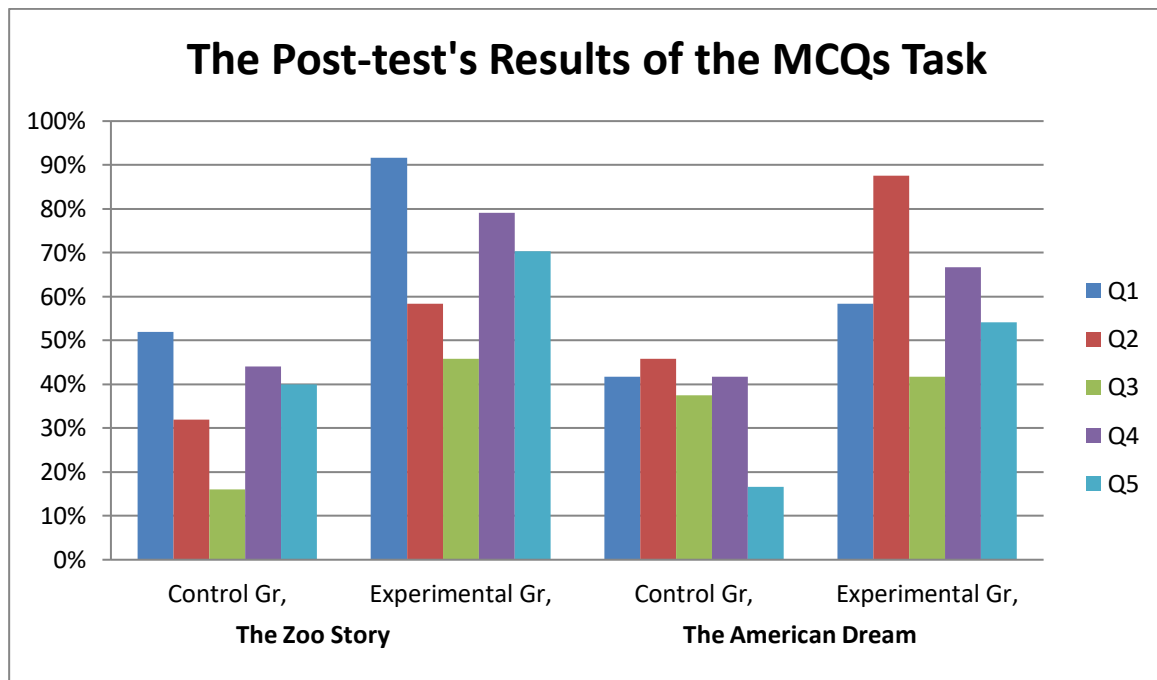


Figure 5.7: The Evolution in the Post-test's Results for both Plays in the MCQs Task

5.2.1.2. True/False Statements

The second task also plays an important role in revealing learners' capacities in answering comprehension questions and synthesizing. Learners from both groups could compensate the mistakes made in the first task by focusing more since both tasks are connected. The following figure (5.8) reveals the stability of percentage between both groups and no significant difference is noticed except for one question per play. This could be the result of misunderstanding words and confusing meanings with others. Even though the control group maintained stability in the pre-test, the participants' performance either dropped dramatically or showed no positive improvement. As for the experimental group, figure (5.8) shows constant progress and higher percentages are revealed.

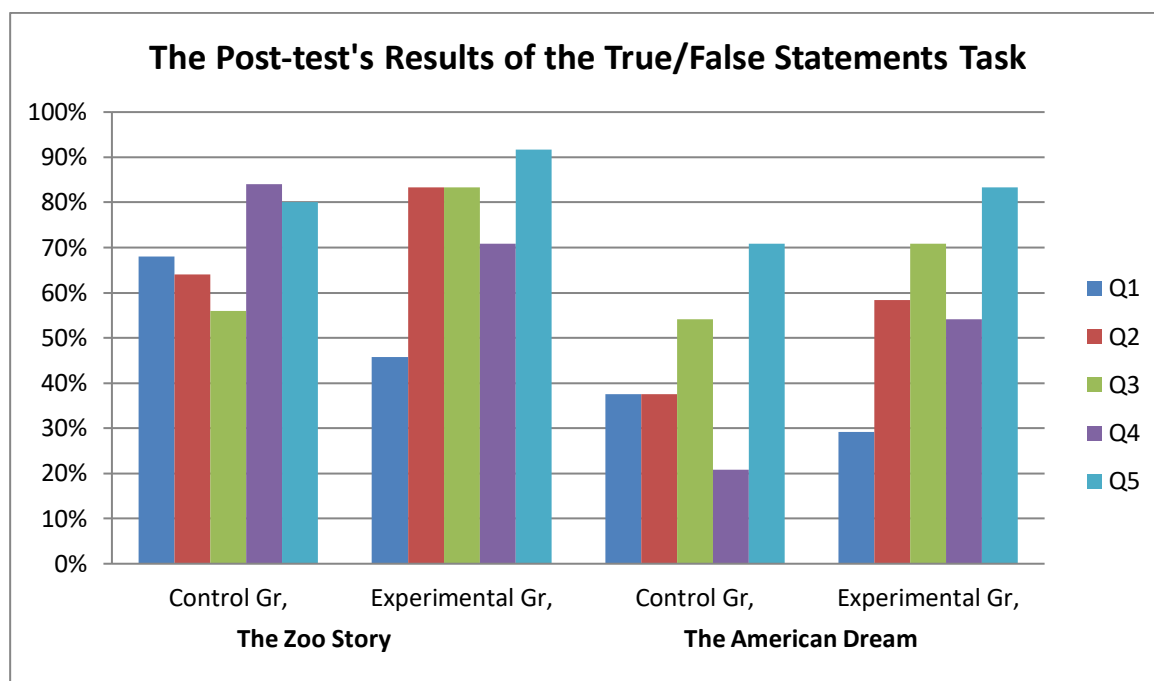


Figure 5.8: The Evolution in the Post-test's Results for both Plays in the True/false Statements Task

5.2.1.3. Summarizing

The third and the last task is about summarizing both plays in the participants' own words yet keeping the main key words. It aims to check their comprehension of both stories and the general idea that would be concluded after watching the video in the pre-test before the treatment and the role play performed by students after a whole year of work and practice. This task's score was only 04 points because it is considered as a secondary task that aims also to determine the number of learners who would do the task and who would not because some people may consider summarizing a difficult task to do. Unfortunately, learners from both groups did not give much importance to such task. The majority did not bother doing it, some only wrote a couple of lines while others a few words.

5.2.2. The RP Technique

Before having the idea of applying Role-playing in higher education, it has been noted that this technique has a remarkable potential for the average elementary and secondary school classroom. Chesler and Fox (12) believe that learners are able to act out their true emotions and feelings without the fear of sanctions and punishments when they take on the role of another person since they pretend to feel like, think like and act like a totally different person. Involving learners in role plays allows them to reveal feelings that are ordinary yet

kept hidden and creates new experiences for them that give rise to greater individual spontaneity and creativity especially in inhibited or repressed learners. In the following subtitle two famous American plays will be presented and explained.

5.2.2.1. The Zoo Story and the American Dream Plays

As mentioned before in chapter three, two American plays were selected for the current research experiment. Both plays were produced by the well-known American playwright Edward Albee. The first chosen play is 'The Zoo Story' produced in 1959 (a short summary available in Appendix O). Learners from both groups, experimental and control, have seen and watched the play through a video in order to go through the pre-listening test. It was performed by Danny Canio as Jerry and Matt Flynn as Peter and the play took almost 51 minutes on stage. The researcher had chosen this play first as it only contains two characters, is shorter than the second play and to make learners familiar with the native speakers' accent and pronunciation. Watching the first play took two sessions with the experimental group unlike the control group. That is to say, for the experimental group, learners watched the play in the first session in the classroom after a brief warm up (as a pre-listening phase). It was directly followed by displaying the video via an overhead projector whereas the following session was dedicated to the pre-test after listening.

As for the control group, learners were given enough time to watch the play at home using their computers or phones. The results of the pre-test for both groups show the difference in percentage as the experimental group achieved higher scores than the control group. It is worth noting that both groups did not receive any instructions from the teacher other than 'listen carefully to the speakers while watching the play as you will go through a listening test afterwards'. This pre-test aims to test and determine all 100 learners' listening comprehension abilities. In this case, all learners were the same in terms of learning. Their answers so far relied on their attention, concentration, background knowledge, inference and analysis.

For the second play, learners were introduced to 'The American Dream' (a short summary available in Appendix P) which is written by the same playwright yet produced in a different year 1961. In contrast to the first play, the American Dream consists of five characters: Mommy, Daddy, Grandma, Mrs. Barker and the Young Man. The actors had a Turkish nationality as no video was found available for free that is performed by actual American actors unfortunately. Only one video of such a play was found on YouTube.

However, this play was thoroughly examined by the researcher before displaying it to her students. They had a satisfactory accent and pronunciation. Moreover, this case is considered one of the limitations which faced the researcher during her experiment. The American Dream formed a challenge to learners in terms of the length of the video and the number of its characters unlike the Zoo Story. Learners had to pay more attention to the speakers, their gestures, attitudes, body movements, facial expressions and more importantly their conversations. The video-viewing process however was reversed this time as the control group watched the play in the classroom unlike the experimental group who had sufficient time to watch it at home one day before going through the pre-test.

5.3.The Pre-listening Test Procedures

The pre-listening test is planned to be done at the beginning of the year as the students of third year are not aware of the listening strategies they will learn. It is entirely done to test their prior knowledge of the topics they will encounter as well as the listening strategies they already possess without any help from their teacher what so ever. This phase also determines the stepping stone for teacher to highlight the difficulties and lack of strategies which learners struggle with daily even outside the classroom. The pre-listening test begins with familiarizing learners with video-viewing sessions that include a warm-up and practice for both plays before watching the plays on screen.

5.3.1. The Video-viewing Technique

This technique was intentionally used for this experiment and specifically for the pre-listening test in order to a) figure out whether learners learn from watching the play through a video and carefully listen to the speakers, b) determine their real level in listening before applying the necessary listening strategies and c) be able to compare the pre-test's results with the post-test's after applying RP technique in the classroom and the appropriate listening strategies. Each group of the experimental and the control contained fifty learners. The total number of learners did not exceed a hundred. However, there were a few absences during the pre-listening test. Moreover, the classroom contains less than thirty seats which led the teacher-researcher to divide the two groups into smaller groups of twenty five learners. The Video-viewing procedure took one session per play.

It is worth mentioning that a warm-up or a pre-listening phase was done with learners before watching the plays. It is very essential to have learners first warmed up before going through any task or test in order to facilitate the process of learning, ameliorate their

deduction and anticipation abilities and to keep them enlightened. Learners from the control group were asked to watch the first play (The Zoo story) at home and come back the day after for the pre-listening test in contrast to the experimental group who performed both the Video-viewing and the listening test in the classroom. All groups were displayed photos in order to predict or guess what the story of the first play will be about. Table (5.1) summarizes their guesses/predictions.

Photo 1	Zoo, animals, Lion : wild animal, king of the jungle, woods, strong, fearless, dangerous.
Photo 2	Monkeys, wild, unpredictable, always hungry, steal things, love to play and eat bananas.
Photo 3	Caged, imprisoned, Circus, animal party.
Photo 4	a seat, a bench, a man was sitting.

Table 5.1: Learners' suggestions for the photos of the first play warm up

As table (5.1) illustrates, once learners saw the first photo of the lion, they began describing it as a wild animal, dangerous, a predator and famous with the name of the king of the jungle. The teacher-researcher asked her learners about his home or habitat and most of them answered Africa, yet none of them mentioned the zoo. The second picture was also easy to describe and also made learners have a laugh. For them, monkeys are very funny, playful and cute. They like eating bananas and jumping from branches of trees. As the third picture was displayed, learners quickly realized the connection and mentioned that some of those animals nowadays live in preservations and zoos among others animals because humans are trying to protect them from extinction. They are however in danger now especially those caged in the zoo. When the fourth and last picture was displayed, learners described the man as an ordinary person reading a book/magazine. They were asked to relate between the four pictures and their common answer was about a man who usually visits the zoo to relax from work and read a newspaper/magazine. None of the participants actually guessed right and the real connection between the pictures was left for them to find out or realize after viewing the video/play.

The second play was also displayed through an overhead projector. This time, however, the experimental group had the opportunity to watch the play at home one day before going through the pre-test while the control group had the pre-test right after watching the play. Both groups had a warm-up in order to have an idea about the story and prepare themselves for the coming events. They were presented with pictures to describe and had an open discussion about the topic indicated by them.

Photo 1	Statue of Liberty, New York, island, harbour, torch and a book
Photo 2	The American Flag, the New World, the Civil War, blue and red.
Photo 3	Cars and money, rich people, easy life, happiness...
Photo 4	Parties and fun, dancing, good time, good vibes...

Table 5.2: Learners' Suggestions for the Photos of the Second Play Warm up

Table (5.2) above demonstrates the participants' answers about the four pictures displayed in order to describe and guess the topic. Once they have seen the first picture, they could guess the country yet the teacher-researcher asked them to share any information they know about the Statue of liberty. From both groups a few could actually talk about such a popular monument showing a feeble prior knowledge about it. Some of their answers included its location in New York City, in an island and it holds a torch. The second picture was also a bit misleading as learners predicted the topic of the play could possibly be about one of the American biggest cities such as California or Los Angeles. Others thought about the rich history of the US or America as the New World or one of the most powerful countries in the world nowadays. They have tried to connect the monument with the flag and ended up predicting different topics. Some of them even predicted World War I and II and USA's role in them.

After displaying the third and fourth pictures, learners began relating all pictures together and mentioned some examples. A couple of learners from both groups quickly figured out the right expression which describes the whole pictures 'The American Dream' and that is when they began sharing what they know about such logo or catchy title. It was very interesting and amusing listening to and observing the participants while they collectively talked about it. They all had different ideas and opinions which heated the discussions even more. After realizing the topic of the play, learners were introduced to it and began watching it. To conclude, the pre-listening test was performed at the beginning of the year before the application of any dramatic techniques or listening strategies. The total number of learners was a hundred initially. The participants were divided into four groups as illustrated in the table (5.3) below.

Experimental Group		Control Group		Total
Group 1	Group 2	Group 1	Group 2	Four groups
25 learners	25 learners	25 learners	25 learners	100 learners

Table 5.3: The Number of Learners per Group

5.3.2. The Post-listening Test Procedures

After the application of dramatic techniques and teaching the participants the necessary listening strategies to be used for the purpose of developing and ameliorating their comprehension while listening and before speaking. The Second semester was mainly concerned with the RP technique as the last sessions were devoted for practice inside and outside the classroom. The following table (5.4) explains how learners were divided for the performance of the two plays.

	Characters	Acts	Actors	Audience
First play	02	08	14	50 learners
Second play	05	12	18	50 learners

Table 5.4: The Division of Learners to Perform both Plays

As a reminder, the Zoo Story play consists of two characters, Peter and Jerry. It was divided into eight (08) acts and the teacher assigned the roles to fourteen (14) actors which means each act was performed by different learners because acting and performing the whole play by two students is too much as they are only students and not professional actors. As a result, dividing the play and script into acts facilitated the process and gave numerous students a great chance to participate in this Role-play. The actors were students from the other group that did not participate in the listening test, which means, actors who played in the first play were learners who belong to the audience of the second play. The experimental group was reminded of using the right listening strategies for successful comprehension, while the control group had no idea/clue about such instructions.

Once the play was over, the concerned participants moved to another classroom for the post-listening test. They were all handed the same test that they have previously undergone at the beginning of the year after watching the play that was performed by their classmates. The teacher's observations during the play include the following points:

- Learners from the experimental group were paying attention during the whole play. They used copybooks or phones to take notes.

- The control group was watching and having fun. **They did not use any tool for later use. They were sometimes talking or using their phones from time to time.**

The following day was dedicated to the second play ‘The America Dream’. The play consisted of five characters which means five actors were selected for a starter. However, more actors were added as the script was divided into multiple acts. Similarly to the Zoo Story, the acts were made short to avoid long dialogues which may cause making a lot of mistakes or forgetting lines. The play consisted of twelve (12) acts and needed eighteen (18) actors from the other groups.

It is worth mentioning that the actors had one month to practice their roles and four sessions to rehearse in the classroom. As for long monologues, the teacher assigned them to excellent learners with good speaking abilities to avoid any kinds of complications during the play. With the teacher-researcher’s help, the play was successfully performed and both groups, control and experimental, undergone the post-listening test afterwards. **Both listening tests had the same three tasks: MCQs, True or False Statements and Summarizing.** Table (5.5) illustrates the number of questions and statements which are the equivalents of scores.

	MCQs	True/False	Summary	Total
The Zoo Story	31	30	04	65
The American Dream	45	31	04	80

Table 5.5: Details and Scores of the two Plays’ in the Listening Test

As shown in table (5.5), the total score of the first play is sixty five points, each point for each question and statement as well as four points for a short summary. The second play was a bit longer as the MCQs task consists of forty five questions. All three tasks combined together had the score of eighty points. In addition, data shown in table (5.6) reveal the highest and lowest scores presented through percentages made by the participants from both groups in both plays. As for the summarizing task, not all participants summarized the plays, yet the majority did. The following parts shown in details present learners’ results and each part is explained separately. The following data are analyzed through tables and figures.

	Highest percentage		Lowest percentage	
	Control Gr.	Experimental Gr.	Control Gr.	Experimental Gr.
The Zoo Story	88% pre-test	91% post-test	16% both	25 % pre-test
The American Dream	70.83% both	87.5% post-test	16.66% both	25% pre-test

Table 5.6: The Highest and Lowest Percentages in both Plays

The first task, which revolved around the MCQs, aims to explore different listening strategies such as using prior knowledge, focus on keywords, concentration for the general idea while listening, deduction and interactive processing (BU and TD). Learners' answers will determine the validity of applying such methods to help them ameliorate their listening comprehension and skills. The MCQs task includes thirty one (31) questions for the Zoo Story and forty five (45) questions for the American Dream.

	The Zoo Story		The American Dream	
	Control Gr.	Experimental Gr.	Control Gr.	Experimental Gr.
True statements	35%	45%	62%	88%
False statements	42%	62%	70%	92%

Table 5.7: Illustration of the True/False Statements Task's Results for the Post-test

Moving to the second task in the listening comprehension test, learners were required to say whether the statements are true or false. It aims to check the participants' comprehension about the whole play, its characters and the topics they have discussed or talked about. The Zoo Story includes thirty (30) statements while the American Dreams consists of thirty one (31). They were all carefully selected to know whether learners really understood the story with its details and different topics or failed to do so. As table (5.7) above illustrates, the first play contains fourteen (14) true statements and sixteen (16) false ones. This result proves once again that learners' listening skills have improved. The experimental group was able to answer right better than the control group. It is worth revealing that the second task seems, according to the results of both plays, much easier than the MCQs task. The participants had better scores in the second task in both plays.

5.4. Analysis and Interpretation of the Experiment's Results.

This section's objective is to interpret the results of the experiment that was conducted with the experimental and control groups in order to confirm the hypotheses that suggest the

effectiveness of implementing dramatic techniques and teaching learners the right and necessary strategies that would enhance their listening skills and communication inside and outside the classroom. To confirm that and answer the research questions, using a pre-post test was necessary in order to be able to compare their level before and after their performance and listening practice during the whole year for stronger and more efficient listening strategies. The present investigation used two analysis sets including the pre-post listening test. In the process, learners' behaviour was observed closely towards the use of RP technique during the treatment phase.

5.4.1. Results and Analysis of the Pre-post Test Using SPSS

This section reveals the results of the SPSS and to summarize it we could say that the experimental group's percentages symbolize a positive change. After conducting and teaching this group the necessary listening strategies, most of the participants were able to improve their accomplishments. As the treatment process took two semesters and more than twenty four sessions, the participants made use of what they have been learning in order to answer each play's tasks especially the ten questions. Those results were different from the control group's as its learners were taught traditionally without adding any kind of new methods or giving any instructions. The teacher-researcher kept the old way in teaching oral with the teacher-centred approach and free topics presentations that are used by most teachers. This way resulted in achieving no significant improvement between the two tests.

The collected data are presented as mean and standard deviation and graphical representations were performed using Microsoft Excel 365. All statistical analyses are done using IBM SPSS v 28. The experimental design was analyzed using multivariate analysis of variance for repeated measures in the first study and univariate analysis of variance for repeated measures in the second.

For each group, a multiple comparison of measures was assessed between pre-test and post-test scores. The same two by two comparisons was done for each play and for each activity after fixing other factors. For each test a multiple comparison of measures was assessed between groups. The same paired comparison was done between plays after fixing other factors. All multiple comparisons were done using Bonferroni adjustment. The significant level was less than 0.05.

5.4.1.1. Results of the First Study

5.4.1.1.1. Multivariate Analysis

In terms of the study results, there is a strong significant effect of the play on all tests scores ($p < 0.001$), similarly, there is a strong significant effect of groups on all tests ($p < 0.001$). There is no interaction between play and groups ($p = 0.270$). There is a significant effect of evolution in all tests ($p < 0.001$). No significant interaction was marked between evolution and play ($p = 0.432$). However, a high significant interaction was shown between evolution and groups ($p = 0.006$). Furthermore, there is no significant interaction between evolution, play, and groups ($p = 0.693$).

5.4.1.1.2. Univariate analysis

A strong significant effect was marked for evolution on both multiple-choice questions and summary tests ($p < 0.001$). However, there is no significant effect of evolution on true or false scores ($p = 0.307$). Furthermore, there is no significant interaction between evolution and play for all measures (MCQs ($p = 0.674$), true or false ($p = 0.664$), Summary ($p = 0.153$)). There is a strong significant effect of evolution on both multiple-choice questions ($p < 0.001$) and summary tests ($p < 0.001$). However, it exerts no significant effect on true or false question test ($p = 0.307$).

There is a significant interaction between evolution and groups for both multiple-choice questions test ($p = 0.004$) and true or false questions test ($p = 0.025$). However, no interaction was observed for summary test ($p = 0.551$). There is a strong significant effect of play on multiple choice questions ($p < 0.001$) and summary tests scores ($p < 0.001$) and a slight significant effect on true or false test scores ($p = 0.025$). There is a strong significant effect of groups on multiple choice questions ($p < 0.001$) and summary tests scores ($p < 0.001$) and a high significant effect on true or false test scores ($p = 0.002$).

5.4.1.1.3. Multiple Comparison

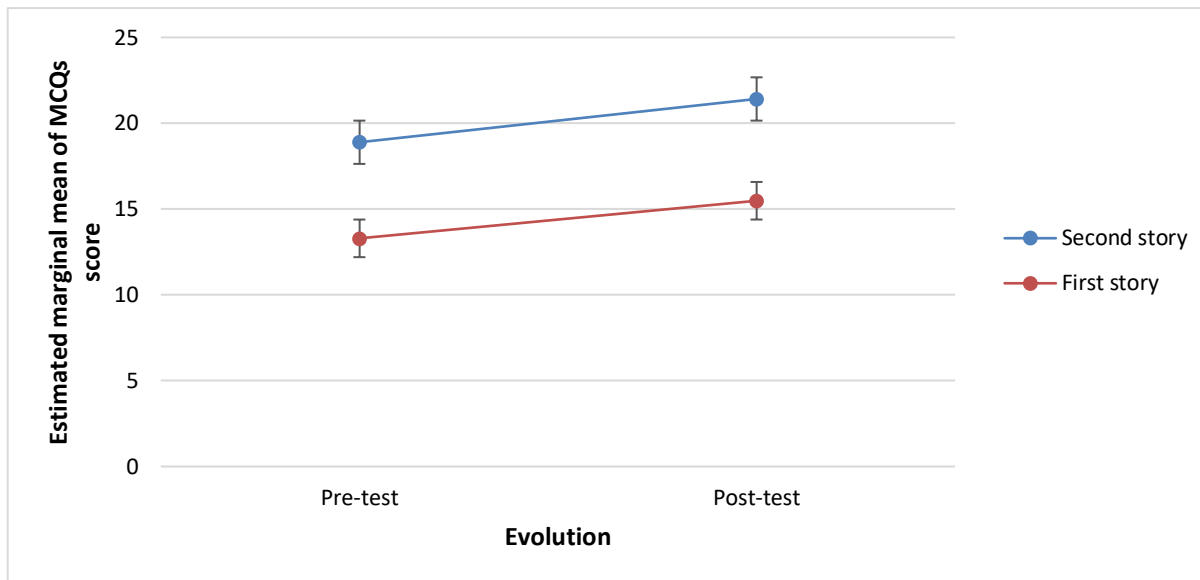


Figure 5.9: Evolution of Multiple-choice Test Scores for each Play

When comparing the two plays, a very important difference was marked for multiple choice questions pre-test ($p < 0.001$). The same results were observed for the post-test ($p < 0.001$) (Figure .9). When comparing the priority and the posterior tests, a very important difference was shown for multiple-choice questions test scores, in both the first play ($p < 0.001$) and the second ($p < 0.001$) (Figure 5.9).

