

The Role of Indian English Drama in Learning Second Language Teaching

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Abstract:

The aim and objective of this study are to research the role of drama performance in university, especially in teaching within the literature and non-literature student of B.A course of Maulana Azad National Urdu University, Hyderabad. It's a case study of the utilization of drama during a language class, describing the course structure and classroom procedures. The study was administered within the second semester of the 2019 academic years during the rehearsals of Habib Tanvir's Agra Bazar and Samuel Becket expecting Godot. It comprises the private perspectives of a gaggle of researchers from various departments and different ages, also as language teachers, who have successfully accomplished and achieved their goals, also as analyzed the outcomes, posing challenges and potential strategies for teaching language to international learners. Finally, it supports drama as a medium for constructive and conceptual learning.

Key Words: Drama, language, learning, teaching.

Doi: 10.5281/zenodo.5035688

1. Introduction:

The drama could also be an ingenious kind of learning. Involving students in cooperative, process-oriented and at the same time, peace-related drama activities are, therefore, one of the foremost challenging tasks for the language teachers. As drama methods haven't often been included in teacher training so far, it's of great importance that in-service training institutions offer workshops or even a real training course on the use of drama techniques in teaching. In contrast with European countries in Azerbaijan drama as a pedagogic is unknown. There are different attempts to develop this technique but unfortunately were left unfinished. Having personally experienced the results of drama activities in teaching, we came to the conclusion that it not only motivates students and helps to hurry up the training process, but also improves their relationships with each other and thus the atmosphere of the category. Using drama as a pedagogical tool in the classroom entails introducing both real-world and fictional events and actors into the classroom. It requires enthusiasm and a willingness to need risks on the part of the scholars, scholars, and thus the teacher. A challenge gladly taken by nearly 26 students from all of our university's disciplines was to their own good. This paper presents the results of an investigation during the rehearsals into the price of using drama during a university classroom. This particular paper presents the use of drama in not only teaching but also in several areas of the teaching-learning process.

2. The Research Method:

The one-year course we've started was to process drama methods within the teaching of English as a far-off Language. As we mentioned above it required enthusiasm and a willingness to take risks on the part of the scholars, scholars, and thus the teacher. A risk that was gladly taken by almost 26 students from various departments of our university was to their own and their students 'benefit. They came from various streams and were of varied ages. We successfully staged our play and achieved our objectives as a gaggle. Our key goals and priorities were as follows:

- To get less sociable and asocial students to cooperate by integrating drama into the foreign language class
- To reinforce communicative skills through drama
- To integrate drama into the teaching of cultural studies, literature, etc.
- To plug the use of drama in communication skills, personality training, social learning, reflective skills, observation skills, aesthetic understanding, creativity, tolerance and acceptance, self-worth.

Therefore, the foremost ideas and a couple of results of the training course are now presented during this lecture.

We want to speak to you about our experiences with folks that are students of another language. We should always tell you that English is our second language and to point out the language to students of a second language is extremely difficult. In our profession, it is vital to point out language with speakers because students of the second language in England, America, and therefore the other English-speaking countries have the prospect to concentrate on English is spoken each day. They have real reasons to want to learn English well because they would speak to it on a regular basis. They have to seek out ways to talk in English within the workplace, to undertake their shopping, and to socialize with English speakers, so it isn't necessary to motivate them to speak about it. While we had native speakers in our university it had been much better, but in any case, as being the teacher of the second language we decided to seem for tactics. When leaving the classroom, the question of what proportion we've achieved our aims are usually in our minds. We thought that we must find another methodology to realize success and this method was drama. First of all, we began with a little group, about 17 students, and commenced to work on Macbeth by Shakespeare. We used an easy version of the play to not bore students. Act by act we saw the event of the scholars, both in their language skills and self-worth to speak before the people. Variety of them who could not even answer the questions before the category now could freely speak to the audience. The scholars and students who are studying English as a far-off language are actually different. Because some students do not have to talk English in their daily lives, their motivation to seek out it's more theoretical. Variety of them knows that knowledge of English because it's becoming a worldwide language, may help them in their chosen professions once they finish university. This sort of student has good listening comprehension and is superb with grammar, but their motivation in studying English is typically to make good marks on their exams. It's sure that after a short time from the exam, what they have to be learned to fade from their minds. There are some reasons for this sort of behaviour. One of the reasons is lacking self-worth, shy, and

having no practical experiences. They're shy about their accents and frightened of making mistakes publicly.

Thus, we, teachers of English as a far-off language, face two problems. The first problem is that the thanks to getting students to really speak English and not just memorize grammar rules to make good marks on exams. The second is to help them to talk more clearly by slightly reducing their accents if clarity seems to be a haul. So, drama method is where both of these are often solved together. This method of teaching students to speak a far-off language was actually Drama. Using drama within the classroom is effective. It develops students reading comprehension, vocabulary building, and most significant, in using language to barter in real situations.

