

CHAPTER II

REVIEW OF RELATED LITERATURE

A. THEORETICAL REVIEW

1. PERFORMING DRAMA

Speaking activities involving a drama element, in which students take an imaginative leap out of the confines of the classroom; provide a useful springboard for real-life language use. Situations that learners are likely to encounter when using English in the real world can be simulated and a greater range of registers can be practiced than are normally available in classroom talk¹

Drama provides a perfect opportunity for working on language generally, and pronunciation in particular careful study on the script (if one is used) is necessary before performance of it, and in particular, the ways in which stress placement contributes to the meaning of the lines, clearly it makes sense to combine this with the study of particular grammatical structures and lexical areas.²

Furthermore, students can motivate to speak especially, when they are interaction with friends. And they have some opportunities to speak up well. In this case, drama is a good medium to help students.

a. Course aims and student

There are some advantages to students for this course aims. For example:

- 1) Increase confidence in being able to handle a variety of situations in English
- 2) Increase awareness of the importance and effectiveness of reading and using body language in communication with speakers of English.
- 3) Reinforce basic language and structures in English that are needed in daily life transactions
- 4) Give attention to areas in need of improvement in pronunciation and the grammar of spoken English at an individual level

¹ Scott Thornbury, *Op. Cit*, p. 96

² Gerald Kelly, *How To Teach Pronunciation*, (England: Longman, 2000), p. 84

- 5) Provide opportunities for students to ask about correct usage on an individual basis
- 6) Allow students to let their creative juices flow and to have fun as they practice and perform the role plays.³

b. The scope of creative drama may be briefly explained through six learning principles:

- 1) A student learns meaningful content better than other content.
- 2) Learning occurs as a result of a student's interaction with his environment.
- 3) The more sensory organs a student uses while learning, the greater the retention of the lessons.
- 4) A student learns best by doing and experiencing.
- 5) Effective participation is important in learning emotional conduct.
- 6) Learning becomes easier and more permanent in educational environments where there is more than one stimulus.⁴

c. Procedure to Teach Drama

The time needed for this activity will depend on several factors, including the size of the class, the language level of the students, and whether they are familiar with the work to be performed. If students have read the play before, the play can be reviewed and the activity can aim for more lengthy and complex performances and a higher level of interpretation.

If the play is being introduced for the first time, more schemata-building introductory time may be necessary. The following five-step activity is based on one session of approximately fifty minutes. After being introduced to the title of play, students receive scripts, discuss roles, rehearse, and perform the play.⁵

a) Step 1: Distribution of scripts (5 minutes)

The class is divided into groups according to the number of acts in the play (five groups for the title of play), with

³ [http://www.kyotojalt.org/documents/Using%20Drama .htm](http://www.kyotojalt.org/documents/Using%20Drama.htm) (23-12-2009)

⁴ <http://www.scipub.org/fulltext/ajas/ajas57876-880.pdf> (23-12-2009)

⁵ <http://eca.state.gov/forum/vols/vol44/no4/p34.pdf> (23-12-2009)

attention given to the number of characters appearing in each act. Each group receives a script that contains:

(1) the main characters and their roles in the play; (2) the main events of each act summarized in a few sentences; and (3) two or three short quotes for each act, usually among the most well-known or important ones (see Appendix for the title's script). These quotes are provided for the following reasons:

The teacher gives students a framework.

- The teacher gives students some contacts with the actual lines of the play. So, students can memorize some of the most famous lines easily.
- The teacher ensures that the students as audience will listen more carefully to their peers' performance to identify "real" lines.
- The teacher will help students to become more aware of the rhythm, style, and manner of expression in play as opposed to modern, every day speech, and hopefully.

b) Step 2: Assignment of roles (5 minutes)

The teacher explains to the students that they are to interpret the action any way they like in a three- to five-minute dramatization of the act assigned to them. They are to use their imagination to create gestures and dialogue to illustrate the events of the particular act they are to perform.

c) Step 3: Rehearsal of the play (20 minutes)

Each group of students is encouraged to creatively imagine what kind of action their roles require and to rehearse their act to prepare for the performance of the drama. Rehearsal should last about twenty minutes, with the teacher walking around the classroom, helping students with pronunciation, vocabulary, the interpretation of each group's rendition.

It is important to emphasize here that this activity is not supposed to be analytical or intellectual; it is dramatic, and students are encouraged to imagine how actors' characters felt in a particular situation and to represent those feelings and actions in their own way. Through this activity, students will enjoy the text.

