من محتويات العدد :

مجلة جامعة بني وليد للعلوم الإنسانية والتطبيقية – العدد الخامس والعشرون – سبتمبر 2022 م

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قواعد النشر بمجلة جامعة بني وليد للعلوم الإنسانية والتطبيقية

مجلة جامعة بني وليد للعلوم الإنسانية والتطبيقية
مجلة علمية فصلية محكمة تهتم بنشر البحوث والدراسات العلمية الأصيلة والمبتكرة في العلوم الإنسانية والتطبيقية .

وإذ ترحب المجلة بالإنتاج المعرفي والعلمي للباحثين في المجالات المشار إليها تحيطكم علماً بقواعد النشر بها وهي كالتالي :

1– تقبل البحوث باللغتين العربية والإنجليزية على أن تعالج القضايا والموضوعات بأسلوب علمي موثق يعتمد الإجرائية المعتمدة في الأبحاث العلمية، وذلك بعرض موضوع الدراسة وأهدافها ومنهجها وتقنياتها وصولاً إلى نتائجها وتوصياتها ومقترحاتها.

2– يكون التوثيق بذكر المصادر والمراجع بأسلوب أكاديمي يتضمن:

أ– الكتب : اسم المؤلف، عنوان الكتاب، مكان وتاريخ النشر، اسم الناشر، رقم الصفحة .

ب– الدوريات : اسم الباحث، عنوان البحث، اسم المجلة، العدد وتاريخه، رقم الصفحة .

3– معيار النشر هو المستوى العلمي والموضوعية والأمانة العلمية ودرجة التوثيق وخلو البحث من الأخطاء التحريرية واللغوية وأخطاء الطباعة.

4– أن يكون النص مطبوعا على برنامج (Microsoft Word) ويكون حجم الخط (14) ونوعه (Simplified Arabic)، على حجم ورق A4 .

5–أن لا يزيد حجم الدراسة أو البحث على (25) صفحة كحد اقصى وان يرفق بخلاصة للبحث أو المقالة لا تتجاوز(60)كلمة تنشر معه عند نشره .

6– ترحب المجلة بتغطية المؤتمرات والندوات عبر تقارير لا تتعدى (10) صفحات (A4) كحد اقصى، يذكر فيها مكان الندوة أو المؤتمر وزمانها وأبرز المشاركين، مع رصد أبرز ما جاء في الأوراق والتعقيبات والتوصيات.

7– ترحب المجلة بنشر مراجعات الكتب بحدود (10) صفحات (A4) كحد أقصى على أن لا يكون قد مضى على صدور الكتاب أكثر من عامين. على أن تتضمن المراجعة عنوان الكتاب وأسم المؤلف ومكان النشر وتاريخه وعدد الصفحات، وتتألف المراجعة من عرض وتحليل ونقد، و أن تتضمن المراجعة خلاصة مركزة لمحتويات الكتاب، مع الاهتمام بمناقشة أطروحات المؤلف ومصداقية مصادره وصحة استنتاجاته.

8– يرفق مع كل دراسة أو بحث تعريف بالسيرة الأكاديمية والدرجة العلمية والعمل الحالي للباحث.

9– لا تدفع المجلة مكافآت مالية عما تقبله للنشر فيها.

10– لا تكون المواد المرسلة للنشر في المجلة قد نشرت أو أرسلت للنشر في مجلات أخرى.

11– تخضع المواد الواردة للتقييم، وتختار هيئة تحرير المجلة (سرياً) من تراه مؤهلاً لذلك، ولاتعاد المواد التي لم تنشر إلى أصحابها.

12 – يتم إعلام الباحث بقرار التحكيم خلال شهرين من تاريخ الإشعار باستلام النص، وللمجلة الحق في الطلب من الباحث أن يحذف أي جزء أو يعيد الصياغة،بما يتوافق وقواعدها.

13– تحتفظ المجلة بحقها في نشر المادة وفق خطة التحرير، وتؤول حقوق الطبع عند إخطار الباحث بقبول بحثه للنشر للمجلة دون غيرها.

14– مسؤولية مراجعة و تصحيح و تدقيق لغة البحث تقع علي الباحث، على أن يقدم ما يفيد بمراجعة البحث لغويا، ويكون ذلك قبل تقديمه للمجلة.

15– ترسل البحوث والدراسات والمقالات باسم مدير التحرير.

بخصوص البحوث والدراسات والمقالات التي تسلم إلى مقر المجلة، فإن البحث يسلم على قرص مدمج(CD) مرفقا بعدد 2 نسخة ورقية .

للمزيد من المعلومات والاستفسار يمكنكم المراجعة عبر :

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(مجلة جامعة بني وليد للعلوم الإنسانية و التطبيقية)

مقر المجلة
إدارة المكتبات والمطبوعات والنشر بالجامعة – المبنى الإداري
لجامعة بني وليد
بني وليد – ليبيا

محتويات العدد

Integrating Activity-Based Pedagogy and Process Drama in the Classroom/EFL

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Abstract

Theater/drama is an art form that conveys feelings and emotions, thoughts and concerns from the history of human civilization. Theater and drama have been used and defined in many ways for educational purposes. By integrating the four basic language skills (LSRW), they can be effectively assimilated in language classes to achieve communication goals. It is a powerful tool for engaging students in your content. The drama of this course will engage students in a social context in which they can think, imagine, speak, manipulate specific materials, and share perspectives on a variety of social issues. This study follows a quantitative method of collecting data from respondents. Students' perspectives on the use of drama course techniques are also explored .

