Chapter 2

Review Related Literature
2.1 Introduction:

The foundation of any research work is formed on the bases of the review of related literature in of the research field. Daud J. Zou (1969) rightly quotes, “Every research problem should be based on all relevant thinking and researchers that had preceded it. When completed, it becomes a part of the accumulated knowledge in the field and so contributes to thinking and research that follows.” (Shodhgang, A Thakar: p. 36). Thus, the review of related literature, for any researcher, becomes important before any research. According to Mouly, “The review of the reference literature is essential to the development of the problem and to the derivation of effective approach to its solution.” (Mouly G J: 1964, p. 482) Review of related literature helps the researcher to eliminate the duplication of the study, acquiring proper research method and the science of analysis. According to Gall, M.D., Borg W.R. and Gall J.P. (1998), “the following purposes are served by the review of related literature:

- Delimiting the research problem
- Seeking new lines of inquiry
- Avoiding Fruitless approaches
- Gaining methodological insights
- Identifying recommendation for further research and
- Seeking support for grounded theory”

(Gall M D, Borg W R & Gall J P: 1998, p. 463-478)

The researcher, after going through many periodicals, books, research works, web literature, etc., has found out some generalizations and gaps, which are shown in the analytical review given below:

2.2 Review of Past Studies: International Level

2.2.1 Studies on the significance of drama and its influence on child learners:

In ESL classroom, drama has been discussed as one of the most effective methods as Mattevi (2005) opines “the use of drama in the language classroom 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 Y: 2005, p. 54). Campbell (2008) has
proven the efficiency of drama on students' achievement whereas the effect of drama in English as a second language teaching and learning has been the aim of many researches such as Gaudart (1990), Culham (2003), Ntelioglou (2006), Uddin (2009), Baraldi (2009), Gomez (2010), and Barreto (2014). Drama also approved its effectiveness on developing creative thinking. Ozdemir and Çakmak (2008) opines “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.” (Ozdemir & Çakmak: 2008, p. 13). Many researches such as: the study of Ortiz-Seda (1984), Dupre (2006) and Taskin (2013) have revealed the effect of drama on creativity. Use of drama in ESL classroom has many advantages. Cunico (2005) is of the opinion that "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".
(1) Wills (1958) ascertains that a child’s advancement towards cognition and orientation to reality is by the means of fantasy.

(2) Kohn (1972) says that through experimentations and play many basic concepts can be build, in which sand play helps. The concepts like Pre-number come through play. Even it adds naturally in the child the capacity to differentiate between the nature and form of various things.

(3) Caplan and Frank (1973) believe in the same what Kohn thought about the influence of play on children. In addition, they mark that even the awareness about the goodness and badness of the things, nature and of the self-existence can also be made available to the children through drama.

(4) Devries and Karnii (1979) state that children at pre-school learn a huge quantity of basic Physics at the level of practical intelligence on the playground. The play prepares a child for his future life that is what State Institute of Education emphasizes. It uses every bit of the child's energy. Along with Both the skills, of body and mind, are being developed and imagination has been encouraged. It develops an attitude of understanding others also a warm and sympathetic attitude towards them. Play helps in breaking down tension and releasing unexpressed
steam. Thus, along with the motivation to children the importance of play is in every aspect of their development also.

(5) Baruah (1986) believes that play is a natural resources of keeping energy and physical health of young children. In forming an important aspect of social development, drama activities play a vital role. At the same time their power of self-expression, sentimental growth and tuning may also be nourished through such activities.

(6) Rutter and Norman (1990) rank the competence and life skills of the children, who participate in fantasy plays, higher than those with common competence and ability. Such children, according to them, are coherent in their dealing with various people and situations.

(7) McKimmey (1993) argued that children gain the skill of using objective co-relation of multiple things in the world through drama.