Before performing drama, the teacher can explain the unknown vocabulary in the script, but the difficulties of scripts' language should be smooth over.

d. Why Teach Drama?

Drama has long been used to be an activity placed in the Arts Key Learning Area and teaching of drama is being promoted in recent years usually in the same key learning area, in the form of shorter projects.⁶

When we use drama, and take away the emphasis from linguistic accuracy and focus on creating meaning, solving dramatic problems, etc., we actually find that this leads to language improvement.⁷

Dramatic arts education is an important means of stimulating creativity in problem solving. It can challenge students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express.

The link between dramatic arts and subjects such as English, history, social studies, and related areas is obvious. The study of literature would be impossible without drama. There are important

⁶ <http://qcrc.qef.org.hk/proposal/2003/2003-0359/2003-0359-P01-37134.pdf> (23-12-2009)

⁷ <http://actnlearnenglish.blogspot.com/2010/05/why-use-drama-in-english-language.html> (08,08,2010)

periods of our collective literary history in which virtually all of the surviving literature is dramatic.

2. PRONUNCIATION

Pronunciation is the way a certain sound or sounds are produced, unlike articulation, which refer to the actual production of speech sounds in the mouth, pronunciation stresses more the way sounds are perceived by the hearer.⁸

Pronunciation is one of the most important language skills. Because when the people are just good in a grammar and vocabulary, but if they are not pronouncing words correctly, the other people will not get understood. But when their accent is pleasant, they will enjoy talking each other.

What is accent? “Accent is a combination of three main components: *Intonation* (speech music), *liaisons* (word connection), and *pronunciation* (the spoken sounds of vowels, consonants, and combinations)”.⁹ Someone does not need to have exact perfect native speaker pronunciation, but someone does need to speak clearly enough to be understood.

Judy Gilbert suggests three changes in pronunciation teaching that would make it more effective:¹⁰

- 1) Using methods other than mechanical drill or memorized rules to make students aware of concepts.
- 2) Emphasizing the “musical” aspects of pronunciation more than individual sounds.

⁸ Jack Richards, *Longman Dictionary of Applied Linguistic*, (UK: Longman, 1985), p. 232

⁹ Ann Cook, *American Accent Training (A Guide to Speaking and Pronouncing American English for Everyone who Speaks English as a Second Language)*, (Barron’s), (The United States: Matrix Press, 2000), p. iv

¹⁰ Joan Morley, *Pronunciation Pedagogy and Theory*, (USA: Panthagraph Printing, 1994), p. 36

- 3) Contextualizing the teaching point within real speech and providing practice in efficient guessing about the implications of discourse signals.

According to Gerald Kelly states that there are some techniques and activity in teaching pronunciation, can be divided into some kinds, as follows:

a. Drilling

One of the main ways in which pronunciation is practiced in the classroom is through drilling. The drilling simply involves the teacher saying a word or structure, and getting the class or repeats it. Being able to drill properly is a basic and fundamental language teaching skill. Drilling aims to help students achieve better pronunciation of language items, and to help them remember new items. And given the complex relationships between English spelling and pronunciation, drilling is best done before students see the written form of the language.

b. Minimal pairs and related activities

The examples *rat* /ræt/ and *rot* /rot/ were used to show the phonemic principle in action; changing just one sound leads to a change in meaning. The same applies to words like the *soap* /səʊp/ and *soup* /su:p/, and *paper* /'peɪpə/ and *pepper* /'pepə/. These are all examples of minimal pairs – words or utterances which differ by only one phoneme. Teachers can use minimal pairs to good advantage in the classroom as a way of focusing on sounds which have been causing difficulties for students.

c. Pronunciation and spelling activities

Homograph and homophones can provide useful opportunities for such work. Homographs are words which have the same spelling, but with different pronunciations (*why don't you read this book?* and *I've already read it;* *wind* /wɪnd/ as in weather, and *wind* /waɪnd/ as in what you do to a clock). Homophones are words which have the

same pronunciation, but have different spellings (*write* and *right*; *there*, *their* and *they're*; *fair* and *fare*).

d. Taping students' English

Taping learners spoken English from time to time can pay dividends. Tapes can be made while students are engaged in language practice activities, and used for all manner of language difficulties, but especially those concerned with pronunciation.