This article aims to explore key issues and problems in real classroom situations that teachers face. In addition, this article examines in detail how the activities of process drama can be assimilated into a foreign language class. Strategies and activities for acting, visualization, role play, and spreadsheets emphasize how they can be used in the classroom. It also aims to discuss how process drama can be effectively applied to improvisation in English teaching in the context of EFL .

Key words: theater, theater courses, language skills, improvisation, suggestion, language learning, pedagogy

INTRODUCTION

Language teaching as a field in Libya and across the globe is in dilemma for what is the most specific methodology that can trigger with high-intensity language learning. It is a matter of fact that after globalization and technological advancement it is much easier to reach to corners of the world. Although, applied linguists are still in search of a perfect and specific approach, method and technique which can work for language acquisition. However, second language acquisition is a complex and difficult process in many ways. For example, students who are learning English in Libya as a forging language do not have exposure to the native standards on a regular basis and do not have the opportunity to use language in day to day conversation. Due to the fact that English is considered a foreign language in Libya, students at the undergraduate level are vulnerable to productive and receptive English skills in the classroom. Today, it is essential for people to connect with people all over the world to exchange information, search knowledge, conduct business and more.

To communicate with the world, we need a common language, English. It is a bridge to the rest of the world. Gavin Bolton argues very precisely that drama can be a language medium through which people's emotions, thoughts, and feelings are conveyed. Drama and theater can be an easy and effortless medium of teaching and learning, especially in the context of English, since students are not directly exposed to English in everyday life

Dynamics of process drama and its evolution classroom pedagogy

Process drama the terms in itself suggests that it is a process approach, not a product. The genesis of the idea of process drama can be seen from the works of Brian Way, Gavin Bolton, Dorothy Heathcote, Peter Slade, and Winifred Ward (Creative Dramatics, 1930) who works in the respective field of Drama in Education and Theatre in Education. It idea of incorporating and improvising drama and theatre technique in classroom pedagogy has started in 1960`s when Peter Slade has written a book titled Child drama (1954) after that Brian Way published his seminal work titled Development through drama (1967), after that the concept has been enriched by the works of Bolton and Heathcote`s books titled Towards a theory of drama in education (1979), Drama in education: learning medium or arts process (1983), later Heathcote and Robinson published a book titled Exploring theatre and education (1980).

The concept has emerged as a teaching methodology when Cecily O`Neill published his landmark work Drama worlds (1995) and Drama structures: A practical handbook for teachers with Alan Lambert in 1982. After that number of scholar`s like B.J. Wagner (2007) and Shin-Mei Kao (1998) also contributed in this genre with their rich ideas and concepts.

Theatre and drama as a medium of teaching English language make the concepts easy to understand complex linguistic structures; formulates situations through which students can grasp the concept of syntax and semantic use of language and most importantly solves the problems of hesitation in real life situation by developing creativity and cooperation among the peers. It is a strong and flexible framework of pedagogy to support and extend the morphological enhancement and semantic understanding.

Furthermore, drama continually revitalizes language learning and transforms classroom pedagogy by introducing fictional roles and situation which encounters the real-life unpredictability. Traditionally, teachers have been the main source for knowledge in the classroom. Teachers were like observers and moderators for everything that happens in the classroom. These days, classroom dynamics have changed and students have become inherently heterogeneous and multilingual. As teachers and educators, it's time to embrace students to reimagine tomorrow. This is possible only through the introduction of dramatic technology into classroom pedagogy. We now have more resources than ever before, giving teachers the opportunity to make their classrooms less teacher-centered and the focus shifting to student autonomy.

Drama will connect students and teachers on the same platform and will be the foundation of a successful classroom experience. Process drama as a learning concept is designed to make language learning easier and more meaningful for learners. Can be used in EFL classes. Imagination is one of the key aspects of the drama process. It is also a language teaching method in which teachers and students exchange roles to understand the form and function of language. This method is flexible. It is learner-centered and develops classroom motivation among students.

