**RELATIONSHIP BETWEEN USE OF AND PARTICIPATION IN DRAMA AND ACHIEVEMENT IN ENGLISH ORAL SKILLS AMONG SECONDARY SCHOOL STUDENTS IN KISUMU EAST SUB COUNTY, KENYA.**

**BY**

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**DEPARTMENT OF EDUCATIONAL COMMUNICATION, TECHNOLOGY AND CURRICULUM STUDIES**

**SCHOOL OF EDUCATION**

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# DECLARATION

**Declaration by candidate:**

This thesis is my original work and has not been presented in either part or full for examination for degree in this or any other university.

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# DEDICATION

My mother Joan Akoth Sande

My father Samuel Stephen Sande

To my husband George Odhiambo Onyinge

My sons Tigana, Timothy, Titus, and Troy

# ABSTRACT

Oral skills help in verbal communication. There is need to communicate with more skills than with just the use of language. Use of drama is one way of ensuring effective communication especially in the classroom environment. In Kisumu East Sub- County the mean score of English fluctuated between 2.9 and 5.0 between the years 2010 and 2013. This trend was blamed on students’ poor mastery of oral skills. Drama can make up for what language fails to achieve especially in the learning of oral skills. The relationship between participation in drama and achievement in English oral skills in Kisumu East Sub County was yet to be established and the purpose of this study was to establish that relationship. Objectives of the study were to: determine the extent of use of drama in the teaching of oral skills, establish extent of student participation in drama, establish the relationship between students’ participation in drama and their achievement in English oral skills and establish the difference in the mean scores between the drama active and the drama inactive students. A conceptual framework on relationship between participation in drama and achievement in oral skills was used in the study. Descriptive survey and correlation designs were adopted in the study. The study population consisted of 83 form four English teachers, 3182 form four students and 1 sub county quality assurance officer in Kisumu East Sub County. Stratified sampling was used to select 200 students and 28 teachers while saturated sampling was used to select the only Sub County Quality Assurance Officer. Data was collected by the use of questionnaires, document analysis guide and interviews. Face and content validity were ascertained by experts from the School of Education. A pilot study consisting of 8 teachers and 40 students was conducted in order to ensure reliability of instruments using a test retest method which revealed a reliability coefficient of between 0.7 and 0.8 Quantitative data was analyzed using descriptive statistics in form of frequency counts, and percentages. Chi square goodness of it and two sample t-test with equal variance were the inferential statistics done. The study findings revealed that there is an average extent with a mean of 3.49 in the use of drama by the teachers of English oral skills. The mean of perceived student participation in class was to an average extent with a mean of 3.15 while the mean of perceived student participation out of class was to a low extent of 2.95. There is a statistically positive relationship between perceived participation and achievement. The drama active had a statistically significant higher mean of 54.99 than their drama inactive counterparts who have a mean of 50.12. The study concludes that in class and out of class participation contributes to achievement of English oral skills. This study recommends that the extent of use of drama be to either a very large extent or to a large extent as opposed to the current average extent of usage The findings may be used to inform policy makers, school managers and teachers of English on the importance of employing drama to achieve in English oral skills in secondary schools in Kisumu East Sub County.

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# LIST OF ABBREVIATIONS

|  |  |
| --- | --- |
| **CLT** | Communicative Language Teaching |
| **CMD** | Center for Multiparty Democracy |
| **DIE** | Drama in Education |
| **EFL** | English as First Language |
| **ELT** | English language teaching |
| **ESL** | English as Second Language |
| **FL** | Foreign Language |
| **IDP** | Internally Displaced Person |
| **KNHCR** | Kenya National Commission for Human Rights |
| **KNEC** | Kenya National Examinations Council |
| **L1** | First Language |
| **L2** | Second language |
| **NVC** | Non- verbal communication |
| **SPSS** | Statistical Packages for Social Science |
| **TESL** | Teaching English as Second Language |
| **TESOL** | Teaching English to Speakers of Second Language |

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# CHAPTER ONE

# INTRODUCTION TO THE STUDY

## 1.1 Background of the study

Oral skills are the way people present themselves when communicating with other people to either make or break their personal brands. Personal brands is a display of whether or not students are good communicators having etiquette. Oral skills help to express personal feelings and meanings. Services (2012) conducted a research with 134,000 people. According to the survey, among the traits those individuals identify as the most important in creating their personal brands were their verbal communication skills. This means that there is a necessity to sharpen oral skills among high school learners.

Oral skills play an invaluable role in people’s lives. These skills are important in both our personal and professional lives. By improving oral skills one quickly connects, builds rapport, earns respect, gains influence and becomes more likable and acceptable. Schawbell (2011) in his report says that when people have similar talents and are competing for the same positions and opportunities the real differentiator is the interpersonal skills. People use oral skills not only to control the behavior of others but also to create interactions. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection. Speaking is linked to success in life as it occupies an important position both individually and socially (Ulas, 2008).

According to Boudreault (2010) drama belongs to the psychomotor domain which involves the coordination gross and fine motor movements. The motor skills are of particular significance in helping children acquire the readiness skills for literacy competence- skills like the oral skills. Many of the skill areas of the creative and physical motor domains overlap. Listening and speaking does overlap with dance movement and physical exercise. Drama is therefore those actions that accompany the spoken words. According to Via (1987), “Few would disagree that drama has at last established itself as a means of helping people learn another language. A great deal of our everyday learning is acquired the rough experience, and in the language classroom drama fulfills that experiential need” (p.110). Why is the topic of drama as pedagogy in L2 learning relevant? In answer to the question we find that drama is an exploration into the current trends in communicative language teaching in regards to second/foreign language teaching(Spada, 2002).

When one is engaged in face to face verbal communication, the body language can play as significant of a role in the message one communicates as the words that are spoken. The body language communicates respect and interest and puts real meaning behind words. Prosody is indeed useful for listeners as they perform sentence parsing in order to understand the exact meaning of the sentences in the poem.

Mehrabian (1972) reveals that only about 7% of the emotional meaning of a message is communicated through explicit words and that 38% is communicated by paralanguage which is basically other uses of voice like pitch, volume and intonation to modify meaning or to convey emotion. Another 55% of communication comes through non- verbal cues which include gestures, posture, facial expressions etc. Paralanguage and body language taken together comprises 80% of the average face to face interaction.

Oral skills are very important in a world that is increasingly interdependent. Wilkins (1972) reports that European Common Market and the Council of Europe see the need to articulate and develop the communicative definition of language- those communicative meanings that an oral skills teacher needs to understand and express. On the global perspective visiting consultants in English language have pointed out in Britain that the media is full of claims that “children don’t speak proper English anymore,” (Stevick 1998). This is a clear indicator that the standards of spoken English are falling internationally.

Miccoli’s (2003) case study explored the value of using drama to help 37 EFL students develop their oral linguistic competence in a conversation- based class at a Brazilian University. Instead of conventional transmission model of language learning, the class prepared for theatrical production. Findings gauged from these students’ self-reports, suggest that they experienced an improvement of oral skills and an increased confidence in speaking in the target language. Miccoli explains that it was because drama created a purposeful and meaningful context where learners used language while jointly making cultural and linguistic analysis of their characters. Miccoli’s study sought to establish the value and advantage of using drama in language. This study sought to establish the relationship between participation in drama and achievement of English oral skills. Miccoli’s study had a study population of university students in Brazil while this study concentrated on a study population of high school students in Kisumu East Sub- County in Kenya. The extent to which these students participate in drama still remains unknown.

Kumaravadivelu’s(1994)macro strategies was aimed at raising of cultural awareness and ensuring social relevance and Livingstone (1983) goes further in her assertion that drama has its advantages in language learning. The advantages that she discusses are that drama has the potential to maximize student activity. Drama is a motivational advantage in the areas of content relevance and practicality, maintaining student interest, and class discipline. In regards to role-playing and its connection to the communicative approach to language teaching, Livingstone is cited by Wan Yee Sam (1990)and furthers her argument by directly connecting the advantages of what he has termed role-simulation to the strategies involved in the communicative approach in L2 learning. Because of the contributions made by Barnes, Via, Maley and Duff, Holden, and Livingstone, drama can never be separated from the language classroom.

The work of Matsuzaki (2005), Miccolli (2003), and Aita (2010) give a good picture of some of the manifestations of drama in the L2 classroom. Matsuzaki’s work (2005) focuses on adapting what she calls the drama method in an L2 class of upper grade elementary students in Japan. While hers is not so much research as it is a lesson plan supported by research, her work does draw on the social constructivist perspective (Vygotsky’s idea that learning is constructed through interactions with others) in placing drama at the center of language learning. From this she is able to construct a lesson that combines the four skills while utilizing the drama technique hot-seating, a form of role-playing.