e. Listening activities

Listening comprehension exercises in course books are often designed to sound as realistic as possible, with the participants talking at a normal speed and using natural language. These can play a key role in helping students to notice the existence of a pronunciation feature. The listening exercise can then require students to listen out for this area of language and listen out for how it is used and pronounced in the context of a narrative or, say, a conversation.

f. Reading activities

In reading activities, although the medium is the written word, work on pronunciation can be successfully integrated here too. Like listening, reading is as receptive activity (i.e students receive the language rather than produce it), and so it provides a suitable means of bringing language features to students' attention.¹¹

Pronunciation (also known as phonology) includes the role individual sounds and segments, that is, features as segmental level, as well as supra segmental features such as stress, rhythm, and intonation.¹² Perhaps the oldest method of teaching pronunciation involves exercises elocution: imitation drills and reading aloud. In this study, the writer tries to use performing drama in improving student's

¹¹ Gerald Kelly, *Op.Cit*, p.15-22

¹² Jack C. Richards, *Methodology in Language Teaching*, (UK: Cambridge University Press, 1996), p.180

pronunciation of affix “s” added to sibilant sounds in the simple present tense.

The writer tries to use and apply some methods above especially in drilling based on the scripts and speaking for improving student’s pronunciation of affix “s” added to sibilant sounds in the simple present tense.

Pronunciation has often been viewed as a skill in second language learning that is most resistant to improve and therefore the least useful to teach. It refers to the production of individual sounds, the appropriate linking of words, and use of stress and intonation to convey the intended meaning.

❖ Spelling Changes

The third person singular simple present morphological suffix for most English verbs is simply *-s*, which is added to the end of the base form. (Morphemes are the smallest linguistic units with semantic meaning¹³.)

The morphological suffix *-s* signals a verb is conjugated in the third person singular simple present when suffixed to the base form of a verb.) The base form of an English verb is the infinitive without the preposition *to* functioning as an infinitive marker.

A suffix is a word part added to the end of a word. It changes the meaning of a word. *-s* and *-es* are suffixes that are used in many words.¹⁴

For example, the following chart identifies the infinitive, general simple present and third person singular simple present forms of some common English verbs:

¹³ <http://www.brighthub.com/education/languages/articles/39426.aspx> (10, February 2010)

¹⁴ http://www.freereading.net/index.php?title=Introduce:_The_Suffixes_s_and_-es (20, 07, 2010)

Infinitive	General	Third Person Singular
To eat	Eat	Eats
To drive	Drive	Drives
To know	Know	Knows
To listen	Listen	Listens
To make	Make	Makes
To read	Read	Reads
To write	Write	Writes

However, if the base form of the verb ends with *s(e)* or *c(e)* [s], *z(e)* [z], *sh* [š], *ch* [č], or *dg(e)* [j], then the third person singular simple present morphological suffix is *-es*. For example, the following chart identifies the infinitive, general simple present, and third person singular simple present forms of some common English verbs ending in *s(e)* or *c(e)* [s], *z(e)* [z], *sh* [š], *ch* [č], or *dg(e)* [j]:

Infinitive	General	Third Person Singular
To dance	Dance	Dances
To judge	Judge	Judges
To kiss	Kiss	Kisses
To realize	Realize	Realizes
To refuse	Refuse	Refuses
To teach	Teach	Teaches
To wash	Wash	Washes
To watch	Watch	watches

If the base form of the verb ends with a consonant followed by a *y*, then the *y* changes to an *(i)* and is followed by the third person singular simple present morphological suffix *-es*. For example, the following chart identifies the infinitive, general simple

present and third person singular simple present forms of some common English verbs ending in a consonant followed by a y:

Infinitive	General	Third Person Singular
To apply	Apply	Applies
To carry	Carry	Carries
To copy	Copy	Copies
To fly	Fly	Flies
To party	Party	Parties
To rely	Rely	Relies
To study	Study	Studies

3. AFFIX “S” ADDED TO SIBILANT SOUNDS IN THE PRESENT TENSE

Third Person Singular likes the plural and possessive inflections; this utilizes the inflections “s” and “es”. Like the former two inflections, the child is least likely to use the rule for words ending in ‘s’ or ‘ch’. When not using this rule, children use the uninflected verb, or even inflect the verb to past tense.¹⁵

There are two instances of language arts word endings in which the letter “s” is added to the spelling of root words:¹⁶

- a) We add the suffix “s” to *nouns* when we wish to indicate more than one of something (spelling rules for plural form of words).
- b) We add the suffix “s” to *verbs* so that they will agree with the subject of the sentence (spelling rules for subject/verb agreement).

