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Teaching English through Drama to Tribal Students of Undergraduate Level at Remote Area of South Gujarat Region in India

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Abstract

Aim: To investigate how learning of English becomes easier through drama, in tribal classroom for learners and how it contributes towards nurturing their creative thinking. **Methods:** Pre and post tests were taken and Torrance Creative Thinking Test, form (A) was used. The students in control and experimental group were given TTCT form (A). In this study through TTCT form (A) it was tested to what extent teaching through drama nurtured creative thinking of tribal students. It tested the ability of student's individual competence, to be fluent, flexible and original. **Results and conclusion:** There is a statistically significant difference in mean scores of the pre and post test of the experimental group. The mean of post grades of experimental group is more than the mean of pre grades of experimental group. It indicated that there are statistically significant differences in students' pre and post grades of experimental group. It means teaching English through drama is effective and it fosters creativity of tribal students. **Practical application:** Teachers in other tribal/rural/urban colleges can teach using drama in their classes to make teaching-learning of foreign language effective and for fostering the creativity of the students. The Torrance test can be used in other research to investigate the influence of teaching subjects other than English. Further research is needed to investigate the influence of teaching English language using drama on teacher's performance in tribal classroom. Further research can be done to investigate the influence of teaching subjects other than English using drama on the development of tribal students' achievement. Further research can be done to investigate the influence of teaching subjects other than English using drama on the development of tribal students' creative thinking. **Originality/Cognitive value:** Draws attention toward the effectiveness of teaching English using drama and nurturing students' creative thinking specific for tribal students. Provide teachers with applicable teaching situations using drama for teaching in tribal classroom. Provide results which may be applicable in teaching other subject to different level of students in different eco systems.

Keywords: Drama, Creativity, Torrance Test of Creative Thinking, (TTCT)

Introduction

While studying the profile of tribal students there is a constant striving to find practical ways to value and manage the disparity to facilitate the learning of English in our tribal classroom. Endeavors are to minimize the learning difficulties and create a bonding between teacher – student and English language learning. Here it must

be mentioned that in this study drama as a teaching technique does not mean any big end-of-term play. This subject matter is worth studying because drama as a teaching technique encourages students to learn language in a very effective way.

Since we are in the age of digitalization and creativity language learning is a precious opportunity to develop creative thinking, as language learning class is full of different life like situations and full of characters and dialogue. Teaching foreign language using drama can be effective in developing students' language skills and creative thinking.

Most of the ESL students want to be fluent in English. This ability means connecting fragments of language and making them sound natural so that everyone could understand them. The problem with is not in the learner's level of knowledge. The reason for difficulty in speaking can lie in the fact that fluency involves a skill in 'performance' because there is no time for preparation in communication. A lack of this skill frustrates a speaker that is the reason why he/she cannot communicate with self-confidence. Drama is a very good way of practicing real fluent discourse in friendly environment. Drama gives satisfaction not only to students but even to the teachers, as teachers enjoy teaching in this way, because they see students learning with joy and excitement. Without any doubt this form of teaching practices most of the language skills at the same time. Students work on speaking, expression and listening and much more while they perform. It is easy to include reading and writing in these activities. Drama is a very good teaching method, which expands the inventory of every professional teacher. It puts emphasis on meaningful communicative activities instead of rote learning and mechanical drills.

The first part of the paper is theoretical and presents reasons for including drama in teaching English in tribal classroom from various points of views. Furthermore, it reveals how drama techniques are useful for teaching and deals with clues on how to succeed with drama in teaching English in tribal college classroom of final semester Arts students. The later part of the work is practical experiment; techniques are incorporated into classroom activity, which are based on the scenes from plays of Shakespeare. Experiment lead students to develop not only the language skills but also unfolding of divergent TTCT factors like fluency originality, flexibility, cooperation, form moral attitudes, toleration, imagination and creativity.

Drama also differs from the other teaching techniques. That is probably the reason why both teacher and student, especially those in the traditional classrooms, feel insecure in this area. It is necessary to ensure everyone that these drama techniques are different from drama on stage. Drama in a classroom avoids the distinction between the performers and the audience as during the lesson everybody is involved and each one can participate. Everyone can get a role which will suit him/her best. There is usually a group of students who like performing in public, on the other hand there are introvert students and they prefer observation. In teaching-learning through drama teacher can ask the students to choose suitable tasks for themselves. Some may write script, some may design costumes and sets, some may give background music and some may create the ambiance in the classroom so on and so forth.