What Matsuzaki does give in the way of analysis and lesson evaluation are the results of a post-lesson questionnaire. She found that using drama in her classroom enhanced student motivation for learning English and to lead greater sociocultural awareness. She insists that drama is also ideal in promoting peer interaction and collaboration. While interesting, this study found that without proper detail, it would be impossible to replicate Matsuzaki’s work and begs that further research be done in the area. Miccoli’s work(2003) is similar to Matsuzaki’s in its narrow scope, yet still provides a look into research implementation in the classroom and provides feedback in the form of student’s oral responses. What Miccoli presents are the results of an investigation into the value of using drama in a university classroom in Brazil.

In the continental front, communication breakdown is evident in the civil warfare that is being witnessed almost in the entire continent. Southern Sudan citizens, have borne one of the most brutal wars ever seen in the history of mankind (Fitzgerald, 2002). Elsewhere in the continent and specifically in Rwanda, Gacaca courts were established in 2001 after the devastating 1994 Rwanda genocide- an event that resulted in between 800,000 – 1,000,000 being slaughtered, (Katiba, 2012). The aim was to promote communication, healing and reconciliation because they wanted to go beyond the eloquent lawyer jargon in the court rooms.

Coming to the national perspective, the Center for Multi-Party Democracy in Kenya (CDM, 2011) revealed that when the youth are involved in politics, it is for the negative reasons as youth wingers who see themselves as protectors and violators rather than voters for candidates. And it is true that the Kenyan youth participated in the most negative way possible; killing, maiming and looting in the post-election chaos that rocked the nation- a situation that led to the displacement of persons (the IDPs) and the wanton destruction of property.

The situation in Kenyan classroom is equally bleak. Kenyan children acquire English more as a foreign language (Stern, 1983) and the 2013 KNEC examinations result audit revealed serious language issues among the candidates. Pai Obanya (1982) asserts that in most cases second language teachers are themselves non-native speakers of the language they teach and there are numerous cases in which the L2 teachers speak L2 neither fluently nor intelligibly. The problems of teaching a second language are faced by a majority of Kenyan teachers teaching English in secondary schools and the teaching of oral skills is not an exception. The extent to which teachers use drama to teach oral skills in English in Kisumu east sub- county is unknown and this study sought to establish that extent.

Unfortunately a vicious circle has been established in which Kenyan schools produce linguistically ill-prepared people who eventually join public and private service and in turn the children emulate the inadequate standards of these people (Kembo-Sure, 1991). This abysmal status of spoken English in schools and the university calls for a serious appraisal of the methods of teaching. Studies on the impact of implementing drama on L2 learning abounds. Belliveau (2011) explores the pedagogical interest and scholarly conviction in the possibilities of educational drama in creating a more engaging multi-modal and empowering second language learning experiences. What still needs to be done is to empirically get evidence concerning what is taking place in TESOL classrooms. This study hopes to shed light on how students’ learning experiences when drama is introduced in the oral skills lessons.

In response to the growing pedagogical interest to the questions of how to integrate drama in L2 learning Whiteson’s (1998) applied practical dramatic activities as part of the new way series published by TESOL which has initiated over a decade’s worth of growing interest in using drama in L2 classrooms. But her initiative covered the broader aspects in teaching English as a second subject but nothing touched specifically on the achievement in oral skills. The relationship between participation in drama and achievement of English oral skills in Kisumu east Sub County was yet to be empirically established and this study sought to investigate that relationship

According to Rivers and Temperley in LiJIN (2010), statistical data show that in communication, humans spend 45% of time listening, 30% in speaking, 16% in reading and 9% in writing. Oral skills, which is basically listening and speaking, act as the head start to the learning of reading and writing in English as a subject. The study singles out oral skills (listening and speaking) because an improvement in that sub- section will translate to an improvement in the learning of other areas (reading and writing) of English.

**Table 1.1: Candidates in Kenya Overall Performance in English in the last four years**

|  |  |
| --- | --- |
| **Year** | **Score** |
| 2010 | 38.68% (4.64) |
| 2011 | 36.42% (4.32) |
| 2012 | 37.88% (4.55) |
| 2013 | 27.47% (3.30) |

*Source: KNEC 2013 Annual Report*

Kenya National Examination Council (KNEC 2013) in its annual newsletter concurs that they are examining more candidates than in the past which is close to 500,000 KCSE candidates and Table 1.1 reveals a below average trend in the performance of English as an examinable subject. Kwadzo (1991) asserts that the current paper and pen examinations do not quite provide true reflections of the candidates’ ability in the spoken English language especially when the language is to be accompanied by prosodic and non- verbal cues. Examinations do not focus upon the testing of oral (listening and speaking) sub-skills despite the fact that oral skills are crucial for the effective communication in the spoken and written modes

# Table 1.2: Candidates’ Overall Performance in English in Kisumu Central Sub-County and Kisumu East Sub- County over the last four years

|  |  |  |
| --- | --- | --- |
| Year | Kisumu Central Mean Score | Kisumu East Mean Score |
| 2010 | 42.26%(5.071) | 24.25%(2.911) |
| 2011 | 50.59%(6.071) | 38.19%(4.583) |
| 2012 | 50.23%(6.028) | 41.7%(5.004) |
| 2013 | 50.16%(6.019) | 38.04%(4.565) |

*Source: Kisumu East and Kisumu Central Sub-County Education offices*

Table 1.2 gives a summary of performance of English as a subject in two sub-counties. Kisumu Central and Kisumu East Sub-Counties share a common phenomenon. Their site and situation make both of them the home to the Lake Region administrative headquarters apart from the fact that they are adjacent to one another. They therefore both enjoy an urban population. The two sub-counties differ in their mean scores because Kisumu Central has higher mean and it has a trend that is steady. Kisumu East, on the other hand, has a fluctuating mean and it is generally lower. Table 1.3 shows that the performance in English oral skills in Kisumu East Sub County is below average and it is against this backdrop that this research endeavored to contribute to an intellectual understanding to the relationship between participation in drama and achievement in English oral skills.

# Table 1.3: Candidates’ Performance in English Oral Skills in Mock Examinations in Kisumu East Sub- County

|  |  |
| --- | --- |
| Year | Oral Skills Mean Score |
| 2010 | 4.01 |
| 2011 | 3.038 |
| 2012 | 5.027 |
| 2013 | 4.019 |

*Source: Kisumu East Sub-County Mock Board*

Drama brings to life what is hidden under the words; the authors thoughts are put into the author’s lines, and relationships to other characters in the play are established. The material becomes part of drama, spiritually, and even physically; our emotions are sincere, and as a final result is a truly productive activity. (Stanislavsky, 1936, p. 52). It is my belief that at the heart of every teacher is an individual that yearns to engage their students in productive activity—activity that breaches the standardized testing of No Child Left Behind, the cinder-block worlds of traditional pedagogy, and, I dare say, Method.It is for this reason that I am interested in drama as a resource in the language classroom as well as drama as a transformative, human making activity (Zafeiriadou, 2009; Via, 1978), withthe potential to affect our personalities, adjust our codes of behavior (Hismanoglu, 2005; Livingstone, 1983), and mold our autonomy as individuals (Barnes, 1968).With this literature review my intention is to synthesize the differing opinions of scholars and show what is meant by the term drama. I also want to show the evolution of drama in the classroom from Douglas Barnes’s and Richard Via’s separate work in the late 60’s/early 70’s to more contemporary manifestations of classroom theatre, while also looking at research in the field with a global perspective. This study also hoped to make a case for theatre in the L2 classroom by looking at what the literature has to say about the advantages of drama, its efficacy, and how it fits into today’s post-method, communication-based, student-centered curriculum of foreign language learning.

## 1.2 Statement of the Problem

The overall score of English language as a subject in the nation has been below 40% for the past few years. This is an indication that the learning of language skills needs an appraisal so that a better performance can be realized. Listening, speaking, reading and writing as language skills are interdependent. Oral skills, which is basically listening and speaking, act as the head start to the learning of reading and eventually writing in English as a subject. The study singles out oral skills because an improvement in that sub- section will translate to an improvement in the learning of other areas of English.