In Arabic classrooms, where traditional teaching methods are still used, these teaching methods provide speaking and writing practice, improve skills, and develop students' imaginations and experiences, enriching creativity and discovery, not memorization. Course drama is an afterthought method idea to promote student autonomy in the classroom. Cecily O'Neill, a renowned scholar and international authority on process drama, argues that theater and drama are used to explore problems,

situations, ideas and themes through improvisation and contrived roles and situations through unscripted drama. explain. This is how educators should think about roles
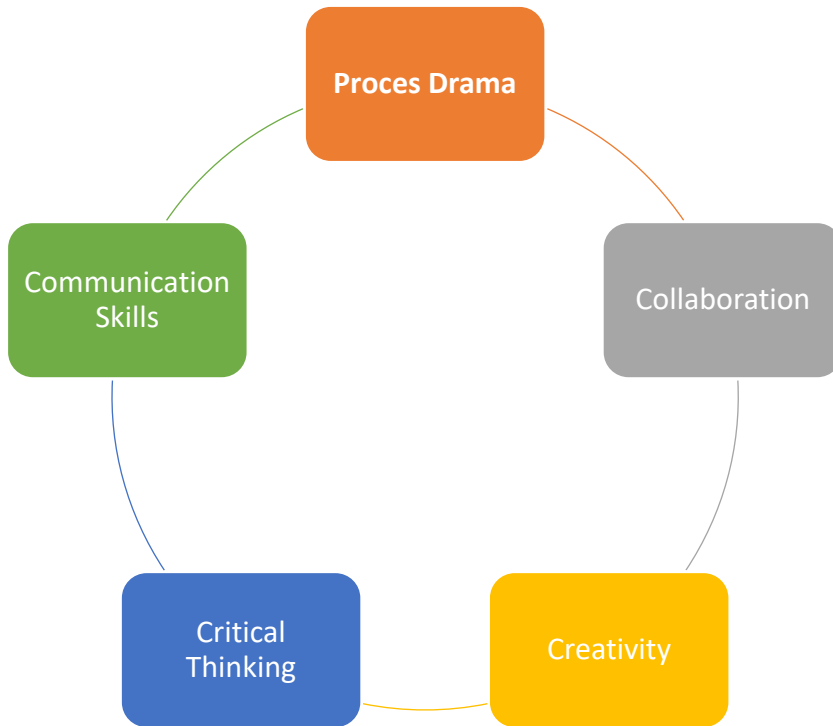
 Process drama in classroom setting usually consists of a whole class in performing the activities that are assigned by teacher to perform those fictional roles. Students and teachers work together to create an `invented` dramatic world within which specific real life issues are considered and many other problems are solved. It is the duty of the teacher to allow dramatic tension and complexity in the performance as the aim is to look for a pedagogical outcome. It helps students to learn as well as to think

beyond their perception and contemplate on many other perspectives on the same topic by playing different roles. For example, a single linguistic structure of English language can have multiple interpretations which can be used in different social settings. Each form has multiple functions and through drama students can easily grasp the usage of the language structures.

In so doing, generating complexity and assisting students to discover multiple dimensions of a subject is the idea behind the use of process drama in classroom pedagogy .Process drama develops the ability to perform in `real-life` and through dropping students in artificial role and situations. Betty Jane Wagner (2007) writes in the book titled Educational drama and language arts: The goal of educational drama and process drama is to create an experience through which students may come to understand human interactions, emphasize with other people, and internalize alternative points of view. In process drama, the participants encounter a situation or problem, but the dialogue and gestures they produce are a response to the circumstances the group is imagining or improvising. (pp. 5-6).

Collaboration, synthesis and group cohesion

Course drama emphasizes the key role of dialogue and dialogue in the classroom by developing fictional situations and roles. Use conversational techniques as adventures in which students play the characters of others. Through role play, students gradually develop
new perspectives and open the door to learning about real language
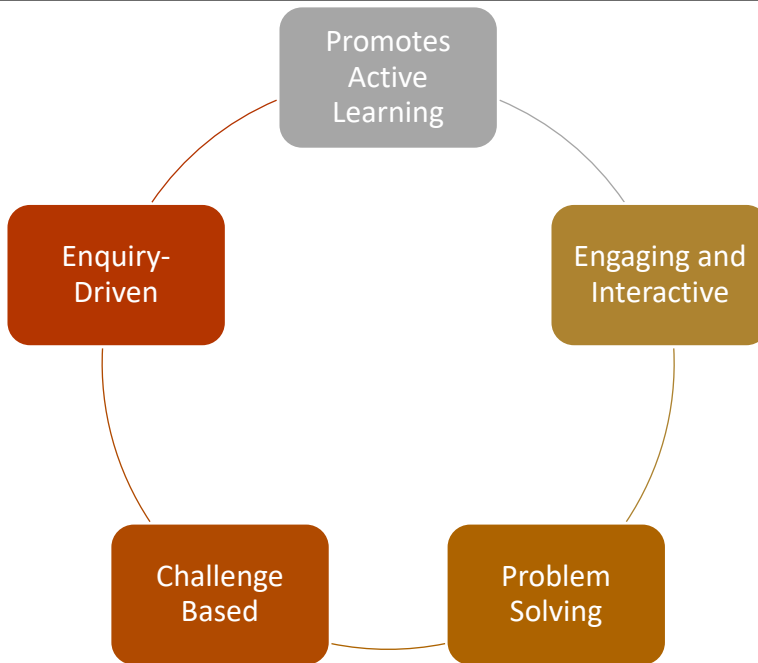
Conversations and conversations also define who we are. This is the first step towards building rapport with others both inside and outside the classroom. Additionally, the drama of this course informs, excites and engages in productive conversations for language development. It provides an opportunity to learn new things and gain experience with other people's views on different things. It's like reading a book. You can flip through the pages you want to read and go directly to your favorite chapter.