Drama is a unique tool to explore and express human feeling. Drama is an essential form of behavior in all cultures; it is a fundamental human activity. Here we are investigating the benefits drama can have on teaching English classroom, when applied functionally within a tribal college classroom. Drama has the potential, as a diverse medium, to enhance cognitive, affective growth and foster creative thinking. While experimentation of teaching English through drama in tribal classroom, it has become apparent in this research that apart from teaching methods or curriculum, a language must be experienced, experience lessens the gap between the learner and the language. This does not mean that grammar, reading, writing and speaking do not matter, but it means that along with these skills the language must be experienced before it can become a part of person's being.

In order for a person to be truly skilled in a language it must become a part of his or her being or in other words, a person must live the language, to speak it effectively and correctly enough. It is a great challenge, as a

language teacher, to try to give students various kinds of opportunities to live the language, but it is also very rewarding to be able to see a student enliven the language in his/her communication.

Literature Review

One of the second language learning theories which become very well-known was that of Krashen's mentioning the hypotheses on language acquisition and learning. He says there are two kinds of language learning: Language acquisition; that is, the individual acquires the mother tongue or first language subconsciously which is not concerned with the rules of the grammar but for the communication; on the other hand, the child learns the target language consciously with the learning of rules enabling them to describe the rules of the language but may not necessarily use in communication. Second, the Natural Order Hypothesis is the systematic process of the child's learning; that is, he is learning some of the primary rules of the language such as singular and plural, -ing form before learning subject-verb agreement and apostrophe. Learning the language enables the learners to use the language in different situations. Research over the last decade has confirmed that a variety of affective variables relate to success in second language acquisition. Most of those studied can be placed into one of these three categories: (1) Motivation - performers with high motivation generally do better in second language acquisition (usually, but not always). (2) Self-confidence- performers with self-confidence and a good self-image tend to do better in second language acquisition. (3) Anxiety- low anxiety appears to be conducive to second language acquisition, whether measured as personal or classroom anxiety (Krashen, http://www.sdkrashen.com/content/books/principles_and_practice.pdf).

Disclosed that the progressive education was to oppose the traditional one which focused on the content with the rote learning style and lack of societal linkage, the main purpose of this educational philosophy is that education is to develop learners not just for mental ability but also the relationship of the society since they have to live and adapt themselves in the society happily (Sinlalat, 2009).

Dramatic activities provide the opportunity for learners to use their personal characters in speaking skill; they can role-play via gestures, facial expression, imagination, memories and potential experience in the past to act the roles assigned. In addition it is mentioned that dramatic activities, if the teachers know how to use them effectively, they will help reinforce the individuals to develop their communicative skill through the dramatic activities and the role plays (Davies, 1990). Everybody in the world is an actor or an actress. Everybody has to represent his/her everyday roles. These roles are e.g. the role of student, mother sister, father, teacher etc. Later they become employees and have to interact with their colleagues and customers. Beyond these examples of some big roles there are many situations where people have to react according to their positions and situations.

Drama in education uses the same tools employed by actors in the theatre. In particular, it uses improvisation and mime. But while in the theatre everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners (Wessels, 1987). One of the advantages is that drama is the opportunity to enter another world and explore various situations. It offers to escape from our everyday selves and to put on a role. It is easier to speak as somebody else. It is like hiding behind the mask. It gives a person freedom to express his/her feelings easier and without anxiety. This means that people feel free to scream, cry, laugh, dance and do other things that they do not usually do without the 'mask.' The 'mask' is great opportunity for shy people. It helps them to do the activities listed above and obviously it helps them improve their speaking skills (Cockett and Fox, 1999). This point is especially useful in college classes because students at this young age do not want to reveal anything about them. The role gives them a chance to speak and disclose their feelings as actors.

In foreign language classroom, drama is an effective method it allows the teacher to present the target language in an active, communicative and contextualized way. Dramatization helps the teacher address the four skills of language learning (speaking, listening, writing and reading), and it also favors and facilitates the study of some often neglected aspects of language such as pronunciation and body language (Mattevi, 2005).