Yet there is drama inadequacy in the school curriculum when it comes to addressing the pedagogical approaches to the teaching and learning of oral skills. Language curriculum development under oral skills needs analysis has continued to receive lackluster treatment from teachers of English who rely on reading and explanation whereas drama has been recognized for the positive pedagogical contributions to learning elsewhere. Then again, there is no evidence to show the extent to which teachers use drama to teach English oral skills in Kisumu East Sub County and this study hoped to investigate the relationship between participation in drama and achievement in English of oral skills. There are elaborate organization of the drama and music festivals in which almost every secondary school participates. Despite this fact the performance of the students in the national examinations has remained poor. Specifically in Kisumu East Sub- County the performance has ranged between 2.9 and 5.0 in the last four years. The extent to which students use drama inside English oral skills classrooms also remained unknown and this study sought to establish the relationship between participation in drama and achievement in English oral skills.

## 1.3 Purpose of the Study

The purpose of the study was to investigate the relationship between participation in drama and achievement of English oral skills among secondary school students in Kisumu East Sub County, Kenya.

## 1.4 Specific Objectives of the Study

The specific objectives of the study were to:

1. Determine the extent of use of drama in the teaching of oral skills in English.
2. Establish the extent of student participation in drama in class and out of class
3. Establish the relationship between student participation in drama and their achievement in oral skills.
4. Establish the difference in achievement between the drama active and the drama inactive students

## 1.5 Research Questions

1. To what extent do teachers use drama in the teaching of oral skills in English?
2. To what extent do students participate in drama in class and out of class?
3. What is the relationship between student participation in drama and their achievement in oral skills in English?
4. What is the difference in achievement between the drama active and the drama inactive students?

## 1.6 Justification of the Study

The findings of this study will assist stakeholders in the education sector to look seriously into the language policies in secondary schools; especially the relationship of drama and the learning processes in the school programs. It is hoped that the findings will shed light on the role drama plays in the teaching and learning processes in English and hence encourage learner involvement in oral skills lessons.

## 1.7 Scope of the Study

The study was limited to selected secondary schools in Kisumu East Sub County. The results may therefore not be generalized to reflect the situation in other counties and regions in the country.

## 1.8 Assumptions of the Study

The study works under the assumption that the students of English are endowed to some degree with the innate potential to decipher paralinguistic and prosodic features to make meaning when oral skills are performed.

## 1.9 Limitation of the Study

The study focused on the results of the mock examinations and not the final KCSE results. KNEC only provides the consolidated results of the learners and not specific scores on the knowledge and the skills they test in oral skills. This study therefore could not quantify the results of the examinations on oral skills from the KNEC results.

## 1.10 Conceptual Framework

**DEPENDENT VARIABLES**

* Student achievement in English oral skills
* Achievement in oral skills of the drama active and drama inactive

**INDEPENDENT VARIABLES**

* Use of drama in the teaching of oral skills
* Student participation in drama in class and out of class

**INTERVENING VARIABLES**

* School culture
* Availability of resources
* Teacher qualification

**Figure 1: A conceptual framework showing the relationship of participation in drama and achievement of English oral skills.**

The study was based on the premise that three variables played a significant role in the relationship between participation in drama and achievement of oral skills in English. The two independent variables in the conceptual framework was students’ participation in drama in class and out of class at drama festivals (psychomotor) and the teachers’ use of drama in the oral skills classrooms. The achievement of oral skills was one the dependent variable (affective). Another independent variable was the difference in performance between the drama active and the drama inactive students. School culture, availability of resources and teacher qualification were the intervening variables. These intervening variables were addressed through sampling of respondents and schools. On school culture stratification was done to include schools from varied culture like the national schools this similarly applies to issues of availability of resources and teacher qualification. Availability of resources is better in national and special schools than they are in sub-county schools. Some of the schools in the sub-county have a culture of participating in the drama and music annually and the notable schools are the national and all the boarding schools.

## 1.11 Operational Definition of Terms

The following terms have been defined as used in the study;

|  |  |
| --- | --- |
| Achievement | Scores in the oral skills examination |
| Drama | Actions and prosody that accompany the spoken words. The actions include use of gestures, facial expressions and body movements and intonation |
| Drama active | The learners whose participation jn drama in class and out of class vary from very large extent to average extent |
| Drama inactive | The learners whose participation in drama in class and out of class range from low extent to very low extent |
| oral skills | Tested in English paper 1 question 3. Specifically poetic performance pronunciation and negotiation skills |
| Participation | The involvement of the learner either by listening or speaking during oral skills lessons or during drama festivals preparations. |
| Use | The use of drama by the teacher in oral skills lessons |

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 Use of Drama in Teaching of Oral Skills in English.

Aita (2010) affirms that language curriculum designers should provide students with more opportunities to use the language actively, as through drama learners should find information about the language by themselves. In agreement with Greenall (1984) classes with drama allow students to practice what they have acquired, while feeling safe with the atmosphere of drama, which means students can act more spontaneously when performing those activities.

One of the principles of learning is the transfer of learning- a process by which knowledge and skills gained in one area of learning assists performance in another. Stakeholders in education are recognizing the fact that out of class learning by students constitutes an important part in their education and so students are encouraged to make fuller use in class what they learn outside like in drama Matsuzaki (2005),.

Dinapoli (2009) observes that teachers of English, especially those handling ESL, need to have a sense of what is dramatic and therefore be able to create scenes that grip the student and stir their imagination. Drama raises self-esteem and confidence often allowing hitherto remarkable members of a class to shine. Drama is a powerful method for effective education because students empathize, understand and identify with the characters in the poems when they are brought to life in action (Petty, 2004). When poems are dramatized little or no explanation is needed, ideas are stimulated, active responses are demanded of the learners and enjoyment is provided.

According to the internet TESL journal ―teaching speaking implies to teach ESL learners to generate English oral patterns, the stress and intonation of sentences in the English language, and use language as a means of expression. According to Nunan (2003), ―teaching a second language involves leading the learner to use the language quickly and spontaneously and use of drama facilitates this.

Some teachers of English have tried to individualize instruction to fit the different characteristics of students when learning poetry and oral skills but some passive learners still do not enjoy poetry (Caswell, 1993). The passive learners expect the teacher to tell them exactly what they should know for examination and nothing more. This study attempts to demystify oral skills and poetry not only as ‘something that will be in the test.’ The study would want the student to be curious about the issues and ideas so that they desire to exercise personal control over behaviour even beyond the classroom.

Whereas attempts have been made to reduce excessive teacher domination when the whole-group interventions are put in place (Kao, 1993), the interventions need reinforcement to enhance the students’ performance of oral skills. Indeed, it is commendable that there is a loosening of the teachers’ grip on the class when such interventions are applied but some students are not automatically moving to intrinsically motivated modes of functioning which are very necessary for the success of learning of poetry and oral skills.

Maley (2005) recognizes that drama integrates language skills in a natural way. It draws upon both the cognitive and the affective domains thus restoring the importance of feeling as well as thinking. This means that there is a transfer of responsibility for learning from the teacher to learners which is where it belongs. Drama is inevitably learner centered because it can only operate through active co-operation (Fleming, 2006).

O’Neill (1998) asserts that a drama enhanced curriculum can improve students’ ability in other areas of learning like oral skills. Even though the Ministry of Education has introduced the teaching of oral skills in secondary school for the students, the teacher education curriculum has not adequately prepared the teachers handling the learners. This means that not all the teachers of English have a high degree of proficiency adapting and planning materials and also in carrying out classroom activities around the oral skills curriculum (KIE 2006). This study recognizes that the principles of active learning apply to many other areas of learning but few zero in on relationship between participation in drama and achievement in English oral skills. This therefore means that oral skills cannot be efficiently taught using the said principles.

There is growing interest in drama in L2 classrooms and teacher resources. Educational drama has been of interest to teachers and practitioners. There are scholarly conferences like International Association of Performing Language and Winston’s (2011) recent book of collected case studies in diverse teaching setting. Among the areas covered were second language learning through drama and the practical techniques and applications. However the growing data base of resources for FL practitioners’ educators and researchers there is none that zeroes in on the relationship between participation in drama and achievement in English oral skills and this study hopes to explore that relationship.

Miccoli’s work (2003) is similar to Matsuzaki’s in its narrow scope, yet still provides a look into research implementation in the classroom and provides feedback in the form of student’s oral responses. What Miccoli presents are the results of an investigation into the value of using drama in a university classroom in Brazil drawing on the work of Via, among others, and implementing portfolios as a form of reflection and assessment, Miccoli encourages the use of drama for its transformative and emancipatory effects on language learning. Over the course of twice a week for 15 weeks, 37 students took part in the study and worked together toward the production of six one-act plays. In her discussion and conclusion she focuses on the transformative experiences recalled by her students, for example, she found that “the confrontation of fears, and the taking of risks led to an improvement in their oral skills, as a consequence of understanding the aspects that underlie oral communication, i.e., that speaking is not only about words and structure and pronunciation, but feelings, motivations, and meanings” (Miccoli, 2003). This study presents results of an investigation into the value of using drama among high school students and the way their teachers use drama to achieve in oral skills. The use of drama in this study in line with Miccoli’s study aimed at transformation the learners so that the transformation effects their achievement in the oral skills examination.