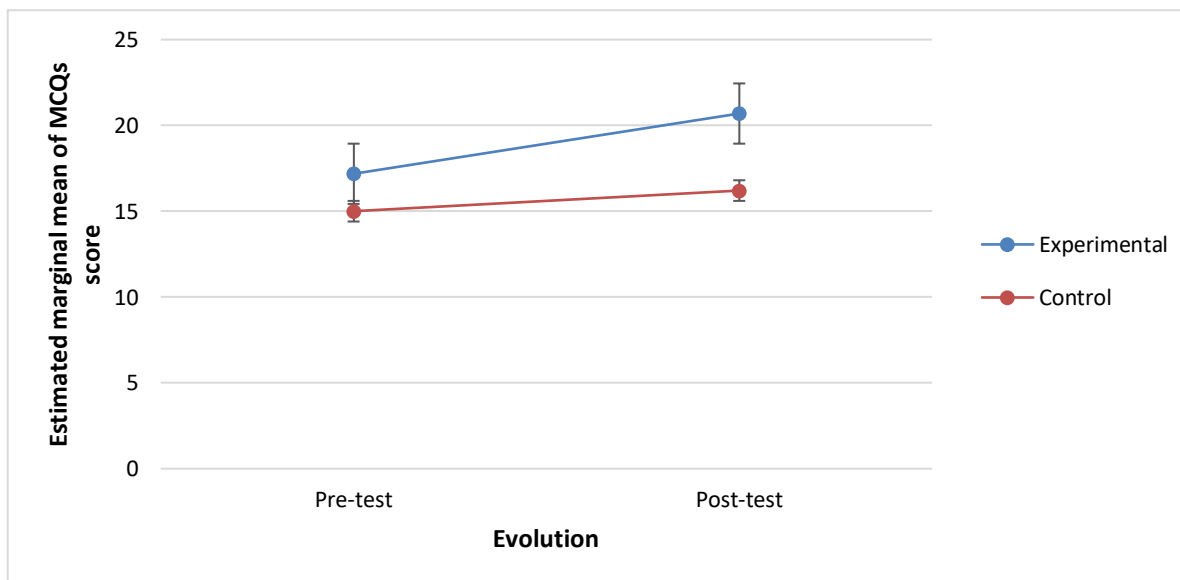


Figure 5.10: Evolution of Multiple-choice Test Scores for each Experimental Group

When comparing the two groups, a significant difference was marked for multiple choice questions pre-test ($p = 0.013$). The same results or observed for the post-test ($p < 0.001$) (figure 5.10). When comparing the priority and the posteriorly tests scores, an important

difference was shown for multiple-choice questions test scores, in both the first play ($p = 0.032$) and the second ($p < 0.001$) (Figure 5.10).

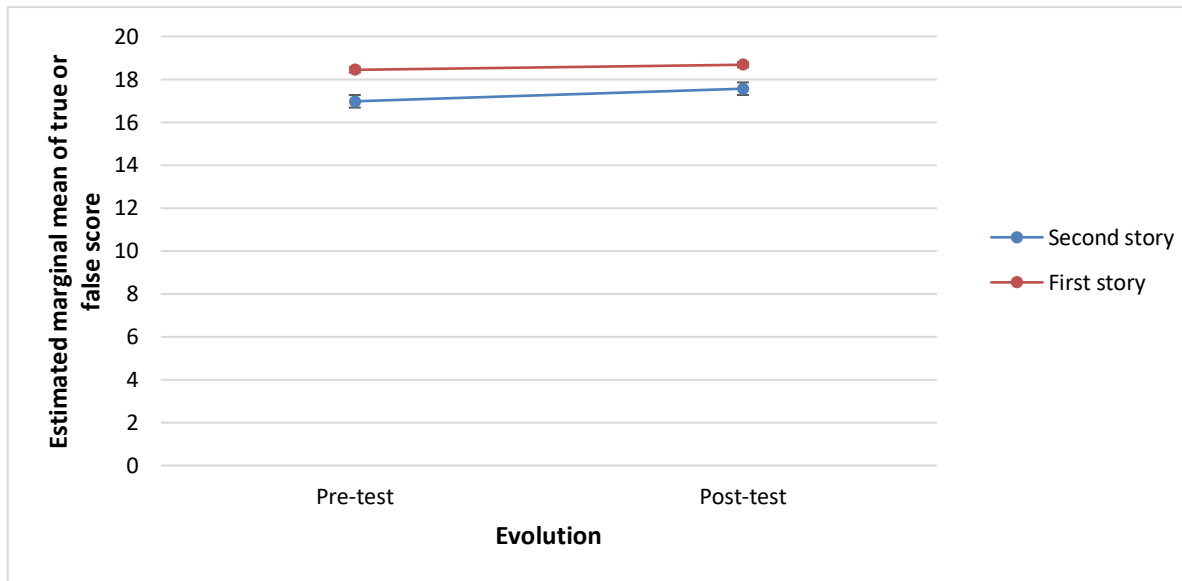


Figure 5.11: Evolution of True/false Test Scores for Each Play

There is a significant difference between the two plays for true or false questions pre-test ($p = 0.027$). However, no significant difference was shown for the post test ($p = 0.144$) (Figure). Contrariwise, no significant difference was shown between priory and posteriorly test for true or false questions test, in both the first play ($p = 0.671$) and the second ($p = 0.311$) (Figure 5.11).



Figure 5.12: Evolution of True/false Test Scores for each Experimental Group

There is no significant difference between the two groups for true or false pre-test questions ($p = 0.145$). However, a strong significant difference was shown for the post test ($p < 0.001$) (Figure 5.12). There is no significant difference between priory and posteriorly tests for true or false questions test scores within control group ($p = 0.374$). However, a strong significant difference was shown within experimental group ($p = 0.022$) (Figure 5.12).

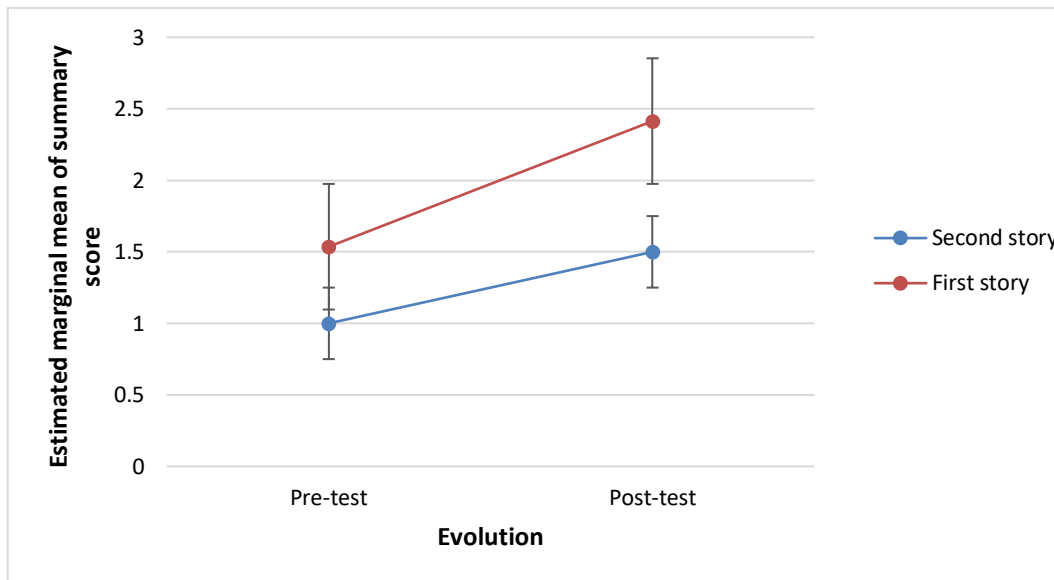


Figure 5.13: Evolution of Summary Task Scores for each Play

There is a considerable difference between the two plays for summary pre-test scores ($p = 0.017$). Moreover, a strong significant difference was shown for the post-test ($p < 0.001$) (Figure 5.13). In addition, there is a strong significant difference between priory and posteriorly tests for summary test score. In both the first play ($p < 0.001$) and the second ($p = 0.009$) (Figure 5.13).

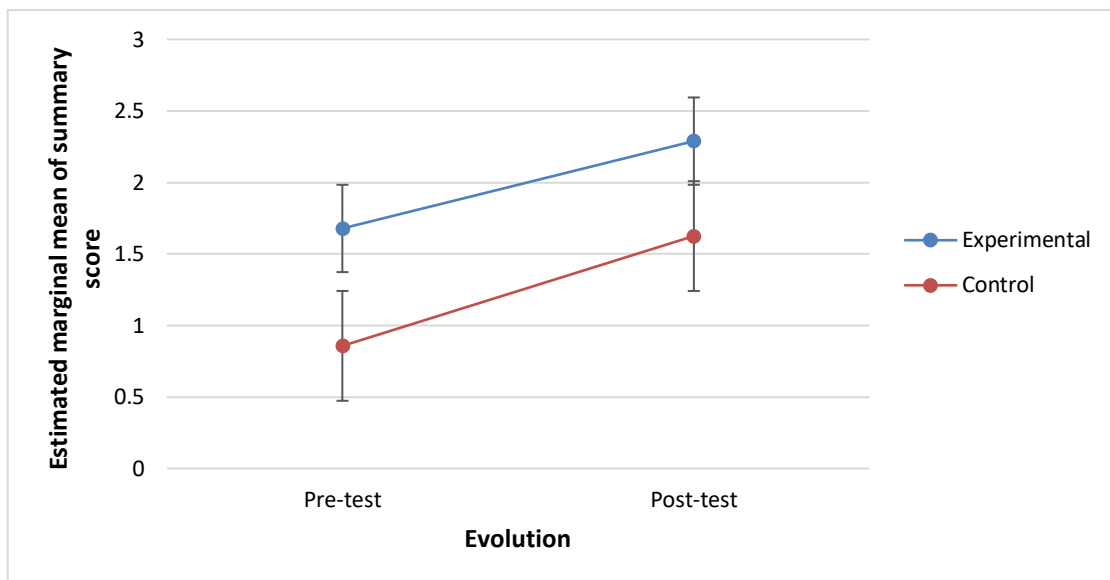


Figure 5.14: Evolution of Summary Test Scores for each Experimental Group

There is a strong considerable difference between the two groups for both summary pre-test scores ($p < 0.001$) and the post-test scores ($p < 0.001$). In addition, there is a strong significant difference between priority and posteriorly tests for summary test score. In both the first groups ($p < 0.001$) and the second ($p = 0.002$) (Figure 5.14).

5.4.1.2. Results of the Second Study

5.4.1.2.1. Univariate Analysis

The present study shows a strong significant effect of evolution on number of successes ($\eta^2 = 47,1\%$, $p < 0.001$). No considerable interaction was observed between evolution and plays ($p = 0.451$) or between evolution and activities ($p = 0.451$), conversely to the highly important interaction between evolution and groups ($\eta^2 = 21,3\%$, $p = 0.006$). Furthermore, there is no significant interaction between three factors evolution, play, and groups ($p = 0.914$), or between three factors evolution, play, and activities ($p = 0.451$), or between three factors evolution, groups, and activities ($p = 0.914$). Finally, there is no potential interaction between all factors: evolution, groups, play and activities ($p = 0.166$).

Also, an important effect of play ($\eta^2 = 22,2\%$, $p = 0,005$), groups ($\eta^2 = 14,9\%$, $p = 0,024$) and activities ($\eta^2 = 17,6\%$, $p = 0,014$). In addition, there is no significant interaction between play and groups ($p = 0.837$), between play and activities ($p = 0.157$) or between groups and activities ($p = 0.071$). Finally, there is no potential interaction between three factors: groups, play, and activities ($p = 0.594$).

5.4.1.2.2. Multiple Comparison

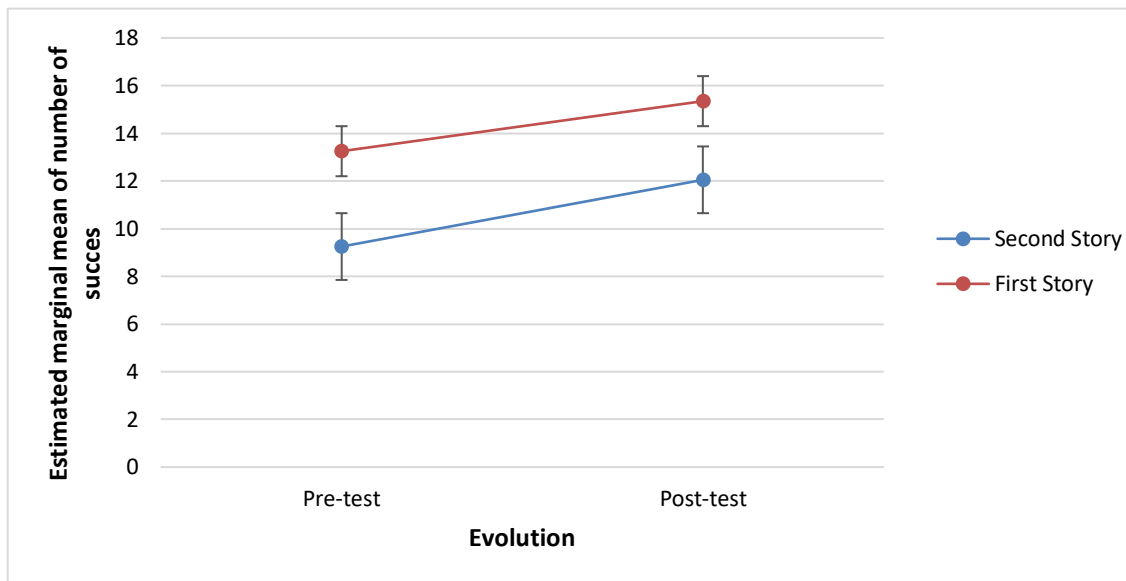


Figure 5.15: Evolution of Number of Successes for each Play

When comparing the two plays in the control group and only the first activity, no significant difference was marked for the number of successes in the pre-test ($p = 0.299$). The same results were observed for the post-test ($p < 0.937$). Conversely in the second activity, the control group showed a considerable difference between the two plays for the number of successes in the pre-test ($p = 0.042$), similarly to the post-test ($p < 0.009$) (Figure 5.15).

When considering experimental group and only the first activity, no significant difference was marked between the two plays for the number of successes in the pre-test ($p = 0.372$). The same results were observed for the post-test ($p < 0.387$) (Figure 5.15). Identical result was also obtained in the second activity, where the experimental group did not show a significant difference between the two plays for the number of successes in the pre-test ($p = 0.058$), as well as the post-test ($p < 0.140$) (Figure 5.15).

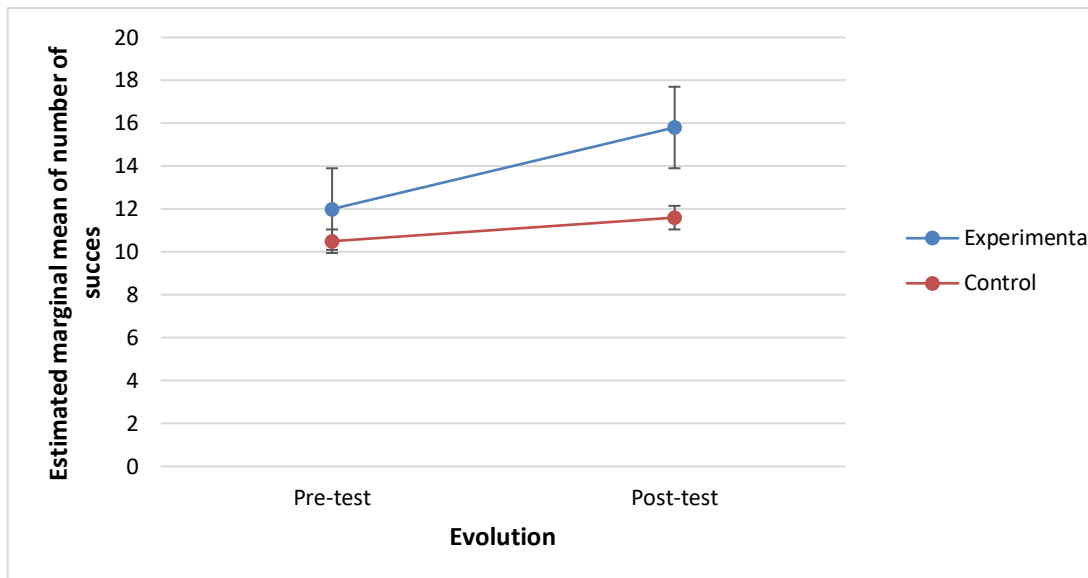


Figure 5.16: Evolution of Number of Successes for each Experimental Group

In addition, when comparing the two groups in the first play and only the first activity, no important difference was marked for the number of successes in the pre-test ($p = 0.184$). However, a high significant difference was shown for the post test ($p < 0.006$). In addition, there is no significant difference between control and experimental groups in the first play and the second activity for the number of successes neither the pre-test ($p = 0.708$) or the post-test ($p = 0.874$) (Figure 5.16).

Indeed, in the second activity for the first play only, no significant change was marked between groups for the number of successes in the pre-test ($p = 0.141$). However, a substantial difference was shown for the post test ($p < 0.039$). Furthermore, In the second activity for the first play no large change was observed for the number of successes in both priory ($p = 0.822$) and posteriorly tests ($p = 0.161$) (Figure 5.17).

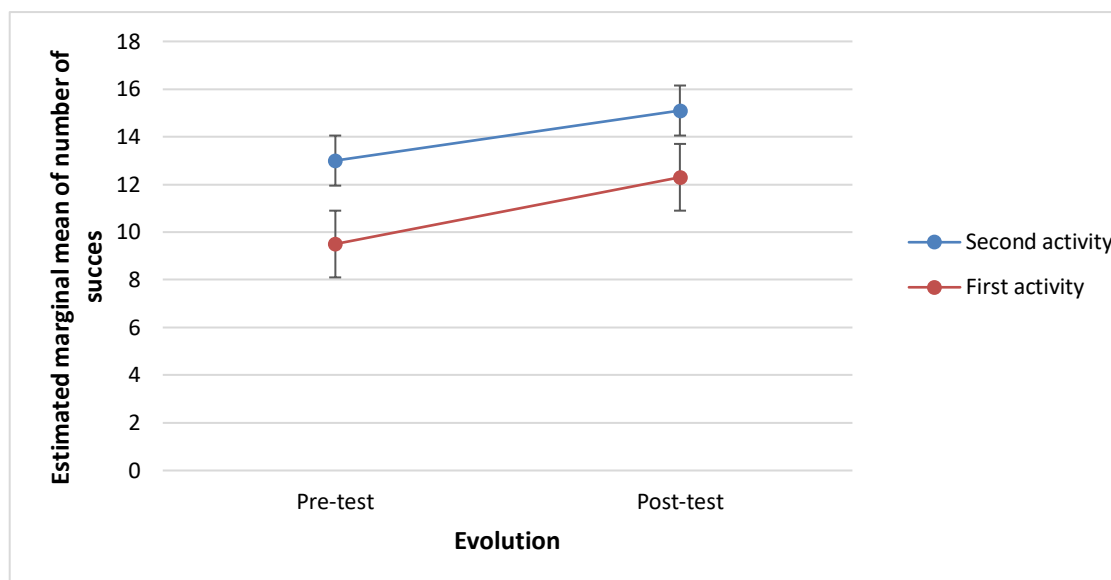


Figure 5.17: Evolution of Number of Successes for each Activity

If we take the first play in control group only, and we compare the activities we could say that there is sizable variation for either the number of successes in the pre-test ($p = 0.011$) and the post-test ($p = 0.002$). Nevertheless, in the experimental group at the first play, no important difference was shown between activities neither the priority test ($p = 0.334$) or the posteriorly test ($p = 0.581$). Also, when considering the second play, in the control group only, no substantial change was stated between activities neither the pre-test ($p = 0.107$) or the post-test ($p = 0.529$) (Figure). Similar variation was noted in the experimental group for the pre-test ($p = 0.940$) or the post-test ($p = 0.937$) (Figure 5.18).

Additionally, if we take the first play, in the control group only, a considerable variation will be seen between priority and posteriorly test either for the first activity ($p = 0.878$) and the second ($p = 0.289$). Conversely, in the experimental group only, an important change would be considered, either for the first activity ($p = 0.004$) and the second ($p = 0.038$). Otherwise, when taking in consideration the second play, in the control group only, a significant difference was obtained between priority and posteriorly test in the first activity ($p = 0.038$), however, it was not in the second ($p = 1.000$). Finally, in the experimental group only, an important change would be considered, either for the first activity ($p = 0.003$) and the second ($p = 0.003$).

5.5. The Results and Analysis of the Ten Questions.

In this section, the teacher-researcher explores and demonstrates the results and analysis of the ten questions selected from the listening comprehension test provided to learners before

and after the treatment. It begins with the first play entitled ‘‘The Zoo story’’ and followed by the second play entitled ‘‘The American Dream’’. Ten specific questions are carefully chosen from both tests in order to be analysed and then compare the results taken from both groups. Each test includes three activities, the MCQs, the True/false Statements and a short summary. The results are illustrated through tables and percentages. Moreover, the correct answer for each question is highlighted in yellow.

5.5.1. The Zoo Story

5.5.1.1.MCQs Task

Q1. What is the first sentence that Jerry has said?

- a. I went to the zoo
- b. I’ve been to the zoo**
- c. I Walked to the zoo

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	15	13	18	22
Percentage	60%	52%	75%	91.66%

Table 5.8: The Results for the First Question in the Zoo Story

The first question from the Zoo Story play, in the listening test, was chosen intentionally to check learners’ use of the BU processing. This phrase was uttered by the character Jerry and was repeated three times, so, learners would not have missed it. However, some of them did. This could be due to lack of concentration. As the play opens with Peter sitting on a bench to read his book, Jerry hovers around for a couple of minutes before addressing him. In this case, using the BU processing is necessary in order to be ready for the following events of the story i.e. comprehension starts from the bottom by getting the language, sounds, words or phrases to the top that is the meaning which is eventually contained in the text. The listener’s role is to use their knowledge of vocabulary, syntax and text organization of the extract meaning.

So far, learners need to use their word recognition, skills and grammatical knowledge to get the answer right. However, learners would have been able to answers such a question easily even without resorting to this strategy. As table (5.8) reveals, the experimental group provided better results in both tests and 91,66% of learners answered right after applying the listening strategies. As for the control group, their performance was average in the pre-test

(60%) yet it reduced to 52% in the post-test. The bottom up processing was necessary and very helpful to answer this question. However, learners who pay more attention could easily answer most of the questions in both tasks. Yet, without this strategy, learners could be lost and merely listening for pleasure or nothing at all.

Q2. Jerry used an expression that irritated Peter:

- a. That's the way the cookie crumbles
- b. That's the way you get more kids
- c. That's the way you cross your legs

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	10	08	14	14
Percentage	40%	32%	58.33%	58.33%

Table 5.9: The Results for the Second Question in the Zoo Story

The second question also requires using the BU processing and concentration. Jerry is the talkative character in the play and he talks about his personal life with details. That is why learners had to focus while listening in order to avoid missing such important ideas. 'The way the cookie crumbles' is an American saying which is an informal and figurative expression that is used to refer to accepting life as it is even if it is disappointing. As Peter revealed that he had only girls (daughters), Jerry insisted on the fact that Peter, deep down inside, always wanted boys and then asked him to simply accept what he has. Most of learners were unfamiliar with the expression but could decipher its meaning using the BU processing. Once again, learners' use of prior knowledge was necessary and helped those who used it to get the right answer. Options (b) and (c) were also a bit confusing as they had similarities to the right answer. Listeners with low or no listening abilities could be lost and may face difficulties deciding which the correct response is.

The results above show that this question had its own share of difficulty as both groups provided low percentage after answering it especially the control group whose level dropped in the post-test since more learners answered wrong. Most of them focused on the third option (c). In this case, the informants were confused between the ideas and might have answered relying on their memory of Peter being embarrassed when Jerry gave a remark on the way he crossed his legs while sitting. As a result, they could not get the right meaning of the saying or simply missed that in the conversation. The results for the experimental group

were stable and no difference occurred between the pre- and post-test (58.33%). Their answers, however, show some feebleness in their prior knowledge and analysis abilities.