Conversations can have immediate feedback

RESEARCH METHODOLOGY

The technique performed for the existing take a look at follows a quantitative technique to accumulate the statistics via questionnaire evolved with the aid of using the researcher. The questionnaire`s reliability

and validity become examined via a Cronbach Alpha (0.9) and pilot take a look at earlier than the real statistics series from the pattern populace. The pattern for the take a look at become decided on via a purposive sampling technique. The goal populace become undergraduates who had been reading in distinctive guides and faculties. The take a look at 1000 college students along with male and girl reading at undergraduate level. The speculation of the take a look at is that sports primarily based totally on Theatre and drama strategies may be utilized in a extra exciting manner along side the holistic manner of language getting to know in EFL school room pedagogy.

The gift take a look at follows a dynamic technique of getting to know with the aid of using doing or real illustration of sports which had been primarily based totally on manner drama and may be used to train English with inside the real school room. There become extra than thirty questions had been requested which had been primarily based totally on 5 factor likert scale however few questions and their statistics is chosen for the existing take a look at. The quandary of the take a look at is that the researcher can not consist of all of the statistics for the existing take a look at .

The questionnaire protected questions primarily based totally on distinctive elements of manner drama which often meant to acquire the learners` attitude at the method of the usage of the interest primarily based totally coaching getting to know with inside the real school room pedagogy. The gift take a look at purposively selected questions which had been centered on interest primarily based totally coaching. A exact evaluation is performed for the take a look at is mentioned beneath with the inferences of the statistics accrued via the questionnaire .

Study analysis and conclusion   The study uses SPSS version 20 to analyze data collected through a researcher-designed questionnaire. Data were carefully coded and tabulated, and percentages and cumulative percentages were calculated using SPSS software. However, seven statements were included in this study on a 5-point scale. The first claim is based on a simulation (S1) and the specific claim concerns the situational use of language useful for students to improve their accuracy and fluency and expand their vocabulary. Deferring conversation in this situation is an effective way to motivate students to develop their speaking skills.
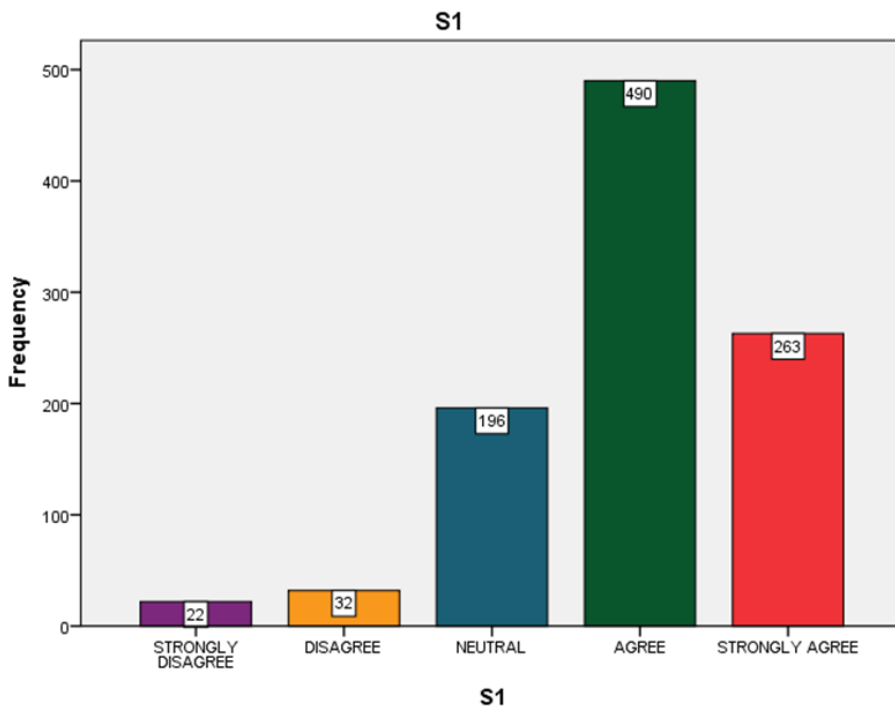
30.6% of students responded neutrally.

The responses recorded were (see graph 2 above), twenty one (21) students responded `strongly disagree' to the statement, fifty−seven (57) students responded 'disagree' two hundred three (203) students responded 'neutral', four hundred eight (408) students responded 'agree', and three hundred fourteen (314) students responded 'strongly agree'. As graph 2 (above) demonstrates, only 7.8% students responded negatively to this statement whereas 72.2% students responded positively. The next statements are based on cognitive ability which is coded for tabulation as CA. The statement intends to ask about non−verbal activities of drama in classroom improving body language of the learners. Body−language is one of the important aspects of language learning i.e. kinesics, the study of gesture and posture. Recorded Responses: (See Chart 3 below) 29 students chose Strongly Disagree, 69 students chose Disagree, and 307 students chose Neutral. ', 411 students selected Agree and 187 students