While most of the focus is on case studies and action research, some scholars go further in their quantitative and qualitative attempts at analysis. First, I would like to briefly take a look at some of the action research reports that this study found: the work of Matsuzaki (2005), Miccolli (2003), and Aita (2010). While none are supported by quantitative or qualitative analysis, I still find them valuable in that they give a good picture of some of the manifestations of drama in the L2 classroom.

For classroom application, Via submitted that being aware of ourselves, others, our surroundings, and our motivation to deliver meaning was the primary goal of language (1987).In further discussion of Via’s work and its alignment to Kumaravadivelu’s post-method macro strategies (1994) and the communicative principles mentioned in Spada (2007). This study talks of the dual role of drama in the language classroom. For Via and for this study the motivational benefits stemming from student ownership leads to learner autonomy. The concept is the prototype for both the communicative approach (Spada, 2007) and all Kumaravadivelu’s macro strategies, (1994). In the post-Via world, language teachers were starting to become acquainted with drama techniques and applying them to their language teaching.

Alan Maley and Alan Duff (1978), assert that dramatic activities value is not in what they lead up to but in what they are, in what they bring out right now” (p. 1). On this point, they were adamant. Other contributions to the world of drama in the language classroom give way to a discussion of pragmatics in second language education and student motivation. Without ever using the term pragmatics, and piggy-backing on Via’s work, it was Maley and Duff that first attempted to define and legitimize drama in the classroom through the need for pragmatics in language learning. They attempted to show that a gap existed between traditional methods of language learning and contended that drama be the device to fill that gap. They wrote that “many of the skills we most need when speaking a language, foreign or not, are those which are given least attention in the traditional text-book: adaptability, speed of reaction, sensitivity to tone, insight, anticipation; in short, appropriacy” (1978, p. 2). This study attempted to fill that gap.

Kao(1998) Liu (2002) Even(2008) and Dinapoli (2009) all concur that there is a widespread interest in using drama by teachers who strive for more contextually situated engaging and communicative language use in the class. Despite this state of affairs, it is ironical that drama does not seem to be widely implemented in language classroom

## 2.2 Learner participation in drama

Students in oral skills lessons are sensitized to the sounds of language, their rich possibilities and their beauty. They are made to think more deliberately about the sounds of words and the effects. Drama provides avenues for improving oral skills in the students because it encourages adaptability fluency and communicative competence. It puts language in context and by giving learners experiences of success in real life situations. It should arm them with confidence for taking the world outside the classroom (Davis, 1990).

The passive learner audience is rarely drawn to the verbal radiance of poems and so the creative use of language goes unnoticed (Butt,1995). Unfortunately the school curriculum focuses its attention on analysis and messages rather than the enjoyment of poetry. The written forms the students interact with don’t come across as directly as the sounds and sound structures when the poems are dramatized. When poems are performed prosodic cues like pauses and changes in intonation make meanings clear. It draws upon students’ abilities to imitate and express themselves and if well handled it should arouse interest and foster personality development. Burke (2002) says that collaboration negotiation and meaning is demanded among participants as they engage in rehearsal and performance (Butt, 1995).

As Tyson (2000) asserts: “the justification for using drama in the classroom has been well demonstrated as benefiting students in a variety of ways. These benefits range from cognitive aspects of language learning to more cooperative learning group dynamics” Drama fosters collaborative learning among students while exercising their cognitive skills. The integration of drama in the learning of oral skills is based on the concept of holistic education (KIE, 2002). Oral skills prepare students for contexts outside the classroom. Drama when used to teach oral skills gives the students the most meaningful, practical and relevant application. One of the aims of education is to produce students who are not bland. Some students respond to the learning opportunities of poetry to take greater control of their behaviour but few continue to be passive and resigned (Spaulding, 1992). This study hoped to shed light on how to drastically limit the imperative strategies so as to reduce the incidences of resignation and apathy in the learning of oral skills in the classrooms.

O’Neill (1995) distinguishes process- oriented educational drama from a less contextualized and script- based drama. He describes it as drama activities that aim to go beyond the short term teacher dominated exercises. Instead the drama is extended over time and it is built up from ideas, negotiations and responses in all the participants. This fosters social, intellectual and linguistic development. However, his study did not explore oral skills as one of the linguistic development and this study hoped to fill the gap and explore ways that drama impacts on the learning of oral skills.

Goodwin (2001) states that drama is a particularly effective tool for pronunciation teaching because various components of communicative competence (discourse, intonation, pragmatic awareness, non-verbal communication) can be practiced in an integrated way. These are some of the elements involved in acquiring oral communication skills thus adding efficiency to communication and drama activities facilitates the improvement of these elements. While allowing for ample opportunities to reflect on social affective and linguistic communities situation, drama can evoke learners’ imaginations to an extent where they may step out and move experiences in and though drama, a dramatic engagement with language and move beyond the classroom.

Another missing gap is that other scholars have not examined the influence the dramatized verses have on the students as they learn oral skills in the Kenyan secondary English curriculum. This study therefore seeks to establish the relationship that drama and student involvement have on the learning of oral skills in English in Kisumu East Sub-County secondary schools.

Matsuzaki’s work (2005) focuses on adapting what she calls the drama method in an L2 class of upper grade elementary students in Japan. While hers is not so much research as it is a lesson plan (Vygotsky’s idea that learning is constructed through interactions with others) in placing drama at the center of language learning. From this she was able to construct a lesson that combines the four skills while utilizing the drama technique hot -seating, a form of role-playing. What Matsuzaki does give in the way of analysis and lesson evaluation are the results of a post-lesson questionnaire. This study gives in the way of analysis post oral skills examination. Matsuzaki found that using drama in her classroom enhanced student motivation for learning English and led to greater sociocultural awareness (Kumaravadivelu, 1994). As a side note, she insists that drama is also ideal in promoting peer interaction and collaboration. While interesting, this study found that without proper detail, and to replicate Matsuzaki’s work this research singled out the listening and speaking (oral skills) and how students participate in drama in their oral skills lessons as well as their participation in activities out of the classroom in drama and music festivals. The meeting point of her study and this study, however, is that we both want to place drama at the center of language learning.

## 2.3 Relationship between students’ participation in drama and their achievement

Piaget recognized that learner involvement that arouses enthusiasm and concentration has a direct influence on the development of intellectual competencies. The silent way method of language teaching is based in the premise that the teacher should be encouraged to produce as much activity as possible (Gattegno, 1979). This means that the learning of oral skills is facilitated if the learner discovers and creates rather than when he remembers and repeats what is taught and this is better done when the learning process is facilitated by accompanying physical objects and actions. Calls for more attempts and efforts to be made to transform L2 classroom to where imagination comes to play into the process of language learning through dramatic exploration (Donnery, 2009).

The use of drama activities has clear advantages for language learning regarding motivation. The use of language in context helps in the teaching and learning of cross-curricular content (Philips, 2003).Using drama to teach English oral skills results in real communication which involves ideas, emotions, feelings, appropriateness and adaptability (Barbu, 2007).

Oral skills are used in real life situations. The learning tasks set for the learners when learning oral skills and eventually writing skills need to actually use practice and drama until the oral skills become personal skills in the respective individuals Most teachers derive support from recommended texts but the relationship with the class remains cool and distant. Drama creates a warmer and more humourous relationship between the teacher and the students when learning any of the listening or the speaking skills. During improvisational oriented drama, learners are engaged in numerous moments to understand and to be understood by others (Boudreault, 2010). Even during product oriented scripted theatrical activities, growth in fluency in the target language occurs as learners experience the authentic communicative aspects of language. These include aspects like hesitation, intonation, repetition and incomplete sentences

Since oral skills and writing skills are challenging to both the teacher and the student, the approach to the teaching of these skills should heighten the degree of control the learner has over the content being taught (Curtis, 1993). The degree to which the learners influence the learning of others also needs to be enhanced. It is important to provide the learners with opportunities to use their oral skills for communicative purposes and this includes their writing abilities. The benefits of CLT are immeasurable when integrated in the listening, speaking, reading and writing lessons (Howatt, 1984).

Byram (1997) expounds that language learning involves developing ones intercultural communicative competence. In oral skills lessons language is treated in a decontextualized manner. Students are seldom provided with opportunities to experience an essential part of actual spontaneous communication. Mora and Lopera (2001), in their project called "Games in the classroom: more than just having fun", stress that game and fun activities have always been one of everybody's favorite things to do in class, both for teachers and students since games can contribute to the development of a series of skills and competencies.