The method is simple enough. The teacher should choose a touch of dramatic literature in English or the opposite language. We chose Jane Austin's *Sense and Sensibility*. The novel itself is long and hulking. Therefore, several students within the classroom are feeling boring to read. So we made the script of the novel may be a bit simplified and shortened form. It's better than the novel has many characters as *Sense and Sensibility*; almost every student could participate, soon give as many students as possible the prospect to need a part. Make a photocopy of the script for each student. Next, the teacher should make a listing of important vocabulary within the novel and provides the scholars the assignment of looking up these words within the dictionary. A vocabulary test could even be appropriate afterward. Next students are assigned to read the script and to return to class with a listing of the characters and a written description of each character. Students should even be asked to suggest a student who should play the part of each character and to specify which character they themselves would adore playing. They need to follow the subsequent instructions:

Read and comprehend the text. Use a dictionary to seek out the words that they're doing not understand. Before memorizing the text they need to comprehend their character and understand each word of its speech. They're going to even express it in their own language for the first time for better comprehension. once they read their parts within the class, or better still once they learn to speak their parts from memory, the teacher can listen and make notes to help them to correct their pronunciation later, remembering that clarity is what's important at this stage. Finally, when the scholars act their parts and invest the dialogue with feeling, they go to recollect the words and phrases far better than they could if only preparing for an exam and may be able to use these phrases as tools in real-world situations.

3. What exactly is Drama/Play/Theatre?

The word Drama maybe a Greek word that means trying to 'or to act, that's to say to need action. The duty of actors during staging is to need the actions that the characters absorb the story. The acting could also be a kind of communication, and communication is that the transmission of knowledge from a sender to receiver, who for our purposes now's actor and audience.

When we study a dramatic text so as that we may determine the way to perform the text, we must ask questions and make decisions. The playwright doesn't give us all this information, so in reading the dramatic text an actor must invent or create a variety of it while staying faithful to what's written within the text actually. The actor must ask himself several questions: who

am I? What are my relations with other characters? Why they hate me? Why they love me? And etc.

An actor must, first and foremost, communicate to an audience by transmitting information about what a personality is doing within the story. If the actor understands why the character is doing what he does, this might enable him to empathize with the character and to feel what the character feels within the story, and this information also is going to be communicated to make the performance more believable, but this information about feelings and motivation. When students are assigned to play the parts of the characters during a play, they need to be asked to form a choice why their characters are saying each line of dialogue, i.e. what they have at that moment, and what their characters treat saying those words. They need to describe their actions in terms of verbs. Not only will the scholar's vocabulary of verbs increase, but also each entire phrase will come to life because the scholar speaks it as an action, and may more effectively enter the student's memory for later use in other situations and maybe a visible experience for other students.

There is a spread of the way during which drama is usually defined. It'd be seen as a blanket term covering "a big choice of oral activities that have a component of creativity present" (Hubbard et al 1986: 317). Susan Holden takes drama to mean any quiet activity where learners are asked either to portray themselves or to portray somebody else in an imaginary situation: "In other words, drama cares with the earth of 'let's pretend; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person" (Holden 1982: 1). The students may do these on their own or with one or more fellow students; they'll act either in a controlled way in accordance with organizational and linguistic guidelines established by the teacher, or they'll be left fairly free to work matters out. In both cases the scholars interact with people and react to what they're doing and say, making use of their own personal store of language so as to talk in a meaningful manner.

Alan Maley and Alan Duff make the aim that dramatic activities aren't the performance of plays before passive audiences; the price of these activities lies "not in what they initiate to but in what they're, in what they perform right now" (Maley and Duff 1984: 6). This comment is usually interpreted as meaning that students do their 'acting' for language and imaginative activity, and not for exhibition. Nevertheless, teachers shouldn't deny their students the prospect to act out their scenes to the rest of the category if they so wish, for if rehearsed drama activities are left unperformed, there could even be how of incompleteness within the category.

Mime, role-playing, extended role-playing (or improvisation), simulation, interaction exercises such as various types of dialogues, and dramatized storytelling are all examples of drama. So drama can take several forms within the language classroom, but especially, it should be a communicative activity where the scholars make the alternatives.

Finally, we might wish to notice that being Student Based Learning, Drama may be a successful method in teaching language, literature, and culture. It's a much more effective learning tool than simply listening to a lecture. It seems to us that students playing the roles of other characters in other cultures won't only learn the language more effectively, but also will learn why we might wish to speak with each other.