It is also said that the two elements of drama are action and dialogue, and both have a place in the foreign-language learning experience. They may be introduced into the classroom by means of a drama lab, a learning activity that permits students to act out foreign language materials such as tableaux, poetry, ballads, folklore, and plays. Drama allows the student to express his individuality, and the material, if it is culture-related, brings to life the cultural context of the foreign language (Blanch, 1974).

Drama also approved its effectiveness on developing creative thinking. Drama enables students, in all levels of education, develop their intellectual skills such as creativity, problem solving, communication, socialization and empathy and it gives individuals the opportunity for self-actualization, group work and sharing their responsibilities. A number of studies of the effects of drama on individuals' cognitive and affective characteristics have been carried out recently. These studies revealed that drama had positive impact on students' development of communication skills, socialization levels, development of emotional intelligence, social skills, empathic skills and empathic tendencies regardless of the grade levels of the students (Özdemir and Çakmak, 2008). Many studies revealed the effect of drama on creativity such the study of Ortiz-Seda (1984), Dupre (2006) and Taskin (2013).

Using of drama in foreign language class has many advantages. Drama is an under-exploited resource in the foreign language classroom for promoting intercultural competence and developing an awareness of the interpersonal dimension embedded in the language we use. Drama also offers ample opportunities to explore nuances of the foreign culture as well as conflict situations and emotions which are seldom encountered in textbook dialogues and material, thus opening up to the students a world which is often denied to them in the foreign language classroom (Cunico, 2005).

In drama-oriented English as foreign language (EFL) classrooms, teachers often ask questions to shape the story, unveil the details, sequence the scenes, create a beneficial linguistic environment to elicit student output and promote meaning negotiation in the target language." Therefore, for more than 30 years drama has been promoted as a valuable teaching tool for language learning. Recent research results have reinforced this position (Dunn & Stinson, 2011).

Seven reasons are identified to incorporate drama in the second language classroom (Burke and O'Sullivan, 2002):

1. Teachers and students can concentrate on pronunciation.
2. Students are motivated.
3. Students are relaxed.
4. Students use language for real purposes.
5. Risk-taking equals heightened language retention.
6. Community is created.
7. Students and teachers can approach sensitive topics

The impact of integrated drama/ESL lessons on second language learners' language skills was investigated. The dual focus of the study was to use drama to support the listening, reading, speaking and writing skills of the language learners, and to examine issues of 'Immigration, Canadian Identity and Multiculturalism' through drama in an ESL/humanities first-year university course. Drama education strategies were designed to create a context for reflecting the narratives of ESL learners' own lived experiences. The ESL students negotiated between fictional and actual experiences, past and present, and made use of in-role and out of role reflection throughout. The use of both verbal and non-verbal communication, collaboration, interpretation of information, imagination and risk-taking in the safety of fiction supported students' significant engagement through drama. The research findings suggest that the integration of drama helped students cross borders of cultures, identities and literacy in the multicultural second language classroom (Ntelioglou, 2006).

The use of creative dramatics in the teaching of drama with Special Application to the Teaching of English as a Second Language was investigated. Since performance is the main difference between drama and fiction, it should be included in drama instruction in order to give students a complete view of what drama really is. Accordingly, a series of theatrical techniques to teach four elements of drama--plot, character, setting, and mood--were elaborated. Improvisations, pantomimes, extrapolation or expanding a character, and role playing

are included among the activities, on the premise that the use of performance techniques should be incorporated with the standard methods of literary analysis and taught simultaneously to help students better comprehend plays. This theory is illustrated with exercises used to teach two plays, William Shakespeare's *The Tragedy of Romeo and Juliet*, and Thornton Wilder's "The Matchmaker." These plays were chosen because they presented concrete characters and situations that the students could recognize as real. In addition, genre, historical period, technical devices, and audience were considered in making the choices. These suggestions and exercises are well suited to ordinary high school students and/or freshman college students who are learning English as a Second Language (ESL). Guidelines for teachers who would like to use the activities in their classrooms are included (Ortiz-Seda, 1984).

The very fundamental benefit is that drama gives a chance to use the language. Students are satisfied that they are able to communicate in different roles and situations. This builds the self-esteem. It helps shy students overcome their fear of speaking. Teacher can find a suitable role for every student to give him/her an opportunity to succeed. This achievement encourages everybody to go on, improve and speak more. Learners can use all. The other reason for including drama in lesson is a change of atmosphere in the class. Drama is learner-centered so that teacher can use it, in contrast with the more teacher-centered parts of the lesson and transfer the responsibility for learning from teacher to learner. (Praputkit, 1983).