They think that games in a classroom are useful and even necessary. Games promote socialization, group work, and the creation of values; it implies mutual respect and cooperation. Games in the classroom: More than just having fun. This study will explore not the use of games but the use of drama to enhance learning while at the same time having fun According to (Lewis, 1999) games are really good aids for teachers because with them, a tedious and boring class becomes into a brilliant setting for children, where skills are developed while they are playing. Through games children can discover, experiment and interact with their environment if the teacher exploits the games properly.

By means of games, it is possible for the teachers to include variety to each lesson they prepare, and students’ motivation will be enhanced by giving a reasonable incentive use to foreign language. Lewis (1999) asserts that for a lot of children who are in ages between 8 to 10 years old, especially the youngest, to learn a foreign language does not provide enough motivational factors; although the games possibly will stimulate children.

The public sector performance and contracting policies (Republic of Kenya, 2003) stipulates the broader public sector reform strategies adapted since 2003 by the government. The reforms are aimed at improving the service delivery in the public sector and in the Ministry of education. Kisumu East Sub County is under pressure to enhance and promote quality and as long as the Sub County continues to register the average performance this study will go a long way in assisting the stakeholders impart and ensure accountability for results.

Podlozny (2000) had a meta-analysis about drama instruction and student verbal achievements. Of all the studies that he looked at 80 were dealing with drama and L2 studies but non looked at the relationship between participation in drama and achievement of English oral skills let alone that relationship in Kisumu East Sub County, Republic of Kenya.

According to Kumaravadivelu (1994), second/foreign language pedagogy has made a shift from the conventional methods of classroom policy to a new world where “post method” is the norm.

Teachers are no longer looking for an alternative method but rather an alternative to methods. This shift, as Kumaravadivelu puts it, “motivates a search for an open-ended, coherent framework based on current theoretical, empirical, and pedagogical insights” (p. 27)toensure social relevance. While I have chosen not to organize my literature review along this framework, this shows how closely aligned drama as pedagogy in L2 learning fits Kumaravadivelu’s post method” theory.

Nina Spada’s definitive work on the communicative approach in L2 teaching, has also reached a turning point (2007). According to Spada, CLT is “a meaning-based, learner-centered approach to L2 teaching where fluency is given priority over accuracy and the emphasis is on the comprehension and production of messages, not the teaching or correction of language form” (p. 272). The learner is now seen as an active participant in the process of language learning and teachers are expected to develop activities to promote self-learning, group interaction in real situations and peer-teaching (Sam,Wan Yee,1990). This study elevates drama as a means achieve this end. Also central to Spada’s work was that “language proficiency is not a unitary concept but consists of several different components” (Spada, 2007, p.273), including linguistic competence, pragmatic knowledge, information on the socio-linguistic appropriateness of language, and strategic competence or compensatory strategies with the recommendation that L2 pedagogy should include all components in its curriculum. This study felt it fitting to include spada’s work in a literature review of drama as pedagogy in L2 learning to show that drama and its pedagogical implications do account for in class and out of class activities.

Usually drama is interaction between two or more participants without an audience, and most scholars agree that it is drama that most often makes an appearance in the classroom,as it is process rather than product that is the focus of drama (Zafeiriadou, 2009).Much of the reason for this divide is due to the debate over what makes up a dramatic activity. Maley and Duff (1978), are very clear in what they mean by dramatic activities: They are activities which give the student an opportunity to use his own personality in creating the material on which the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself through gesture. They draw, too, on his imagination and memory. . . They are dramatic because they arouse our interest, which they do by drawing on the unpredictable power generated when one person is brought together with others. Each student brings a different life, a different background into the class. (1978, p. 1).Drama in this study is the putting on a lesson by the teacher in front of an oral skills lesson. Maley and Duff and this research agree that drama is the process that leads up to some final performance and the value of drama in the classroom lies in process above product.

Via argues claiming that the ownership that rehearsing and presenting a play is valuable for students: “a play can give students a reason to use language” (Via, 1976, p. 6) and “students with a definite, interesting goal progress faster and further” (p. 7).Because of these two divergent opinions on drama progressing into a production.

Richard Via (1987) entered onto the stage and made case for drama. He was the first to carefully apply the “techniques of teaching acting and dramatization to the classroom teaching of English (Lester, M. in the forward to Via, 1976, p. xiii). Out of Via’s work comes “four golden rules for language teaching through drama” (1987, p. 112): 1) Self, much like Barnes’ development of the individual, refers to the creation of self-identity through an actor becoming comfortable with the expression of his emotions and individual feelings.2) “The magic if, “adapted from Stanislavski, is a technique that allows students to ask, what if, and place themselves into any role or perspective. It is the origin of Livingstone’s role-play(1983). 3) Imagination, closely related to the magic if is more concerned with setting. According to Via, imaginations the tool that allows a student to place himself into any environment, whether visited or not, invoking what later would become known as simulation. And 4) The five senses: sense of self, audience, relationship between self and audience, setting, and goal.

Scholars such as Song (2000) Cumico (2005)and Even (2008) suggest that drama pedagogy may be one of the optimal ways to foster and realize communicative language. This shows that drama in language classroom is ultimately indispensable because it offers a lens for the learners to use their imagination.

## 2.4 Establish the difference in achievement between the drama active and the drama inactive Students

Exercise may prove to be simple yet an important mental functioning and method of enhancing those aspects of children’s mental functioning central to cognitive development. Since the time of ancient Greeks, there has been implicit belief that physical activity is linked to intellectual ability (Kirkendall 1986).

There has been interest in evaluating the effects of exercise in psychological processes. A number of influential theory based papers directed researchers toward the study of impact of exercises like drama on mental health and cognition (Folkins & Sime, 1981; Plank & Rodin,1990).

Research has been conducted to assess how exercise influences children’s mental development. Several recent experiments conducted with adults (Colcombe et al, 2004a) provide evidence that exercise performed on a regular basis for several weeks alters brain functions that underlie cognition and behavior. This study hoped to assess the difference in performance between the drama active students and their drama inactive counterparts in their achievement in the oral skills examinations in Kisumu East Sub County.

Given that children respond to exercise in a fashion similar to adults, exercise experiences would have important implication for their achievement for their education. Students’ ability to control or inhibit responses is purported to underlie children’s capacities to develop imagination experience empathy, act creatively and self-evaluate thoughts and actions (Barkley, 1996).

Sibley and Etnier (2003) in their study suggested a casual relation between physical activity and children’s cognition. This study evaluation the relation between drama as an activity in the classroom and the relationship between that physical and the students mental functioning. The majority of published research that has examined the effects of exercise in children’s mental function has focused on academic measure ( Allison 1995). The interest in academic behaviors have been motivated by an assumption that children who participate in physical activities learn skills that transfer to their respective classrooms setting generally (Taras, 2005). This study specifically examined the transfer of out of class drama involvement on academic achievement in English oral skills Examinations in Kisumu East Sub –County.

Correlational studies have been conducted that examine the strength of the relation between physical activity and academic achievement. Dwyer (2001) with his colleagues evaluated almost 8000 Australian children and that study revealed that there were small but significant positive association between scholastic achievement and physical fitness measures and general activity measures. This study will sample 200 high school students in Kenya. Proponents of embodiment theories of action and cognition stress the importance of children’s movement in normal cognitive development (Stockman, 2004; Thelen,2004).

Booth (2004) asserts that experiences in the arts like drama play a valuable role in helping students achieve their potential as learners. He further says that students will learn to link the study of arts like drama with the study of a variety of subjects especially languages. Drama as a discipline is distinct but is linked in various ways to other disciplines. Drama enriches and it is enriched.

Physical movements that occurs in a problem-solving context is hypothesized to result in implicit cause-effect knowledge that is not derived from tasks that involve only routine mental operations. Unfortunately the few studies that have been conducted do not provide sufficient information to allow us to tease apart interactions that may exist between the physical activity and the level of cognitive processing.

McLauchian (2010) study indeed focused on student perception and identified factors associated with grade 12 students (year IV: ages 17-18). Her study examined the students’ interest, retention and success in senior level drama classrooms across Ontario school board. This study examined the difference in achievement in English oral skills among the drama active and the drama inactive members of the form four student community from Kisumu East Sub-County. Other findings from research conducted accounts for secondary school drama/ theatre pedagogy( eg Gallagher, Cantu & Gonzalez 2006; Young 2000) few researchers, however, have investigated the difference in achievement between the drama active participants against their drama inactive counterparts and this study hoped to investigate that difference.