In the first case, we change a noun from singular to plural when we convert the word dog to dogs or the word cat to cats. In the second case, we add the letter “s” to verbs that are used with a third person subjects

¹⁵ <http://www.hoboes.com/FireBlade/Politics/Texas/Morphological%20Development/> (20,07,2010)

¹⁶ <http://www.actionfactor.com/pages/lesson-plans/v2.10-plurals.html> (20.07,2010)

like he, she, it, or nouns that can replace these pronouns. Examples: He *jumps*, she *hops*, it *swims*, Johnny *skips*, the dog *barks*.

These general rules, however, do not apply to all nouns and verbs. There are some cases in which the letters “es” must be used instead of the letter “s” when forming plurals (Example: foxes) or third person verbs (Example: he pitches).

Because the simple present expresses discrete actions or states at the present or in the near future, the verb form most often occurs in sentences that express the following situations:¹⁷

The functions are:

- Discrete actions or states in the present
- Describe habits and routines
- State general facts and truths
- Express thoughts and feelings
- Describe events in the near future.

For example:

1. The puppy *wants* a treat.
2. The little girl *whines* every morning.
3. Fish *swims* in water.
4. I *love* chocolate.
5. We *go* to Chicago tomorrow.

The simple present is a verb form in English that expresses discrete actions or states in the present or near future. Both native English speakers and ESL students must learn to form and use English verbs in the simple present in order to fully use and understand verbs the English language.

The regular plural inflection, the third-person singular present-tense inflection, and the possessive inflection all share the same set of

¹⁷ <http://languagestudy.suite101.com/article.cfm/the-simple-present-of-english-verbs> (10, 02, 2010)

pronunciation rules despite the differences in spelling and pronunciation for the possessive:¹⁸

- When the noun or verb ends in a sibilant consonant (i.e. /s/, /z/, /ʒ/ etc), the inflection has an epenthetic vowel and is realized as unstressed /ɪz/.
- When the noun or verb ends in a *voiced non sibilant* sound. The inflection involves progressive assimilation and is realized as /z/.
- When the noun or verb ends in a *voiceless non sibilant* consonant. The inflection also involves progressive and is realized as /s/.

To understand this, one first has to understand the concept of voiced and unvoiced consonants in English:

A voiced consonant sound is one in which the vocal cords vibrate. For example, /z/. If you make that sound and put your hand to your throat, then you should be able to feel it. Another way to tell if a sound is voiced is to put a finger in your ear and make the sound; (you should be able to hear the humming).

An unvoiced consonant sound is one in which the vocal cords do NOT vibrate. For example, /s/. Try the same test above while you are making the /s/ sound. No vibration, no humming. To really get the effect, try making a long /s/ and then going to /z/ (again, with a finger in your ear or hand on your throat).¹⁹

4. THE BENEFIT OF USING DRAMA IN THE ESL/EFL CLASSROOM

As an English teacher, the writer has often been amazed at how effective drama is to capture the attention of the students in the ESL/EFL classroom. Drama activities would sometimes have surprising and unexpected results.

¹⁸ Marianne Celce-Murcia, *Teaching Pronunciation*, (UK: Cambridge University Press, 1996), p 248

¹⁹ <http://www.onestopenglish.com/section.asp?docid=146422> (04, 08 2010)

ESL/EFL professionals need to use this medium more because the artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student's personal growth.

We cannot only teach grammar and phonetics with drama but also it has the power to transform the actors as well as the audience. We shouldn't underestimate this powerful teaching tool to reach our students.

a. Benefits of Using Drama

This is all very relevant information concerning using drama in the ESL/EFL classroom. We can sum up the benefits of drama in language teaching as follows:

- ✓ The acquisition of meaningful, fluent interaction in the target language;
- ✓ The assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner;
- ✓ The fully contextualized acquisition of new vocabulary and structure;
- ✓ An improved sense of confidence in the student in his or her ability to learn the target language.” (Wessels, p.10).

Drama puts the teacher in the role of supporter in the learning process and the students can take more responsibility for their own learning. Ideally, the teacher will take a less dominant role in the language class and let the students explore the language activities. In the student centered classroom, every student is a potential teacher for the group.