Q3. After listening, Peter believes that Jerry described the Landlady:

- a. Poorly
- b. Strongly
- c. Vividly

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	06	04	06	11
Percentage	24%	16%	25%	45.83%

Table 5.10: The Results for the Third Question in the Zoo Story

The third question above could not be answered without learners’ concentration and use of TD processing. In other words, the listener’s existing knowledge is constantly involved. A good listener listens actively and this process begins from the top by eliciting the meaning first, down to the word level and by making predictions about the topic. It is worth mentioning that Jerry talks for so long about the landlady and his life in the rooming house with other neighbours. His monologue took approximately five minutes and he described the woman mentioning the smallest details that made Peter almost imagine her which made him use the word 'vividly'. To get the right answer, learners had to concentrate and set some expectations about the situation. This processing involves predicting, inferencing and using background knowledge. Table (5.10) shows percentages below 50% before and after the treatment especially for the control group as learners achieved 24% in the pre-test and dropped to 16% after the listening test. If a listener loses interest in listening or gets distracted during listening, to a monologue in this case, they would miss plenty of small yet essential details or information.

Jerry’s monologue was a bit long yet very interesting as his words and facial expressions would make any observer feel pity for him and his daily suffering with the landlady. The word 'vividly' was again chosen by the researcher on purpose in order to test learners’ listening abilities with and without the listening strategies. Unfortunately, the results of both groups did not exceed 50% even with the implementation of RP technique which reveals that they still need more practice and hard work to ameliorate their listening skill and achieve better results in the listening test. However, the experimental group scored better than the control group with 45.83% in the post-test results as table (5.10) shows.

Q4. According to Jerry, the dog has been eating ... all his life.

- a. Hamburgers
- b. Garbage**
- c. Poison

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	11	11	15	19
Percentage	44%	44%	62.5%	79.16%

Table 5.11: The Results for the Fourth Question in the Zoo Story

The fourth question also revolves around an important keyword whenever Jerry goes through long descriptive monologues. Once a listener is connected to him and carefully listens to what he says, he would notice how he vividly describes people, animals and things that exist in his life. One of them is the landlady’s dog since they have a history together and the more you listen, the bigger picture you get about that special animal. All three options that were provided in this question are closely related to that dog. Yet, finding the right answer requires concentration. More importantly, interactive processing is mandatory for the experimental group because it involves making use of both, the BU and the TD processes while listening. As table (5.11) above illustrates, the control group had stable yet low results for both tests unlike the experimental group who showed some noticeable progress. The control group’s result was once again under 50% which is still not enough for the global score. The experimental group however shows a satisfying improvement.

The pre-test results reveal 62% which is good in comparison with the control group. Moreover, the post-test reveals an evolution of 17.16% after applying the interactive processing. The rest of the participants in the experimental group failed to answer correctly mainly due to lack of concentration or some external distractions. The word 'garbage' was referring to the dog as well as hamburgers and poison since Jerry wanted to feed the dog poison through the hamburgers he was buying for weeks. Yet, the right answer would only be extracted after listening to the whole monologue and focusing on the keywords uttered by the speaker. Learners who answered right understood the real relation between Jerry and the dog while those who failed to answer were merely confused with the other words.

Q5. To drive him angry, Jerry called Peter:

- a. An animal
- b. A fighter
- c. A vegetable**

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	04	10	10	17
Percentage	16%	40%	41.66%	70.33%

Table 5.12: The Results for the Fifth Question in the Zoo Story

The fifth and last question in the MCQs task for the Zoo Story focuses on the confrontation between the two main characters, Jerry and Peter. As Jerry talked about different topics and people, learners got to know each character's personality and observe their behaviour. Jerry had a violent mind and Peter was his victim and as the conflict between them grew, Jerry began insulting Peter and calling him names especially the word 'vegetable' because of his cowardly behaviour and weakness of character. Learners had to focus on such a keyword in order to get the right meaning behind that choice of word. Note taking is very helpful in this case as relying on memory only remains unreliable due to the length of the play.

Learners, especially from the control group, were not able to answer this question (16%) mainly due to memory issues and lack of using note-taking materials, lack of concentration and total absence of other listening strategies. However, they improved (40%) according to the post-test results which is owing to the role play, its advantages such as live listening and non-natives' accent (classmates' accent). In other words, the actors' performance and pronunciation were more comprehensible, likable and more enjoyable than the video which was displayed to learners at the beginning of the year.

Contrary to the control group, learners from the experimental group improved as the results on table (5.12) above show the difference. Only 41% of the participants managed to answer right in the pre-test; whereas, most of them (70.33%) were able to answer in the post-test. The rest of the participants were confused between animal and fighter. Again, it is worth mentioning that this question only requires concentration while listening and prediction after. It was chosen from the last scene of the play since it summarizes the whole story, the connection between the two characters and the real meaning of the Zoo Story. All in all, once a listener follows all the events and maintains a continuous concentration, they would easily answer such question.

5.5.1.2. True/False Statements.

S1. After so many attempts, Jerry could never escape the landlady's harassments.

- a. True
- b. False

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	14	17	13	11
Percentage	56%	68%	54.16%	45.83%

Table 5.13: The Results for the First Statement in the Zoo Story

The question above belongs to the second task in the listening test which still deals with comprehension of the story. True or false statements could be hard and tricky to answer especially if the participant misses the connection between events or what the speaker says or narrates. Learners who were able to understand the message behind the story and the conversations in each scene by putting a lot of effort to concentrate on the main characters especially the antagonist of the Zoo Story would easily determine that the statement above is false. As Jerry talks mainly about the place where he lives, the landlady was kind of a nightmare to him. Besides, this statement is closely related to the third question in the previous task which revolves around the landlady and the way she treats Jerry in every encounter. Surprisingly, the control group performed better than the experimental group in the pre-test as well as the post-test.

The decreasing result in the experimental group's performance can only be explained or connected to the fact that learners did not fully understand the question. They randomly answered it without reconsidering the connotation it carries. It could be also related to the length of the monologue from which the participants might have lost track of the events. Another explanation could be added which involves the use of inference. The experimental group's results dropped from 54% to 45% due to the absence of using BU processing. Without it, it would be hard to grasp the meanings behind Jerry's monologue and may end up lost and confused while trying to answer this question.

S2. Jerry tried to love the dog and kill it as well and both attempts were successful.

- a. True
- b. False

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	13	16	18	20
Percentage	52%	64%	75%	83.33%

Table 5.14: The Results for the Second Statement in the Zoo Story

The second statement is also related to a question in the MCQs task. In his monologue, as soon as Jerry began describing the dog, listeners would have realized how troubled and later how disturbed Jerry was because of that animal. That monologue was in fact the longest and mainly a restatement of the fourth question in the previous task. The participants would first listen then realize during listening how Jerry tried hard to love the dog first by feeding him hamburgers' meat for a period of time to gain his trust and gratitude and finally win his love and respect. Yet, his attempts were futile and pointless. This process led Jerry to think of then attempt to kill that dog with poison. The control group's results from the pre-test were 52% and increased steadily to 64%. Whereas, the experimental group's were high (75%) and increased higher (83.33%) after the treatment. To be able to determine whether this statement is true or false, concentration is needed as well as the BU processing.

S3. The bench was Jerry's to begin with:

- a. True
- b. False

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	14	14	13	20
Percentage	56%	56%	54.16%	83.33%

Table 5.15: The Results for the Third Statement in the Zoo Story

This statement is a little bit problematic and requires the listener's focus and inference. That is to say, the participants have to understand the conflict that rose between Jerry and Peter to successfully know that it is false. As the climax rose to the top, learners had to deduce whether the bench belongs to Jerry who claims it was his or to Peter who also claims that he used to come and sit there to read peacefully. At this level, learners have to use the interactive processing which means making use of both, the bottom up and the top down processes, while listening. The control group's results in table (5.15) show no difference or change (56%) unlike the experimental group whose performance increased higher from 54.16% to 83%. The use of listening strategies helped the participants analyze the situation and deduce its meanings in order to be able to understand correctly.

S4. Peter killed Jerry to defend himself:

- a. True
- b. False

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	18	21	11	17
Percentage	72%	84%	45.83%	70.83%

Table 5.16: The Results for the Fourth Statement in the Zoo Story

The fourth statement concerns a scene that involves motion while speaking. It is the final scene where Jerry confronts and threatens Peter. It involves a lot of tension as it is the last confrontation between the two characters where Peter was pushed to his limits. Learners with good listening abilities would understand how suicidal Jerry was from the start yet only by listening to him would confirm such speculations i.e., learners needed only to focus and use inference to answer this question. The post-test's results for both groups show progress as table (5.16) above illustrates. The participants realized that Peter was scared of Jerry and throughout the play they would determine his peaceful personality unlike Jerry. However, the control group unexpectedly performed better than the experimental group with a difference of 26.17% in the pre-test and 13.17% in the post-test. Yet, both groups show a positive development.

S5. Jerry was happy to die:

- a. True
- b. False

	Control Gr.(25/25)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	22	20	21	22
Percentage	88%	80%	87.5%	91.66%

Table 5.17: The Results for the Fifth Statement in the Zoo Story

The fifth and last statement in this task is also connected to a monologue performed by Jerry yet shorter than the rest. As he was stabbed by his own knife and was dying in front of Peter, his last words were clear and learners would deduce his emotional state as well as his facial expressions that show how relieved he was to die. Higher results are revealed in table (5.17) for both groups in both tests. However, the control group shows a slight drop of 8% between the pre and post tests unlike the experimental group whose correct answers increased from 87.5% to 91.66%. The participants' steady concentration and use of listening strategies

that they have learned during the whole year had a positive impact on their performance as a whole as well as the role play performance that replaced the video viewing of the same play.

5.5.2. The American Dream.

As for the second play, the same procedure is applied and the main two tasks (MCQs and True/false Statements) are projected and analysed in order to not only compare the results between the control group and experimental group but also to highlight the difference between the two plays in terms of length, topics and conversations. The analysis proceeds with the five questions selected from the first task and then followed by the other five from the second task.

5.5.2.1.MCQs Task.

Q1. Mommy realized that her hat was actually:

- a. Cream
- b. Wheat
- c. Beige

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	06	10	14	14
Percentage	25%	41.66%	58.33%	58.33%

Table 5.18: The Results for the First Question in the American Dream

The first question in the first task highlights an important keyword. It involves three names for the same colour. Mommy begins her monologue by talking about shopping and how she loved to buy a beige hat. However, the shop-assistant claims that the hat's colour is actually wheat. The words beige and wheat were repeated multiple times that the listener would not have missed even without using note-taking. Yet, Mrs. Barker later reveals that she bought a similar hat but to avoid tension she referred to the hat's colour as cream. Eventually Mommy realized that her hat was clearly beige. At that point, learners would be a bit confused or even lost without resorting to deduction and other listening strategies. Knowing the exact colour requires concentration and inference because all three words refer to the same colour which obliged learners to think more and connect the two scenes together. As table (5.18) above reveals, the control group was confused since only 25% answered right. Even after watching the play again performed by their classmates, only 41.66% could choose the right answer. As for the experimental group, the percentage remained the same in both test (58.33%) with no difference, yet still higher than the other group. Observing the results in this

question for both groups highlights the importance of note-taking as well as the interactive processing.

Q2. Who wants to put Grandma in a nursing home?

- a. Daddy
- b. Mommy**
- c. Mrs. Barker

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	12	11	15	21
Percentage	50%	45.83%	62.5%	87.5%

Table 5.19: The Results for the Second Question in the American Dream

The second question revolves around two very sensitive topics that the story of the play highlights, which are Mrs. Barker’s visit and the Nursing home. Learners have to realize first who Mrs. Barker really is and then who really wants to take Mommy to the nursing home. It triggers learners’ deduction abilities while listening to the conversation between Mommy and Daddy as they argue and discuss the topic of taking Grandma away. Daddy denies having any intention to do so while Mommy is so determined. As for Mrs. Barker, she is merely a guest with no obvious intentions which made Grandma a bit suspicious. Without concentration and instant comprehension of the events and topics dealt within the play, the participants will not be able to answer this question. The data on table (5.19) above show a struggle in answering as only half of the control group (50%) did it right yet the percentage dropped to 45.83% in the post-test. The experimental group performed better after receiving and using the appropriate listening strategies to increase the percentage to 87.5%.

Q3. Grandma’s recurring fear was from:

- a. The van people**
- b. The nursing home
- c. The American dream

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	06	09	07	10
Percentage	25%	37.5%	29.16%	41.66%

Table 5.20: The Results for the Third Question in the American Dream

This statement is also related to the previous one as Grandma’s biggest fear was from the van people who she believes will one day come to take her away. When first Grandma is introduced to the audience, she has no clue about the guest who is coming to the house and begins to speculate that the van people are coming for her. Learners had to decide and figure out the right answer between option (a) and (b). Both options are connected yet the listener’s role is to deduce the meaning of each option and its right connotation. The van people would come to take Grandma to the nursing home and the fact that they are coming scared her more than that dreary home she would spend her last days in. Learners at this stage could be confused and would miss the fact that ‘the van people’ is the main keyword that was repeatedly mentioned by those characters, mainly Grandma.

As table (5.20) illustrates, both groups show a fluctuation in their answers. The evolution from the pre-test to the post-test was very low. Even though the participants provided few correct answers, they focused more on the nursing home which could be another answer for a different question.

Q4. Grandma considers the Young Man as the American Dream because:

- a. He’s young and good-looking
- b. He’s American
- c. He will realize all her dreams

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	07	10	14	16
Percentage	29.16%	41.66%	58.33%	66.66%

Table 5.21: The Results for the Fourth Question in the American Dream

To answer such a question, learners have to focus while listening so as to understand the Young Man’s real role in the play as well as his connection to the other characters especially Grandma. At the end of the play, learners have to deduce that the Young Man actually represents all three options mentioned above yet option (a) is the right answer for this question. For example, Grandma used the Young Man as her assistant since he needed work and he was American. Yet, at some point she realized that he also resembled the American Dream because he was very young and handsome. The Young Man portrayed the American Dream in the play and his name also conveyed such features. As shown in table (5.21), the control group achieved low percentage again in comparison to the experimental group. However, the control group improved from 29.16% to 41.66% without using any kind of

listening strategies. The sole key to such progress is the application of RP technique. As for the experimental group, participants continued improving and achieved 66.66% in the post-test better than the pre-test (58.33%). Answering correctly was not easy yet with focus and deduction, the answer would be clearer than before. It is worth mentioning that the appearance of the Young Man was the last as the fifth character yet the most important in this play and its general idea.

Q5. The Young Man was:

- a. The van men
- b. Mommy and Daddy’s New child**
- c. Grandma’s assistant

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	04	04	08	13
Percentage	16.66%	16.66%	33.33%	54.16%

Table 5.22: The Results for the Fifth Question in the American Dream

As the play reached its final scenes, focus is mainly on the Young Man who appeared to Grandma and opened up to her. Only those who carefully listened to him speak and understood the monologue and its hidden messages would know that he was not the van man. They would also be a little confused and some of the participants might even mistake him for Grandma’s assistant because he was very helpful. Yet, the right answer is option (b). At the end of the play, the Young Man appears to be Mommy and Daddy’s new child, a kind of a compensation for their loss years ago. The Young Man’s role was very important and carried a lot of hidden implications. Those implications however were not very clear to the control group as only 16.66% of the participants could answer right. As for the experimental group, confusion also had its impact on their answers in the pre-test, yet the post-test results show a slight progress. 54.16 % of them were able to guess right. This question requires a lot of concentration and personal deduction. Besides, the Young Man never mentioned that his brother was the adopted child. Yet, through the narration of his story as well as Mommy and Daddy’s description of their child, anyone could relate the connection between them.

5.5.2.2.True/False Statements Task.

S1. Daddy was so decisive and wanted to send the guests away when the doorbell rang:

- a. True
- b. False**

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	10	09	07	07
Percentage	41.66%	37.5%	29.16%	29.16%

Table 5.23: The Results for the First Statement in the American Dream

Learners with good listening strategies and more importantly sharp observation would notice that Daddy shows, from the beginning of the play, feebleness in character or in other words, is emasculated. In the first scene, Daddy shows a lack of decisiveness whether to welcome the guests or send them away. The word 'decisive' was repeated many times. Even if learners could not determine the right answer from Mommy and Daddy's conversation or simply missed that, they would notice how nervous and reluctant he was as well as indecisive from his attitude, body movements, and facial expressions. Besides listening, learners had better focus on the character's way of moving and facial expressions as they are very helpful to confirm their deduction and final answer.

In this case, the experimental group missed all the signs and showed a degradation in their answers as only 29.16% could answer suitably. As for the control group, the pre-test results were better than the post-test. The reasonable answer for this drop in performance could be that learners from both groups especially the experimental group did not understand what the word 'decisive' means. Deducing the meaning of this keyword was unsuccessful making it hard for learners to answer right even if they had an idea about Daddy's personality.

S2. Mrs. Barker used to be the chairman of Mommy's Women's club.

- a. True
- b. False**

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	08	09	08	14
Percentage	33.33%	37.5%	33.33%	58.33%

Table 5.24: The Results for the Second Statement in the American Dream

The second statement involves Mrs. Barker, the guest whom Mommy and Daddy were expecting; it is later revealed that she is actually the Chairman of Mommy's Woman's Club. In this question, the semi-modal 'used to' is intentionally used to test learners' concentration, comprehension and grammar. 'Used to' is used to express a habit in the past. A good listener would distinguish between the fact that Mrs. Baker is still the Chairman of that club and the fact that she quit that job. This character had two different roles. The first is the guest who apparently came to visit the family and the other was later revealed by her during their conversation as Mommy's boss.

The BU process is needed here as grammatical knowledge is involved and would help learners to get the right idea and meaning. As a result, the control group could not fully grasp the manipulation of words as only 37.5% of them could answer right which is once more not enough. In the pre-test, as table (5.24) above shows, both groups achieved a low percentage of 33.33%. Yet, after practice and applying listening strategies, 58.33% of the participants would spot the relation between Mommy and Mrs. Banker and answered right.

S3. Mrs. Barker visited the family to take Grandma away:

- a. True
- b. False

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	14	13	15	17
Percentage	58.33%	54.16%	62.5%	70.83%

Table 5.25: The Results for the Third Statement in the American Dream

The third question requires following events and conversations to comprehend and deduce the real role of Mrs. Barker in this play and whether she came for Grandma or for a different reason. It is worth mentioning that Grandma was oblivious of Mrs. Banker's visit and continuously kept asking whether the van men came to take her. Furthermore, listening to their conversations would reveal Mommy's real intentions to send Grandma away yet not with Mrs. Banker. Deciding whether the above statement is true or false should not be difficult. Once again, the experimental group got higher percentage of 70.83% in the post-test

better than the pre-test (62.5%). This result highlights the importance of listening strategies. Yet, they could have scored better marks whereas, the control group’s performance dropped in the post-test which could be related to lack of concentration and absence of note-taking as it also might be due to other factors.

S4. Mommy was rude to everyone except to Mrs. Barker:

- a. True
- b. False

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	04	05	06	13
Percentage	16.66%	20.83%	25%	54.16%

Table 5.26: The Results for the Fourth Statement in the American Dream

This question gives attention to Mommy’s personality and attitude in the play and the way she treats the other characters. From the beginning of the play, Mommy is revealed to be the authoritative one. The tone of her voice and facial expressions show how bossy, tyrannical and domineering she is. At first, Mommy might have shown some manners towards Mrs. Barker until Daddy was involved which revealed her true colours. Mommy’s character could be described differently but still the way she talks to Daddy, Grandma and even their guest would let the participants notice that she was rude to everyone including Mrs. Barker.

Table (5.26) shows only a few learners from the control group who were able to answer right and the difference between the two tests is trivial. Yet, if compared to the experimental group’s results, a huge difference was achieved from 25% to 54.16%. That is to say learners’ listening skill is momentous and crucial as well as concentration with the characters’ attitude and performance which are necessary to be able to answer right. Another explanation could be added which is related to the fact that some of the learners could have misunderstood the meaning of the word rude or did not consider Mommy’s attitude towards Mrs. Banker as rude at all.

S5. The Young Man had many talents:

- a. True
- b. False

	Control Gr.(24/24)		Experimental Gr. (24/24)	
	Pre-test	Post-test	Pre-test	Post-test
Nb. Learners	17	17	14	20
Percentage	70.83%	70.83%	58.33%	83.33%

Table 5.27: The Results for the Fifth Statement in the American Dream

The last question in the second task requires learners' concentration especially when the young man joined the others and met Grandma first. Throughout their conversation, it is revealed that he came with Mr. Barker as Mommy and Daddy's new adopted son. In the process, he expressed a lot of feelings and emotions as well as some of his talents and skills. He also revealed how much he could be useful especially for money. The Young Man was good at many things. According to both group's results, it was not so difficult to realize how talented the Young Man was. Table (5.27) illustrates no significant change in the control group's performance as it was stable in both tests (70.83%). As for the experimental group, the pre-post-test shows a positive improvement from 58.33% to 83.33%. The majority of the participants figured out the many talents that the Young Man possessed.

5.6. Comparing Results of the Ten Questions for Both Plays.

In this section, the results received from the pre-post listening test will be displayed through tables and graphs to illustrate and compare the data collected from the Zoo Story and the American Dream. It aims to reveal the difference between the learners' answers from the pre-test and the results achieved in the post-test. **This comparison aims to highlight the progress of the experimental group after applying the dramatic techniques and the necessary listening strategies.** For this reason, each play will be briefly analyzed and the results will be discussed starting with the control group and then followed by the experimental group respectively.

5.6.1. The Zoo Story Play

In this section, the results obtained from the pre-post test will be analyzed and compared to highlight the difference extracted after comparing the control and the experimental groups' scores starting with the MCQs task. As mentioned before, **five questions were selected from the total of thirty one in order to investigate whether learners possess weaknesses with the listening skill without any strategies to help them choose the right answer. This was intentionally done to underline the importance of teaching learners a number of listening strategies so that they could go through the listening phase smoothly and be ready to provide the proper answers without any struggles or difficulties.**

To begin with, figure (5.18) below illustrates the results obtained from both groups for the first task. The highest score was achieved by the experimental group 91.66% for the first question in the post-test. Compared to the control group, the experimental group still achieved the highest score in the pre-test as well. It is followed by the fourth question as the second highest score. The lowest score appears to be marked by the control group (16%). It also shows that the control group's results in the post-test decreased in comparison to their pre-test results except for the fourth and fifth questions. However, the results as a whole were not satisfying as they range below 50%.

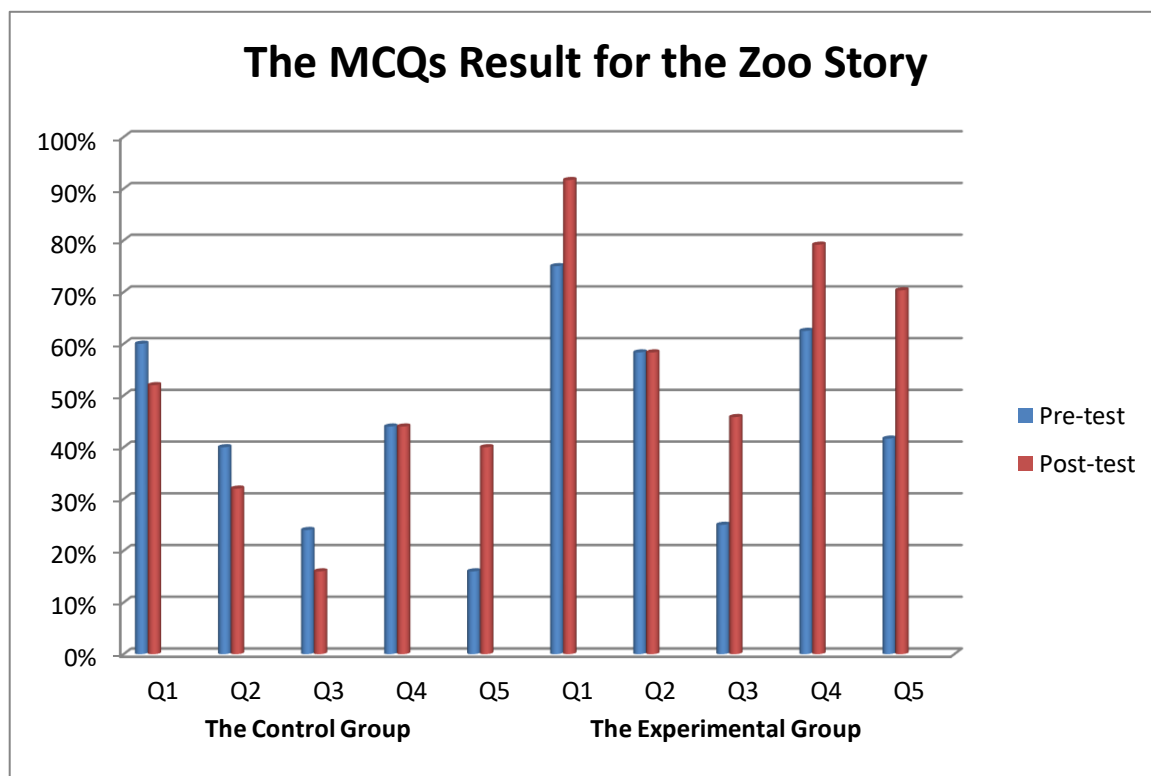


Figure 5.18: The MCQs Task's Results for the Zoo Story

Figure (5.18) also reveals the percentage obtained from both the pre-test and the post-test for both groups. There is instability in the control group's results. The participants show a weakness in answering the whole five questions because they had no idea about listening properly. This could be also due to lack of concentration as well as absence of using the right listening strategies unlike the experimental group who showed a positive progress during the first task which is by the way harder than the second one. Table 5.28 reveals the percentages for the first five questions per group in both tests.