Edmiston (2003) asserts that the primary aim of process drama is to build skills of engagement (persuasion and etiquette), empathy (empathetic listening) and problem solving (hot seating). In a process drama experience, periods of action are followed by periods of reflection so that the participants are always making links between the fictional world of drama and the world of everyday reality. Prior (2001) further puts it that where some kind of power sharing occurs in negotiation skills the teacher no longer owns the oral skills lessons. The lesson is co-constructed. Hollard and O’Connor (2004) have also argued that co-constructed environment in drama allow teachers and students to experiment and learn from each other and children must ‘earn’ the privilege of sharing power. Edmiston (2003) looked at power positioning through which teachers can open new relationships with the students not necessarily sanctioned by social roles of the teacher and the student. In his study the teacher could even be bad and naughty. This study maintained the social roles and the teacher remained the teacher as the students remained the students. Hollard and O’Connor (2004) allowed the teachers and the students to experiment and learn from each other and to share power in a flexible and accommodating way. This study simply explored the use of drama and not the sharing of experiences.

Appropriateness in language is looking past the words of the language and focusing on their function, it places pragmatics at the forefront of L2 learning and sets the stage for authors such as Whiteson and Horovitz (2002) who focus on function in the organizational approach to their textbook. Maley and Duff’s views on motivation were also an advancement in the use of drama as pedagogy in the language classroom. They believed that the motivational potential of drama was inherent in it being unpredictable. Because drama “draws on the entire human resources of the class and that each technique yields a different, a unique, result every time it is practiced” (p. 8). Also, they felt that because drama is a collaborative activity, the effect of students working together, interacting, and building on each other’s individual successes in order to succeed as a group, it has the ability to even the playing field in a language classroom. Even if learners come with different needs at different levels, drama can unify students and create an environment for peer-to-peer modeling, as well as “strike a balance between fluency and accuracy” (Wan Yee, 1990), characteristics of both the communicative approach and Kumaravadivelu’s first, second, and third macro strategies. The drama active in this study struck a balance between their achievement and their participation.

Holden’s (1981) study of drama in Language Teaching attempts to fill the gaps that she has identified between traditional language teaching and the actual needs of the learners. Another aspect of oral communication overlooked in much classroom practice is the way in which the nature of that communication changes according to the role one is playing at any given moment. This in turn is affected by our feelings, the environment, and communicative relationship among people or person we are communicating with. (p. 2)Holden states that it is up to the teacher to provide authentic opportunities that prepare second language learners for authentic language situations in an attempt to bridge the gap between the classroom and the outside world where “learners are asked to communicate ‘totally’” (p. 7). This study in the context of Kisumu east sub-county attempted to link what the learners achieve in class in relation to the drama and festival experiences out of class.

For Holden, dramatic activities with a focus on simulation work can provide these opportunities for learners. She also warns that teachers should not try to over -protect their students, stating that such protection from the “coughs and hesitations” of real language doesn’t exist in reality. Involved in this warning is Holden’s notable attempt to define and catalog the paralinguistic features of language, which, according to her, must be leaned in the same way as if they were vocabulary, in context and appropriate for the situation (1994).Another parallel to Holden’s work comes out of the awareness that speakers take on a “role “when communicating with others, found in Carol Livingstone’s Role Play in Language learning (Livingstone, 1983)..

As the definitive source on role-playing, Livingstone does a lot to modernize the discussion and presents a text that defines, situates, and models role-playing and its value to the teaching of pragmatics in L2learning.She gives seven aspects of role-playing that can be transferred to authentic communication: 1) formality, 2) register(linguistic knowledge specific to unique situations such as at a wedding or in an office), 3) function, 4) attitude, 5) para-linguistic features and appropriateness. It is Livingstone’s sections on the extra-linguistic features and appropriateness of language that open up to a discussion on socio-cultural difference between a person’s first and second languages. This study also looked at the extra linguistic prosodic and paralinguistic features like facial expression and the other non-verbal cues..

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.1 Research Design

The study used both descriptive survey and correlation designs. Descriptive survey describes the situation without manipulating the variables. It was suitable for studying the problem in the research as contemporary phenomenon always seeks to get accurate descriptions, (Kothari 2005). Correlation research design was appropriate because it established the relationship between drama and the learning of oral skills in English in Kisumu East Sub County schools (Cohen, 2000). It was easy to apply research instruments that were questionnaires to collect data from the large number of respondents in a relatively short period of time (Mugenda, 1999). This study intended to establish the relationship between drama use and achievement of learning of English oral skills in Kisumu East Sub County.

## 3.2 Area of study

The study was carried out in secondary schools in Kisumu East Sub County. The sub county lies within longitudes 34º10´E and 35°20´E and 0º20´S and 0º50´ and borders Nyando Sub County to the east, Nandi East Sub County to the north east, Vihiga to the north and Rachuonyo Sub County to the south across the lake, with a population of about 500,000.

Unemployment rate is high but *Jua kali* as an urban self-employment is prevalent. Small-scale agricultural activities include fishing, sugarcane and rice growing. Business activities encompass among other things granite rock breaking for building ballast and sand harvesting. The city reported the highest prevalence rate of HIV & AIDS (KNBS, 2010). In the same report, the prevalence rate of the Luo Nyanza province is leading with 20%. There is environmental degradation, insecurity and poverty - The poverty index is 64% contributing to1.5% to national poverty (Republic of Kenya, 2008).

The Republic of Kenya provides teaching and learning activities in different categories of schools. The categories include the national schools, the county schools, the sub-county schools, the special schools, the private schools, the boarding and day schools, the same sex schools and the co-educational schools in all the counties. All the above categories can be found in Kisumu East Sub County and the findings from the study took care of all the different students in the different learning environments. In order to organize drama activities Kisumu East Sub County is divided into two zones -zone A and zone B. Zone A is comprised of schools to the west of the main Kisumu- Kakamega road. Zone B schools are to the east of the same road.

## 3.3 Study population

The study population consisted of 83 teachers of English, class of Form four 2014 and 3182 Form four students and one SCQAO**.** One of the instruments that was going to be used in the study is the Kisumu East District oral skills raw mock marks. Mock examinations were only done by the form four students.. Of all the classes in the secondary school system, it was the form four students that have fairly well developed oral skills. They were also the crop of students that had participated and seen at least four drama festivals. The form four students were preparing for the mock examinations and their teachers were preparing them on the same. One quality assurance officer was involved as he is the supervisor of the curriculum implementation.

## 3.4 Sample and sampling techniques

Saturated sampling was used to select the quality assurance officer. Stratified random sampling was used to select the 28 teachers of English Kisumu East Sub County the 200 of the students’ population. The total number of students in form four in secondary schools in Kisumu East Sub County 3182 and the formula that was applied to get the desired sample was by Israel (1992) as shown below. Israel’s sampling technique has the advantage when used in languages in that huge population sizes are downsized to small and manageable levels.



= the desired sample size

= Population size = 3182 students

 = the desired level of statistical precision (precision level is 0.07)

The sample size is calculated as shown below:

For the student population



Stratification was based on categories of schools existing in Kisumu East Sub County. Specific categories include the following; a national school county and sub-county schools, boys girls and mixed schools, boarding and day schools and finally private and special schools A third of the teachers of English were selected using the stratification as shown in the table below. The 200 students as calculated for the desired sample was selected based on the schools that the teachers came from. To select the 200 students simple random sampling was done. The sample size based on school stratification is shown on figure 3.1

# Table 3.1 shows the population and sample frame

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Type**  **I** | **Type**  **II** | **Type**  **III** | **No of**  **Schools** | **No of form 4**  **Teachers of English** | **Sample**  **Size of teachers** | **No of form 4**  **Students** | **Sample**  **Size of students** |
| National | Girls | Boarding | 1 | 6 | 3 | 257 | 16 |
| County | Girls | Boarding | 2 | 4 | 1 | 228 | 14 |
| County | Boys | Boarding | 4 | 6 | 2 | 598 | 38 |
| County | Boys | Day | 1 | 2 | 1 | 211 | 13 |
| County | Mixed | Day | 1 | 3 | 1 | 103 | 6 |
| Sub county | Girls | Day | 1 | 1 | 1 | 15 | 1 |
| Sub County | Mixed | Day | 29 | 43 | 14 | 1540 | 97 |
| Special | Mixed | Boarding | 1 | 2 | 1 | 51 | 3 |
| Private | Mixed | Day | 15 | 16 | 4 | 179 | 12 |
| **Total** |  |  | **55** | **83** | **28** | **3182** | **200** |

*Source: Kisumu East Sub County Education Office*

## 3.5 Instruments of Data Collection

The instruments for data collection were closed and open- ended questionnaires, interview schedule

### 3.5.1 Questionnaires

This allowed the researcher to collect both qualitative and quantitative information from a large number of people at a go. Questionnaires were used because according to (Gay,1992) descriptive data are usually collected effectively by use of questionnaires.