There are numerous benefits of teaching English through drama and fostering creativity. The acquisition of meaningful, fluent interaction in the target language can be achieved. Students assimilate of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner. They of knew vocabulary and structure. Higher sense of confidence is developed while learning English through drama (Wessels, 1987).

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 for second language learners can provide an opportunity to develop the imagination of the 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, where students will have many situations where they can develop their own ideas as well as skills of cooperation when interacting with each other. 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.

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 under-estimated. 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. They will forget how hard it is and start absorbing the ideas presented. Changing the students' perception of the language learning from a negative to a positive is a huge plus for the learning process. A good example of the attributes of drama being used outside the classroom is the game of theatre sports (Johnstone, 1999).

In the English teaching 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. Yet, there are many other

positive aspects to the role-playing. Apart from the obvious development of communication skills, it encourages leadership, team work, compromise, authentic listening skills and practice with real life situations. However, it does not stop there. 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. The teacher can use the practice with role-playing to contribute to the self-esteem of the students, build their confidence in using the target language (English) as well as develop many of the skills mentioned above which will carry over to real life. It is certain that self-acceptance can be encouraged in subtle ways and acceptance of others.

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. The many activities of team work force students to develop organizational skills and to think and foster creativity. These skills can be used in all aspects of their lives. The improvisation enables the students to flex their emotional, mental as well as physical muscles in a safe and controlled setting. These skills will be useful in the future job market when the students need to work with others or even in the future job interview when the potential employer asks an unexpected question and you need to respond quickly.

The benefits of drama to develop the communication and 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. It is the spark that makes the ordinary into something incredible. Creativity is the wonderful force that is beyond facts, figures and techniques which can inspire new ideas. It is with creativity that the ordinary is transformed into something significant. There is a need to cultivate this trait in our students. We need creativity to make a better world. All of this leads me to believe that there are many subtle benefits to drama in the tribal classroom.

Wan Yee Sam, talks about the communicative approach drama techniques, value of drama in education, advantages and disadvantages (Sam, 1990). Alan Maley and Alan Duff are classic sources for the benefits of using drama techniques; how it helps to learn new vocabulary, builds confidence, motivates the students and helps shift the focus from the teacher to the students (Maley, 1982).

We can sum up the benefits of English through drama in tribal classroom are 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, 1987).

Creativity is distinctly a human attribute. We Homo sapiens evolved from Stone Age to the supersonic space age. We are gifted with power to think and think innovatively and differently. We innovate to create, we nurture cultures and civilizations, and we build communities and core theories and exhibit unsurpassed practices through our creatively challenging potentialities. Long bequest of research on creativity asserts that creativity tends to be original but at the same time it must be effective and productive for global wellbeing.

The importance of creativity is being emphasized not only as a representative intangible asset contributing to the enhancement of quality of individual life, organizational growth, and national advancement, but also as the spirit of the times which guarantees the sustainable development of the history of mankind. In spite of a great interest in creativity by people of all social strata, scientific reports on the neural mechanism of creative processing are rare. In particular, the domestic academia immersed in the psychometric approach by investigating the complex relationship among factors and assessing the validity of a task, yielding relatively insufficient researches on the neural basis of creativity (Park, S. H., Kim, K. K., & Hahm, J. 2016).

Torrance is the pioneer in creativity research, he defines creativity as sensing problems, searching for probable answers to problems, drawing hypotheses, testing, evaluating, and communicating results to others. Moreover,

Torrance described the creative process as including original ideas, different points of view, breaking out of the mold, recombining ideas, and seeing new relationships among components as different ways creativity can be assessed. The present study, creative thinking refers to students' scores in Torrance test for creative thinking related to the main skills of fluency, creativity and originality.

We know that an individual will attempt to induce the audience to see them in a certain way. The more convincing we are in our own roles only help to create the persona that we wish for. The better we are at communicating our ideas helps ourselves to become who we want to be. Therefore, it makes sense that dramatic skills can help us become the person we want to be. In this way, drama has a wider reach than simply making us more fluent in a second language. It has the potential of making our lives better as we will be better understood and may help us become the people we want to be. Drama is all about how we present ourselves. If the student can communicate better, the more likely others will see him/her as he/she wishes to be seen. Therefore, the skills of drama can help the student become the person that he/she wants to be.