Drama class can help children develop a sense of self and better oral and elocution skill.²⁰ Drama for second language learners can provide an opportunity to develop the imagination of the

²⁰ <http://www.ehow.com/drama-ideas/> (04,08,2010)

students. The students can go beyond the here and now and even 'walk in the shoes' of another.

It provides an opportunity for independent thinking (McCaslin 1996). Students are encouraged to express their own ideas and contribute to the whole. Creative drama will offer exercises in critical thinking and the chance for the students to be creative.

A good example of this is role-plays in small groups. The ESL/EFL group will have many situations where they can develop their own ideas as well as skills of cooperation when interacting with classmates.

Drama gives an excellent method for studying human nature and working in harmony. The play acting provides the opportunity for a healthy release of emotion in a safe setting which can work to relieve the tension of learning in a second language.

b. Drama Brings Literature to Life

Most teachers see the value of drama in offering training in speech. What is not obvious is how even abstract learning is easier when acted or demonstrated. Drama can also be used to bring literature to life for the students.

It is more dynamic than simple text and helps the visual learners as well as recycles new vocabulary. While drama does have a characteristic of recreation, the fun aspect should not be underestimated. When the students are enjoying an activity, they are learning and letting their guard down. The shyness and fear of using English very often blocks learning.

When the students are submerged in an active fun activity, they are more open to new concepts and learning will occur. When the students are having fun, they let their second language guard

down and become less inhibited. The student will tend to relax and stop blocking out the new language.

c. Drama as a Powerful Teaching Tool

Drama is a term generally used to refer to a literary form involving parts written for actors.²¹ In the ESL/EFL classroom, role-playing is a powerful tool. It teaches cooperation, empathy for others, decision making skills and encourages an exchange of knowledge between the students. These aspects alone make role-playing beneficial because the students are learning from each other.

It teaches cooperation, empathy, develops decision making skills, promotes the exchange of knowledge, builds confidence and self-esteem, refines presentation skills, encourages self-acceptance and acceptance of others, features of empowerment, pride in work, responsibility, problem solving, management and organizational skills, begets creativity and imagination.

There are many forms of Educational drama these all share one common goal, to create awareness or an understanding of an idea, or issue. The following is a few examples of the main forms in which drama is used as a tool for education.²²

Drama has the potential to empower the students, give them many opportunities to have pride in their work, it teaches them responsibility, problem solving, management and directing proficiencies. Many activities of team work force students to develop organizational skills and to think on their feet.

d. Drama Reveals Aspects of the Human Condition

When you think about it, drama is a method to reveal aspects of the human condition; life is nothing more than a grand series of

²¹ <http://www.wordiq.com/definition/Drama> (04,08,2010)

²² <http://actnlearnenglish.blogspot.com/2010/05/why-use-drama-in-english-language.html> (08,08,2010)

improvisations (Price 1980). Through the games, the students begin to realize the importance of shared space, time, attention, information and ideas. The games spark spontaneity and minimize self-consciousness which often inhibits learning.

The games are also good for developing concentration and trust in the classroom. While the students are having all this fun, they are developing skills of coordination, imitation while focusing on the task at hand. The improvisation enables the students to flex their emotional, mental as well as physical muscles in a safe and controlled setting.

A good example of this was a role-play one group performed where they displayed their displeasure with the school principal. There was no harm done and all the students were feeling the same.

e. Final Reflections on Improvisations and Benefits of Drama

'Improvisation, then, is an organic experience where skills are constantly being refined. In particular, students develop an increasing facility to meet changing or unknown stimuli with immediate responses. Ideally, improvisation leads to a blending; the students create the personality traits as he/she simultaneously identifies with the character as it evolves.

The benefits of drama to develop the imagination should not be undervalued. In our rote school routines of memorization and compulsory subject matter, we sometimes do not spend enough time on encouraging our students to use their imagination.

5. DRAMA IN TEACHING ENGLISH AS A SECOND LANGUAGE - A COMMUNICATIVE APPROACH

In recent years much emphasis has been put on the Teaching of English as a Second Language (TESL) using the "Communicative approach" (CA). This has brought about changes in the approach to TESL. The learner is now seen as an active participant in the process of

language learning in the classroom. Teachers who advocate the Communicative Approach are expected to come up with activities that would promote self-learning, group interaction in authentic situations and peer teaching. It is a task not easy for the teacher.