(8) Bigner (1994) observes that such deeds avail juvenile learners the prospect to understand the whereabouts of the world where they exist.
(9) Mistry et. al., (1994) has emphasized the importance of children’s initial years or the developing phase to warm-up their thought system and analytical approach. from the personal and social point of view.

(10) Momson (1995) considers drama activities the base to enhance the proper understanding for traditions in their all affiliations. And thus, he counts the play a mean of social awareness.

(11) Corsini and Auerbach (1996) count these activities, like Buruah, effective weapon to enrich sentimental and communication maturity among the pursuer, and not merely fun work.

(12) Wood and Artfield (1996) are of the opinion that drama helps the children to orchestrate their natural abilities.

(13) Essa (1999) states that many opportunities such as; practice skills, stretch thinking abilities, working through emotions, to socialize, developing creativity are provided by play.

(14) Tarkington and Landers (1999) do not defer from Essa in saying that play involves many aspects of human development in it. The doers learn new communication skills, explore new ideas, and get chance to
use various language jargons, and thereby prepare themselves to be eligible adults.

(15) David (2001) discusses that the play provides means for exploring and experimenting with social relation to children, which they are fond of in that phase of life.

(16) Drifte (2004) talks of it with different perspective. According to him, by allowing and encouraging the children participate in such activity, the parents can easily satisfy their parental accountability and positive role in child’s grooming.

(17) Pasricha (2004) points out that, children learn difference between the shapes such as; squares, rectangles, triangles etc while they are playing with blocks. Similarly while playing with clay; they understand the texture of things smooth and rough. Likewise; when they are playing in the dollhouse, children are actually enjoying role-play.

(18) Even (2008) says that, “Through drama Students enter imaginary worlds that they cooperatively construct, experience, furnish, arrange, and change. Thus, drama situations can liberate and at the same time
deeply stimulate and challenge learners' take on communicative situations, grammar, and literary texts."

(19) Kao, etal. (2011) was also of the opinion that, "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."

(20) Barreto (2014) demonstrated that, “using drama in the classroom can help language development of all students in order to achieve English proficiency. Engaging in a learning experience through drama activities, without stress, increases motivation for participation in the classroom, especially for English language learners. The drama experience is made more meaningful by emphasizing a purpose, which requires problem-solving skills, along with various modes of language use. Moreover, evidence of language development can be assessed through various modes.”
2.2.2 Studies on Drama and Culture

(1) Montessori (1959) circled the endless imaginative power of human being and especially children. It is their fantasy that leads them to think beyond the natural properties of any object, which, in other way, grooms the creative aspect of their personality.

(2) UNESCO (1976) reports that the progress of a child during various phases of life majorly depend on the surroundings in which he has grown up. It includes physical aspects as well as the cultural aspects of one’s surroundings.

(3) Seefield and Galper (1990) do not defer from UNESCO in stating the significance of cultural influence in the development of a child. As the culture defers, their behavior and the pattern in which they talk and they act defer.

2.2.3 Studies of Various Ideologies

(1) Dupont (1989) has evaluated the effectiveness of creative drama to enhance reading comprehension. He has done researcher with sample of 17 in each group. He had three groups. One was given the treatment of
creative drama the other was traditional reading and the third group was not given any treatment. He came with the finding that the creative drama, where students were supposed to read stories and then were assigned drama activities, was far more effective than the other treatment.

(2) Russelly (1995) has done research in Hawai on various performing arts like drama, puppetry and creative movements for children and youth. Following the survey method for his research work, he found out that drama and puppetry have a very strong grip on children and youth of Hawai.

2.3 Review of Past Studies carried out in India

(1) Shukla, Satish Prakash had done research for Ph.D. in Gujarat University on video programmes and its effectiveness. He wanted to compare the effectiveness of video programmes and traditional classroom teachings. He conducted his experiment in three different colleges of Ahmedabad to maintain secrecy of the research pattern. He also divided his method in two other parts. One which was having discussion after video and other was without discussion. The third college was taught in traditional method. He found at the end of the
research that the students and teachers who were parts of video programmes with discussion were far better in observing and communicating than the others. Not only but also that they share a unique relation and bonding among them. Thus, he found that video programmes were helpful in developing skills in students at university level.