The ability to act in creative and innovative ways is almost always cited as one of the most important 21st Century Skills or competencies for learning humans need to thrive in modern society, regardless of nationality, owing to the ubiquity of technology, fast communication, and collaborative social networks. Skills tied to creativity and innovation, such as critical thinking, problem solving, collaboration, and multimodal literacies, are required to keep up with technology and an increasingly connected world. These skills support learners in their life and career, help them acquire knowledge, and provide them with the flexibility to adapt and learn in shifting workspaces. For these reasons, it is more important now than ever to gauge to what degree students are able to demonstrate creative thinking skills and examine the ways in which these talents and skills are demonstrated cross-nationally. (Dishke & Gulliksen, 2015).

Since its publication in 1966 TTCT is having six versions. It was reframed in 1974, 1984, 1090, 1998, and 2008. But the content did not go through any variation (Kim, 2006a, 2006b, 2011). Creative thinking was initially believed as a talent possessed by special extraordinary persons, and much research was conducted concluding this type of talent could be identified and nurtured. Torrance is readily identified with his eponymous tests of creativity, but assessment of creativity was not one of Torrance's goals. Torrance's main focus was in understanding and nurturing qualities that help people express their creativity. The tests were not designed to simply measure creativity, but instead to serve as tools for its enhancement (Hébert, Cramond, Neumeister, Millar, & Silvian, 2002)

Suggested uses of the tests were: 1. To understand the human mind and its functioning and development. 2. To discover effective bases for individualizing instruction. 3. To provide clues for remedial and psychotherapeutic programs. 4. To evaluate the effects of educational programs, materials, curricula, and teaching procedures. (Torrance, 1966, 1974).

Nature and Type of the Study

The present study investigates the benefits of teaching English through drama activity based on TTCT, form A. The sample is final semester students of tribal area college in Gujarat, India. The sample of the study comprises two groups selection of 42 students in tribal belt of south Gujarat, of Shri M R Desai Arts & EELK Commerce College, Chikhili. One group of 21 students which is taught by traditional method has been assigned to be control group. The other group which is taught English through drama comprising of 21 students has been assigned to be experimental group. Scenes from Shakespeare's play were chosen for performance with setting costume and dialogue delivery. The control group was taught by traditional method whereas the experimental group was taught using drama. The end of teaching through drama the data was statistically analyzed. Results have been discussed based on results recommendations and suggestions have been given. Student's age was between 20 to 21. Students at this level were preferred because they were completing their BA with English literature degree course. Moreover, despite their mixed feelings about difficulties in English, most of the students were interested in studying language through drama activity and they exhibited their creativity.

To investigate how drama eases learning of English, in tribal classroom for learners and contributes to their development, the data was collected through pre and post-test. Performance of the drama was video recorded. During 4-weeks-drama activity beginning from reading of the play, preparation of the script to the final performance, the students kept notes which gave creative insights into the effects of drama activity on their learning. I as the teacher video-recorded the drama performance and took notes on their reflections. The parts were enacted with setting and costumes. Scenes from Shakespeare's *The Midsummer Night's Dream* were chosen. General observations made in the beginning were as follows:

- The tribal students are reluctant in the beginning when the proposal to enact scenes from Shakespearean play from their syllabus was put forth.
- As they begin to discuss it among their groups after reading the text line by line in the class they prepare the script from the scenes exactly word to word from the text.
- They decide among themselves the part to be played by each one of them.
- Initially each one of them carry the photocopy of the script to deliver the dialogues.
- They decide the setting and the costumes they design and prepare it themselves.
- They practice regularly with dialogues and expressions and finally perform it with zest.
- They share their experiences and give feedback to junior students and ask them to carry forward the legacy of performing drama and learning through it.

Context of the problem / Statement of the Problem

The problem of the study can be stated in the main question: How the use of drama makes teaching English effective in tribal classroom and how it helps in nurturing their creative thinking?

Questions and sub questions of the study

The present research seeks to answer the following main question:

Can teaching English through drama to the tribal students lessen their difficulties and make learning of English effective and at the same time do the activities foster their creative thinking The following sub- questions are derived from the main question:

Is there any statistically significant difference between the achievement of control group (those who study using the traditional method of teaching) and the achievement of experimental group (those who study using drama) according to the pre creative thinking test?