The purpose of this paper is not to discuss the merits or demerits of the CA and the controversies that come along with it. This paper is an attempt to relate the use of drama to the CA in TESL. It first discusses the general concept of the CA and Communicative Activities. It then discusses some definitions related to drama and the value of drama in education. This is followed by a description of two dramatic techniques - role-play and simulation. The merits and demerits of these techniques and how these techniques can be used in the ESL classroom will also be discussed.

a. The Communicative Approach

The term "approach" refers to the theories about the nature of how language is learnt. (Richards, 1985). It takes into account the basic units of language structure and the nature of language proficiency. It also considers the psycholinguistic and cognitive processes involved in language learning and the conditions that allow for effective learning to take place.

The Communicative Approach thus refers to the beliefs and theories of language teaching which emphasizes that the goal of language learning is communicative competence. (Richards, 1985). "Communicative competence" here refers not only to knowledge of the grammatical rules of a language and how to form grammatical sentences but also to know when, where and to whom to use these sentences in a speech community. (Richards, 1985, and Hymes, 1971).

It will focus on making dialogues grammar-loaded, meaning that they are written so that one, two or possibly more grammar

points are concentrated on. Participants will look at ways of including such material in a dialogue while still making it sound natural and overly contrived. They will also focus on methods of exploiting dialogues to their full potential.²³

Communicative "Methodology" refers to the different ways of teaching language using the communicative approach. The term 'techniques' refers to different classroom activities. In this paper they will be called communicative activities.

b. Communicative Activities

Communicative activities' refers to the techniques which are employed in the communicative method in language teaching. Examples of such activities are games, exercises, practices and projects which make use of the Target language. The activities involve 'doing' things with language e.g. making choices, evaluating and bridging the information gap. The language-using activities for communication are not restricted to conversation and may involve listening, speaking, reading, writing or an integration of two or more skills.

Communicative activities have the following characteristics:

- 1) They are purposeful. They are beyond strictly practicing particular structures.
- 2) They are interactive. The activities are often conducted with others and often involve some form of discussion.
- 3) Authentic materials are used. The situations in which the learners have to use language should be as realistic as possible. The language models given should be authentic.
- 4) They are based on the information gap principle.

The use of communicative activities is a technique to achieve one of the aims of the communicative approach, which is to obtain

²³ <http://www.britishcouncil.org/morocco-english-teach-drama.htm> (08,08,2010)

communicative competence. Drama used in the classroom can be considered a communicative activity since it fosters communication between learners and provides opportunities to use the target language in various 'make believe' situations.

c. Drama and Dramatic Techniques

Susan Holden (1981) defines drama as any activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation. Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory.

In this paper, drama refers more to informal drama (creative dramatics) as it is used in the language classroom and not on stage. The participants in the drama activities are thus learners and not actors.

Additional information was also obtained through students' verbal reports. Regarding the style of instruction, students preferred to work through dramatic performance rather than just surveying the contents of the play. Dramatic performance promotes students' motivation and this makes them more interested in classroom participation.²⁴

d. The Value of Drama in Education

The basic idea to the development of creative drama was the realization that the need to play is an important developmental process in a child (Redington, 1983). When educationists realized this need, more attention was given to the use of drama in education.

Below is a summary of the values of drama in education as given by educators and researchers in linguistics:

²⁴ <http://www.tesl-ej.org/wordpress/issues/volume1> (08,08,2010)

- 1) Drama according to Maley and Duff (1978) releases imagination and energy and this could be considered as an educational objective. Fernandez and Coil, (1986) stated that drama encourages students to exercise their sensitivity and imagination and thus makes learning more realistic and meaningful.
- 2) As an educational tool, the use of drama fosters the social, intellectual and the linguistic development of the child (Dougill, 1987). Early and Tarlington (1982) concurs with Dougill and states that drama centers around language development, personal awareness, group co-operation, sensory awareness, and imaginative growth.
- 3) Drama increases motivation and provides the incentive to work hard (Mordecai, 1985; Scharengnival, 1970). The activities using drama tend to be purposeful. The student sees the need to communicate and concentrates on how to go about a task since drama provides him with a meaningful context.

From the values of drama in education above, drama gives us the opportunity to hone our Improvisation skills. Improvisation is the spontaneous response to new and unexpected situations. Life is improvisation. We respond in new ways when spontaneous and unexpected things occur to us.²⁵

e. The Use of Drama in TESL

According to Via (1985), drama has been used for language teaching since the middle ages. About 10 years ago, many teachers used to scoff at the idea of using drama to teach a second language. The change in attitude towards the use of drama in language teaching came about due to a greater emphasis on meaningful communicative activities instead of mechanical drills.