#### 3.5.1.1 Teachers Questionnaire

These were used to find out how teachers use drama to teach English oral skills in secondary schools in Kisumu East Sub County. The instrument also determined the extent the teachers use drama in the teaching of oral skills in English. The teacher questionnaire is attached as appendix B

#### 3.5.1.2 Student Questionnaire

This was used to establish the extent of student participation in drama activities in class and out of class. The candidates also answered the oral skills mock The student questionnaire is attached as appendix C

## 3.5.2 Interview schedule

This was used to supplement on the data that was obtained from the questionnaires on participation in drama on achievement of oral skills in English and it was used when interviewing the Sub County Quality Assurance Officer. The schedule was used to collect her views on what needs to be done to improve the quality of teaching and learning of oral skills in English paper 1. The interview schedule is attached as appendix E

### 3.5.3 Document Analysis Guide

The document focused on the raw marks of the students as obtained from the Kisumu East Joint Evaluation Test. Miles and Huberman (1994) recommend the use of documents as a way of collecting data. It was used to gather information related to the student achievement in both the oral skills that was tested in the written mode. This was analyzed in the Sub-County mock results. The document sanalysis is attached as appendix F on page 101

## 3.6Validity and Reliability of Instruments

### 3.6.1. Validity

Validity is the extent to which a test measures what it claims to measure (Gay, 1992). Validity therefore ensures the degree to which the results obtained are actually a representation of the phenomenon under study (Mugenda & Mugenda, 1999). Face validity was ascertained by experts from the School of Education. They scrutinized the instruments and gave suggestions that improved the questionnaire.

### 3.6.2 Reliability

Reliability measures the degree of accuracy in the measurements an instrument provides. It ensures that instruments generate similar data when used by independent researchers**.** (Mugenda & Mugenda 1999). This was obtained through a pilot study done in schools that were not to be involved in the actual study. Eight teachers and forty students were requested to respond to questionnaires for the pilot study. It represented 10% of sample populations (Borg & Gall, 1983).

A test-retest method for testing the reliability of the instruments was administered at an interval of two weeks. Accuracy and consistency was then verified (Creswell & Miller 2000). This method of establishing reliability of the instruments was appropriate for the instruments gathered data which was qualitative in nature (Joppe, 2000). The teacher questionnaire as an instruments yielded a reliability coefficient index of 0.7.The student questionnaire yielded a reliability coefficient of 0.75. The interview schedule yielded a reliability coefficient of 0.75 and the oral skills examination yielded a coefficient of 0.7.

## 3.7 Data Collection Procedure

A letter of authority was sought from The School of Graduate Studies Maseno University to conduct research in the secondary schools in Kisumu East Sub-County( see Appendix G). The Sub-County education officer was also approached for permission to visit the secondary schools within the area. Once permission was granted, data was collected from the targeted schools

Questionnaires were taken personally to all the schools that were identified in the sample frame. The principals were approached for co-operation in administering the questionnaires to the teachers of English and the students. School visits were made once after coordination through phone calls.

## 3.8 Data Analysis

The collected questionnaires were checked for completeness, accuracy and proper coding before data was entered. Data were analyzed using descriptive statistics by use of SPSS program to analyze the entire completed questionnaire and the information contained were tabulated in frequency tables, graphs and percentages(Gay, 1992). Measures of correlation coefficient were used to analyze the relationship of the variables. (Cohen et al, 2000). All this were analyzed using IBM SPSS version 20 statistical software.

Qualitative analysis was also done to supplement on the qualitative data collected on the relationship between participation in drama and achievement of English oral skills. Items were coded using score values with five of the five points Likert- type scale being given a score as follows; very large extent-5, large extent-4, average extent-3, low extent-2 very low extent-1. Recorded data from the interviews were transcribed verbatim. Themes and concepts were drawn from the writings, grouped and coded using N-vivo 10. The results of the qualitative analysis were used to supplement the quantitative data to address the relationship between participation in drama and achievement of English oral skills in Kisumu East Sub County.

Quantitative data was analyzed using inferential statistics. The data was then presented by the use of descriptive statistics which included frequencies and percentages and presented as graphs and tables from the quantified data. Inferential statistics included chi-square and t-test and to determine whether there was a significant relationship between participation in drama and achievement of English oral skills.

# CHAPTER FOUR

# RESULTS AND DISCUSSION

## 4.1 Extent of Use of Drama in the Teaching of Oral Skills

## 4.1.1Extent of use of drama in the teaching of poetic performance in oral skills

The study sought to find out the extent of use of drama in the teaching of oral skills in English. Respondents (teachers) were therefore, asked to indicate their responses on the following statements related to the extent of their usage of drama in the teaching of oral skills in English. The results were summarized in Table 4.1.

# Table 4.1: Extent of use of drama in the teaching of poetic performance

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** |  | **5** | **4** | **3** | **2** | **1** | **Total** | **Mean** |
| I use drama teach performance in poetry oral skills class | Freq | 11  55 | 8  32 | 5  15 | 3  6 | 1  1 | 109/28 | 3.89 |
| When teaching alliteration, I always  use tonal variation | Freq | 10  50 | 7  28 | 9  27 | 2  4 | 0  0 | 118/28 | 4.21 |
| I always use gesture in drama to  teach rhyme | Freq | 14  70 | 6  24 | 8  24 | 0  0 | 0  0 | 113/28 | 4.04 |
| I always use facial expression  in drama to teach repetition | Freq | 7  35 | 8  32 | 6  18 | 6  12 | 1  1 | 98/28 | 3.5 |
| I always use body movement  to teach assonance | Freq | 2  10 | 1  4 | 4  12 | 17  34 | 4  4 | 64/28 | 2.28 |
| OVERALL MEAN |  |  |  |  |  |  |  | 3.58 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

Table 4.1 shows that availability of drama sessions in their classes of English oral skills to a very large extent and large extent as indicated by 28.9% and 28.5% respectively. This shows that cumulatively, majority of teachers of English at 57.4% had drama in their classes. When asked on the extent they use tonal variation in teaching alliteration, 35.7% of the respondents confirmed that they always vary their tone when teaching alliteration to a very large extent, 25% indicated large extent. On the same research question on tonal variation 32.1% acknowledged that they use tonal variation to an average extent. Only 7.1% indicated low extent of application of drama in teaching this aspect of poetic performance. The implications of the findings are that there is an average extent of use by the teachers. They are neither using it too much or too little

On the teaching of rhyme, the study found that half of the respondents, 50%, always use gestures to teach rhyme to a very large extent, while 21.4% used the gestures to a large extent. This shows that cumulatively, 71.4% of the respondents applied the use of gestures to either a very large extent or to a large extent when teaching rhymes. On the teaching repetition, the study established that the respondents indicated that they use facial expression to teach repetition to a very large extent and large extent as indicated by 25% and 28.5% of the teachers respectively. The use of body movements to teach assonance was applied to a very low extent and to a low extent as shown by 14.3% and by 60.1% respectively. Only 7.1% used it to a very large extent and another 3.5% used body movements to a large extent.

The findings of this research objective indicate that tonal variation and gestures with a mean of 4.21 and 4.04 were used to a very large extent. They were used much more than facial expressions, gestures and body movements. The study findings revealed that body movements with a mean of 2.28 was used to a very low extent, much less than the other aspects of drama. Facial expressions were used to an average extent

Fleming (2006) observed that language learning through drama is achieved through various practical techniques and application in a general sense. This study narrowed down to aspects of poetic performance and specifically alliteration, rhymes, repetition and assonance. O’Neill (1998) examined how drama enhances students’ ability to perform well in other areas of learning. This study looked at how drama enhances students ability in achievement of oral skills.th Goodwin (2001) observed that drama is an effective tool for poetry teaching because the various components of communicative competence (discourse, intonation, pragmatic awareness and non-verbal communication).The findings of this study sought to reflect the extent of application of drama through various aspects such as gesture, facial expression, and tone variation in teaching of poetic performance such as alliteration, rhyme repetition and assonance in oral skills.