strongly agreed. As shown in Graph 41, only 9.8% of students responded negatively, while 59.8% of students responded positively. However, when asked about the contribution of nonverbal behaviors to improving body language
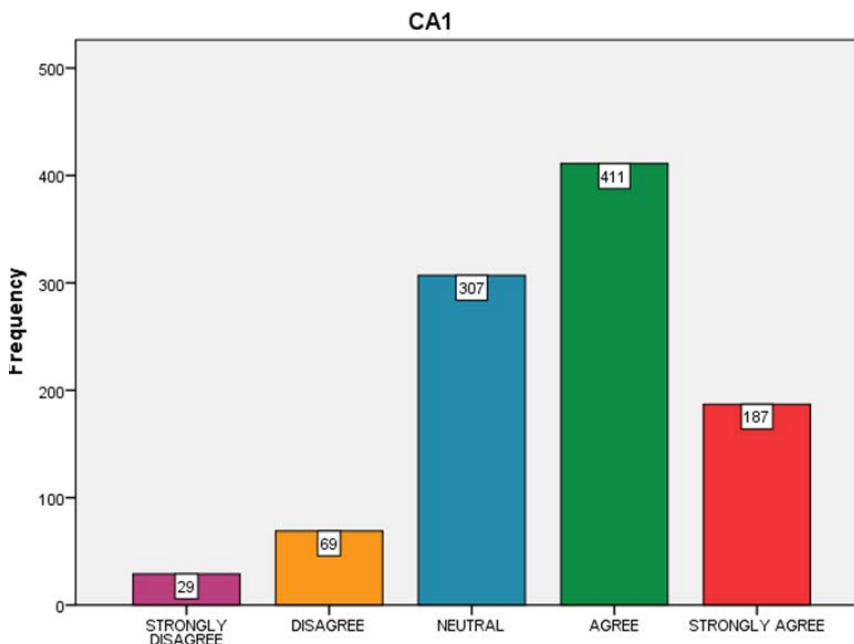

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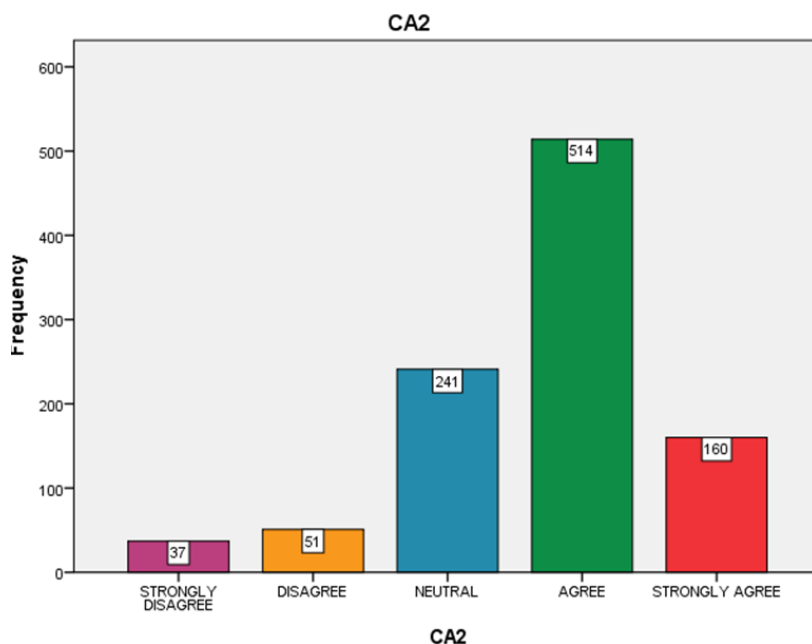
The next statement of cognitive ability (CA3) enquires about the choices of students whether they play vocabulary building games on different platforms like a newspaper, mobile phones, and internet. Nowadays, the internet has an end number of websites which promote online learning through different language exercise, lessons, and activities.