Is there any statistically significant difference between the achievement of control group (those who study using the traditional method of teaching) and the achievement of experimental group (those who study using drama) according to the post-creative thinking test?

Objectives of the study

- Investigating the benefits of teaching English through drama and fostering the creativity of students. Investigating relationship between students' achievement of control group, (those who study using the traditional method of teaching), and the achievement of experimental group, (those who study using drama) according to the pre-creative thinking test.
- Investigating relationship between students' achievement of control group (those who study using the traditional method of teaching) and the achievement of experimental group (those who study using drama) according to the post-creative thinking test.

Significance of the Study

It draws the attention toward the effectiveness of teaching English using drama and nurturing students' creative thinking. It may provide teachers with applicable teaching situations using drama for teaching in tribal classroom. It may provide results which may be applicable in teaching other subject to different level of students in different eco systems.

Delimitation of the Study

Academic delimitations is that the study investigates the effectiveness of teaching English through drama and observes difference in creative thinking of only those participating in the performance. Secondly experiment and study is carried out only in single tribal area college in South Gujarat. Time: sixth semester of the academic years. The unit has been taught over 2 weeks 3 lectures per a week. Each lecture comprises of 55 minutes. Here time is absolutely a limited resource. Experiment of teaching through drama is done since 2009, over years but the study and analysis is done in year 2020 after long repeated practice.

Tools of the Study

TTCT is widely used test on understanding and nurturing qualities that help students express their creativity. TTCT is the widely used test of measuring creativity (Torrance, 1974). The test includes figural and verbal subtests. The TTCT-Verbal has two parallel forms, A and B, including asking questions and making guesses (subtests 1, 2 and 3), where respondents write out questions and make guesses about possible consequences of situations based on a drawing of a scene; improvement of a product (subtest 4), where the participants list ways to change a toy elephant so that they will have more fun playing with it; unusual uses (subtest 5), where the examinees list interesting and unusual uses of a cardboard box; and supposing (subtest 6), where the examinees are asked to list all the consequences should an improbable situation come true (Torrance, 1962; 1974). The TTCT-Figural consists of two parallel forms A and B, with three subtests, namely, compose a drawing, finish a drawing, and compose a different drawing parting from parallel lines (Torrance, 1974). The TTCT figural form A was used in this study. The test involved simple sub tests of divergent thinking and the present study uses the verbal tasks using verbal stimuli subtest. The students' answers were scored in three scales: fluency (the total number of interpretable, meaningful, and relevant ideas generated in response to the stimulus), flexibility (the number of different categories of relevant responses), and originality (the statistical rarity of the responses). Scenes from Shakespeare's drama prescribed in syllabus for Final semester were enacted. Each dramatic scene comprised objectives; context, characters, dialogue, peer work and group work.

Procedures of the Study

Review of related literature and previous studies. Performance of dramatic scenes from Shakespeare's play prescribed by the university for the final year English students. The students in control and experimental group were given TTCT form (A). The experimental group engaged in performance of play, while the control group did not take any such activity. After four weeks the of pre test, the two groups took same test as post. Performance of Shakespearean play involves in activity of understanding, expressing, delivering, acting, it deals with set of rhetoric process and expression of creative abilities employing costumes, dialogue delivery, poetry, costumes, background music, setting, costume designing. In this study through TTCT form (A) it was tested to what extent teaching through drama nurtured creative thinking. Testing the ability of the student's individual competence to be fluent, flexible and original. The fluent acts were identified through the outcome of various creative ideas about particular theme at particular time. The flexible acts were sorted by ability of individuals to generate ideas in pertinent situation, and whenever there are inventive ideas that are varied. The original acts were identified through their distinctive experimentation of solving their problem of learning foreign language, English in nontraditional manner, that through drama.

Data Analysis and Interpretation

The first question: How the teaching- learning of English using drama in tribal classroom is effective and how it fosters creative thinking? Data was treated by the statistical program "SPSS" using t -test. Data treatment reveals that there is a statistically significant difference in mean scores of the pre and post test of the experimental group, the mean and Standard Deviation of pre and post grades of the experimental group is as follows:

Table 1:

Experimental Group	N	Mean	Std. Deviation
Pre	21	19.52	4.71
Post	21	37.57	4.67

Table (1) indicated that the mean of post grades of experimental group is more than the mean of pre grades of experimental group. Paired samples T- test was used as in the following table:

Table 2:

Experimental Group	T	Df	Mean Difference	Sig. p-value
Per-post	12.4791	20	18.05	0.0

Table (2) indicated that there exist statistically significant differences in students' pre and post grades of experimental group because of the p- value is less than 0.05.