3.1 Who requires drama?

As long because the teacher knows the category well and features an honest relationship with it, all ages and levels of ability should be able to cash in of involvement in drama provided they're well prepared and guaranteed in their work. If the teachers know their classes well, they go to be able to recognize any social or religious taboos the group may have and thus lookout about asking all members of the category to undertake everything. An environment must be established during which both teacher and class can feel secure within the knowledge and expectation that they are getting to enjoy and luxuriate in drama activities.

3.2 When is it appropriate to use drama?

Drama activities could probably be utilized in any or all stages of the quality five-stage lesson to need the most target distance from the teacher and put it on the scholars to supply them the utmost amount of talking time. The drama could be particularly effective piecemeal two to five of a lesson, especially within the fifth stage.

A unique update of language may be introduced in the second stage, the Introduction Stage, through a dramatized dialogue on video or audio cassette, silent reading, or studying while listening to a lecture or a digital cassette. This may be exhausted during a daily classroom setting before any quiet area for acting has been created. Within the third stage-the Practice Stage the new vocabulary, structures, or lexis to be learned are often practiced by means of connecting exercises. The learners match new vocabulary items on the left side of the page with their definitions on the right-hand side. New structures or lexis could be practiced through connecting or information-gap exercises, and True/False exercises could test listening Comprehension. Pair and group role-play exercises using picture or written cues could then follow from this, and thus the aim is for the scholars to infer a rule or pattern from these activities practiced under controlled conditions. Within the fourth or Further Practice Stage, new situations and different cues are employed to put the recently learned language items into a replacement context. Substitution tables asking students to end gaps with appropriate content and language offer the likelihood of making creative use of expressions the learners practiced in stage three. Additionally, dialogues could be role-played by groups consisting of varied members. Within the ultimate fifth or Free Stage, the teacher usually tries to form conditions during which the new language items are often used freely by the learners experimenting with the language they have to be learned. Students may organize and act out a scenario in groups centered on the new language. If the category had just been learning the thanks to inviting information piecemeal one to four of the lesson, one possible way of practicing this is often ready to be a role-play activity almost just like the one suggested by John Dougill (Dougill 1987: 6061): the category is split into two groups, A and B. A is shipped outside the space, where its members are told by the teacher that they are all strangers in town wanting to determine where the bus depot is, how long it takes to urge there, and when the next bus to London is. B is then told that its members are in their hometown expecting a bus at a stop which they are hard of hearing. B spreads itself out around the class imagining it's expecting a bus. Before bringing during a teacher tells its members they are walking down a street once they see someone waiting at a stop to which their questions should be directed. The two groups' pair and interact, and thus the teacher finally compares what happened in various pairs. This activity, which should last about ten minutes, draws upon three of the weather of drama, namely "the presence of conflict, the imitation of reality, and thus the practice of improvisation" (Dougill 1987: 60). A typical tactic in theatre exercises (and plays) is to use a goal that the opposite participants are unaware of so as to supply purpose and suspense (Dougill 1987: 61).

Like all language activities, drama must be prepared and conceived before the lesson gets underway. The teachers got to decide why they shall use dramatic activities with any particular class soon be able to justify the alternatives taken. Some reasons for using drama could be its relevance to the syllabus, the prospect to increase awareness of Paralinguistic features, linguistic accessibility, intrinsic interest, practicability in terms of lesson time, student numbers, and space, and thus the likelihood of using dramatic activities within the longer term, thereby providing continuity. The teachers got to have a transparent idea of what they have to understand in both general and specific terms. The teacher must therefore ask what the students will get to neutralize the language to successfully perform the activity, ask if the scholars know any of the phrases, they're likely to wish to express these functions, and ask which functions are getting to be called upon (on now cf. also Maley and Duff 1984: 24).

3.3 Dramatic design or layout and its integration

Susan Holden suggests the next five-point plan for integrating drama activities into the lesson (Holden 1982: 14). First of all, the teacher presents the thought, theme, or problem to the students, organizing any preliminary work and ensuring that the students know precisely what to undertake. Then the students discuss in groups what they're going to do and exactly how they're going to do this. Thirdly, the students experiment in groups with various interpretations until they are satisfied with one. A possible fourth stage would contain students showing their interpretation or solution to a special group or to the rest of the category. Finally-or even within the place of the fourth stage-the students may discuss their solution in groups or with the rest of the category. This discussion functions as a kind of assessment for the students of their work.

The discussion following dramatic activities makes learners feel that the scene upon which they have just been working has had a satisfactory conclusion with all loose ends being engaged. The discussion should be structured and centered on what happened and why, and it should also address the question of what the individual student would have exhausted in a uniform situation. Participation in such discussions would be influenced by if they are often made important to the category's needs and possible issues, also as to whether or not they can provide a transparent framework for real English discourse. Discussion sessions could be chaired either by the teacher and thus the entire class or conducted in groups under the guidance of a nominated group leader, which could certainly increase the number of individual student talking time.