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CA3
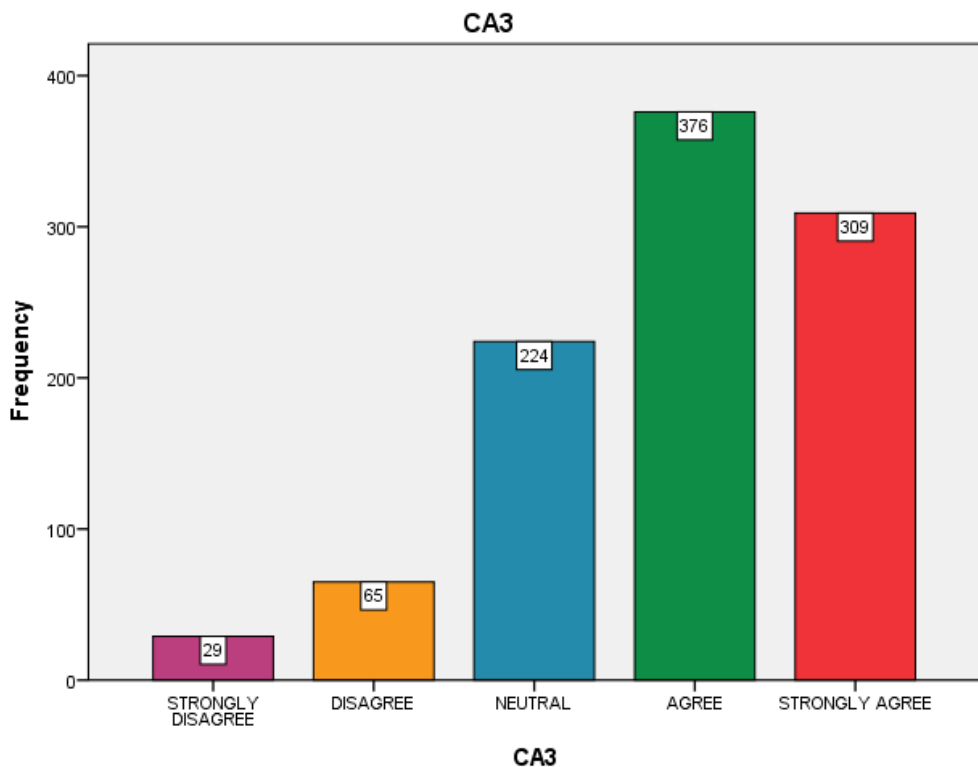
The responses recorded were (see graph 5), twenty nine (29) students selected the option 'strongly disagree', sixty-five (65) students selected the option 'disagree', two hundred twenty-four (224) students selected the option 'neutral', three hundred seventy-six (376) students selected the

option 'agree', and three hundred nine (309) students selected the option 'strongly agree.'

Furthermore, mobile applications are an easy way to acquire language skills and it is easily available for all. The Internet is easily accessible for the students to make good use of it if they are using it positively. Online dictionaries and newspaper (offline and online) are an authentic sources which can develop one's vocabulary. From graph 5 (above), it is clear that only 9.4% students responded negatively whereas 68.5% students responded positively to the statement.

The next statement based on cognitive ability (CA4) asks about the role of activities based on drama in developing the communicative ability of the students

CA4

	Frequency
STRONGLY DISAGREE	18
DISAGREE	49
NEUTRAL	213
AGREE	463
STRONGLY AGREE	260

CA4
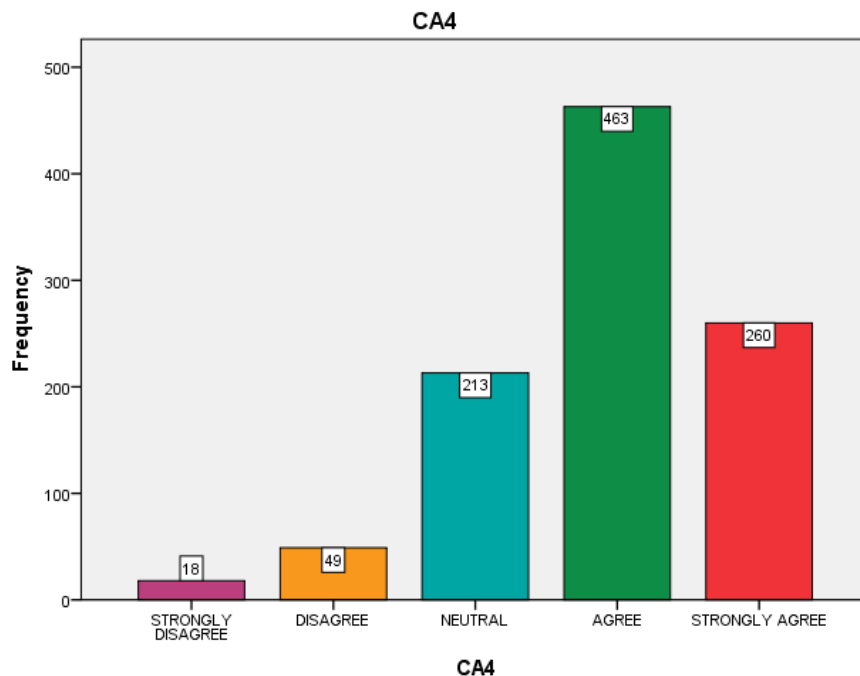
Responses recorded after tabulation (see graph 6) were, eighteen (18) students selected the option ' strongly disagree', forty−nine (49) students selected the option 'disagree', two hundred thirteen (213) students selected the option 'neutral', four hundred sixty−three (463) students selected 'agree', and two hundred sixty students selected the option 'strongly agree .'

Graph 6 demonstrates (above), only 6.7% students responded negatively whereas 72.3% students responded positively to this statement which means a large number of students firmly believe that drama activities increases their communication ability.