The second question: To answer it. Is there any statistically significant difference between the achievement of control group (those who study using the traditional method of teaching) and the achievement of experimental group (those who study using drama) according to the pre-creative thinking test?," Data of the pre-test was treated by the statistical program "SPSS" using t-test. Data treatment reveals that there is no statistically significant difference in the mean grades of control and experimental groups as the mean scores of experimental group was 19.48 and the mean scores of the experimental group was 19.52 . Std. Deviation of pre-test of control and experimental groups is as follows:

Table 3:

Groups	N	Mean	Std. Deviation
Control	21	19.48	4.63
Experimental	21	19.52	4.71

Table (3) indicated that the mean of degrees of control group is nearly equal to the mean of degrees of experimental group. To test the statistically significant difference between the fostering of creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the model test TTCT form (A), independent samples T test was used as in the following table:

Table 4:

Pre test	T	Df	Sig. p- Value
Experimental x control	0.0331	20	0.97

Table (4) indicated that there are no statistically significant differences between the creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the model test, because the p-value is more than 0.05.

To answer the third question Is there any statistically significant difference between the achievement of control group (those who study using the traditional method of teaching) and the achievement of experimental group (those who study using drama) according to the post test ?, data was treated by using the statistical program "SPSS". Data treatment reveals the mean and Std. Deviation of post- test of control and experimental groups as follows:

Table 5:

Group	N	Mean	Std. Deviation
Control	21	25.81	3.72
Experimental	21	37.57	4.67

Table (5) indicated that the mean of degrees of experimental group is more than the mean of degrees of control group.

To test the statistically significant difference between the teaching trough drama and lessening student's difficulties and fostering creative thinking of control group (those who study using the traditional method of teaching) and of experimental group (those who study using drama) according post-creative thinking test, independent samples T test was used as in the following table-6 :

Table 6:

Experimental Group	T	Df	Mean Difference	Sig. p-value
Per-post	9.0291	20	11.76	0.0

Table (6) indicated that there are statistically significant differences between the creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the post-creative test, because the p-value is less than 0.05.

As shown by the results, there is a statistically significant difference in mean scores of the pre and post test of the experimental group. The mean of post grades of experimental group is more than the mean of pre grades of experimental group. It was indicated that there exist statistically significant differences in students' pre and post grades of experimental group because of the p- value is less than 0.05. That means teaching English subject using drama is effective and it fosters creativity of tribal students'. This is consistent with the results of Ortiz-Seda (1984), Dupre (2006) and Taskin (2013) studies. On the other hand, data analysis revealed that there is no statistically significant difference in the mean grades of control and experimental groups according to the pre creative thinking test as the mean scores of experimental group was 54.40 and the mean scores of the mean scores of the experimental group was 52.36 (i.e.) there are no statistically significant differences between the creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the pre-creative thinking test because the p-value is more than 0.05.

That means the two groups have the same level of creativity and ready to start the experiment. No previous differences will affect the experiment. Results also revealed that there are statistically significant differences between the creative thinking of control group (those who study using the traditional method of teaching) and the creative thinking of experimental group (those who study using drama) according to the post-creative thinking test because the p-value is less than 0.05 and this show the effectiveness of teaching English using drama on the students creative thinking. Thus, results of the present study are consistent with the study of Barreto (2014), Gomez (2010), Baraldi (2009) and Uddin (2009).

Student Feedback:

Feedbacks taken from the Experimental Group students are reflected in Table (7)