²⁵ http://dlibrary.acu.edu.au/faculties/learn drama/why_drama.htm(08,08,2010)

Drama can be used in the teaching of English as a Second language for a variety of purposes.

- 1) Language is used in meaningful situations (Scharengnivei, 1970; Early and Tarlington, 1982; Mordecai, 1985). Drama contextualizes the language in real or imagined situations in and out of the classroom. Language in the class that uses drama activities is explored, tried out and practiced in meaningful situations.
- 2) Drama activities can be used as a means of reinforcement of language learnt (Mordecai, 1985; Fernandez and Coll, 1986). It helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games.
- 3) Drama improves oral communication. As a form of communication methodology, drama provides the opportunity for the student to use language meaningfully and appropriately.
- 4) Learning a second language can be enjoyable, stimulating and meaningful when combined with drama activities (Mordecai, 1985).
- 5) The problem of mixed ability is reduced when drama activities are used. Students who are more fluent can take the main roles which require more oral communication, while the weaker students compensate for their lack of linguistic ability by paralinguistic communication e.g. body language and general acting ability (miming).

The above are just some of the uses of drama in TESL. The list is not exhaustive. Generally it can be said that the use of drama and drama activities in TESL do adhere to the principles of the Communicative Approach.

One of the aims (as it is in the Communicative Approach) is for the learner to achieve communicative competence. It is the hope

of the advocators of the dramatic techniques, that the learner will become more imaginative, creative and sensitive as he becomes more self-confident in the process of learning English as a Second Language.

f. Advantages and Disadvantages in the Use of Role-play and Simulation (Drama) in an ESL Classroom

The value of drama and its uses in the classroom discussed earlier can also be considered as advantages for role-play and simulation since the aims and goals are similar. Below are more specific advantages of the use of role-play and simulation in the ESL classroom.²⁶

1) Advantages

a) Stimulates authentic conversations

Role-play and simulation activities stimulate authentic learner-to-learner conversational interaction (Richards, 1985). The activities also develop conversational competence among second language learners.

b) Is a fluency activity

Brumfit (1983) refers to role-play as a fluency activity where opportunities arise for the learner to use language freely and creatively. Role-play focuses on using language as a conversational resource.

c) Is suitable for consolidation

Since role-play and simulation activities are more practice/revision activities than teaching activities, they are useful and more suitable for consolidating and practicing aspects of conversational proficiency than teaching new forms.

d) Creates sensitivity and a sense of awareness

²⁶ <http://www.melta.org.my/ET/1990/main8.html> (14-04-2010)

Role-play and simulation brings the outside world into the classroom. This could have affective effects in terms of social interaction and cultural awareness.

e) Increases motivation

Role-play and simulation prompts mental and bodily activity. The activities require active participation. Concentration is also often required and it is not easy for a student to stay passive for long. Situations are created for the students to use the language meaningfully and this would motivate the students towards participation. The less motivated students will be gradually drawn into the activity when they see the rest of the group having a good time.

All you need is an exit from your drama. You are empowered and motivated to create. But you must begin. Use these small motivators to encourage *action*. Then further action will be easier. Develop a habit of noticing these events, and acting on the feeling they bring to you, and you will surely regain your motivation.²⁷

f) A break from routine

The use of role-play and simulation activities is a break from the usual textbook teaching and the 'chalk and talk' method of the teacher. The students have opportunities to mix around and to act out different roles. The atmosphere in the classroom is less formal and this can reduce tension.

g) Prepare students for real life and unpredictability

Real life situations and communication are unpredictable. A student may learn all the correct forms of communication but may not know when to use them appropriately. Role-play and simulation provide opportunities

²⁷<http://www.zen-moments.com/reject-emotional-drama-and-become-motivated-again.html>" (08,08,2010)

to react to these situations and to give the students a taste of real life.