The next statement in this segment (CA5) asks about developing critical thinking among learners using dialogue as an exercise. Dialogue is an effective strategy in the forgin language classroom and a holistic process which develops all the four skills of language
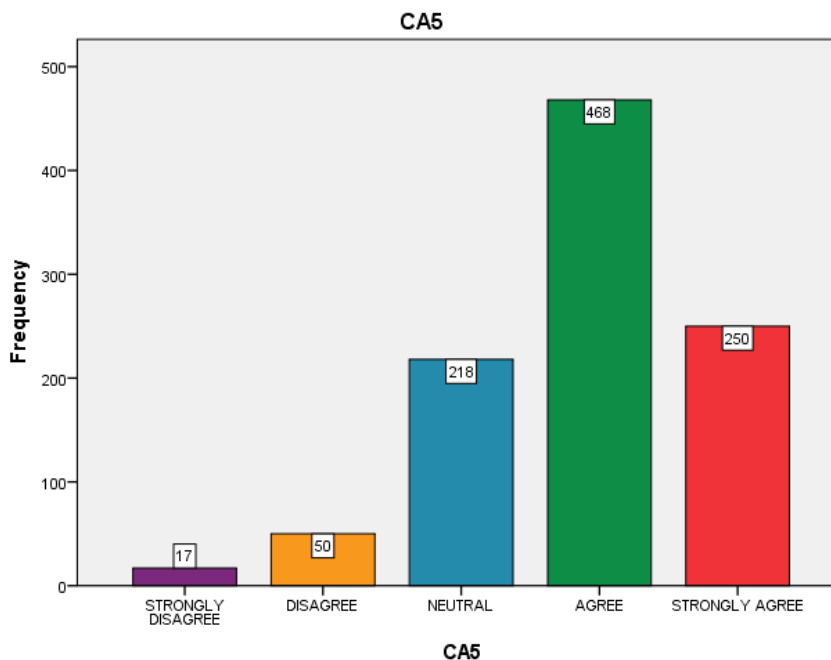
Responses recorded (see graph 7) after tabulation of data, seventeen (17) students opted the option 'strongly disagree', fifty (50) students opted the option 'disagree', two hundred eighteen (218) students opted the option 'neutral', four hundred sixty-eight (468) students opted the option 'agree', and two hundred fifty (250) students opted the option 'strongly agree'. As graph 7, reveals only 6.7% students responded negatively whereas 71.8% students responded positively to this statement.

The next statement intends to ask about developing cultural, personal, and social values among learners through drama exercises. Responses recorded (see graph 8 below) were, seventeen (17) students chosen option 'strongly disagree', forty-six (46) students chosen option 'disagree', two hundred twenty-three (223) students chosen option 'neutral', four hundred sixty-seven (467) students chosen option 'agree', and two hundred fifty (250) students chosen option 'strongly agree'. As graph 8, demonstrates, only 6.3% students responded negatively whereas 71.7% students responded positively to this statement. Data reveals that drama does improve the learner's social, personal, and cultural values
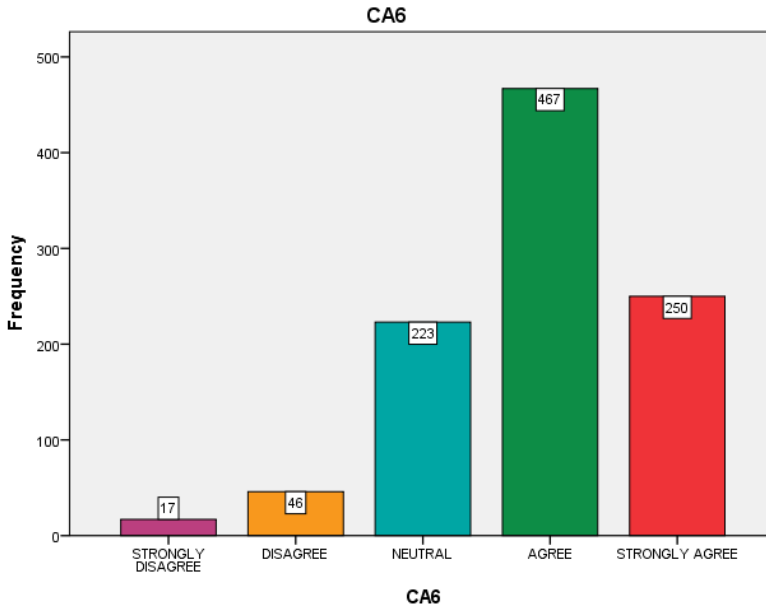
The last statement of cognitive ability (CA7) investigates developing understanding and concentration by using different exercises of drama
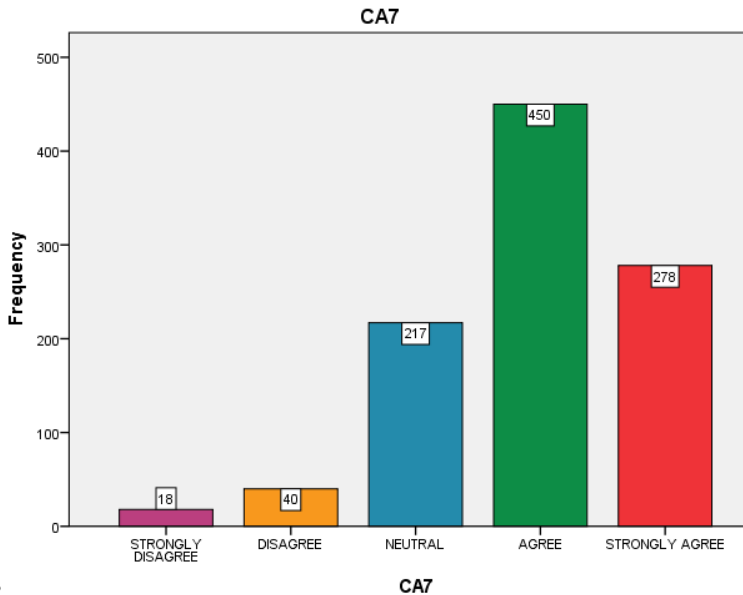
Responses recorded for this statement after tabulation of data (see graph 9) were, eighteen (18) students selected the option 'strongly disagree',