No.	Question	Agree	Partial Agree	Neutral	Partial Disagree	Disagree		Rank	Chi Square
1.	Was the drama practice in your creative zone and was the teaching through drama effective?	14	4	2	1	0	4.48	2	30.96
2.	Were you bored by the drama activity or was it fostering your creativity?	0	1	3	3	13	4.19	4	30.49
3.	Did you feel something innovative in learning through drama?	13	4	2	1	1	4.29	3	24.77
4.	The drama practice added to your enthusiasm and was it effective in decreasing difficulties in learning English?	11	5	2	1	1	4.00	8	16.20
5.	Did you put your heart and soul in drama activity was the exercise a self-learning creative process for you?	10	5	4	2	1	4.14	6	19.54
6.	Do the drama through education makes the learning process more focused?	10	4	4	1	1	3.86	10	13.35
7.	Is this type of activity motivating in increasing your self confidence and effective communication in English?	9	8	3	1	0	4.19	4	16.20
8.	Did the learning through drama arouse curiosity and inspire you to think differently?	8	8	3	2	1	4.10	7	14.30
9.	Can you do this activity without the aid of the teacher ?	8	7	3	2	1	3.90	9	16.20
10.	Would you like to continue such experiment in the future and would you inspire others?	15	4	2	0	0	4.62	1	37.63
11.	Was there lack of result oriented approach in the learning through drama activity?	1	2	2	7	8	3.76	11	15.73

The student feedback from experimental group was collected and analyzed. In the student feedback (experimental group) in the video recording and oral discussion, they said that they feel comfortable, excited, anxious, frightened or happy, showed that most of the students were anxious, frightened, or excited while speaking English in the first drama session, during rehearsal hours. However, when the last week arrived, no students felt this way. Some students also stated that their self-confidence had increased. In the first week, while half of students observed that their friends liked to speak English, after sometime, all students agreed that their friends enjoyed speaking English. Moreover, after the four-week-drama application, students compared their thoughts and feelings towards English speaking situations with the ones they had before the drama application. The responses demonstrated that there is a great difference after four weeks. Participant students stated that they used to have problems with pronunciation. Almost half of the students stated that they used to abstain from speaking English lessons while some students expressed that they used to be afraid of making mistakes while speaking English. Similarly, some of the students said that they used to get excited while speaking; however, some complained about that they used to have poor vocabulary. Yet, these negative situations turned into positive thoughts and feelings with the help of drama application. Many of the students stated that they are not afraid of making mistakes while speaking English. Most of the students expressed that their pronunciation has improved, their creativity fostered and nurtured.

Experiment of teaching Shakespeare through drama in tribal classroom makes the teacher in me believe that drama is a must in foreign language teaching. After experiment of teaching through drama, I conclude that

drama helped my students to discover themselves; it enhanced their understanding they started thinking variedly and creatively, they discovered new way of learning. They were able to see their strengths and weaknesses; face their fear or nervousness. It is clearly seen in their responses in Video recording. The students who were always abstaining from speaking English and acting, started to raise their hands when I asked for a volunteer. After the performance students weren't afraid of making mistakes while pronouncing a word. On the other hand, such an experiment also had a significant effect on lowering speaking anxiety levels. During rehearsal and practice hours, both the students and I enjoyed the language training experience.

We acted, danced and sang out loud. Everybody laughed at each other which appeared to help students overcome the fear of being laughed at. After the drama activity, it was clear that their friendship became stronger. There was no distant grouping among the students any more. All of them wanted to share a scene with a character who they really don't know very well. This also helped students to overcome their fear of making a mistake in front of their friends. Drama had many positive effects on students. Among the most important ones, we can count the improving communication, self-confidence; increasing motivation; decreasing the level of their fear of being laughed at; and being called on in English class.

Conclusion

The students appreciated the use of drama in the classroom. Learned the content of the literature and language unit; for example the dialogues included in performance helped them to solve the reference to context questions. They would use drama in other subject areas. Students expressed an interest and desire to use drama and theatre techniques to learn English. The activity fostered their creative thinking. They said if some of them go to teaching profession in future then they would also like to teach through drama in their classroom it was such exhilarating experience for them.

Teaching through drama engaged students in conversation. It encouraged cooperative learning. They formed groups which promoted creative thinking in activities like writing script, role play, performances, preparation of charts, keeping accounts of expenditure on performance, preparing report of performances etc. The participants' experiences suggested that combining each field's similar teaching tools can benefit both language and content learning.

Based on the findings of the study, the following recommendations and suggestions are made: Teachers should be trained on how to teach using drama in their classes to make teaching-learning of foreign language effective, fostering the creativity of the students. The Torrance test can be used in other research to investigate the influence of teaching subjects other than English. Further research is needed to investigate the influence of teaching English language using drama on teachers' performance in tribal classroom.

Further research is needed to investigate the influence of teaching subjects other than English using drama on the development of tribal students' achievement. Further research is needed to investigate the influence of teaching subjects other than English using drama on the development of tribal students' creative thinking.

Photographs of the performance





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