4.What role will drama or dramatic events play in ELT?

4.1Mime

Mime is “a nonverbal depiction of an idea or story by gesture, body movement, and language,” consistent with John Dougill (Dougill1987: 13). Mime emphasis the non-verbal aspects of communication. It builds up the arrogance of learners by encouraging them to urge up and do things before 1 another. Mime helps develop students' powers of imagination and observation and should even be quite simply “a source of great enjoyment”, with students tending “to be very hooked into this aspect of drama” (Hayes 1984: 28).

Mime could also be an honest way of reinforcing memory by means of visual association and recall of language items is assisted whenever an associated image is present (cf. Rose 1985: 62). Mime can help to repair language within the minds of the scholars, scholars, and thus the

subsequent activity demonstrates how vocabulary items are often revised and reinforced (cf. Dougill 1987: 15).

Placing a box upfront of the category, the teacher mimes taking something out of it and asks students to need a guess at what it'd be. The teacher then invites a student to approach the box and whispers the name of the thing to the scholar, who successively mimes taking the thing out of the box while the rest of the category guesses. Many students will participate in this activity by miming till the list of words is complete.

4.2 Role-Play

Role-playing usually entails students portraying fictional characters in fictitious situations. Byrne outlines a number of approaches to creating a system for role-playing. (Byrne 1986: 119- 22). Open-ended dialogues provide a frame for starting the role-play, with students free to decide the thanks to developing the dialogues further. Mapped dialogues give students a sort of chart telling them which functions they have to use once they're interacting. By having the 'functional' cues for each speaker on separate cards, an information gap is formed. The next example concerns two friends:

A	B
1) Invite B to travel out with you	1) Decline
2) Suggest another possibility	2) Accept
3) Confirm arrangements	3) Agree

Role instructions describe a situation and tell the participants thanks for interacting. The next example contains the key element of unpredictability, a feature of genuine language discourse. The aim here is to practice inviting and responding to invitations (cf. Dougill 1987: 18-19). A is told to call B to ask B to the cinema tonight. A is additionally told on the same card that before he or she brings up, a requirement choose the choice of film. B is then told on a separate card that he or she has nothing to undertake tonight; however, B only wants to visit the cinema if the film is that the one B would adore determining, and this is often the element of unpredictability.

Scenarios describe the chronology of activities but don't include any of the terms that are used. The incidents could also be depicted during a sequence of photographs; the important thing is that they ought to worry about realistic daily circumstances, like a scene during a local cafe. With this type of role-playing, the students, working in groups, will got to decide when the suitable moment is to talk, whether or to not modify the scenario, whether to work out what they think was actually said and therefore the way they're going to do the role-play. Additionally, the students will get to make a decision about the characters-which they're exactly, what they seem like, where they go, and have a transparent idea about the setting (cf. Byrne 1986: 120-22).

5.Conclusion: What are the advantages and drawbacks of using drama in ELT?

Drama bridges the gap between course-book dialogues and natural usage and should also help to bridge a uniform gap between the classroom and real-life situations by providing insights into the thanks to handling tricky situations. Drama helps to improve the link between thought and speech in language, as well as provide instruction in supra-segmental and Paralanguage and strong listening skills. If drama is taken under consideration as a pedagogic within the sense of being a neighbourhood of the eclectic approach to teaching, then it can become a main aid within the acquisition of communicative competence. Drama activities facilitate the type of language behaviour that needs to cause fluency, and if it's accepted that the learners want to seek out a language so as to form them understood within the target language, then drama does indeed further this end. Additionally, the drama could always be extended and used as a start line for other activities. The framework may be used as a springboard for further discussion or academic forms, in addition to acting out scenes. Dramatic activities can thus be integrated into a course, which successively could lead to them being exploited in terms of the language syllabus, as an example, the training of vocabulary, even of structures. As matters stand now, drama and dramatic activities tend to not exist as a special area within the syllabus break free all other language activities, but they often overlap with them.

Perhaps one among the simplest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language operational. The student-centeredness inherent altogether dramatic activities also improve students' maturity and motivation, and thus the physical involvement contained within the drama alongside the concept of learning language through action is an efficient variation on the tactic of Total Physical Response and other holistic approaches to teaching, where the learner rather than the language or indeed the teacher is at the center of the training process.

Drama within the English classroom is ultimately indispensable because it gives learners the prospect to use their own personalities. It taps into students' innate ability to mimic and articulate them, and if done correctly, should pique their interest and spark their imagination. Drama emphasizes adaptability, fluency, and communication skills. It puts language into context, and by giving learners experience of success in real-life situations it should arm them confidently for tackling the earth outside the classroom.

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