Question Test	Control Group					Experimental Group				
	Q1	Q2	Q3	Q4	Q5	Q1	Q2	Q3	Q4	Q5
Pre-test	60%	40%	24%	44%	16%	75%	58.33%	25%	62%	41.66%
Post-test	52%	32%	16%	44%	40%	91.66%	58.33%	45.83%	79.16%	70.33%

Table 5.28: Percentages of the MCQs Task’s Five Questions for both Groups

The second part is the second task which involves thirty statements to decide whether they are true or false. Only five statements were selected as the most difficult and interesting ones because they require more concentration, inference and deduction. This task aims to spot the participants’ strong and weak points in listening comprehension.

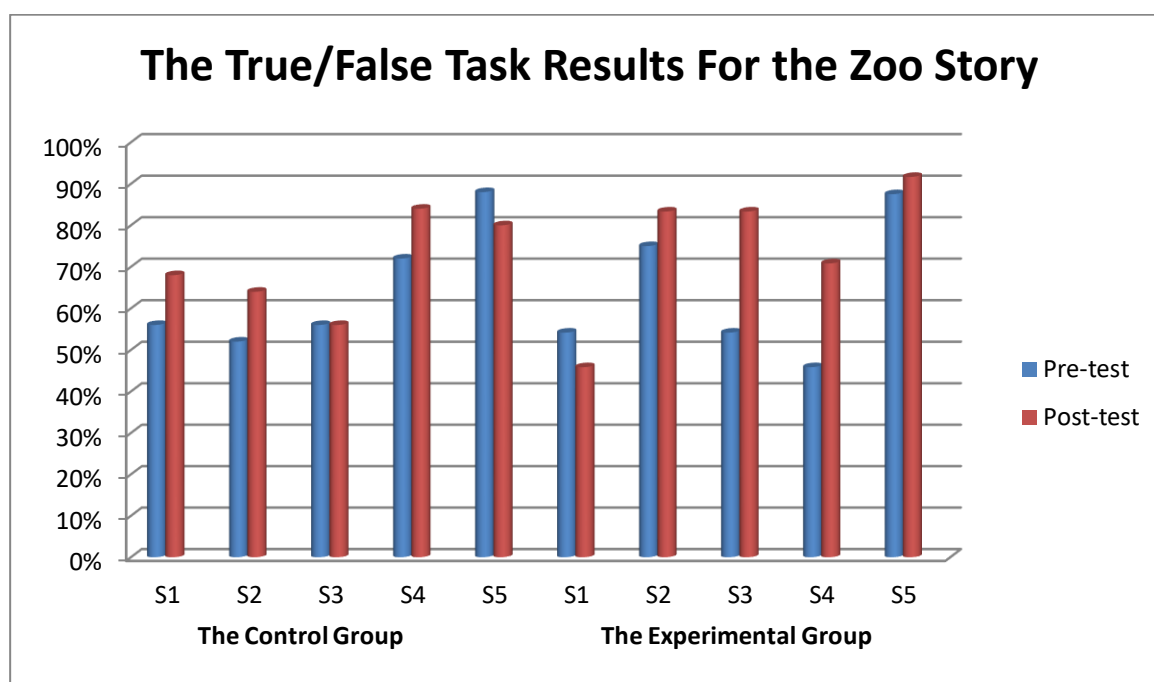


Figure 5.19: The True/false Statements Task’s Results for the Zoo Story

As figure (5.19) above illustrates, the control group show an inability to answer each statement for the pre-test. Yet, there is no significant difference in the post-test. The figure also reveals that the control group could only achieve higher scores in answering the last two statements. Comparing all five statements, the third one seems to be the most difficult one as only 56% could answer it correctly. As for the experimental group, the results show higher percentages in four statements out of five especially the last one (fifth) (91.66%). The pre-test results highlight the difference between the two groups and reveal the successfulness of applying the appropriate listening strategies which helped learners from the experimental group to answer right. They only show one low percentage related to the first statement which is probably due to lack of concentration or misinterpretation.

Question Test	Control Group					Experimental Group				
	S1	S2	S3	S4	S5	S1	S2	S3	S4	S5
Pre-test	56%	52%	56%	72%	88%	54.16%	75%	54.16%	45.83%	87.50%
Post-test	68%	64%	56%	84%	80%	45.83%	83.33%	83.33%	70.83%	91.66%

Table 5.29: Percentages of the True/False Statements Task's Five Questions for both Groups

Moreover, table (5.29) reveals the results of the pre-post tests. Both groups received no special treatment or practice to improve their listening skill before the test. They had to depend on their memory, prior knowledge or any strategy they already know. That is why no significant difference or progress is noticed or matters at this stage. However, the post-test's results reveal a slight difference and a positive progress in each question for both groups. Yet, the experimental group scored better.

To conclude, this section is related to the results obtained from the first play 'The Zoo Story'. After comparing the results of both tests, the difference was noticeable and the integration of both, listening strategies and dramatic techniques, was successful and fruitful. For actors, it is worth mentioning that the first play is shorter than the second one yet it required a lot of commitment in acting and a lot of concentration and inference by the participants during and after listening.

5.6.2. The American Dream Play

The second play which is entitled the American Dream was performed by different students (actors) in order to replace the video-viewing technique and apply the dramatic technique studied in this research, Role-playing. The second play, similarly to the first one, was performed on stage in front of the participants who went through the post-listening test shortly after. The role play took more time than the theatrical displayed in the video due to the switching of actors for each scene. Having pauses between acts was necessary as to provide the participants (audience) a chance to consume and grasp meaning from each act. For the listening test, the MCQs task's results will be described and analyzed afterwards. Figure (5.20) below shows an obvious difference between the control and experimental groups as the latter shows a significant improvement in the post-test especially the second question (87.5%) and the fourth (66.66%). As for the third question, the participants did not do well in the pre-test (29.16%) and, even in the post-test, they still scored the lowest percentage of 41.66% in comparison to the other questions.

The results for the control group in both tests (pre and post) are below 50%. No major improvement is noticed as learners' scores did not surpass 50% and this reveals the weaknesses they really possess and continuously suffer from in listening. Even though they listen and depend on their memorization, it is still not enough to go through tasks and tests. Developing their listening strategies is essential for longer audios or in this case longer videos and role-plays. As for the control group, their highest percentage was achieved in the pre-test rather than the post-test (50%) while the lowest percentage was scored in the fourth question (16.66%) as participants achieved no change in the post-test. Compared to the experimental group, they did not score enough marks as their answers seemed random and arbitrary. During the plays, the teacher-researcher was constantly observing the participants who showed no signs of hard work unlike the experimental group.

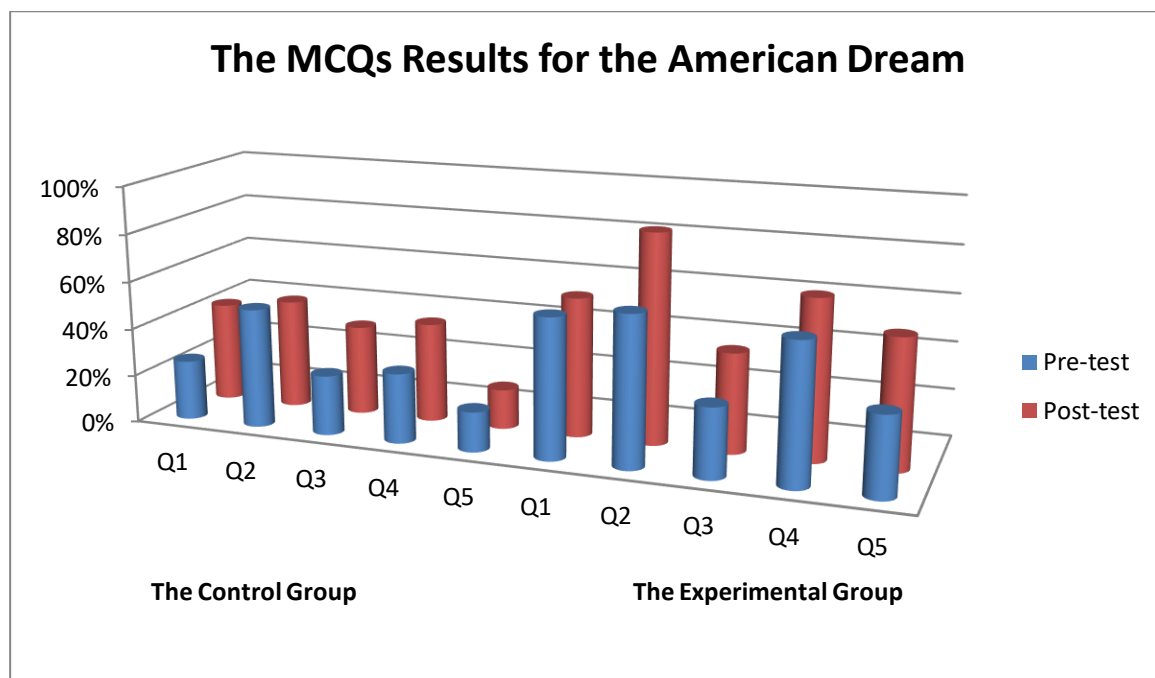


Figure 5.20: The True/false Statements Task's Results for the American Dream

According to table (5.30) below, the post-test's results of the control group increased slowly yet the development was not enough and was unsatisfactory. The experimental group however, scored better in the post-test. The listening strategies and dramatic techniques helped well by improving their level and increasing their performance unlike the control group whose lack of knowledge and awareness of the necessary listening strategies led to the degradation of their results. The use of the RP technique was not enough. Such technique was lacking the participants' concentration, dedication and extra efforts while watching the play and listening to its speakers. Moreover, the results in table (5.30) also highlight the fact that

the experimental group’s performance has positively improved and four questions out of five were answered correctly better than the pre-test. 87.5% is the highest percentage whereas, 41.66% is the lowest.

Question Test	Control Group					Experimental Group				
	Q1	Q2	Q3	Q4	Q5	Q1	Q2	Q3	Q4	Q5
Pre-test	25%	50%	25%	29.16%	16.66%	58.33%	62.50%	29.16%	58.33%	33.33%
Post-test	41.66%	45.83%	37.50%	41.66%	16.66%	58.33%	87.50%	41.66%	66.66%	54.16%

Table 5.30: Percentages of the True/False Statements Task’s five Questions for both Groups

The last section involves the results from the second task of the American Dream pre-post listening test. Learners were already familiar with such a task and had to decide whether the statements are true or false. This task requires focus and better use of listening abilities since providing the correct answer depends on the full comprehension of the story and what the speakers are talking about.

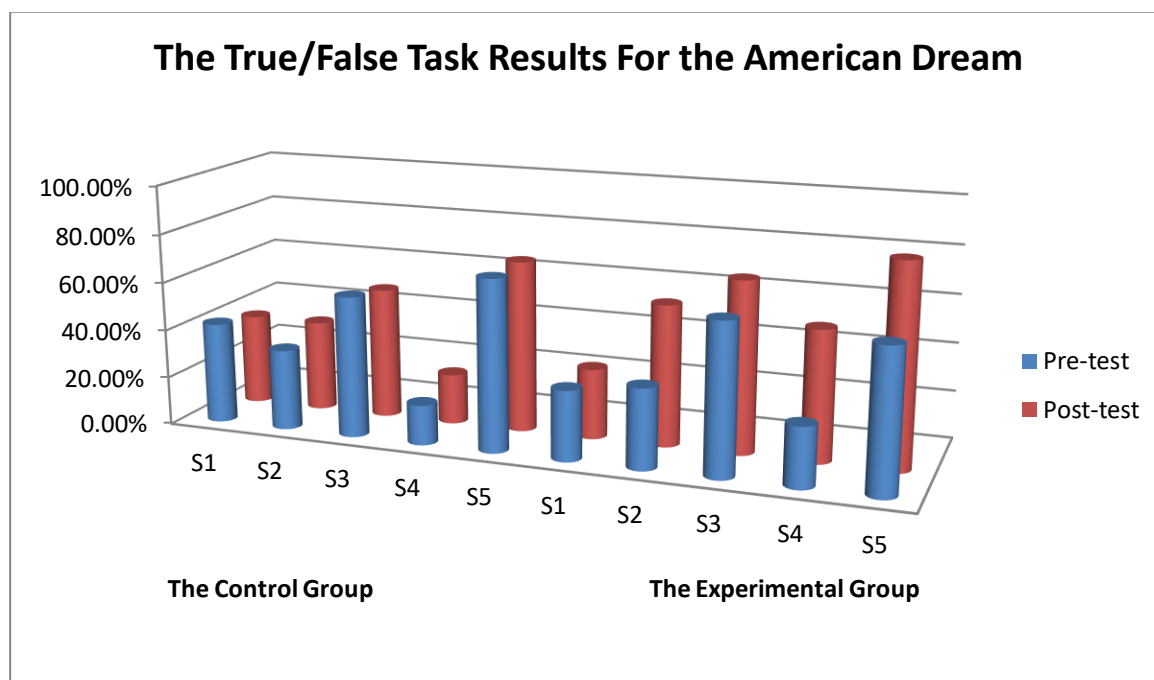


Figure 5.21: The True/false Statements Task’s Results for the American Dream

As figure (5.21) above reveals, the results obtained from the control group are still low compared to the experimental group’s. Participants from the control group show a failure to achieve higher scores in each statement except the fifth one where they had 79.83% according to both tests’ results. Yet, it is not enough as the post-test’s results of the first and third statements confirm a slight degradation which is a bit alarming. As for the second and fourth

statements, the participants' results increased with only 4.17%. In other words, the total observation of the final results is not enough and it reveals the calamity that learners are suffering from. Revisiting the results obtained from the experimental group reveal higher percentages especially in the third and fifth statements (70.83%) and (83.33%). The participants' results show no significant progress in the first statement as they have achieved the same result in both tests (29.16%). The rest was satisfactory. According to the figure, the experimental group showed a frailty in answering statements 1, 2 and 4 during the pre-test. Yet, their answers improved according to the post-test.

Question Test	Control Group					Experimental Group				
	S1	S2	S3	S4	S5	S1	S2	S3	S4	S5
Pre-test	41.66%	33.33%	58.33%	16.66%	70.83%	29.16%	33.33%	62.50%	25%	58.83%
Post-test	37.50%	37.50%	54.16%	20.83%	70.83%	29.16%	58.33%	70.83%	54.16%	83.33%

Table 5.31: Percentages of the True/False Statements Task's five Questions for both Groups

Moreover, table (5.31) reveals that the pre-test's results are below 50% in three statements for both groups. Learners at this stage did not receive any special guidance or instructions ahead of the test. The pre-test could be considered as a tool to test the impact of video viewing technique and learners' answers depend on their memorization and cleverness to comprehend the story. According to the results for the post-test, the experimental group's scores range around 50% except for the first statement (29.16%) unlike the control group who still struggled with the same questions and thus could not achieve higher scores. The percentages above 50% highlight the effectiveness of the listening strategies that the teacher has applied and practiced with learners during the whole year as well as the implementation of a couple of dramatic techniques. It is worth mentioning that the efforts performed by the actors to accomplish better acting experience were successful and the role play also had its benefits and results. Learners did not have time to waste and were very dedicated to their roles and parts of the plays.

Let us not disregard the fact that learners from both groups especially the experimental group could have accomplished much better results if the play had been shorter. The factor of length and convenience of time play a significant element in charging the results of the tests. However, these two plays are selected for reasonable and educational reasons as learners of third year are much capable of handling them. It is a matter of good monitoring, time managing and careful focus and a lot of hard work to apply and master the proper techniques as well as a limitless dedication to make it work as a team.

5.7.General Discussion

In this part, a general discussion will be provided and it will summarize what has been previously said from the classroom observation, the implementation of the drama approach and listening strategies to the pre-post listening test. As a starter, the classroom observation during the treatment of learners leads to the conclusion that insignificant and almost limited instruction-based strategies during the sessions reduce the individuals' abilities in problem-solving that increase to be more challenging when they face similar situations in everyday life situations or at workplace.

The teacher-researcher started to observe how learners' anxiety and hesitations began to gradually fade away and disappeared during the improvisation sessions while improvising events. It became also easy for them to even think of and suggest multiple different endings. It is worth mentioning that both groups did not get any help from the teacher as she took the position of an observer the whole time and a guide when necessary. Even though learners with low listening abilities preferred uttering a few words when their turn was up, the teacher-researcher had another plan for them in the following phase. This verifies that improvisation not only occupies learners' speaking skills, but also their listening as they listen and concentrate to create a cohesive and better chain of events. Open discussions also popped out once in a while to open doors for different conversations and exchange of ideas for better understanding of the story.

During the story development, the teacher-researcher was observing and noticed that learners from the experimental group were following the story and used their copybooks or phones to write down keywords or details mentioned by their classmates and kept them in mind to be used when their turn comes up. Listening for and recognizing keywords is important in listening comprehension as well as making inferences from background knowledge, the situation and the type of activity going on (Richards and Burns 30). They also made sure to keep the story interesting and have successfully improvised and finished narrating the story. However, a couple of learners did not speak enough and kept a low profile which made the teacher ask them to summarize the whole story in the post-listening phase. Luckily one of them took notes and was able to narrate the story short without mixing things out. As for the other, she was totally speechless and could not organize her ideas properly. Richards and Burns (30) suggest pronouncing words with stronger stress and higher pitch in order to direct others' listening for the essentials only and to learn to take notes and listen for keywords. Improvisation took three sessions per group.

Moreover, the checklist was used first with improvisation which includes seven strategies that involve creativity, memorization, note-taking, keywords, deviation from the story and the use of BU or TD processing. Each of the four groups had to take turns to continue narrating. It was more individual work than group or pair work. Students are rarely asked to express their opinions or guided with logical steps especially while having a collective and correlative discussion or inference activities such as improvisation. Even in OE, learners have to listen to one another and get the habit of memorizing key vocabularies that might be useful in some other conversations in the classroom or during daily life situations. Most teachers focus more on speaking rather than connecting listening to it and why not try to ameliorate it as well as instruct learners with different strategies such as the BU and TD processes.

Applying such a practice indicates that oral teachers rarely require and teach their students to focus for instance on the keywords while listening and memorize as many words as possible as well as use their prior knowledge and mix it with imagination and predictions when necessary. While listening, learners have to keep in mind that they need to make use of their inference and guessing abilities and relate them to everyday life setting/situation. This phase so far involved learners' speaking skills with a notable and beneficial portion of listening to their classmates while they speak, grab and use those keywords/pieces of information to participate in answering and making general ideas. Learners with higher self-confidence and enough vocabulary about the topic spoke without hesitations or pauses and seemed excited through the guessing phase. While those with low speaking skills or simply too shy to speak kept listening to catch some words and get enough information.

Improvisation has proved once again that it was able to make learners listen, think, make inference, as well as respond quickly and spontaneously to connect the parts of the story. Their collaboration was positive and intriguing. It did not only help them communicate with one another but also be more creative and speak their mind out without hesitation and at the same time careful with what the other students say to stay on the same line of events. They were confident and aware of what they suggested as well as enjoyed the activity while interacting with one another. Improvisation so far involved both listening and speaking skills, triggered creativity, strengthened their memory and gave them opportunities to learn strategies and enhance their speaking performances, in this case, by taking turns to complete narrating a story.

As for storytelling, some learners did not participate in the pre-listening phase during this activity and it could be related again to shyness or fear of public speaking. That is why they were purposely asked to share their thoughts which might be correct after all. However, they repeated what their classmates have mentioned before. This also could be useful since this category of learners is learning from one another as well and if they lack knowledge about such topics, they can learn from and remember what the others say. OE class gathers all different types of learners with different learning styles. That is why pictures and writings should be included from time to time in order to benefit as many of them as possible. At this stage, the teacher-researcher only observed and listened to her learners' without agreeing or disagreeing with them. It is fruitful to let them guess and be free with their speculations as this encourages creativity and builds up self-confidence.

All in all, the total of students in both groups proves that they were able to narrate or retell the story after listening to the passage twice, follow instructions and use the right keywords to speak. Their way of narrating the events differed without doubt in terms of vocabulary, style and time as some learners took a couple of minutes to narrate which seemed as easy as a pie while others struggled a bit to complete the story. Storytelling technique unravels the difference between learners in the same group and sheds some light on those who struggle with listening especially when the audio is longer than ten minutes. Students with low listening abilities would face difficulties in retelling the story and would not be able to remember the main keywords without strategies. The control group mainly faced such a hindrance as they had not learned any helpful listening strategies to back them up. They were simply sitting and listening as if they were listening to a radio.

The results of this session show that learners still concentrate on understanding every single word while listening to the story which is wrong and unnecessary. The first listening aims to facilitate the process of storytelling as listeners need only get the general idea of the story while the second listening aims to listen for specific details to facilitate storytelling for the after-listening task. The teacher-researcher explained once more that storytelling merely gets easier when the listener understands the general idea and takes notes by catching the necessary keywords. The rest becomes easy depending on the participant's speaking ability.

It is vital and highly recommended to the teacher/instructor to make learners familiar with new vocabularies in the pre-listening stage in order to make sure the following stages proceed smoothly. Providing them with pictures/photos helps them to predict the plot of the story as well as their classmates' suggestions which really help those who suffer from lack of

vocabulary and prior knowledge. They also need to carefully pay attention to what they say in class, remember and use the necessary keywords to facilitate storytelling.

Comparing both stories *The Boy Who Flew too High* and *The Goblin Spider*, the former contained less difficult/new vocabularies. However, listening to one another is suitable and very helpful especially when the native speaker's accent or pronunciation seems/sounds hard. It is advised to always begin storytelling with learners who are good if not excellent in speaking and have got the right listening skills during the previous sessions in order to aid the others to understand better and compensate the words they have missed while listening to the audio. For them, the more they listen, the more chances they get to recapitulate the story in advance.

According to the classroom observation's findings, improvisation and storytelling are two of the best techniques to help improving learners' speaking and listening abilities. Furthermore, during class open-discussion after each session, it is revealed that teachers do not always use such techniques which involve learners in active learning to challenge and teach them to listen before they speak, make inferences, focus during listening, comprehend the general meaning, analyze and speak more often using prior knowledge and different listening strategies. Therefore, most of the tasks that are frequently suggested by teachers, which are previously explained more in the teachers' questionnaires analysis, focus mainly on free topics and open-discussions. They rarely consider applying more intriguing techniques and activities that involve listening as equally as speaking. They consequently and unintentionally do not pay any attention to the minority of learners with low-listening abilities who will repeatedly and involuntarily avoid speaking in public which makes them neglect listening in order to have both parties (listeners and speakers) involved.

Furthermore, the small addition of open discussions at the end of each session also had some benefits as the teacher was able to get closer to her students and detect the weaknesses and difficulties that keep hindering their progress, have a clue about their personal opinions and attitudes toward such techniques as well as enlighten their knowledge with the wide possibilities of making OE class more effective and efficient. It is crucial to instruct learners during class and teach them to justify, understand and evaluate their thoughts during listening tasks or sessions since developing this skill should always be related to everyday life and not just in the classroom.

When the experimental group was taught and well-instructed with the appropriate listening strategies, such as BU, TD processes and note taking, listening for specific details and keywords, their performance improved especially in storytelling. Improvisation, as well, boosted learners' self-confidence, and imagination. It made them capable of thinking more while listening and became creative while speaking after listening to others' pieces of the story. Improvisation did not only encourage learners to speak and take turns, but also listen for the purpose of comprehension or completing a task. It is essential in any conversation of a verbal activity that the party, which is not speaking, pays attention and listens carefully. Both techniques, so far, required learners to listen, speak and more importantly use their prior knowledge to create a story or retell it. They also shed some light on learners with low-listening abilities and other factors which slow their progress in OE practice such as shyness, fear of public speaking or mispronunciations and other surrounding distractions. These two techniques helped sharpen learners' listening abilities to ameliorate their comprehension for further use.

Another technique to be discussed is the addition of video-viewing technique into OE class especially in the pre-listening test. It aims to help students learn to pay attention to the smallest details and have the chance to express one's opinion be it correct or not. However, the teacher thought it was compulsory to familiarize her learners with this technique before applying it in the test. It took only one session and was a bit different from what learners have been having and more enjoyable in class. Contrary to the first scene, learners had only one time to watch the video. According to the teacher-researcher, it is more challenging to have learners depend on and make use of their cognitive abilities such as memorization. In the process, a couple of learners used their copybooks to write down some notes that would help them later.