2) Disadvantages

a) Activity is artificial

Richards (1985) observed that although role-play is supposed to provide authentic situations for students to use language, the situations sometimes created were artificial and not relevant to the needs of the students.

b) Activities are difficult to monitor

With so much activity both physical and verbal going on, it is sometimes difficult for the teacher to monitor a student's performance. There is the fear among teachers that the students are having too much fun and that no learning is taking place.

c) Causes embarrassment

In some situations, especially among adult learners, role-play and simulation activities cause a lot of embarrassment, awkwardness and very little spontaneous language use. The choice of appropriate roles for different students is thus very important.

d) Encourages incorrect forms

Since the teacher is not encouraged to correct mistakes immediately so as not to discourage students, this provides opportunities for learners to produce and practice ungrammatical and inappropriate forms.

e) Has cultural bias

According to Richards (1985), these activities are more suited for learners from cultures where drama activities

and learner - directed activities in teaching is common. In cultures where the teacher-dominated classroom is still the norm, the learners may not respond willingly to the activities.

So, the emphasis is placed on participants experiencing personal growth through an exploration of their understanding of the issues within dramatic experience.²⁸

f) Teachers' fear of losing control

Since the activities require the full participation of the students and minimum participation from the teacher, the teacher may fear that he may lose control of the class. Furthermore the students may get carried away and become disruptive.

g) Spontaneity is lost

Very often the students get too caught up with what to say. They hesitate to choose their words and do not interact spontaneously.

h) Timing lessons is difficult

The teacher has to spend a lot of time in preparation work especially for simulations. He is not able to predict the amount of class time that will be taken to carry out the activity since the ability of each class varies.

i) Activities may not be suitable for all levels

Role-play and simulation involve a lot of conversation and discussion. Thus it may not be very suitable for low proficiency students who do not have the necessary communicative competence to carry out the activity. These activities would be more suitable for intermediate and advanced learners.

The above disadvantages however can be solved if careful thought and planning could be given before the activities are used in the classroom. The teacher himself must be convinced of

²⁸ [http://interactiveimprov.com/procdrmwb.html\(08,08,2010\)](http://interactiveimprov.com/procdrmwb.html(08,08,2010))

the effective use of these activities if he wants to encourage students to have a positive attitude towards these novel ideas in language learning.

The use of drama activities (role-play and simulation) in TESL can be used. It is an innovative method in language teaching. With the emphasis on the use of the Communicative Approach in language teaching, drama in the ESL classroom provides a meaningful way of learning the language.

However, it should not be used in isolation but should be used in an integrated approach for language teaching. It should not be treated as a 'last resort' when all else fails. It should be part and parcel of the communicative classroom methodology in teaching English as a second language.

B. PREVIOUS RESEARCH

There was no research about performing drama, especially in students' pronunciation of affix "s" added to sibilant sounds in simple present tense before. But there is a research about "The Effect of Ethnicity in Pronouncing English Vowels of Eighth Semester of English Department Student of IKIP PGRI Semarang" by: Sugiharti (05420405). Final project of IKIP PGRI Semarang in this research explained that students pronounce vowel sounds in right way yet. It can be seen when they pronounce long vowel, short vowel especially the ethnicity Javanese students from Brebes or Tegal. In this case, when the speaker pronounces some English words incorrectly, it will make misunderstanding.

Second, research about "Improving Students' Pronunciation of English Diphthongs through Songs" by: Ali Miftahul Amin (043411126). A Classroom Action Research in Eight Grade Students of MTs N 01 Semarang in the Academic Year 2008-2009 final project of Tarbiyah Faculty Walisongo State Institute for Islamic Studies Semarang. In this research explained about teaching pronunciation is a very important to students, especially in junior

high school. It is also very important for teachers when they use songs in teaching pronunciation. It is hoped as the alternative way to be a media in conducting students' pronunciation class.

Basically, this study is almost the same to teach pronunciation. But have different media and focuses. Ali Miftahul Amin used song as media to increase students' pronunciation ability and Sugiharti explained that students pronounce vowel sounds in right way yet. It can be seen when they pronounce long vowel, short vowel especially the ethnicity Javanese students from Brebes or Tegal. But in this research, the writer focuses in students' pronunciation of affix "s" added to sibilant sounds in the simple present tense by using performing drama as media to teaching and learning process.

C. RESEARCH HYPOTHESIS

In order to investigate whether there is significantly difference of student's improvement before and after treatment, the researcher will do following steps:

1. Finding out alternative hypothesis and zero hypotheses. In the alternative hypothesis is: "there is significant students' improvement difference before and after treatment."
2. The null hypothesis is: "there is no significant students' improvement difference before and after treatment."

After the researcher gets result from this formula the researcher will get the answer about the effectiveness of performing drama to improve students' pronunciation especially, of affix "s" added to sibilant sound in the simple present tense.