(2) Shehnaz A. Babi: A research has been conducted for Ph.D. (Edu.), at Saurashtra University in the year 2006 in order to evaluate the effectiveness of teaching methods based on puppet show and its videography. Using purposive sampling method the researcher conducted her researcher on 121 girls of Jetpur, Gujarat. They were divided in three equal groups and were given different treatments. On group was taught by the video lessons of the puppet show while the other group by methods based on puppet show and the third group was taught by traditional classroom method. The researcher found out that the video lessons were more innovative and accepted by the students than the other two methods. In other two methods the teaching method based on puppet show was found more reliable than the traditional classroom teaching.
(3) Pathak, K. H.: The research which Pathak conducted in two B.Ed. colleges of Gujarat University on the effectiveness of training dramatics on teacher effectiveness, he comes with various interesting findings. He comes up with the findings that in all aspects teacher training programme by dramatics is superior to the conventional teacher training programme.

(4) Indu Sheth (1983) comes up with a research for Ph.D. at M.S. University, Baroda that the language of the students, who viewed educational T.V. programmes, was more developed than the other students. Not only that, but also they obtain more information than the others.

(5) Desai, Kirit J. (1994) has done a research for Ph.D. from Saurashtra University on effectiveness of dramatization on teaching Gujarati literary works. His findings say that the students of urban and rural area find dramatization more effective than traditional way of teaching. It is shown in the performance of the students as well. The students who were taught Gujarati literary works through dramatization grasped more than the students who were taught in traditional way of teaching.
(6) Rajendran (1992) His research work for Ph.D. claims when activities are at the center in the classroom and teacher is teaching using activity centered teaching all the skills of the students develop, specially reading and writing. Students are attracted towards activities which involve reading and writing tasks in it. They tend to develop those skills easily, which does not happen in traditional way of teaching.

(7) Saygal’s (2002) research for Ph.D. says that psychological process of cognition is developed in students by dramatization not only that, but also they become self-aware by participating in dramatization.

(8) Leelavati (1961) says that the use of play and teaching through plays and role-play are used in Kindergarten and Montessori methods and that’s the reason of being their success. The education should be such that each child’s development becomes a natural course along with the academics.

(9) Rajalakshmi(1986) describes play as immensely important factor for the progress of the child with respect to language learning. It takes time to achieve competence in a language but a child picks up considerably fast through play primarily.
(10) **Swaminathan (1986)** opines that creativity, in terms of spontaneous and explorative way, is developed in children through play. Their ability to perceive the world is also boosted through creativity. When children start their interaction with the play material, they start finding different ways of using it in varied situations and varied manners with the guidance of teacher.

(11) **NCERT (1991)** discusses that children learn best through play as it comes naturally to them. Play creates opportunities for children to express feelings and ideas easily. It also provides them opportunities to build social relations and learn socially desirable behavior as well as to explore the world around them.

(12) **Goel's (1996)** research, the effect of Pre-school education and the cognitive growth of children, reveals a noteworthy constructive relationship between cognitive abilities and pre-schooling.

(13) **Soni (2003)** elucidates play as one of the significant elements of child's personality development. Along with the creative aspects of it, play also provides an opportunity for fullest self-expression, freedom, pleasure.
(14)Thakkar (1990) is of the opinion that role-play and socio-dramatic play help in improving interaction among people.