Learners' answers and the way of describing what they have seen in the second scene was not the same. First, everyone participated especially when the teacher-researcher requested learners, who were avoiding / afraid of speaking, to provide keywords before everybody else. Urging them to be the first to participate obliged them to speak on one hand and their classmates to listen on the other. This strategy is worthwhile especially in groups where learners with low speaking skills, simply who are shy or afraid of making mistakes, cease to participate. Second, learners' attitude towards the second scene will be positive and they will not hesitate to answer. Making predictions triggers their critical thinking and gives them the liberty to speak without limits or hesitations.

Even after receiving the right guess, they were tolerant and satisfied. Lastly, video-viewing technique becomes easy to practice and more enjoyable after multiple scenes. For the record, learners appreciated such technique since they were able to speak without being restricted or/and communicate with one another. They also added, during the open discussion, that they have never experienced describing a silent scene which is a bit challenging than pictures. It is noticeable that teachers prefer pictures interpretation method which is relatively present in OE classes. However, some of the strategies such as improvisation and video-viewing are quite neglected by teachers as they do not entertain alone but also ameliorate learners' cognitive abilities in terms of memory and reasoning. Learners, therefore, are motivated to work hard to produce useful output. It awakens and promotes some of the abilities and senses that are passive such as exploration, competitiveness, challenge, achievement and reward.

For the record, it is considered an extensive practice what learners from both the experimental and control had been through in both semesters. That is to say, learners wrapped up the first semester with video-viewing sessions as extensive listening practice which was divided between classroom testing and assignments at home. It was very useful, listening to native speakers and try to get what the movie/animation/mini-series is about. Learners got the chance to enjoy listening and speaking in English and learned so much in the process. They also had fun during OE sessions. The first semester consisted of four weeks which means eight sessions. For the sessions dedicated for extensive listening at home, it consumed most of the sessions. Learners went through comprehension questions to have their listening tested. Those questions were oral and each learner answered one or two. It was also a test for their memorizing and listening abilities because they were practicing the video-viewing technique, yet only at home. Both groups were given, at the end of each session, the name of a movie/animation and mini-series to watch at home in order to answer comprehension questions in the following session. Table (5.32) demonstrates the names of the videos that both groups were instructed to watch. The teacher-researcher then carefully chose those for the audio-visual combination. The comprehension questions mainly targeted the main keywords that learners should catch and remember such as names, dates and important details that the story mainly revolves around.

Type of video Group	Movie	Animation	Mini-series
Control group	Twelve Years a Slave	Spirited Away	And Then There Were None
Experimental group	Inception	Howl's Moving Castle	The ABC Murders

Table 5.32: The List of Videos for the Intensive Listening Practice during the First Semester

As for the second semester, learners also practiced listening through the application of three dramatic techniques to help them ameliorate their listening and speaking skills. Learners then were informed and requested to prepare different presentations for the first term OE exam. All learners were involved in role plays except for a few who chose to perform monologues/short speeches (mainly motivational ones) instead.

This section is also devoted to briefly discuss the teachers' questionnaire. It is essential to know whether teachers are aware of the approaches that they use during teaching and whether they actually use them. Referring to the results of the questionnaires in the fourth chapter, it is visible that the teachers' familiarity with the teaching approaches is not enough yet variable. The eclectic approach records higher rates than the others. They like to vary their methods in order to have various results. This is very helpful especially in a class where the teachers' main concern is to achieve better results and help their learners develop their language proficiency. The competency-based approach, however, is being neglected so far according to the participants' answers and may encounter several problems in implementing the right techniques and activities.

It is revealed that all participants (teachers) believe that their learners' progress in speaking is hindered because of their shyness. Shy learners usually tend to stay silent, avoid talking or participating and hide under the shadows of their more skilled classmates. They might speak a word or two unless they are left alone. As oral class demands learners' liveliness and enthusiasm, being shy and reluctant to speak might cause negative impact on learners' performance and language acquisition. By analyzing the different responses provided in this item, it is believed that the cause of such difficulties is that learners neglect following the lesson or the others while they speak/present something and are busy instead doing something else that distracts them and prevents them from learning. Others refer to lack of interest which circulates among students a lot and can create some kind of a barrier that makes them struggle and eventually resort to silence. However, most of the teachers focused on the fact that learners' speaking abilities are degrading and are lower than the average

consequently making them speak less and keep away from interaction with one another during class.

This issue weakens learners' self-confidence and discourages them from communicating thus from progressing. These aspects must not be ignored by teachers. The rest include lack of confidence in themselves and their abilities, anxiety, lack of adequate vocabulary, struggling with new/unfamiliar topics or terms, low self-esteem, fear of making mistakes or their peers' reaction and behaviours, lack of communicative competence (linguistic skills) and the scarcity of daily practice or because they simply hate the teacher. These obscurities are born and found inside the classroom and maybe outside of it as well. Teachers noticed those obstacles and this questionnaire aims to shed light on what is really going on and what is really demeaning learners' outcome.

OE allows teachers to explore their learners' learning abilities and gives them a clear idea about their level through different activities, tests and exams. It also reveals their learners' weaknesses and permits them to find solutions to cover all their difficulties. RP is also the activity that most of teachers consider as a technique that helps learners to improve their speaking skills and abilities. RP keeps its position as the most usually used technique in OE classes and mostly preferred by teachers because of its effectiveness and various benefits. It also provides teachers with the necessary tools to allow learners to participate, interact and learn by themselves with the teacher's help, guidance and instruction. Still most of teachers prefer using dialogues and free topics. These two techniques remain used as a way to make learners speak more and develop their verbal performance.

All in all, learners mostly enjoy discussing topics close to their entourage which spark their interest and teachers should take that into consideration in order not to fall into the trap of 'boring class' or 'uninteresting discussions' that might cause their class to be passive and neglected. Teachers always have to know how to attract learners' interest and keep them focused and motivated the whole time. Having fun and enjoying class can be a fundamental key for a well-developed group of learners. They sometimes suggest topics for the coming session to give learners a chance to prepare themselves and work together to learn from one another. The second teacher also believes that it is due to the fact that she chooses intriguing topics that are current on different social media platforms.

Contrary to the usage of role plays, the majority of the respondents have stated that their learners prefer being assigned homework to do at home as they get plenty of time to surf

the internet and make researches about a specific topic rather than having/doing instant and spontaneous discussions. That is to say, most learners need and prefer having time to read about a topic that would be discussed later for multiple possible reasons such as fear of making a lot of verbal mistakes, check the correct pronunciation of technical or difficult terms, having little knowledge about the topic which may cause pauses and embarrassments, being too shy to dare to speak instantly without prescription or maybe because they are used to such method and procedures, they became so attached to having time which leads to lack of self confidence as well.

All these aspects among others can hinder the progress of speaking in OE and only nurture learners' fears and uncertainties. They no longer rely on using what they already know and have in their minds (existing knowledge), no matter how little it is and grow the habit of depending on memorizing ideas and more dependent on getting information for specific purposes but not for the sake of learning new things and widening their general culture. Furthermore, using free topics and presentations at this level would only spot and emerge learners with good speaking abilities and enough confidence to defend themselves in case they were questioned leaving those with low speaking skills and self-esteem alienated and neglected and hiding under the shadow of their excellent classmates to cover for them. Such learners could be very good speakers yet very shy or scared to stand and speak up. They also believe they're being somehow saved from public humiliation because of mistakes. They consequently are in favour of having a chance to prepare a presentation for the next session rather than at the moment to come ready and well prepared i.e., memorize information found and retrieved from the internet for one purpose which is to repeat anything they read like robots to save face and avoid embarrassment. This may involve most of learners who struggle with speaking and communication.

Using speaking and listening materials in OE classes is crucial since learners become motivated to have something interesting to watch or challenging to listen to and more importantly have fun while learning. The questionnaire's results revealed a very low number of teachers who care to use various tools to change and move beyond the boring and old-fashioned way that is talking for a long time only. The implementation of multiple teaching tools has become necessary as nowadays everyone possesses at least a personal computer or a smart-phone. They facilitate teaching and learning, help raise the learners' interest and desire to speak more often and interact with one another. On the contrary, some teachers still heavily rely on handouts and text scripts to teach an oral skill or nothing at all. This is not advisable

unless other technological tools accompany them. These technological outlets should always be a part of the learning teaching process. Unfortunately, one participant did not provide any answer and automatically joins other two who mentioned that they honestly do not use any of these tools or any other in their class.

As for the pre-post listening test and throughout the implementation of dramatic techniques, learners showed instant appreciation for those new activities which were different from the traditional ones. This new way of teaching triggered their hidden creativity and reinforced their sense of collaboration. The listening strategies during the oral sessions were selected to encourage learners to participate and develop their creative and critical thinking.

During oral sessions, learners from the experimental group began to listen, collect information or keywords through note taking, bottom up and top down processes, analyze information, use inference, organize their ideas and be ready for speaking afterwards. Such listening strategies enabled learners to focus and recall keywords stored in their long-term memory. During the sessions and the post listening test, learners tried to evoke what they have previously practiced and learnt. Moreover, instructing learners to use those listening strategies was regularly present since the teacher-researcher constantly reminded her learners of using the strategies they have learnt to answer the tasks.

As for the RP technique, students in charge of acting the plays memorized their roles and had plenty of time to rehearse their roles inside and outside the classroom. RP did not only help learners facilitate the plays in terms of pronunciation and conversations but also taught them the importance of teamwork, patience and enjoying oneself to make the acting more enjoyable to the audience. This technique has so many positive sides such as replacing native speakers' accent that could be harder on learners to keep up with or fully understand as well as attract their attention to watch and listen to their own classmates while acting on stage. During practice and rehearsals, learners seemed excited; more motivated and very interested in creating their own theatrical or at least being part of it.

According to previous results, we could conclude that the dramatic technique of RP is effective and helpful not only to the listeners but also to the speakers (performers). The former were motivated for listening and comprehending which aroused their personal involvement to practice different strategies so as to elevate their level of listening whereas, the latter appreciated their hard work and passion for acting. Both parties appreciated this delightful experience as well as the vital role that the teacher held as a guide and an instructor

because such assistance encouraged learners to move forward through all the tasks and activities.

They have also learned to be patient while listening, comprehend, analyze, discuss and produce a content that is appreciated and valued. That is to say, the role of the teacher is no longer authoritarian or omnipresent. Instead, he can be a useful guide, an intelligent coordinator and facilitator who encourages learners to open up in oral class, learn to listen to one another and more importantly work together and team up to perform a work of art. Learners will consequently appreciate the improvements applied in the OE classroom in which they attend to learn new techniques to improve their listening as well as to exchange information and build up their minds with knowledge about other modules such as literature and civilization. They will learn to speak more and in turns while listening to one another.

It is worth mentioning that learners who performed the roles showed a great dedication for the completion and realization of the plays. They worked hard on their characters and scenes which honestly were hard and very challenging especially those with monologues to act out. As a matter of fact, learners as participants of the listening test also had fun while watching their classmates' performance and through the test, they were ready to apply what they have previously learnt. Both parties were carefully observed by the teacher to be able to provide such observations and remarks.

5.8.Recommendations and Suggestions

Communication skills such as writing, speaking and listening are essential in all subject areas. In the process of learning, differences between learners' levels of literacy occur and refer to a failure in acquiring the verbal foundations for learning. This may cause learners to fall short of proficiency until they reach university. This shortage in language skills may cause low scores and lack of desire to develop their weaknesses especially in listening and speaking. Unlike reading, the other three language skills have less focus on and availability in scientific research. What really matters in this section is to find and suggest solutions to help improve listening and speaking and strengthen the relation between them especially while teaching OE. The following subtitles will try to provide some valuable insights of experts and educators with long and notable experience in teaching language skills.

5.8.1. Drama

Drama is considered as a valuable and worthy teaching technique due to its special ability to combine essential elements of learning such as reflective, constructivist and active learning in the classroom. OE teachers can rely on drama in their syllabus and classroom work. It could be a creative way to trigger learners' interests, talents and sense of team-work. One of the teachers' main duties is to be an instant developer who always searches for new but effective ways to improve learners' skills and motivate them.

Other benefits of drama are:

- Involving teachers and learners to create a dramatic world.
- Exploring problems that face learners in their daily life when they communicate and learn to solve them well.
- Learning to develop more fluent responses.
- Listening more to understand what the speaker is saying.
- Enhancing learners' intelligibility by speaking clearly while producing a clear, accurate and spontaneous speech.
- Performing plays in natural speech.
- Having more positive attitude towards their oral abilities.
- Drama has all corrective feedback and should be given more attention in our EFL lessons and classes. It is necessary to spend more time and effort to enhance fluency.
- They should vary activities and make sure to help learners identify their weaknesses and encourage them to get motivated and more involved.

These methods should also engage all students learning styles. The following suggestions could be useful to offer some practical classroom teaching activities. Engaging all learning styles because of their biological and psychological differences, students learn differently and add different speeds. Teachers should understand that to facilitate connections with learners, OE activities should be enjoyable, encourage collaboration and teamwork and most importantly creativity.

Dramatic techniques and activities help even the shyest learners overcome their shyness when they take on a new role, put themselves in someone else's shoes or imagine themselves in different situations and characters. This new dramatic activity possesses many benefits that increase motivation, creativity and valuable learning in the classroom. It is a practical energizer because it makes learners active, have fun and enjoy their learning experience especially when a student easily takes an alter ego or persona which is totally different from their real personality. They also feel empathy with that character, embrace their emotions and feelings and make them better while acting. Ashton Hay (10) suggests Theatre Sports which is a practical classroom activity. It involves movements, rules of play and scoring. This activity may exploit different literary terms such as love, hate, death etc. It includes improvisation and critical thinking as well as competition between learners. It could be used as a warm up for a lesson.

Dramatic activities engage the brain and body of the learners in realistic simulation activities. They involve all learning styles and have the ability to improve critical thinking and reflection in students. Drama is easily adaptable and promotes emotional intelligence and improvisational speaking. In her article, Elbolorosi (1453) suggests drama approach as one of the most powerful, significant and effective strategies in language teaching and learning because teachers' main concern should be motivating, supporting and directing their students. Drama makes the EFL classroom engaging and creative to develop learners' cognitive abilities as well as reach advanced levels of linguistic abilities. The factor of intelligibility in oral class should be developed and paid more attention to, to help learners not only speak but to use precise form of spoken language in meaningful and real life situations. Besides, to achieve a meaningful communication, drama approach is the solution for many reasons such as providing opportunities for self-expression, effective to reflect on previous actions and more practices to measure the participants' capacity of oral production.

5.8.2. Role-plays

Drama can help learners find meaning and purpose in life, and get an opportunity to work together to communicate better in their daily life. Role plays for example require students to cooperate to act out the play to sustain its acts and chain of events as well as support one another's attempts so as to make it work and be successful. Moreover, role-plays involve the entire class to perform improvised roles within fictional contexts because both, actors and audience, are involved to learn in the process as participants or observers (Somers 2013). Role plays can teach learners to enhance their interpersonal and leadership skills by

viewing problems and issues through a wider mind to be able to see solutions from varying perspectives to solve them in the end (qtd. in Kalidas 445-446).

Educators could be using a useful tool across the curriculum due to the benefits of drama towards building learners' individual skills. They would find it very useful in everyday life situations. Oral lessons could have a different purpose and impact when drama is integrated because it makes the whole class more active, the lesson more meaningful and engages learners who would develop their critical thinking, creativity and the ability to shape new ideas and opinions to express them better (446).

Students who had the chance to act in the plays improved in terms of language proficiency, teamwork and communication skills. Even shy learners had a part and were able to overcome their fears on stage. Using role-plays in OE classes opens up the door for students to explore a whole new world which facilitates the learning of a foreign language. They can not only practice their speaking skills but also develop their confidence and conceptual knowledge about specific subjects. Furthermore, RP technique teaches students certain gestures and expressions in order to know how to respond to individuals as well as deal with various situations that involve different feelings, emotions and reactions (447-448). It also makes students engaged mentally, physically and emotionally.

5.8.3. Songs

Recent studies demand for new methods to successfully developed listening skills. They have increased since listening skills have been considered the most vital outcomes of language teaching ahead of time. In his article, Şevic (10) suggests the use of songs as they provide teachers with limitless enjoyable ways to practice and improve listening especially to young learners. Songs could be helpful from time to time if added to the OE syllabus, this is one of the reasons that make teachers more resourceful if they focus on selecting a wide variety of appealing activities which songs could be among them.

In our case, the use of songs in our class for university students can have positive results as this method could increase interest and boost learners' motivation. Şevic (11) suggests the method of 'listen and do' in order to involve learners actively during listening and to keep them busy and avoid boredom. Richards and Rogers (2001) suggest Total physical response (TPR) while implementing songs technique as speech and action are involved together to concentrate on teaching the language through physical activity by involving learners to move and do things during the activity (12). Songs have very

outstanding features that strengthen language acquisition because they possess a rhythmic and repetitive nature as well as the joy brought to the classroom and learning activity. That is because of the connection between melody and content. Besides all these, songs help learners to enhance their listening comprehension, pronunciation and even dictation.

Nowadays, teachers have noticed how students love listening to music and frequently acquire strong views about music, songs and singers. As a result, this likeness towards music among the young generation makes songs an important tool to teach oral, create a safe and natural classroom atmosphere and to surmount disturbances such as shyness and reluctance among learners. Using songs is not only enjoyable but beneficial to students' education and to make this method more effective, it should involve learners physically, emotionally and more importantly intellectually. They will be able to play with language in a safe and relaxing learning environment.

Another feature that songs hold is the opportunity for repetitions as learners get the chance to hear and repeat words and consequently enrich their vocabulary. Table (5.33) summarizes Schoepp's (2001) three main patterns that emerged from his research providing reasons why songs can be valuable in ESL / EFL classrooms.

Effective	Cognitive	Linguistic
A positive attitude - a safe environment - an enjoyable task - a supportive setting - active and confident learners.	A better fluency - a better comprehension - an instant use of meaningful language structures.	The exposure to authentic language - familiarity with native speakers' pronunciation - readiness and acceptance in non-academic surroundings.

Table 5.33: The Main Reasons behind the Importance of Songs According to Schoepp

However, Ševic (12) warns teachers to be cautious and careful when selecting and using songs. They should always keep in mind that their main objective is to teach the target language. That is to say, songs should be well integrated into a design of work and carefully selected according to the learners' cognitive and linguistic needs. For example, songs ought to be based on meaningful, appropriate and genuine texts that focus on enhancing listening and remembering.

All in all, 'listen and do' songs are beneficial and trigger competition among learners and may even involve the use of games and simple drama activities. It is also good for enhancing memorization. Post listening activities can be also suggested as the last stage when

the teacher shifts from the listening practice to involve other language skills such as speaking, reading or writing. In this case, teachers are free to choose the suitable scale that goes with songs.

5.8.4. Free Topics

In oral class, writing can be used as a post-teaching method at the end of the session. Meanwhile, teachers who cannot dispense the use of free topics and classroom presentations can allow their students to express their own feelings and experiences rather than preparing topics at home beforehand which must involve memorizing information for the sake of getting a better mark. This method is no use if not improved and modified to meet our learners' needs and involve their learning styles.

Starting with the speaking practice, students necessitate more opportunities to practice specific speaking skills to improve their formal speech. This leads to teachers' role in providing insights and help on the way of organizing their ideas before speaking. Their speeches should involve a variety of topics that include raising problems and finding solutions, expressing causes and results and enlightening similarities and differences.

5.8.5. Oral Presentations and Public Speaking

These presentations can be different from vast topics such as social media, illnesses and traditions to focus on specific topics derived from stories, novels, poems, interesting newspaper or magazine articles and specific reports as well. Other activities such as dramatic acting, role plays inspired from watching skits in class may provide the richest opportunities to develop listening and speaking skills. All these suggestions will be presented with details in the following subtitles.

To avoid fear of formal speaking in front of large groups, teachers first should point out how normal and common it is among people. To reduce this kind of fear, they should maintain a friendly atmosphere and provide learners the opportunity to work with a partner first and practice before increasing the number of groups. In this case, teachers can rely on classroom presentations and discussions initially to be able to diagnose and remedy problems as learners could be less anxious and more encouraged to work if they are well prepared (Wallace et al. 12). They could enhance preparedness for learners with fear of public speaking as they get more time to master the subject matter, organize their ideas and even rehearse the

presentation. Yet, this procedure can only be useful as a starter and not for each session of oral session.

5.8.6. Improving Listening Skills

According to Cameron (2001), listening is reception of language yet the goal is not to focus on language but on the meaning in order to be able to make sense of the speech. Listening involves the capacity to identify and comprehend what others say. Whereas, Sharpe (2001) believes that listening should be dealt with and enhanced in the early stages, i.e., in first and second language acquisition which means at an early age. It should occur in every subject of the primary curriculum (qtd. in Şevic 11).

Listening skills are vital for learning since learners can get insights and useful information for communicating with others successfully in oral session. One of the common distractions that hinder the development of such skills is that students' minds begin to wander away or sometimes focus on what they want to say rather than paying attention to what the speaker is saying. They consequently miss out very interesting listening opportunities within and outside the classroom. Teachers in this case ought to ask learners questions during the oral session about what they have learnt. Besides, note-taking may enhance learners' listening abilities and help them answer questions of inference and deduction in the post listening test.

Even though learners and some teachers think that listening is a skill that can easily be handled, it is still a handicap for EFL learners. Teachers should test their learners' listening abilities especially when they begin complaining during the comprehension stage of a listening test. Teachers had better keep in mind that listening is a fundamental element in learning and teaching English. It is also crucial for teachers to investigate whether their students can come up with some easy well-known listening strategies such as note taking, extra practice and other methods related to making themselves calm and comfortable during listening as these could be a sign of self-reliance and enable them to be ready to succeed in listening.

Yagang introduces listening as a skill that consists of four main variables: the word, the speaker, the listener and the substantial setting. If the learner misunderstands one of these elements, it might seem hard to continue listening as the performance of listening is affected. Teachers should first identify the problem about listening to be able to remedy it. The main and common issues faced by learners are related to memorization, difficult and new words, missing the intended message, neglecting details why you're thinking of others and the

inability to make a mental depiction from what is heard. It is also crucial to have students listen to dialogues made by native speakers in order to recognize words and their pronunciation and connected speech. It is also important to get familiar with different speech rates and listening habits and adjust proper activities for the students. If the listening activity is longer than usual, given breaks could be helpful. In oral expression, teachers or students should not be the only speakers because learners should be exposed to the target language constantly through listening to texts, films and even songs to avoid issues with cats catching up with utterances made by native speakers. Daily practice is a chance for developing their listening skills (Yilmaz and Yavuz 2050).

Teachers should also break the barriers that learners build up before, during and after listening such as psychological problems and anxiety. Learning may feel stressful during listening and some of them have the idea of making perfect answers while others fear the idea of being successful and even give up in the middle of practice. These barriers may block their minds and hinder their ability to grasp what they hear (2050).

5.8.7. Collaboration

OE provides students the opportunity to share knowledge and ideas with one another that may later help solve problems in real life situations. Forming small groups can be helpful to allow students to share their individual preparations and interpretations in order to collect elements to write and present a collective piece of work. Since working together in larger groups from two to six for instance can facilitate communication (Wallace et al. 14).

5.8.8. Writing Skills

As a final product of a number of separate practices, writing can be added to support and evaluate the listener's performance such as identifying the general idea, note taking, outlining, drafting and editing. At this stage, learners' writing skills can be oriented so as to answer specific questions or tasks to check their listening level. It could be required and utilized as a post-listening test (Wallace et al. 15). It also can be very stimulating to ask learners to write an opinion article or just summarize the chunks of audios that they have heard in order to become better in writing as they can learn so many vocabularies while listening as well as identify talented writers in the process. The listening skill can be also developed with a bit mixture with reading and writing from time to time (16).

In an EFL classroom, teaching and learning work together and are always considered a challenge especially to improve students' low language proficiency. Traditionally, teachers of oral have always been using limited approaches that still have no significant effect on developing their communication skills as well as listening abilities. That is why drama is suggested as a teaching method and a tool for learning, not only to improve learners' language proficiency but also to develop their learning and understanding of topics and subject matters. To improve students' learning experiences, teachers have to search for effective strategies that are motivating, valuable and beneficial. The use of dramatic techniques endorses significant, reflective and active thinking and enriches learners' experiences in different educational contexts.