forty (40) students selected the option 'disagree', two hundred seventeen (217) students selected the option 'neutral', four hundred fifty (450) students selected the option 'agree', and two hundred seventy–eight (278) students selected the option 'strongly agree

Discussion and Recommendations

The results of this study are discussed below. A conclusion is drawn after carefully analyzing each item and analyzing the responses recorded by students.

1. The data obtained indicate that students have problems expressing their opinions, feelings, and lack of speaking skills. It also demonstrates the need for diagnostic testing of students' speaking and writing skills to assess communication skills so that decisions can be made about future courses of action to improve language skills.

2. Analysis of student needs is an important aspect of ELT and should be implemented in the curriculum through systematic regulation. It turns out that the existing curriculum and curricula do not contribute to and develop the ability of students in real life situations, which is the goal and task when choosing English.

3. Also, the curriculum may not improve oral and written English skills. It has been observed that curricula and curricula leave no room for authentic materials that students and teachers can use to hone their speaking skills. The material included in the curriculum does not develop students' schemata.

4. Classroom procedures are inconsistent as programs and materials are not based on ABCD (Audience, Behavior, Content and Degree). Curriculum and materials should be designed according to the level and background of the students. This should be achieved through the implementation of student input behavior (IP) assessments .

5. Students are inconsistent in speaking skills when asked to participate in class. This indicates that there is no standalone environment for the class. There is a need to introduce spontaneous and targeted activities to develop students' creative abilities and help them become active students.

6. It has been observed that the curriculum and curriculum do not promote kinesthetic development in students, leading to indecisive and hesitant gestures by students. It was also found that the curriculum lacked components to reinforce the transsegmental nature of language. Students have demonstrated an inability to pass on non-verbal language skills because the curriculum does not provide room for improvement or development of non-verbal skills .

7-Integrate methods and strategies of classes Integrating dramatic action into language lessons, especially in a disparate context, is not an easy task. The thought of going against vested interests is always a bittersweet process, but the results of effort always pay off in a positive way. In Libya, for example, the syllabus and curriculum for each course are predetermined. It is akin to teachers teaching students what they have been given in the form of a curriculum without even knowing what they need. We will also teach what students have prepared or received, in the form of a curriculum, rather than what students need or can get through learning. This leads to a gap between students' ability and performance in real life. Acting, visualization, role play, performance, and dramatic techniques such as the fishbowl technique can be used to provide real-world experiences .

8-Role-playing is an important strategy in drama courses that invites fictional characters to practice using language structures. Heathcote's idea of putting yourself in someone else's shoes is a key feature of the use of

role play in language teaching. This includes diversity that allows students to practice what they do not see and do not have opportunities for in everyday life. It also provides opportunities for language production, creativity and motivation. It can also be used to develop students' speaking skills by introducing different roles and situations. The use of role play gives teachers the opportunity to make choices in real life. For example, you could use pros and cons for a topic and divide the class into two groups .

9–Self–correction can be very useful when using role play in the classroom. Audio recordings are an easy way to self–evaluate and correct mistakes. You can record conversations, reflect on the language used and find mistakes. Peer proofreading can be very effective because it provides immediate reflection or feedback on the language used by one of the peers. Notes are useful because they serve as a checklist for future reference and provide motivation. By interacting with students and asking how they would like to correct themselves. Discussing with the whole class is also effective, but not possible in large classes

CONCLUSION

 In classroom pedagogy, however, the pendulum in communicative language teaching approach has shifted towards learner–centred classroom and teacher role is to act as a facilitator and torch bearer but a teacher as an individual cannot be replaced by any means.

Although, the counter–narrative nowadays is available in the form of distance education still teacher is an indispensable phenomenon in classroom teaching. In addition, drama and theatre as a medium of pedagogy are successful because of its potential and the hard work, dedication the teacher bequeathed in their classroom. As Maley and Duff propagate that drama is not a dead matter it is like a living thing it was, it

is and it will be. The teacher`s motivation and contribution is equally important because they know the calibre of the students and according to the level, understanding, and background knowledge they design their activities and lessons or the pace of the activities. The Drama as Teaching Method encourages the use of homegrown materials and classroom activities to explore the power of method in teaching English. Finally, success depends entirely on the teacher's commitment and involvement in the learning process in the classroom. In this role, Heathcote's ideas about teachers are very revealing

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