2.4 Past Studies in Brief (with Global Perspective):

Various studies have been done abroad about drama and education. The various international researches depict drama activities with a range of creative approaches that actually give a research-based view. When it comes to develop basic skills and preparing children for life, drama is one of the natural skills. Wills said that through drama, a child’s development starts and he becomes aware about the reality. Kohn described that in the matter of basic knowledge, concepts of size volume and shape can be very well explained through drama. Danoff also opines that skills are being developed to its fullest by drama to which Devries agrees and goes with Danoff. On the other hand, Hurlock tried to set up the process of exploration through drama. Baruah also sees drama as a mean for developing physical health and keeping energy. At the same time, he says that it balances between emotional adjustment and emotional maturity he says that it provides opportunity for the development, freedom and self-expression. Hoffman discusses about the gender differences while Atkin discusses about the influence of drama
on storytelling techniques, creativity of thought and vocal eloquence. Rutter and Norman believe that in play, a child’s imagination, social roles, cognitive roles and languages are developed as they apply all while doing play. Agreeing with Rutter and Norman, McKimmy further observed that play advances the use of language as children use symbols and understand the meaning of the symbols. Hartle and Mistry see the early years of childhood as the most important years for developing skills. Momson says that through drama, children can learn about the cultural heritage and its importance. Likewise, Perry and Wood also say that drama is playing a pivotal role in enriching communication techniques and other traits linked with them. Apparently, Corsini and Auerbach believe play as a vehicle of learning through which a child develops himself socially, cognitively, physically and emotionally. Similarly, Essa says that play provides many opportunities such as; developing creativity, working through emotions, practice skills, etc. Not deferring from Essa Tarkington and Landers say through play children learn, explore and grow. Pasricha says that the seeds of drama and role-play are present there in children since they start playing dollhouse. They are enjoying role-play at that time. The studies on play and culture also come up with the note that cultural differences have a major impact on the form of drama, which once again goes hand in hand.
with the culture. Study on the thinking outcome says that drama form helps in developing thinking in children in various ways. Many researchers in India have also done a research on education and drama.

2.5 Past Studies in Brief (with Indian Perspective):

The researches undertaken in India so far have various outcomes and findings. The researcher has gone through all of them thoroughly. Shukla’s research findings of the study say that video programmes have a better impact on the study and the achievements. The finding also says that students who were taught through the video programmes were better in all aspects than those who were not taught through video programmes. The study of Shehnaz Babi says that videography of the puppet-show is at the highest level of effectiveness of the achievements in comparison with puppet-show and traditional method, while the puppet-show has been proven at the second higher than the traditional method. On the contrary, all the three methods are at the same level when it comes to the retention level of the students the Hindi and History subjects. The study of Pathak K. H. argues that training of dramatics is superior to the conventional teacher training programmes. At the same time, it also says that dramatics training groups were found
superior to control group. The research of Indu Sheth, about impact of educational television with regards to the learners’ progress at elementary level, also comes with notable findings. It says that the students who viewed educational television had developed their language at a higher level. At the same time it also opines that the same students have obtained more information. The study of Kirit Desai proclaims that dramatization and video lesson teaching techniques were more effective on students of rural area, while the only dramatization was found more effective on only male students of the urban area. The study of Rajendran claims if the classrooms are activity centered, language skills get developed among students. Saygal says that drama activities enrich the mental process of cognition among students, not only that students also become self-aware of learning through dramatization. Rajalaxmi adds that play plays an important part in a child’s growth in language. Swaminathan states that creativity is developed in children through play. NCERT research project also claims that as the play comes naturally to children, creating opportunities for them to express feelings, they learn best through drama. Soni and Thakkar are also of the opinion that play forms are significant for personality development and effective interaction.
The researches, at abroad and in India, suggest that drama or dramatization becomes the major in developing students’ growth at various levels: starting from the pre-school. Many stalwarts and researchers have come to the point that role-play and dramatization of a chapter in school help children learning lessons that they are having in their syllabus. And much has been talked about the skills that students learn through dramatization. Here, the researcher takes his researcher a step ahead in this regard.

2.6 Uniqueness of the study:

Innovations in teaching-learning process at the secondary level are determined to learner-centered and activity based. The formative cognitive structures are created during the year under secondary education. The concept of joyful learning was well advocated by the educationalists and other thinkers who contributed in the area of thinking for social concerns.