According to Howard Gardner, drama has the ability to provide authentic learning that uses multiple intelligences such as logical learning which involves learners' use of reasoning, critical thinking and verbal linguistic learning (Kalidas 445). It is advisable to use clear structured activities especially the ones about creativity, interpretation and interpersonal skills. According to Heathcoat (qtd. in Wagner 19), drama is a tool that involves taking an active role in order to focus on the attitude rather than the characters being created in the process. This attitude consists of experiences drawn from our real life and imagination in order to construct a moving picture of the real world that is full of symbolism and simulations.

5.8.9. Teachers' Cooperation

Teachers of OE who work to integrate drama in their classes should not be afraid of losing control in the classroom. They would get assistance from other teachers who have more experience in teaching drama for initial guidance and mentorship. Moreover, students should be initially exposed to drama and theatre before applying any dramatic techniques to get them first to be more familiar with this new activity as well as draw their attention. Kalidas (448) suggests that teachers need to first experiment using various methods to have them cooperate with one another to be able to share whatever knowledge they have about such a new teaching approach.

5.8.10. Other activities

Including improvisation in OE classes helps learners to depend on their capacities especially in developing their problem-solving skills. Improvisation tasks promote meaningful and active learning and engage learners to be more mature, responsible and stable individuals.

Besides, improvisation leads students to self-discovery in the process of learning as they employ their prior knowledge, past experiences and more importantly their imagination. Some of them might even discover a hidden talent and shape it to be used in the real life situations. In addition, games have the capacity to include various vocabularies such as adjectives, adverbs or verbs that could be a part of grammar or writing to be closely studied. Games can provide an atmosphere with creative ideas, positive communication and teamwork.

The Hot Seat is an activity that is a part of an activity which involves a play before. After learners finish performing the play, one of the students with the main role remains in the role and sits in a chair, or in this case, a hot seat. Classmates begin to ask them questions to answer about the character they are playing. Through this activity, learners gain more details about the character's psychology, a better understanding of their ethics and motivation. This activity could be a sequel to a story or a play dealt with in literature as learners get the chance to verbalize their thoughts by interacting with the text and its characters and themes (Ashton hey 11).

Conscience Alley is another activity suggested by Ashton hey (12) where one of the characters walks in an alley made of the other classmates. They begin to talk as the character's conscience. Comments and ideas should be developed before starting according to the character that would pass into the pathway. This activity could be also a sequel for a literary text studied in literature but requires learners' commitment and how it works to understand and develop it.

Other suggestions are summarized briefly to ameliorate language learning such as teachers should pay more attention on learning time. They should provide extensive amounts of time, for example, lengthening classes or school stay hours to create more opportunities for practice and language instructions. Assigning homework can promote language learning as learners are still involved outside the classroom. Next, a variety of lessons in listening and speaking will nurture learners' minds and widen their experiences in school and in life. They need to be controlled and encouraged to use those skills in their daily life as they face a diversity of circumstances which require experience and talent. In this case, teachers or instructors should provide their students with enough real life situations in class with a variety of listening and speaking activities to be successful.

OE class should not involve learners individually but rather peer groups, even bigger groups or sometimes entire classes. Students will learn to think and prepare debates to participate in them. They can also benefit from interviewing each other or participating in dramatic activities. Good storytelling can be a very helpful element especially when learners get the chance to speak about their personal experiences. Post-listening tasks can also enhance listening, speaking and social skills due to the opportunity to suggest possible solutions and ideas to improve one another's speech. When students get positive experiences in listening and speaking, they can build up their confidence to speak in front of greater groups without fear or shyness (10).

As listening and speaking come hand in hand, it is crucial to teach learners to adapt their speech to specific situations. They need to learn and have an idea on how speaking styles affect listeners. That is to say they can learn to measure and get used to their speaking rates, the volume and the precision of pronunciation in different situations. For instance, speech differs informality which means students need to distinguish the difference between situations such as when speaking to a teacher, a headmaster, a parent or a close friend (11).

5.9. The Limitations

Owing to certain drawbacks, some limitations have been provided. The research study is based on EFL teachers and learners. The first limitation concerns the number of teachers as a sample of 12 teachers was used from one university that is University of Mostaganem. More participants could have been added from other universities in other wilayas if not for the work of the researcher as a teacher of English in secondary school and lack of free time for travel to distant places. As for the experiment used in the present study, one hundred students were selected from the same university. However, they may not give results that represent the whole Algerian population. Master students for instance study a module called 'Drama' and using them as the population for the study might have given different findings. Yet, these results in this current study could provide some useful information about the importance of developing the teaching methods and techniques in the OE classroom.

5.10. Conclusion

Throughout this investigative research, worthy insights were obtained in relation to the research questions and objectives that focus not only on the content of the oral class but also the methodology and designing of the lessons such as adding new activities, techniques and involving ICTs while teaching. The findings obtained from the quantitative and qualitative

analysis were helpful as to validate the research hypotheses and bring to light evidence that OE class is not only about speaking but also learning to listen and using useful strategies. The classroom practices throughout the year proved how traditional ways of teaching limit and hinder development of both skills together. It is due to those results achieved after hard work that allow bringing up remedial strategies and techniques to enhance the listening skill in EFL teaching specifically the OE classroom. They could be applied by oral teachers as key elements to renew and refresh the OE classroom and surmount the obstacles and issues discussed before. This study has also shed new light on the impediments causing low performance in oral specially the application of RP technique which will be taken into account as well as the dominant features that hold back learners from improving their skills because enhancing the listening skill will not only help improve their speaking but also their abilities of inference, analysis and prior knowledge. Teachers need to see beyond the old-fashioned methods which they are continuously relying on and begin investing their learners' precious abilities to be good speakers and listeners. Hence, the last part of this chapter attempted to present some valuable suggestions, recommendations and solutions that can help teachers think of renewing their classroom practices and direct their attention and focus on the way to the development of learners' receptive skills in order to produce more active learners who use modern strategies in a well-equipped classroom and embrace the dramatic techniques in oral class.

- Further research is required to investigate the issue of finding other ways to help students from different levels in order to enhance their listening and speaking skills.
- Additional studies need to be done to explore the communication between three main elements in OE class, students' performance, measures of oral skill and teachers' instructions.
- Further research should pursue the effectiveness of dramatic techniques and listening strategies on language accuracy.

General Conclusion

General Conclusion

It is commonly thought that reading is a decent way to improve English, notably in teaching drama. However, other language skills are equally important. Prior knowledge and skills are necessary to understand texts. As a result, students interpret texts and interact in class accordingly. Teaching drama nowadays brings about teachers' practical strategies, lesson plans and a lot of inspiration to ameliorate their way of teaching and their students' language skills. It can also enhance communicative competence as well as other important abilities such as creativity, inference and collaboration. This, consequently, can make students produce innovative ideas and enjoy the lessons in a relaxed and friendly atmosphere.

Listening comprehension is an essential receptive skill to improve in EFL classrooms and found to be a useful instrument in real-life situations. It would be a good opportunity to introduce such a skill and work to develop it in a drama or OE class. There are numerous techniques and strategies to be used in a very creative way by teachers with the help of books written by famous researchers such Malley and Duff (2005). When students listen to an audio-script or watch video-recordings of some scenes taken from a given play, they concentrate on obtaining information and understanding the meaning from what they hear. That is to say, understanding is essential and listeners should comprehend the verbal messages, the situation in the play and its context for successful retention and interpretation.

As learners develop their ability to listen, they grow interested, independent and consequently capable of speaking and communicating with other classmates in an EFL class during a dramatization activity or a role-play. This research sheds light on listening skills which teachers should emphasize. To design a drama lesson's objectives and activities, teachers should focus on the goal of developing students' comprehension, inference abilities, critical thinking and collaboration. In this case, instructors can use technological and digital materials in order to test and later enhance their students' listening skill such as displaying scenes from the chosen play, using audio-scripts or assigning other activities to students such as role-plays. Teachers may include RP in OE classes to attract their learners' attention and help them create their own world, enjoy different experiences while learning as well as perform without having any fears or stress-related problems.

Students can perform their roles after reading the scripts which may have a good impact on their way of learning, not only the language and expressions but also pronunciation, intonation and attitudes that reflect the situation at hand. Employing DTs can be an effective

tool in an OE class as well, especially, for teachers because it helps them establish a different atmosphere where students are involved intellectually, emotionally, socially and physically. Besides, it is helpful to develop their confidence, creativity, intelligence and critical thinking.

Teaching drama at university through listening and by including visual-aids, such as watching plays or scenes via phones, personal computers or overhead projectors, is to bring about fruitful results. Teachers should consider their students' needs first since this research focuses mainly on enhancing the listening skill, it is important to choose the right method and material to do so. Therefore, teaching drama at university means exploring contemporary plays and famous playwrights to familiarize students with this genre of literature. Discovering new roles, characters and traditions can expand students' knowledge, as well as, draw their attention and motivate them to learn more. As a consequence, they are likely to have a chance to listen, observe, participate and express themselves in class better.

The present study embraces two theoretical chapters which bring to light the main variable in this study "RP" and its concepts with regard to developing language proficiency mainly the enhancement of listening and speaking skills. The first chapter introduces the main dramatic techniques with relation to teaching OE with reference to drama approaches and other works prior to that; as well as factors that can enhance or hinder non-native learners' language skills in learning English. The second chapter covers the second part of the literature which reviews listening as a vital skill to be closely studied and enhanced within EFL classrooms as equally as speaking. It also tackles the various aspects of teaching and developing listening comprehension by implementing the most appropriate listening strategies that EFL learners could possibly need and make use of before, during and after listening.

Methodology and research design are inserted in the third chapter. It provides an overview of the employed research design and methodology and explains the different steps taken to conduct the research study in details. The OE class is introduced and the research tools are cited. This study has opted for a mixed-methods approach so as to acquire large-scaled results and to be scrutinized quantitatively and qualitatively. Statistics are accordingly presented and illustrated through graphs and pie-charts. Questionnaires' results are individually described and per-post listening tests are scrutinized. First, the qualitative approach which is expressed in words. It includes methods of questionnaires and classroom observation. The quantitative approach is mainly used to test or confirm the theories and assumptions enlisted. It includes pre-post listening tests as the experiment requires comparing the results after gathering and analyzing them. Variables are controlled and manipulated, in

the form of activities and techniques, scores recorded as numbers (simple math or more advanced statistical analysis such as SPSS). Furthermore, the fourth chapter reports the data gathered with different research instruments starting with the results of the students and teachers' questionnaires that are represented through pie-charts and tables with their respective descriptions and interpretations. Results are exposed in an arranged manner and are utilized as extra data to reveal the participants' attitudes towards different dramatic techniques and determine their knowledge and use of listening strategies. It is followed by a detailed description of the classroom observation while implementing the three main dramatic techniques.

For the fifth and last chapter, the researcher provides a detailed analysis of the findings gathered from the previous listening tests results. It focuses on the ten questions opted for confirming the three main hypotheses. It includes a comparison between the results of the experimental and control groups as well as a section for the SPSS results. It concludes with a general discussion for the data analysis. For more credibility to the present research, the fifth chapter also suggests a number of recommendations and suggestions to elevate teaching. It is mainly for teachers who teach OE and drama to adopt the implementation of new modern dramatic techniques such as improvisation and RP as well as introduce listening strategies for third year learners or on special classes. The recommendations mainly focus on the importance of strategy and instruction-based approaches to be taught to learners in order to develop their listening abilities. The chapter also suggests more in structural methods and active learning strategies that help improve the learners' performance inside and outside the classroom.

To that end, the general aim of the present study is to investigate whether the implementation of drama helps to improve third year LMD students' listening comprehension and speaking efficiency and the important role of teachers in accomplishing positive attitude and outcome in an oral/drama class. This study was conducted with the participation of third-year students in the department of English from the University of Abdelhamid Ibn Badis, Mostaganem. The students' number did not exceed a hundred and were mainly divided into two to four groups. Comments and views of the teacher-researcher are disclosed in the form of classroom observation after each activity and workshop/sessions. Descriptive analysis was conducted on the qualitative data collected from the classroom observation. Whereas, statistical analyses were also helpful to draw conclusions to help answer the research questions and confirm the hypotheses.

Regarding the first hypothesis, the teacher-researcher administered an attitudinal questionnaire to eighty (80) third year students from the department of English and twelve (12) teachers who are teaching OE or have taught it through the years. The results obtained from the latter revealed that the majority of teachers are sufficiently well-informed and familiar with teaching approaches and methods, yet, they still neglect using them to promote their OE sessions as well as the fact of adding modern and effective techniques to enhance more than one language skill that is speaking. It is due to their constant use of free topics and open-discussion activities about minor topics which created a dreary routine of preparing and memorizing topics at home and coming back to the classroom for individual presentations. Even though OE's syllabus is open for any modifications and means of development, teachers still maintain the traditional way of teaching this module.

The findings also pointed out a few teachers who are actually varying their activities and including interesting tasks that involve learners' listening abilities. However, the percentage is still insufficient as teachers are unknowingly consolidating dangerous barriers that can hinder learners' development and degrade their language proficiency level. The teachers' questionnaire analysis exposed how teachers focus on speaking more than listening, they neglect the fact that they come hand in hand for successful learning and unintentionally ignore teaching learners the way how to connect them both.

The data gathered from the learners' questionnaire reveal that they had listening problems. Learners feel that they have little knowledge about using the proper listening strategies during OE sessions. It also reveals that most learners, according to their answers in the questionnaire, consider OE sessions redundant and boring. Using free topics and discussions hinders the development of listening comprehension especially without testing learners through spending long periods of time speaking and discussing without any use of strategies. Communication is important because it combines both students and teacher yet without careful listening and understanding to what the speaker is saying in order to respond this communication is considered incomplete. Researchers suggest encouraging students to listen often and keep practicing because the issues mentioned above can be figured out through practice as well as applying the right strategies to help them manage their listening habits and anticipate problems during the activities.

To prove the validity of the second hypothesis, classroom observation was conducted for the whole year. The teacher-researcher applied the chosen dramatic techniques in order to highlight the necessity of using listening strategies in the process. The results obtained from

the classroom observation confirmed power and effectiveness of having learners experience another side of OE class which includes activities that help them to develop their language skills, in this case listening and speaking. The classroom observation reveals that some obstacles hinder the development of such necessary skill.

Concerning listening, learners went through the main three pedagogical sequences of pre-listening, while-listening and post-listening as these three are the pillars to achieve successful business strategies and help learners go through procedures for successful listening comprehension. These strategies promoted their meta-cognitive abilities in three main categories, planning, monitoring and evaluating. During storytelling for example, learners faced difficulties understanding the native speakers' accent even though it was clear. It also reveals that learners possess low listening abilities especially the meta-cognition ability as they had lack of attention and showed passiveness and hesitation in the while and after listening phases. The classroom practices in a traditional way with the teacher-centered approach, giving home assignments and talking for long periods about a certain topic were non-productive to most learners, these are the main results obtained from the teacher's observations:

- During improvisation, learners focused on their own performance and neglected paying attention to what each participant is saying. Even though improvisation was present while practicing for the place a few learners used their abilities to complete dialogues or sentences whenever differences emerged or their classmates faced difficulties to finish their lines.
- Even though learners attended OE class every time for every session, the control group showed passive results as they learned nothing unlike the experimental group. The teacher-researcher applied the listening strategies with the latter to improve their learning as well as her own methods of teaching.
- Classroom observation also had covered the fact that lack of English teaching materials and the fact that learners are not exposed enough to native speakers and other tools that helps them ameliorate their speaking and listening affects their learning and degrade their level in language proficiency.
- Storytelling is a useful technique in OE and in drama classes and it can be very beneficial as a teaching tool since it had a positive impact on learners in terms of enriching their knowledge, activating their prior knowledge and involving them in aural participation. Storytelling is not only about telling stories. It is about being

creative and having a common communication with others about something true and makes it alive while retelling it. It combines the narrator, the situation gestures, facial expressions, voice, sounds and rhythms, poses and responses of different learners who were listeners and then became speakers.

- Using storytelling as a practical tool in teaching was effective. It had a powerful impact on students as they listened to language in its context, learned new vocabularies and then used that knowledge to improve their performance. It was also a successful method since learners are always eager for stories, enjoy listening to them and then compete in order to reshape them with their own style. Storytelling is generally considered different from reading a story aloud because it has a special ability that connects listeners to speakers and allow them to be attentive, creative and critical.

RP and improvisation techniques also taught learners in the experimental group as well as the actors to be self-confident and patient, enhanced their inference skills, analyzed the speech and evaluated it, spoke more to explore different topics, reflected on their personal thoughts and imagination, feelings and prior experiences. Furthermore, with confidence comes patience and learners listened to each other and valued suggestions provided by their classmates. Improvisation is a strategy among others that was able to make learners expand their thoughts and suggest different possibilities in a creative way to find solutions in class and make instant decisions accordingly.

These techniques can develop listening and speaking skills together especially the RP technique which was very important during the oral sessions and during the practice of the plays' performance for the experiment. This technique has the power to combine all other techniques and join them together to create a piece of art that not only benefits the actors or the players but also the listeners or the audience. The changes made by the teacher-researcher in the oral class had a positive impact on learners' performance and attitudes. Teachers should consider making a new flexible syllabus to avoid having learners getting bored or passive most of the time. The use of visual aids has been also appreciated by the teacher and her learners such as long videos or short scenes from different movies.

As far as the third hypothesis is concerned, the experiment's findings confirmed to a great extent the impact of teaching learners the appropriate listening strategies even in the OE class as this skill is as important as speaking. Together they promoted the participants'

proficiency level as a speaker, while performing the plays, and as listener, while watching the role-plays. Listening is not tangible and to achieve the proper listening, learners were taught different listening strategies such as note-taking, listening for general ideas and information, concentration, making inference and predictions as well as using the bottom up and top down processes. Learners from the experimental group got the chance to develop their listening abilities and benefit from useful input while being engaged in the listening process during different DTs through activities in OE sessions.

Things have been clarified about listening difficulties as learners mainly face them in the first year at university during lectures. They struggle while they try to listen and concentrate on what the teacher is saying without knowing what is important and useful and what is not. Yet, third year learners also showed weakness in listening as they struggle to understand, reason, discuss, argue and make debatable opinions. The results also reveal and highlight the importance of listening and communicative skills in learning and each learner ought to have basic competencies before they reach the third year. All the teaching techniques and learning skills, necessary in OE, are a good choice for the teacher in order to teach them equally. In other words, all the listening strategies and techniques used by the teacher researcher were carefully selected in order to be taught the same way and no favoring skills was done.

During oral sessions and rehearsals for the final performance, RP allowed learners to strengthen their self-esteem, have courage to stand in front of others as well as bring some of their experiences during the conversations to create an atmosphere of good humor and originality. Therefore, everyone in class can have fun while acting, be entertained, improve the one say while speaking, carefully listen to each other, be motivated to perform better and respect one another while working as a team. The study conducted in the experiment also showed that, at first, learners encountered different difficulties while listening, yet RP was able to overbalance these obstacles besides fluency and confidence. Learners were able to learn new words and expressions which will be stored in their LTM to be used later to improve both listening and speaking skills. It also helped learners practice in a rhetorical style and learn how to speak as a native even if their accents might have been a bit different.

Implementing drama in OE class created arts inside the classroom and brought out the best in each learner when they were interacting during the play or after finishing it, during the discussions. In language teaching, RP technique is beneficial for learning and developing different skills. Learners proved that, despite their differences, they were capable of working

in different situations, supporting each other while performing highly complex simulated scenarios especially during the two plays, the American Dream and the Zoo Story. In other words, role-plays, in the classroom, allowed learners to go deeper in the plays and get involved no matter how different their learning styles are because together they cooperated to achieve their common goals. Moreover, the listening test included three main activities: multiple-choice questions, true-false statements, and summarizing the passages using their notes after performing role-plays to not only test their comprehension and memorization abilities but even their writing skills through short passages or some sentences.

After the application of different teaching approaches during OE sessions, it became obvious that improvisation, RP and storytelling among others are more suitable techniques to help learners to ameliorate not only their linguistic and communicative proficiencies but also their listening comprehension, problem solving abilities, predictions, sense of collaboration and teamwork, information and use of technology. Once all these are applied in a relaxed context, learners will overcome the fact of being recipients all the time. Instead they get more involved and interested in creating their own pieces of work. OE sessions could be practiced for more than speaking all the time and produce real agents of change starting from inside the classroom.

Since listening is as important as speaking, the teacher researcher chose to include difficult and challenging activities in order to engage all learners' abilities as well as give them the opportunity to use limitless listening strategies that are available and easy to use. It is due to listening comprehension's advantages such as cognitive, efficiency, utility and effectiveness that it deserves more emphasis since it is the gate for students to learn language more naturally. Replacing speaking before listening is not the right way as adopted by the audio-lingual method. More notably, recent research suggests that learner's listening abilities and competencies should be developed at a young age in order not to face disturbing difficulties when older in order to be able to go through more difficult and challenging activities which mainly focus on listening and speaking and where the teacher can use unlimited listening strategies that are accessible and straightforward in the classroom to help learners ameliorate their abilities in listening first. To conclude, ameliorating the listening skill has become compulsory and valued consequently leading teachers to go with the flow and get inspired to adjust their teaching methods according to these modern aspiring techniques.

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Appendices

Appendix A

The Teachers' Questionnaire

Dear teachers,

This questionnaire serves as a data collection tool in a research study for the fulfilment of a Doctorate degree in literature. You are kindly asked to fill in this questionnaire, which is designed to reveal your attitudes towards using role plays as a technique to improve your students' listening comprehension and speaking performance.

Please tick (✓) the appropriate box (es) and provide full answer(s) wherever requested. Your collaboration is immensely appreciated.

Section One: Background Information

-Age:years old

-Gender: Male Female

-Years of teaching experience:

1-Which skill do you think is harder to develop? a- Listening b-Speaking

2-Do you enjoy teaching Oral Expression? a-Yes b-No
Why?.....
.....

3- Do you believe your students enjoy your class? a-Yes b-No

Section Two: Speaking Skill in Oral Expression Class

1- Which teaching approach do you adopt in your oral class?
.....

2- In your opinion, some students struggle in speaking during oral class, because:
a- They are shy b- They are not interested

c- They are busy doing something else d- They are unable to speak well

e- Other reasons:
.....
.....
.....

3- According to your experience in teaching oral, your students' speaking abilities are:
1-very good 2-good 3-average 4-poor 5-very poor

Please mention the main students' difficulties you have noticed in your class:
.....
.....

.....
.....
4- Have you ever tried to overcome those difficulties? a-Yes b-No

5-How can you help your students to improve their efficiency in speaking?
.....
.....
.....

6- Which activities do you believe help students to improve their speaking skills more?
a- Stories b-Dialogues c- Interviews d-Role plays e- Free topics

7- Do you think your students enjoy speaking about topics that you suggest in your oral class?
a- Always b-Sometimes c-Rarely d-Never
Why?
.....
.....
.....
.....

8-What are the main activities that you use in your oral class?
.....
.....
.....
.....

9-Most students prefer choosing a free topic to talk about in the classroom, do they have discussions and exchange ideas?
a- Yes, most of the time b-No, not really

10-Do they prefer: a- Instant and spontaneous discussions?
 b- Assignments to prepare at home and present next session?

11-when a student presents a topic; do their classmates ask questions and interact during/after the presentation?
a- Yes b-No

12-What are the teaching tools which you usually use in your class?
.....
.....

Section3: Listening Comprehension in EFL Classes

1- Do you think your students are good at listening? a-Yes b-No

2- Do you include listening activities in your class? a-Yes b-No

Why?
.....

.....
3-Do you think students listen to one another? a-Yes b-No

If not.

Why?.....
.....

4- Do you agree that storytelling can be one of the best methods to help develop the listening skill? a-Yes b-No

- Other suggestions:

.....
.....

5- Do you agree that listening and speaking skills go hand in hand? a-Yes b-No

Why?.....
.....

6- What are the listening strategies which you know/suggest to help learners do the listening tasks properly?

.....
.....

Section4: Role Plays in EFL Classes

1- Do you include role plays in your oral expression syllabus? a-Yes b-No

2-Do you believe students are/can be interested in this speaking activity? a-Yes b-No

3-Do you think it is an activity that helps students to: (you can tick more than one box)

a- Improve their speaking abilities only b-Listen to one another

c- Overcome their fear of public speaking and shyness d- Just have fun

e- Other reasons:

.....
.....

4- Do you think that role play activities help to develop your students':

a- Speaking skill b- Listening skill c- Both

Please explain how.

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

5- In your class, you use activities that involve:

a- Native speakers

b- students and their teacher

c- both

Why?.....
.....

6- In preparing a role play activity, do you:

a- Assign roles to your students?

b- Give them freedom to choose any role and topic?

Why?.....
.....

7- Do you believe that including dramatic techniques such as improvisation and role playing in oral expression class helps to improve your learners' listening comprehension and speaking skills?

a-Yes

b-No

Why?

Appendix B

The Students' Questionnaire

Dear students,

This questionnaire serves as a data collection tool for a piece of research to obtain a Doctorate`s degree in literature. You are kindly asked to fill in this questionnaire, which is designed to assess your attitudes towards using role plays as a technique to improve your listening comprehension and speaking performance.

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

We extremely appreciate your collaboration.

Section One: Background information

-Age:.....years old

-Gender:

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

1-Which skill you think is hard to develop?

a- Listening b-Speaking c-Reading d-Writing

2-Do you like Oral expression in your curriculum?

a-Yes b-No

Why?

.....

.....

.....

Section Two: Speaking skill in Oral Expression class

1-Which skill you think should be given more importance?

a- listening b-speaking c-writing d-reading

2-Are you satisfied with your level in speaking?

a-Yes b-No

3-You think your abilities in speaking are:

1-very good 2-good 3-average 4-poor 5-very poor

Please mention the main difficulties you encounter

.....

.....

.....

4- Have you ever tried to overcome those difficulties?

a-Yes b-No

5-Are you really motivated to speak as much as possible to have a better level?

a-Yes b-No

If “no”, why? (give reasons)

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

6-What are the main activities used by your teacher to help enhance your speaking skill?

a- Stories b-dialogues c- interviews d-role plays

7- Which activity you prefer? And why?

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

Section3: Listening comprehension in EFL Classes

1- Do you think you are good at listening?

a-Yes b-No

2- Do you think listening activities are difficult to practise?

a-Yes b-No

3-You think your abilities in listening are:

a- very good b-good c-average d-poor e-very poor

Please mention the main difficulties you encounter.

.....
.....

4- After listening to a story once, can you retell it the same it was told?

a-Yes b-No

Why?

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

5- Do you agree that listening and speaking skills come hand in hand?

a-Yes b-No

Why?

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

6- How many times you need to listen to an audio in order to understand and answer?

a- Once b- Twice c- Three times d- as many as possible

7- What are the listening strategies you use in the classroom?

.....
.....
Section4: Role plays in EFL Classes

1-Do you know what role play activity is? a-Yes b-No

2-Does your syllabus (program) involve this type of exercise (role play)?
a-Yes b-No

3-Are you interested in this speaking activity? a-Yes b-No

4-Have you performed a play in your oral expression class? a-Yes b-No

5-Do you enjoy role play activities? a-Yes b-No

6-Do you think that role play activities are fun? a-Yes b-No

7-Do you think that role play activities are helpful for you to develop your...

b- Speaking skill b- Listening skill c- Both

How? (Could you please explain more?)

.....
.....
.....
.....
8- Which topics you prefer to perform through the plays?

9- When performing role plays in your class , do you prefer:

a- to choose your role b-to be assigned the role by your teacher

Why?

.....
.....
10- when dealing with role plays , do you prefer:

a-to develop your role you way b-to be guided by your teacher

Why?

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

11-How does your teacher act during the plays performance?

a- Facilitator b-guide c-friend d-observer

12- Do you agree that the teacher also should participate in role-plays with the students?

a- Yes

b- No

Why?

.....
.....

Appendix C

THE ZOO STORY Listening Test

Activity 1. Choose and tick the right answer a, b or c.

1. What is the first sentence that Jerry has said:
 a. I went to the zoo b. I've been to the zoo c. I walked to the zoo
2. When Peter smoked his pipe, Jerry predicted that he might get:
 a. Skin cancer b. Mouth cancer c. Heart diseases
3. According to Jerry, a Prosthesis is:
 a. Freud's last invention
 b. taking one whole side of someone's jaw
 c. Lung cancer
4. Peter would know about Jerry's visit to the zoo:
 a. In the magazine b. On TV c. On the radio
5. Jerry's opinion about being married was:
 a. It is not a rule b. It is not obligatory c. It is not a law
6. Jerry used an expression that irritated Peter:
 a. That's the way the cookie crumbles.
 b. That's the way you get more kids.
 c. That's the way you cross your legs.
7. Every once in a while, Jerry likes to talk to somebody to:
 a. Know all about him b. Tell him about the zoo c. Make friends
8. Peter considered himself to be Jerry's ____ for today.
 a. New best friend b. Guinea pig c. test subject
9. According to Peter, Jerry:
 a. Is a very curious man
 b. Asks a lot of questions
 c. Carries on a conversation
10. Peter has an executive position with:
 a. a small printing house
 b. a small publishing house c. a small bookstore
11. After conversing a bit, Jerry realized that Peter was an animal man because he had:
 a. Dogs b. Cats c. Rats
12. Peter mentions that he sometimes does not express himself well because he specializes in:
 a. publishing b. writing c. reading
13. Who is the neighbour that is always wearing a Japanese kimono?
 a. The landlady b. the coloured queen
 c. The Puerto Rican man
14. Jerry's aunt died on the afternoon of:
 a. Christmas day
 b. New year's eve
 c. His high school graduation

15. Jerry's mother left them when he was:
 a. eight b. nine c. ten and a half
16. Jerry believes that the rooms ____ are better:
 a. Downstairs b. upstairs c. on his floor
17. Jerry asked for Peter's name _____ their talk about the dog:
 a. during b. before c. after
18. After listening, Peter believes that Jerry describe the landlady:
 a. Poorly b. strongly c. vividly
19. Jerry used an expression to describe his experience with the landlady:
 a. Fact is better left to creation
 b. Fact is better left to action
 c. Fact is better left to fiction
20. According to Peter, Jerry is full of:
 a. Stories. b. garbage c. surprises
21. The dog attacked Jerry for the first time:
 a. After a few weeks b. the day he moved in
 c. when he brought hamburgers.
22. Jerry wanted to kill the dog first with:
 a. Poison b. Love c. Kindness
23. To kill the dog, Jerry needed:
 a. Full hamburgers b. Meat only
 c. Rolls with onions and ketchup.
24. According to Jerry, the dog had eaten only:
 a. Hamburgers b. Garbage c. Poison
25. Jerry's plan to kill the dog took:
 a. Five days b. more than five days
 c. Less than five days.
26. The landlady used to call her pet dog:
 a. Bunny b. Puppy c. Hound
27. The landlady called Jerry a _____ when he said he was sorry for the dog:
 a. Loser b. Liar c. Murderer
28. Jerry poisoned the dog to:
 a. Teach it a lesson b. kill it
 c. Begin a new relationship
29. Jerry lives in the ____ side of New York City:
 a. North b. East c. West
30. Peter mentioned a rule that is:
 a. "People can have everything they want."
 b. "People can't have everything they want."
 c. "People will have everything they want."
31. To drive him angry, Jerry called Peter:
 a. An animal b. A fighter c. Vegetable

Appendix D

THE AMERICAN DREAM Listening Test

Activity 1. Choose and tick the right answer a, b or c.

01. Daddy said that, when he bought the apartment, they were quick enough:
- b. To hand him the keys two days later
 - c. To take his check for two months' rent in advance
 - d. To break the contract after a fight
02. Daddy and Mommy are trying to have things fixed such as:
- b. The doorbell b. The bedroom's door
 - c. The freezer
03. Mommy went to buy a new hat:
- a. Yesterday b. Last week c. Late that day
04. Mommy wanted to buy a hat so she was offered:
- d. Green ones and black ones
 - e. Pink ones and blue ones
 - f. Green ones and blue ones
05. Mommy bought a hat that she described as:
- b. Dreadful b. Lovely c. Ugly
06. Mommy realized that her hat was actually:
- a. Cream b. Wheat c. Beige
07. Mommy could not distinguish the colour of the hat because of:
- b. Her poor eyesight
 - c. The artificial light c. Lack of daylight
08. Daddy has been trying to have the leak in the Johnny fixed for:
- a. Two weeks b. Three weeks c. A week
09. Mommy and Daddy believe that Grandma is getting:
- d. Mentally Unstable.
 - e. Feeble-headed. c. Quick-tempered.
10. Daddy mentions that when they came here the first time, they were:
- b. Two minutes early
 - c. Ten minutes early c. Ten minutes late
11. Grandma believes that civilization is doomed if _____ is gone.
- b. a sense of civility
 - c. a sense of humour c. a sense of dignity
12. To spend time, Grandma has been reading:
- d. Mommy's book club selections
 - e. Daddy's book club selections
 - f. Her personal book club selections
13. Grandma never ate the dinner she cooked the evening before because she loves:
- c. Day-old food
 - d. Day-old box c. Day-old cake.
14. Who wants to put Grandma in a nursing home?
- b. Daddy b. Mommy c. Mrs. Barker

15. Who can't live off people?
 a. Grandma b. Mommy c. Daddy
16. Grandma accuses Daddy that:
 a. He has plenty of feelings b. No feelings at all
 c. Some feeling that will fade away
17. Mommy dreamt of marrying a rich man when she was:
 a. Almost eight years old
 b. No more than eight years old
 c. No more than nine years old
18. Daddy does not even want to sleep in the apartment because:
 a. He hates Mommy
 b. He's been sick c. He needs a fresh start
19. Grandma's recurring fear was from:
 a. The van people
 b. The nursing house c. The American dream
20. Daddy believes they were _____ when they called their guests.
 a. Firm b. Hasty c. Decisive
21. Mommy and Daddy claim that Mrs. Barker had visited them _____ before.
 a. Once b. Twice c. Never
22. In their apartment, Mrs. Barker could only:
 a. Smoke a cigarette
 b. Have a drink c. Cross her legs.
23. According to Daddy, an operation means:
 a. The doctors took out something that was there and put in something that was not there.
 b. The doctors put in something that was not there and take out something that was there.
 c. The doctors took out something that was not there and put in something that was there.
24. According to Mrs. Barker, Daddy is like:
 a. An old house
 b. An old apartment c. An old man
25. MOMMY believes that old people have:
 a. Nothing to say
 b. Something to say c. A lot to say.
26. Grandma believes that Mommy have not got:
 a. The rhythm b. The quality c. The style
27. Daddy wanted Mommy and Grandma to stop arguing when:
 a. Mrs. Barker was there b. The boxes were there
 c. Mommy insulted Mrs. Barker.
28. Grandma says when Mommy was born, she had a head shaped like:
 a. a banana b. a Pekinese c. a bye-bye woman
29. Mommy and Mrs. Barker could have some girl talk when _____ was out of the room.
 a. The Young Man b. Daddy c. Grandma.
30. The family moved around a lot, from one apartment to another, up and down the social ladder like:
 a. Dice b. Mice c. Twice

31. When Mrs. Barker could not remember the past, Grandma gave her:
- b. The story short
- c. A hint c. A glass of water
32. Mommy and Daddy called the bye-bye adoption service to get:
- b. A bundle b. A bumble c. A baby
33. According to Mrs. Barker, old people:
- b. Whimper away b. Can't go anywhere;
- c. They're either taken places, or put places.
34. The thing that Mommy and Daddy adopted finally:
- a. Run away b. Died c. Killed itself
35. The lady who sold them the thing in the first place gave them:
- d. Satisfaction b. Their money back
- c. Nothing at all.
36. Mommy and Daddy came to see Mrs. Barker about:
- a. Twenty years ago
- b. Thirty years ago c. Long time ago
37. Grandma advised the Young Man to be in the:
- a. Cinema b. Movies Old silver screen
38. Grandma considers the Young man as The American Dream because:
- a. He's young and good-looking
- b. He American c. He will realize her dreams
39. The Young Man was looking for work and would:
- a. Do almost anything
- b. Steal anything c. Give money
40. Grandma got money from:
- a. Big banking business
- b. Big baking contest c. Baby-sitting
41. She called herself:
- a. Uncle Henry b. Hedgehog c. Old-day cake
42. Grandma says that the Young Man looks familiar because:
- a. He has done some modelling.
- b. He looks like his twin brother. c. He is famous
43. The Young Man has been unable to love because:
- a. He was alone
- b. He lost his heart c. He was broken
44. The Young Man was:
- a. The van man b. Mommy and Daddy's new child
- c. Grandma's assistant
45. Who was the last person to say good bye to: Grandma
- a. Mommy b. Daddy c. Mrs. Barker

Activity 2. Choose and tick whether the statements are true or false.

46. In Mommy's opinion, people can't get away with anything these days.
- b. True b. False
47. Mommy does not care if Daddy is not paying attention.

Appendix E

"Once upon a time, there was a fisherman who lived in a small cottage. He always used to go to the river to fish in the morning. However, the fisherman had a principle when fishing. He throws the fishing net three times only and then goes back home with whatever he had inside of it. He threw the net for the first time and pulled it empty. He then threw it for the second time and pulled it empty as well. He decided to throw the net for the third and last time and if it were empty, he would leave instantly. Suddenly, he pulled something a bit heavy and it was an ancient jar. It was sealed with a spell that the old fisherman did not understand. He then tried to open it with difficulty until he succeeded. At that moment, blue and grey smoke was released from the jar and a giant Jinni was summoned".

Appendix F

“Once upon a time, in a very far away kingdom, there lived a king who ruled cities of the South. He was very greedy despite of his great wealth and power. One day, he spread the news that whoever brings him a unique yet an expensive gift, that satisfies him, will get a chance to marry his only one daughter, a beautiful young princess whom every man in the kingdom wishes to marry. Men came like bees from every village and every city offering the king money, gold, silk, expensive jewellery and so on. But alas, he rejected them all because he already had all of those gifts. He wanted to possess something different and special, something extraordinary that nobody else had. One day when all of his hopes for a fantastic gift almost faded away, three young men came to the castle with extraordinary gifts”.

Appendix G

"Once upon a time, there was a small family that lived up on a hill in a wooden cottage with a small farm. It consists of a father, a mother and a little girl around ten years old. The father always goes to work down in the village leaving his wife to milk the cows, collect the eggs and do the housework. However, every morning before he heads towards the village, he would warn and ask his daughter to never go out playing near the woods. He never explained why but he told her that bad things happen to the people who go there. The little girl nods her head as she got used to hearing such warnings and goes to play in her room. One day, when the little girl was in her room, exactly in the balcony which has a view of the woods. She saw a glimpsing light. Sometimes it appears and suddenly disappears repeatedly. She got excited as if something was calling her out or sending her a message".

Appendix H

The Boy Who Flew too High Listening Script

I've told you before about the half man-half half-bull called the Minotaur. This strange and terrible beast lived in a deep, dark Labyrinth on the island of Crete. Well, you may remember that the Labyrinth was created by the cunning and ingenious mind of Daedalus.

Daedalus was a brilliant architect and inventor – in fact, he was so brilliant that King Minos of Crete did not want to let him go back to his home in Athens. Instead, he kept him as a prisoner. Daedalus lived with his son Icarus in a tower of the palace, and King Minos made him invent weapons of war that would make his army and navy even more powerful than they already were. Although Daedalus and Icarus had every comfort they could ask for, the father longed to return home to Athens. His son hardly remembered his home city, but he too wanted to leave because he longed to run and play in the open, rather than live in a tower all day. Daedalus looked out over the waves of the Mediterranean Sea, and he realised that even if they could manage to slip out of the tower and find a little boat, they wouldn't be able to sail very far before they were spotted and caught by one of the ships of King Minos' navy.

He thought for a long time about the best way to escape, and finally he came up with a plan, and this is what he did... He told King Minos that he needed feathers and wax for a new invention that he was working on. When these were brought to him, he took them up onto the roof of the tower. Here he arranged them into four lines, starting with the smallest feathers, and followed those with the longer ones so that they formed gentle curves. He then began to stick the feathers together with thread in the middle and wax at the base. While he was working, Icarus played with the wax, squashing it between his finger and thumb, and when the feathers blew away in the breeze he ran after them and caught them.

When Daedalus had finished, he showed Icarus his work. He had made the feathers into two pairs of wings. He fastened the larger pair to his arms, and began to flap them until his feet took off from the floor and he began to hover in mid air. Icarus laughed with delight and could not wait to try out the smaller pair of wings. Over the next few days, father and son both practised with them until little Icarus was almost as good at flying as his father was.

Then one morning Daedalus said to Icarus, "Now Son, we are ready to leave this island for good. We shall fly home to Athens. Although you are now quite good at flying, you must not forget that it can be very dangerous. Listen to my instructions and be sure to follow them to the letter. At all times follow me, for I will find the way home. Do not veer off on a different flight path, or you will soon be lost. Do not fly too low or your wings will fill with moisture from the waves, and if they will become too heavy you will sink down. Nor should you fly too high, or the sun will heat the wax and your wings will fall apart. Have you understood all that I have said?"

Little Icarus nodded to show his father that he had understood. Then Daedalus led his son up onto the battlements of the tower, and like a bird leading her fledglings from the nest for the first time, he jumped into mid air and flapped his wings, Icarus followed soon after.

If a fisherman or a shepherd had looked up just then, he would have seen two very unusual birds hovering above the waves. No doubt he would have thought that they had caught sight of two winged gods. Who could have believed that a mortal father and son had mastered the art of flight?

Over the seas they sailed, and at first Icarus felt frightened for he had never ventured very far in his practice flights, but soon he found that he was really good at flying. In fact, it was the most tremendous fun you could ever have. He began to swoop up and down with the sea gulls. Wow! It was amazing! His father turned round and called, "Icarus, take care!" and for a while after that Icarus obeyed his father, and flapped along behind him. But then his wings caught a warm air current, and he found that he could soar along and upwards almost without any effort. This was the life! He was floating ever so high above the waves and the ships down below were like tiny little specks.

His father called up to him, "Icarus, remember what I told you. Come down right now!" Icarus could not hear him however, and his father could not catch up with him.

Icarus was far too close to the sun, and soon the wax that held the feathers together began to melt. Gradually his wings began to lose their shape, and some of the feathers even began to fall off. Icarus flapped his arms frantically, but it was too late. He had lost the power of flight and down he plunged into the sea.

Adapted from: <https://www.storynory.com/the-boy-who-flew-too-high/>

Appendix I

The Goblin Spider Listening Script

A Spooky Story From Japan

Hello, this is Richard. And I'm here with a creepy crawly tale from Japan. Several ancient books tell tales of the goblin-spiders that used to live in Japan. This is one of those stories. It is a little creepy, so if you really don't like spiders, or scary stories, perhaps this tale is not for you!

Goblin Spider

Some people say that there are even goblin-spiders around today though they are very rare. During the daytime they look just like common spiders; but very late at night, when everybody is asleep, and there is no sound, they become very, very big, and do awful things.

There was once, in some lonely part of the country, a haunted temple. No one could live in the building because of the goblins that had taken it over. Many brave samurai soldiers went to the temple after taking an oath to fight and kill the goblins. But they were never heard of again. At last one particular samurai, who was especially famous for his courage went to the temple to watch what happened during the night. Before he went inside, he said to his companions, "If in the morning I am still alive, you shall hear me beat upon the drum of the temple." Then they left him alone, to watch by the light of a lamp.

As the night came down, he crouched under the altar, which supported a dusty image of Buddha. He saw nothing strange and heard no sound till after midnight. Then there came a goblin, with half a body and one eye. It called out: "Hitokusai!" which means - "There is the smell of a man". But the samurai did not move. The goblin went away.

Then there came a priest who played upon a samisen, which is like a guitar with three strings. He played so wonderfully that the samurai felt sure this music was not made by a human being. "For sure the goblin-spider has taken on the shape of a priest to trick me," he said to himself.

And he leapt up with his sword drawn. The priest, seeing him, burst out laughing, and said: "So you thought I was a goblin? Oh no! I am only the priest of this temple; but I have to play to keep off the goblins. Does not this samisen sound well? Please play a little." And he offered the instrument to the samurai who grasped it very cautiously with his left hand. A

moment later, the samisen changed into a monstrous spider web, the priest became a goblin, and the warrior found himself caught fast in the web by the left hand. He struggled bravely, and struck at the spider with his sword, and eventually wounded it; but he soon became entangled still more in the net, and could not move. The wounded spider crawled away, and the sun rose.

His friends were waiting for the beat of the temple drum. Eventually they went into the temple, not expecting to find good news. Inside they discovered the samurai in the horrible web, hurt, but alive, and they freed him. Then they saw tracks of blood upon the floor, and followed the tracks out of the temple to a hole in the deserted garden. There they found a garden spider and killed it.

But the goblin-spider was never seen or heard of again. And that was The Goblin Spider. And we are delighted to dedicate this story to Teddy who likes stories that are a little bit, spooky. Teddy we really hope this did the trick for you. Thank you to Teddy's family for supporting us.

His Dad, Chris tells us, "We have listened to Storynory for the last 6 months or so. We listen to at least one story every night at bed time. It's always exciting when a new story is released."

For now, from me Richard, at Storynory.com, goodbye!

Adapted from: <https://www.storynory.com/the-goblin-spider/>

Appendix J

You've Got Mail (First scene)

As he is waiting, Kathleen comes up next to him.

KATHLEEN

A white wine, please.
(very friendly)
Oh, hello.

JOE

Hi.

KATHLEEN

Remember me, from the bookstore?

JOE

Of course I remember you.

KATHLEEN

How's your aunt?

JOE

Good. She's good.
(gets his drink)
I have to deliver this. I have a very
thirsty date. She's part camel.

Kathleen laughs.

KATHLEEN

Joe. It's Joe, isn't it?

JOE

And you're Kathleen.

Joe vanishes into the party.

INT. VINCE MANCINI'S APARTMENT - NIGHT - A MINUTE LATER

VINCE

I can't believe you were talking to Joe
Fox.

KATHLEEN

Joe Fox? As in --

She can't even finish the sentence.

INT. VINCE MANCINI'S APARTMENT - A COUPLE OF MINUTES LATER

Joe is standing at a table of food, his back to the room.

KATHLEEN

Fox? Your last name is Fox?

Joe spins around, looks at her.

JOE

F-O-X.

KATHLEEN

God, I didn't realize. I didn't know who
you --

(she trails off)

JOE

-- were with.

(quoting)

"I didn't know who you were with."

KATHLEEN

Excuse me?

JOE

It's from the Godfather. When the movie
producer realizes that Tom Hagen is the
emissary of Vito Corleone --

(continued)

Kathleen is staring at him.

JOE (cont'd)

-- just before the horse's head ends up
in his bed never mind --

KATHLEEN

You were spying on me, weren't you? You
probably rented those children.

JOE

Why would I spy on you?

KATHLEEN

I am your competition. Which you know
perfectly well or you would not have put
up that sign saying "Just around the
Corner."

JOE

The entrance to our store is around the corner. There is no other way to say it. It's not the name of our store, it's where it is. You don't own "around the corner."

KATHLEEN

Next thing you'll be using twinkle lights.

JOE

Twinkle lights?

KATHLEEN

Little white Christmas lights that twinkle. I use them in my window and on all my displays, as if you didn't notice.

JOE

Look, the reason I came into your store is that I was spending the day with Annabel and Matt. I like to buy them a present when I see them because I'm one of those guys who likes to buy his way into the hearts of children who are his relatives. There was only one place to buy children's books in the neighborhood -- although that will not always be the case, and it was yours, and it is a charming little bookstore. You probably sell \$250,000 worth of book a year --

KATHLEEN

How do you know that?

JOE

I'm in the book business.

KATHLEEN

I'm in the book business --

JOE

Oh, I see, and we're the Price Club. Only instead of a ten-gallon can of olive oil for \$3.99 that won't even fit into your kitchen cabinet, we're selling cheap books. Me a spy.

(beat)

Absolutely. And I managed to get my hands on a secret printout of the sales figures of a bookstore so inconsequential and yet

full of its own virtue that I was instantly
compelled to rush over and check it out
for fear it would drive me out of business

--

Kathleen stares at him. She's speechless.

JOE (cont'd)

What?

(off her look)

What?

Kathleen shakes her head.

Frank turns up.

FRANK

Hi. I'm Frank Navasky --

JOE

-- Joe Fox.

FRANK

Joe Fox? Inventor of the Superstore,
enemy of the mid-list novel, destroyer of
City Books -- tell me something:
How do you sleep at night?

Patricia joins them.

PATRICIA

I use a wonderful over-the-counter drug,
Ultrasom. Don't take the whole thing,
just half, and you will wake up without
even that tiniest hangover. You're Frank
Navasky, aren't you?

FRANK

Yes.

PATRICIA

Your last piece in the Independent, the
one about Anthony Powell, was brilliant.
I'm Patricia Eden, Eden Books. Joe, this
man is the greatest living expert on
Julius and Ethel Rosenberg --

JOE

And this is Kathleen Kelly --

Kathleen glares at him.

FRANK

You liked my piece. God, I'm flattered.
You know you write these things and you
think someone's going to mention them and
then the whole week goes by and the phone
doesn't ring, and you think Oh, God, I'm
a fraud, a failure --

PATRICIA

You know what's always fascinated me
about Julius and Ethel Rosenberg is how
old they looked when they were really
just our age.

Everyone is stopped dead by this observation and looks at
Patricia, who smiles at them all.

PATRICIA

(to Frank)

I'm so happy to have finally met you. We
will talk. Have you ever thought about
doing a book?

FRANK

Oh sure, it's passed through my head.
Something really relevant for today like
the Luddite movement in 19th century
England.