“Using drama in teaching language results into challenging communication task, involving ideas, emotions, feelings, appropriateness and adaptability.” (Barbu: 2007, p. 2)
Even after years of learning English, the students do not gain the confidence of using the language fluently. Reasons? The conventional English class hardly gives the students an opportunity to use language in the manner they are supposed to use, and hence students lack the adequate exposure to spoken ability in the class. This ability depends robustly on exercising two-way communication process, which is, generally, alien to conventional methods. So an alternative to this is teaching English through drama-based activities that give a context for listening and meaningful language production, leading the students or forcing them to use their own language resources, and thus, enhancing their linguistic abilities. Not only that, but they also develop an overall communicative approach in their conversation; Dailey (2009) states “When learners learn English through drama, they learn not only language use, but also communicative processes. Drama-based activities focusing on meaningful language, interactive communication, and cooperative group work can stimulate participation.” (Dailey 2009, p. xx)

“Educational drama is anything which involves people in active role-taking situations in which attitudes, not characters, are the chief concerns, live at life-rate (that is discovery at this moment, not memory
based) and obeying the natural laws of the medium. These laws aim at suspension of disbelief; agreement to pretence; employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims a surprise and discovery for the learners rather than for any onlookers.” (Mouly, G. J.: 1964, p.326)

Mouly further says, “The use of educational drama fulfils learner’s multidimensional aspects in a classroom situation. Drama oriented activities can facilitate the learner’s cognitive development in creative thinking, problem-solving, questioning and negotiating.” (Mouiy, G. J:1964. p. 37) Group works are sources of creativity that foster new ideas and provide solutions to problems. According to Vygotskysky (1978), “learners develop thinking processes through dialogues with other individuals. As a group process, it involves learners in spontaneous situations which enable them to project themselves into imagined roles, as a way of exploring and expressing ideas.” (Vygotsky 1978, p. 87)

In addition, “drama activities fulfil many of the goals of learner-centered instruction. Learner-centered instruction seeks to involve the learner more fully in the instructional process, making far more active
use of the learner’s mental powers than traditional methodologies.” (Bolton, G.M: 1992, p. 27) Learners are no longer the passive receivers of formal knowledge conveyed by the teacher.

Drama is an activity where a person has to portray himself in an imaginary situation, which enhances the skill to respond quickly to anything through language. Though a number of researches has been made in this particular area, the particular efforts have not been made to evaluate the effectiveness of drama based activities to develop speaking skills of ESL learners at the secondary level. Thus, the researcher has selected this area of research wherein he can put in his techniques of making an actor a better actor can be used as a tool to enhance speaking skills of ESL learners at secondary level.

2.7 Implications of Past Studies for the Present Research:

The researcher has come up with following implications from the past studies.

1. Teaching through Drama supports grasping capacity of the students extensively.
2. Plays and role-plays and their different forms develop societal potentials.

3. Dramatization also makes the process of learning live.

4. Drama is widely used at elementary level to nourish creative side of the learners.

5. Teaching-learning process becomes jubilant through dramatic exercises.

6. Students are made aware of many real life situations through various role-plays.

7. Drama can help the traditional pedagogical approaches to be converted into learner centric approach.

8. Drama is a method or a skill which unite in it various aspects of life, starting from basic human nature to inner most feeling of a human being. It sometimes involves non-verbal method of communication, which indirectly prepares the actors for situational behaviour. It displays a variety of life structures and philosophy of learning in a
short span. That is why it becomes essential to use it in the beginning of a child’s schooling where his mind and emotions are at the stage of formation.

These are the inferences through which the researcher is inspired for the present research. And hence, in this research, he intends to use drama based activities to develop speaking skills of ESL learners at secondary with the experiment which is never done in the past. The researcher talks about the methodology and the drama based activities in detail in the next chapter.