At the same time:

JOE

Patricia --

KATHLEEN

Frank --

Adapted from: https://www.dailyscript.com/scripts/Youve_got_mail.html

Appendix K

You've Got Mail (Second scene)

INT. CAFE LALO - CONTINUOUS

Kathleen, sitting alone, at a table for two, is drinking her tea. She's starting to feel a little foolish. She checks her watch.

A loud, boisterous group comes in and sits at the table next to hers. They're laughing. A man from the group grabs the empty chair at Kathleen's table.

MAN

Do you mind?

Kathleen jumps up.

KATHLEEN

Oh, yes. I'm expecting someone.
Please.

She takes the chair back. Sits down again. She watches the group as they playfully fight over the menus.

She checks her watch again. Then she opens her copy of *Pride and Prejudice* and looks at it. She can't focus.

A man comes into the restaurant and she looks up hopefully at him. But he's going to meet another group of people.

As he passes her table, he knocks the book and the flower onto the floor.

KATHLEEN

Oh!

She jumps up and rescues the book and flower as if they were precious china.

In the window, now, behind her, Joe appears. He watches, as she rearranges the book and the flower.

He disappears from sight.

A beat...

He walks in the door.

JOE

Kathleen Kelly. Hello. What a coincidence. Mind if I sit down?

KATHLEEN

Yes I do. I'm expecting someone.

Joe picks up her book, looks at it.

JOE

Pride and Prejudice.

Kathleen grabs it back.

KATHLEEN

Do you mind?

She places it back on the table, puts the rose into it.

JOE

I didn't know you were a Jane Austen fan. Not that it's a surprise. I bet you read it every year. I bet you just love Mr. Darcy, and that your sentimental heart beats wildly at the thought that he and whatever her name is are really, honestly and truly going to end up together.

KATHLEEN

Would you please leave?

Joe sits down.

KATHLEEN

Please?

JOE

I'll get up as soon as your friend comes. Is he late?

KATHLEEN

The heroine of Pride and Prejudice is Elizabeth Bennet and she's one of the greatest, most complex characters ever written, not that you would know.

JOE

As a matter of fact I've read it.

KATHLEEN

Well, good for you.

JOE

I think you'd discover a lot of things if you really knew me.

KATHLEEN

If I really knew you, I know what I would find -- instead of a brain, a cash register, instead of a heart, a bottom line.

Kathleen is shocked at herself.

JOE

What is it?

KATHLEEN

I just had a breakthrough, and I have to thank you for it. For the first time in my life, when confronted with a horrible, insensitive person I actually knew what I wanted to say and I said it.

JOE

I think you have a gift for it. It was a splendid mixture of poetry and meanness.

KATHLEEN

Meanness? Let me tell you --

JOE

Don't misunderstand me, I'm just paying you a compliment.

He lifts the book off the table. Kathleen grabs for it.

KATHLEEN

Why are you doing this?

She manages to get the book, leaving Joe with the rose.

JOE

What have we have? A red, no, crimson rose, tucked into the pages. Something you read about in a book, no doubt. One of those books with a lady in a nightgown on the cover about to throw herself off a cliff.

She holds her hand out for it.

KATHLEEN (cont'd)

Give it to me.

Joe puts it between his mouth and his nose like a mustache.

JOE

It's a joke to you, isn't it?

Everything's a joke to you.

She grabs the rose. Puts it back in the book.

KATHLEEN (cont'd)

Please leave. I beg you.

He stands up, walks from the table, sits down at the very next table, with his back to her.

The door to the restaurant opens. Kathleen looks at it hopefully. A pleasant looking man, who's immediately joined by a pleasant looking woman.

For a moment, Kathleen looks just a little droopy, as if the wind has just gone out of her sails. She takes out her compact, looks into her mirror. She slides it over to look behind her, at him, just as he's looking sideways at her. He turns away suddenly.

Then she blots her lipstick with her handkerchief.

JOE

You know what the handkerchief reminds me of? The first day I met you --

KATHLEEN

The first day you lied to me --

JOE

I didn't lie to you --

KATHLEEN

You did too --

JOE

I did not --

KATHLEEN

I thought all that Fox stuff was so charming. F-O-X.

JOE

I never lied about it --

KATHLEEN

"Joe. Just call me Joe." As if you were one of those stupid 22-year-old girls with no last name. "Hi, I'm Kimberley." "Hi, I'm Janice." What's wrong with them? Don't they know you're supposed to have last names? It's like they're a whole generation of cocktail waitresses.

She stops herself -- it's a tangent she never meant to go off on. But Joe has stood up and seated himself back at her table.

JOE

I am not a stupid 22-year-old girl --

KATHLEEN

That's not what I meant --

JOE

And when I said the thing about the Price Club and cans of olive oil, that wasn't what I meant either --

KATHLEEN

Oh, you poor sad multimillionaire. I feel so sorry for you.

The door opens and a large and very attractive TRANSVESTITE in a boa comes in the door.

JOE

I am going to take a wild guess that this isn't him, either. Who is he, I wonder. Not, I gather, the world's greatest living expert on Julius and Ethel Rosenberg, but someone else entirely. Will you be you be mean to him too? Will you start out sweet as sugar candy and then suddenly, miraculously, like a bolt from the blue, find that sharp little tongue of yours?

KATHLEEN

No, I won't. Because the man who's coming here tonight is completely unlike you. The man who is coming here is kind

and funny -- he has the most wonderful
sense of humor --

JOE

But he's not here.

KATHLEEN

If he's not here, he has a reason,
because there is not a cruel or careless
bone in his body. I can't expect you to
know anything about a person like that.
You've nothing but a suit.

A beat. Joe gets up.

JOE

That is my cue. Good night.

Joe leaves.

EXT. KATHLEEN'S APARTMENT BUILDING -- LATER THAT NIGHT

Kathleen comes down the street. She drops the rose in the
trash can.

Adapted from: https://www.dailyscript.com/scripts/Youve_got_mail.html

Appendix L

The Zoo Story Summary

The Zoo Story takes place on a Sunday afternoon in New York City's Central Park. Peter, a middle-class man of some means, is reading quietly on a park bench, as he does every Sunday. His reading is interrupted by Jerry, who is somewhat younger and looks a bit shabby, and who stands near the bench and announces (out of the blue) that he has "been to the zoo." Peter doesn't understand why this stranger has chosen to talk to him, but after trying unsuccessfully to return to his book, he begins to engage. Jerry again brings up the zoo, and mysteriously hints that something "happened" there.

Peter (still sitting) and Jerry (still standing) begin to discuss Peter's family: Peter is married and has two daughters, two cats and two parakeets. Jerry correctly assumes that Peter is not fully satisfied with his domestic life—Peter wanted sons and dogs. Peter is upset that Jerry has asked about such private information, and Jerry apologizes. He explains that he doesn't talk to a lot of people, but that when he does he likes to "get to know somebody, know all about him." Peter says these questions make him feel like a "guinea pig," but he continues to answer them, telling Jerry that he works in textbook publishing and lives in a nice apartment on the Upper East Side. Jerry begins to pace as he explains to Peter that he traveled all over New York City in order to approach the zoo from the right direction—because "sometimes a person has to go a very long distance out of his way in order to come back a short distance correctly." Peter guesses that Jerry lives in Greenwich Village, but Jerry accuses Peter of trying to "pigeonhole" him and reveals that he lives on the Upper West Side in a run-down boarding house.

Jerry describes the other tenants in his boarding-house, his minimal list of possessions, and his sordid family back-story. He also tells Peter that he's never had sex with anybody more than once, except for a teenage fling with another boy. After some more discussion of the zoo, Jerry, still pacing, launches into a long monologue about the boarding-house landlady and her dog. Jerry describes his disgust with the landlady, who drinks heavily and often comes on to Jerry. Peter is horrified and comments that it's "hard to believe that people such as that really are," because such characters should only be for "reading about." Jerry, though, focuses on the landlady's dog, who tries to attack Jerry every time he comes into the entry hall. Jerry tells Peter that he had tried to befriend the dog, feeding it hamburger meat every day for a week. But the landlady's dog would eat the meat and then still attack Jerry, so Jerry

formulated a new plan—to murder the dog with poisoned meat. Peter is shocked by this confession, but Jerry explains that his attempt to kill the dog was also unsuccessful.

Jerry then explains that after failing at both befriending and murdering the dog, he was curious about what his “new relationship [with the dog] might come to.” He says that he felt that if he couldn’t “make a start” with a dog, he may not be able to find connection or understanding anywhere—maybe not even with god, who Jerry fears “turned his back on the whole thing some time ago.” Suddenly exhausted, Jerry describes his first post-poisoning encounter with the landlady’s dog. After meeting the dog met in the entry hall, Jerry looked at him until they “made contact”—and then he and the dog wordlessly agreed to leave each other alone. This new indifference saddens Jerry, who tells Peter that he and the dog now “neither love nor hurt because we do not try to reach each other.”

Jerry concludes his monologue and sits down, for the first time in the entire play. Peter, upset, tells Jerry he doesn’t “understand” the story. Jerry accuses Peter of lying, insisting that he must understand because Jerry explained everything as clearly as he could. Peter apologizes for upsetting Jerry, and begins to get up from the bench. Before Peter can leave, however, Jerry starts to tickle Peter, and Peter falls into hysterics, laughing that his “parakeets will be getting dinner ready... the cats are setting the table.” Once Peter calms down, Jerry explains that he went to the zoo to learn about how people and animals “exist with each other,” but “it probably wasn’t a fair test, what with everyone separated by bars from everyone else.” Jerry pokes Peter on the arm, and tells him to “move over” on the bench. Jerry keeps punching Peter and ordering him to “MOVE OVER!,” even when Peter is crowded on one end of the bench. Peter gets angry and, as Jerry gets more violent, begins to yell for the police. Jerry mocks Peter, calling him a “vegetable.” The argument escalates, and Jerry warns Peter that if he wants the bench back, he will have to “fight for it...like a man.” As Peter gets ready to fight, Jerry pulls out a switchblade—but instead of using it himself, he tosses it at Peter’s feet.

Peter is reluctant to pick up the switchblade, but as soon he picks up the knife, Jerry runs onto it and screams like a “fatally wounded animal.” Peter panics, repeating “oh my god” over and over again. Jerry reveals “what happened at the zoo:” he decided he would find someone (like Peter) to talk to, suggesting that maybe he had somehow planned this whole interaction. Jerry then thanks Peter for “comforting” him, and tells Peter that he’s not “really a vegetable...you’re an animal too.” Jerry wipes Peter’s fingerprints off of the switchblade, and

advises Peter to run. Peter lets out a “pitiful howl” and runs offstage. As Jerry dies, he whispers “oh my god”—and the play ends.

Retrieved from: <https://www.litcharts.com/lit/the-zoo-story/summary>

Appendix M

The American Dream Summary

Mommy and Daddy sit opposite one another in large armchairs in the living room of their apartment. They are awaiting the arrival of handymen and remark upon their lateness. Mommy laments how “people think they can get away with anything these days.” Mommy tells a story about going out to buy a beige hat the previous day, and Daddy listens without interest. When she ran into the chairman of the woman’s club on the street, the chairman complimented Mommy’s wheat-colored hat. Mommy returned to the store, livid that the salespeople had lied to her about the color of the hat, and demanded they give her one that was actually beige—but now she acknowledges that they probably just took the hat into the back room and returned with the same one, pulling the wool over her eyes twice. Daddy says, “That’s the way things are today,” and both he and Mommy resignedly admit that no one can ever get any real satisfaction.

Grandma, Mommy’s mother, enters the living room with her arms piled high with finely-wrapped boxes. Mommy and Daddy ask what the boxes contain and whom they’re for, but Grandma insists it’s none of their business. Grandma dumps the boxes at Daddy’s feet and complains that no one is coming to fix the toilet. Daddy apologizes, and says he knows Grandma is in discomfort—he can hear her “whimpering” in the bathroom at night. Grandma and Mommy chide Daddy for speaking so callously, and Grandma begins talking about how horribly people treat the elderly these days. She leaves the room to get more boxes. Mommy reminisces about how poor she and Grandma used to be and expresses how grateful she is that she married Daddy, who has allowed her and Grandma to finally feel rich. Grandma returns with more boxes, again dumping them at Daddy’s feet before continuing her diatribe about how mistreated the elderly are. Grandma also accuses Mommy of being a “tramp and a trollop” who only married Daddy for his money. Mommy says she wishes she could “get rid” of Grandma by putting her in a nursing home. Her frustration mounting, Mommy wonders aloud where the people they’re expecting could be. Grandma asks who’s coming, but Mommy refuses to answer her. To distract Grandma, she compliments how nicely wrapped the boxes are. Grandma sighs and says that though wrapping the boxes hurt her fingers, it had to be done. When Mommy asks why, Grandma echoes Mommy’s earlier refusal to answer her own question, and says it’s none of her business.

The doorbell rings, and Mommy excitedly urges Daddy to answer the door. Daddy, though, seems hesitant and even fearful about letting whoever is on the other side of the door in. Mommy urges him to be “masculine and decisive” and open the door; Daddy, spurred on by the compliment, gets up and answers the door. Mrs. Barker breezes into the living room. Daddy asks her to come back another time, but Mrs. Barker refuses to leave. Mrs. Barker comments on how “unattractive” the apartment is. It’s clear that Mrs. Barker is there to perform some kind of service for Mommy and Daddy, but she won’t reveal what it is. Mommy and Daddy seem confused by her presence, and Mrs. Barker clarifies that she’s the chairman of the woman’s club. Mrs. Barker too, though, seems unable to deduce why she’s come to the apartment, and she asks if Mommy and Daddy would like her to clear away Grandma’s boxes. Grandma tries to speak up, but Mommy hushes her. She offers to explain the purpose of the boxes—and Mrs. Barker’s visit—but Mommy won’t let her speak. Grandma urges Mommy to let her speak, as the elderly are wiser than she thinks—and make up “ninety per cent of the adult population of the world.” Mommy, convinced Grandma is getting bad information from the television in her room, sends Daddy upstairs to break Grandma’s television. Mommy steps into the kitchen to get Mrs. Barker a glass of water, leaving Mrs. Barker and Grandma alone in the living room. Mrs. Barker tells Grandma how lost and confused she feels, but Grandma tells Mrs. Barker she’s been “here” before—not in this exact apartment, but in the presence of Mommy and Daddy. Mrs. Barker asks Grandma to tell her about the last time they all met, and Grandma demands Mrs. Barker beg her. Mrs. Barker begs, and Grandma begins telling a story.

Long ago, a man and a woman “very much like” Mommy and Daddy lived in an apartment “very much like” this one and befriended a local woman “very much like” Mrs. Barker, who worked at the Bye-Bye Adoption Service. Mommy and Daddy bought a “bumble of joy” from the agency and brought it home—but as the baby grew and developed, it did things they didn’t like. When the baby cried all night, they cut its tongue out. When the baby only had eyes for its Daddy, its Mommy gouged its eyes out. When the baby got older and began touching its “you-know-what,” Mommy and Daddy severed the baby’s hands and genitals. One day, the baby died, and Mommy and Daddy demanded their funds back from the adoption agency, as the baby hadn’t helped them feel “satisfaction.” Mommy and Daddy shout from the other room—they can’t find the things they went into the other rooms to get. Mommy returns to the living room and asks Mrs. Barker to accompany her into the kitchen. Mrs. Barker, disturbed by Grandma’s story, follows Mommy. The doorbell rings again, and Grandma shouts that the door is open. A handsome Young Man walks into the apartment—

Grandma asks if he's "the van man" who has come to take her away to a nursing home, but The Young Man admits he doesn't know why he's come. Grandma admires The Young Man's classic, "mid-western" good looks, and dubs him "the American Dream." The Young Man says he's looking for work—he'll do anything that pays, but he admits that he has no discernible talents. The Young Man says he is incomplete, and has been most of his life. He tells Grandma a horrible story: he was separated from his identical twin brother at birth, and though the two never saw one another again, The Young Man suffered periodic "agon[ies]" and eventually lost all physical and emotional feeling. Now, he is capable of only "cool disinterest"—he feels nothing, loves no one, and can't perform sexually, though he lets people use him for his body in exchange for cash. Grandma says she'll hire The Young Man, but doesn't tell him what his duties will be. Mrs. Barker returns to the living room, saying she's unable to find Mommy or Daddy anywhere. Mrs. Barker asks who The Young Man is, but Grandma doesn't answer her—instead, she orders The Young Man to begin taking her boxes outside. The Young Man scoops up an armful and carries them out the front door. Grandma tells Mrs. Barker to come closer—she knows how she can find a "way out." Grandma whispers a secret in Mrs. Barker's ear, and Mrs. Barker applauds Grandma's wonderful idea. Mrs. Barker goes out of the room, calling for Mommy and Daddy.

The Young Man finishes putting Grandma's boxes outside and asks what he should do next. Grandma tells him to help her outside and to then return to the living room and stay put. The Young Man helps Grandma outside. Mrs. Barker, Mommy, and Daddy return to the living room. Mommy wonders where all of Grandma's boxes are, and Mrs. Barker tells her that "the van man" came to take Grandma away. Mommy grows hysterical and begins calling for Grandma. Grandma, from offstage, peeks her head into the living room and tells the audience how much she's enjoying watching Mommy cry. The Young Man reenters the living room, and Mrs. Barker presents him as a "surprise" for Mommy and Daddy. She reminds them that they've always wanted a "bumble" to bring them "satisfaction." Mommy and Daddy appraise The Young Man and tell Mrs. Barker how impressed they are with him—he's "much better than the other one."

The Young Man fetches glasses and wine from the living room so that they can all toast his arrival, but when he returns, he has an extra glass for Grandma. Mommy, seemingly having forgotten Grandma, asks why there's an extra glass. The Young Man apologizes for miscounting. Mommy raises a toast "to satisfaction," and seductively volunteers to tell The Young Man all about the other "bumble" later on that evening. She says there's something

familiar about him—something she can't place. Grandma steps out into the middle of the stage and, directly addressing the audience, says it's important for the play to end now—while it's still a “comedy,” and “while everybody's got what he thinks he wants.”

Retrieved from: <https://www.litcharts.com/lit/the-american-dream/summary>

Résumé

Il a été dit que ceux qui possèdent la capacité d'entendre ce que disent les autres n'écourent pas toujours activement et ne comprennent pas toujours les mots prononcés. Il en va de même pour ceux qui ont la capacité d'approfondir leurs connaissances et disposent de nombreuses informations, car ils ne pensent pas constamment de manière critique. Les enseignants doivent se concentrer sur l'apprentissage qui aide les étudiants à acquérir et à utiliser des connaissances. En d'autres termes, des pratiques pédagogiques efficaces donnent aux apprenants l'accès et la possibilité de développer leurs compétences linguistiques. Le jeu de rôle est la technique la plus fiable que tout professeur d'expression orale puisse envisager d'incorporer dans sa classe, car il oblige les apprenants à assumer des rôles dans différentes pièces de théâtre et leur permet de remplacer leur identité quotidienne par une autre pour surmonter principalement leur timidité et les inhibitions. Cette stratégie fonctionne bien avec ceux qui sont réticents à parler anglais et/ou qui ne sont pas habitués à travailler en groupe. Dans ce cas, les personnages qu'ils incarnent lors d'un jeu de rôle leur permettent de s'affranchir de leur véritable identité pour vaincre leurs défauts et leurs faiblesses. L'utilisation des stratégies développées est cruciale pour renforcer la capacité d'écoute ainsi que pour activer leurs connaissances procédurales de l'utilisation de la stratégie. Dans ce contexte, la présente étude vise à examiner l'étendue et l'importance de la mise en œuvre de techniques dramatiques dans les cours d'expression orale ainsi que l'enseignement aux apprenants de nouvelles stratégies d'écoute habiles pour l'amélioration de la compréhension orale et des compétences orales. Il examine également si l'utilisation de matériel audiovisuel peut être utile et si les enseignants utilisent de tels outils technologiques dans leur classe, tout en incluant des activités qui augmentent l'implication des apprenants dans les discussions et les stratégies de résolution de problèmes. Tous ces éléments peuvent être la clé d'un mélange réussi de compétences d'écoute et d'expression orale. Cela est dû à de nombreuses raisons différentes, telles que le manque de créativité des enseignants dans l'ajout de nouvelles activités axées non seulement sur l'expression orale, mais également la prédominance d'une approche centrée sur l'enseignant en classe, qui est mise en évidence dans les réponses des apprenants, voire dans les réponses des enseignants sur les

questionnaires. Étant donné que les compétences d'écoute et d'expression orale vont de pair, cette étude souligne l'importance d'améliorer les capacités des apprenants afin de promouvoir leur maîtrise de la langue à l'oral et à l'écoute. Il est vain d'ignorer une compétence aussi importante, en particulier à l'oral, car les apprenants ne peuvent pas compter sur leurs capacités orales sans avoir développé leurs propres stratégies d'écoute à utiliser à l'intérieur et à l'extérieur de la classe. Cette étude attire l'attention sur l'importance d'inclure des techniques dramatiques telles que les jeux de rôle en classe pour favoriser et développer les capacités d'écoute des apprenants en faisant preuve de créativité et en adoptant une approche pédagogique tout en enseignant.

المخلص

لقد قيل أن أولئك الذين يمتلكون القدرة على سماع ما يقوله الآخرون، لا يستمعون دائماً ويفهمون الكلمات المنطوقة. ينطبق الشيء نفسه على أولئك الذين لديهم القدرة على تنمية معرفتهم ولديهم الكثير من المعلومات لكنهم لا يفكرون بشكل نقدي طوال الوقت. يجب على الأساتذة التركيز على التعلم الذي يساعد الطلاب على اكتساب المعرفة واستخدامها. وبعبارة أخرى، فإن الممارسات التعليمية الفعالة تمنح المتعلمين إمكانية الوصول والفرصة لتطوير مهاراتهم اللغوية. لعب الأدوار هو الأسلوب الأكثر موثوقية والذي يمكن لأي أستاذ للتعبير الشفهي أن يفكر في دمجه في حصصه الدراسية لأنه يُلزم المتعلمين بتأدية أدوار في مسرحيات مختلفة ويمكنهم من استبدال هويتهم اليومية بهوية مختلفة للتغلب على خجلهم بشكل أساسي والموانع المختلفة التي قد يواجهونها. تعمل هذه الإستراتيجية بشكل جيد مع أولئك الذين يترددون في التحدث باللغة الإنجليزية و/أو الذين هم غير معتادين على العمل في مجموعات. في هذه الحالة، تسمح لهم الشخصيات التي يتقمصونها أثناء لعب الأدوار بالتحرك من هوياتهم الحقيقية للتغلب على عيوبهم ونقاط ضعفهم. يعد استخدام الاستراتيجيات المطورة أمراً بالغ الأهمية لتعزيز القدرة على الاستماع بالإضافة إلى تفعيل المعرفة الإجرائية لاستخدام الإستراتيجية. وفي هذا السياق، تهدف الدراسة الحالية إلى دراسة مدى وأهمية تطبيق التقنيات الدرامية في حصص التعبير الشفهي وكذلك تعليم المتعلمين استراتيجيات استماع جديدة وماهرة لتعزيز فهم الاستماع ومهارات التحدث. وتتحقق أيضاً فرضية ما إذا كان استخدام المواد السمعية والبصرية يمكن أن يساعد وما إذا كان الأساتذة يستخدمون مثل هذه الأدوات التكنولوجية في حصصهم الدراسية بالإضافة إلى ضمان أنشطة مختلفة والتي تزيد من مشاركة الطلاب في المناقشات واستراتيجيات حل المشكلات. كل هذا يمكن أن يكون المفتاح للمزج الناجح بين مهارات الاستماع والتحدث ويرجع ذلك إلى العديد من الأسباب المختلفة مثل افتقار المتعلمين إلى الإبداع في إضافة أنشطة جديدة لا تركز فقط على التحدث ولكن أيضاً على سيادة أسلوب التركيز على الأستاذ في الفصل الدراسي. وبما أن مهارات الاستماع والتحدث تسير جنباً إلى جنب، فإن هذه الدراسة تسلط الضوء على أهمية تحسين قدرات الطلاب لتعزيز كفاءتهم اللغوية في التحدث والاستماع. ومن غير المجدي تجاهل هذه المهارة المهمة خاصة في اللغة الشفهية لأن المتعلمين لا يستطيعون الاعتماد على قدراتهم في التحدث دون تطوير استراتيجيات الاستماع الخاصة بهم لاستخدامها داخل الفصل الدراسي وخارجه. تلقت هذه الدراسة الانتباه إلى أهمية الاستعانة واستخدام التقنيات الدرامية مثل لعب الأدوار في القسم لتعزيز وتطوير قدرات الاستماع لدى المتعلمين من خلال الإبداع واعتماد المنهج القائم على التوجيه أثناء التدريس.