The work of Matsuzaki (2005), Miccolli (2003), and Aita (2010) give a good picture of some of the manifestations of drama in the L2 classroom. Matsuzaki’s work (2005) focuses on adapting what she calls the drama method in an L2 class of upper grade elementary students in Japan. While hers is not so much research as it is a lesson plan supported by research, her work does draw on the social constructivist perspective (Vygotsky’s idea that learning is constructed through interactions with others) in placing drama at the center of language learning. From this she is able to construct a lesson that combines the four skills while utilizing the drama technique. What Matsuzaki does give in the way of analysis and lesson evaluation are the results of a post-lesson questionnaire. She found that using drama in her classroom enhanced student motivation for learning English and lead to greater sociocultural awareness. She insists that drama is also ideal in promoting peer interaction and collaboration. This study and Miccoli’s work (2003) are similar to Matsuzaki’s in its narrow scope, and provides a look into research implementation in the classroom and provides feedback in the form of student’s oral responses. What Miccoli presents are the results of an investigation into the value of using drama in a university classroom in Brazil whereas this study presents results of a investigation onto the value of using drama in English oral skills lessons in Kenya.

### 4.1.2. Extent of Use of Drama in the Teaching of Pronunciation

The study also sought to find out the extent of drama usage in teaching pronunciation by the teachers of English**.** Respondents (teachers) were therefore, asked to indicate their responses on the following statements related to extent of drama application in teaching pronunciation. The results were summarized in Table 4.2

# Table 4.2 Extent of Use of Drama in teaching Pronunciation Skills

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** |  | **5** | **4** | **3** | **2** | **1** | **Total** | **Mean** |
| I use intonation during  pronunciation lesson | Freq. | 7  35 | 17  68 | 3  9 | 0  0 | 1  1 | 113/28 | 4.04 |
| I use gestures to teach stress on certain syllables during pronunciation lesson | Freq. | 8  40 | 12  48 | 6  18 | 0  0 | 0  0 | 106/28 | 3.79 |
| I use facial expressions to teach homophones during pronunciation lesson | Freq. | 0  0 | 9  28 | 11  33 | 3  6 | 15  15 | 82/28 | 2.93 |
| I use body movements to teach homonyms during pronunciation lesson | Freq. | 1  5 | 2  8 | 4  12 | 11  22 | 10  10 | 57/28 | 2.04 |
| OVERALL MEAN |  |  |  |  |  |  |  | 3.2 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

Table 4.5 shows that majority of the respondents at 60.7% applied drama to a large extent in teaching intonation during pronunciation lessons, 25% indicated to a very large extent, while only 3.5% indicated that they use drama to a very low extent in teaching intonation. The respondents 42.9% attested to the fact that they used gestures to teach stress on certain syllables during pronunciation lessons to a large extent. The teachers who use gestures to a very large and average extent are 28.6% and 21.4% respectively. Facial expressions are never used to a very large extent teach homophones. Majority of the teachers use facial expressions to a very low extent and they are 534.1.2.6% and 39.2% use facial expressions to an average extent. When teaching homonyms body movements are used to a low extent and a very low extent by majority of the teachers at 39.2% and 35.7% respectively. The findings above reveal that on the average intonation is used to a large extent while body movements are used to a very low extent at a mean of 4.04 and 2.04.

Among the areas that the scholarly conferences like International Association of Performing Language and Winston’s (2011) recent book of collected case studies in diverse teaching setting covered were second language learning through drama and the practical techniques and applications. However the growing data base of resources for FL practitioners’ educators and researchers there was none that zeroed in on the use of drama in the teaching of English oral skills and this study explored that use of drama in the teaching of pronunciation in English oral skills.

### 4.1.3. Extent of use of drama in teaching Negotiation skills in oral skills

In finding out the extent of drama usage in teaching negotiation skills by the teachers of English**, r**espondents (teachers) were, asked to indicate their responses on the following statements related to extent of drama application in teaching negotiation skills. The results were summarized in Table 4.3.

# Table 4.3 Extent of Use of drama in teaching Negotiation skills

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** |  | **5** | **4** | **3** | **2** | **1** | **Total** | **Mean** |
| I use body movement to teach hot  seating in negotiation skills lessons | Freq. | 0  0 | 2  8 | 5  15 | 11  22 | 10  10 | 55/28 | 1.96 |
| I use facial expression to teach  etiquette among the students | Freq. | 14  70 | 9  28 | 4  12 | 0  0 | 1  1 | 111/28 | 3.96 |
| I use tone variation to empathetic  listening in oral skills lessons | Freq. | 16  80 | 10  40 | 2  6 | 0  2 | 0  1 | 129/28 | 4.60 |
| I always use gestures to teach  skills of persuasion | Freq. | 13  65 | 8  32 | 7  21 | 0  0 | 0  0 | 118/28 | 4.21 |
| OVERALL MEAN |  |  |  |  |  |  |  | 3.7 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

The study findings reveals that most of the respondents confirmed that they use body movements to teach hot seating among the students to a very low extent and low extent as indicated by 35.7% and 39.2% respectively. None of the respondents use body movements to a very large extent and 7.1% and 17.9% use the same to a large extent and an average extent respectively. The study also found that facial expressions was used in oral skills lessons to teach etiquette among the students to a very large extent, as indicated by almost half of the respondents 50% while only 3.5%, rated its application to a very low extent. On application of tone variation during oral skills lessons in the teaching of empathetic listening, the study found that more than half of the teachers (57.1%) used tone variation to a very large extent while 3.5% used it to a low extent. The study revealed that to a large extent, almost half of the teachers (46.4%) indicated that they always use hands and gestures to teach skills of persuasion to the students. These responses show an above average use of drama at a mean of 3.7 to teach negotiation skills among the students through aspects such as facial expressions, gesticulation, body movements and tone variations.

Nedler (2003) in his study on what students gain from negotiated experiences, found that observation was the most effective way of teaching negotiation skills. The findings by Nedler is also supported by Bordone (2009) who found that observational learning is facilitated when the learner pays attention to the teacher, retains the information and has the capacity to enact the teacher, provided the students is motivated to learn. Booth, (1994) supports the findings of the present study when he observed that aspects of drama such as gesture, body movement and tone variations enhance a wide range of techniques such as negotiation, vocal action, mental concentration and interaction among the students. When the study analyzed the teaching activities in the schemes of work the findings revealed that teachers plan activities that aim to integrate drama in the learning of oral skills and this is based on the concept of holistic education (KIE, 2002).

# Table 4.4 Summary of Extent of use of drama in teaching of oral skills in English

|  |  |
| --- | --- |
| **Statement** | **Average Mean** |
| 4.1.1Use of drama in the teaching of performance in poetry | 3.58 |
| 4.1.2 Use of drama to teach pronunciation in oral skills lessons | 3.2 |
| 4.1.3 Use of drama to teach negotiation skills in oral skills lessons | 3.7 |
| OVERALL MEAN | 3.49 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

The study findings reveal that generally there is an average extent of use of drama in the teaching of oral skills. Use of drama in the teaching of performance in poetry is 3.58 and in the teaching of negotiation skills is 3.7. The use of drama in the teaching of pronunciation is at 3.2. This study findings reveal that there is an above average use of drama in both performance in poetry and in negotiation skills and a below average usage of drama while teaching pronunciation.

Edmiston (2003) asserts that the primary aim of process drama is to build skills of engagement (persuasion and etiquette), empathy (empathetic listening) and problem solving (hot seating). In a process drama experience, periods of action are followed by periods of reflection so that the participants are always making links between the fictional world of drama and the world of everyday reality. This study examined not process drama but use of drama in the class to build oral skills.

Prior (2001) further puts it that where some kind of power sharing occurs in negotiation skills the teacher no longer owns the oral skills lessons. The lesson is co-constructed. Hollard and O’Connor (2004) have also argued that co-constructed environment in drama allow teachers and students to experiment and learn from each other and children must ‘earn’ the privilege of sharing power. Edmiston (2003) looked at power positioning through which teachers can open new relationships with the students not necessarily sanctioned by social roles of the teacher and the student. In his study the teacher could even be bad and naughty. This study maintained the social roles and the teacher remained the teacher as the students remained the students. Hollard and O’Connor (2004) allowed the teachers and the students to experiment and learn from each other and to share power in a flexible and accommodating way. This study simply explored the use of drama and not the sharing of experiences.

Michelle R. Raquel takes for granted the nature of drama to have a positive impact on L2 learning in various contexts. No longer do teachers question the value of communicative tasks in the language classroom, no longer do they segregate drama to a stage; teachers today, instead, know that language learning cannot be separated from the learning of pragmatics, and they are comfortable with role-playing and other dramatic activities to get across both linguistic and sociolinguistic concepts (Aita, 2010; Fortney, 2010; Raquel, 2011). Raquel (2011) quotes Vygotsky and puts forth that “from a psychological perspective, language is a psychological and cultural tool that mediates thinking and learning through social interactions with others in an environment” (p. 94). From this, the motivation for her study lies in the idea that in each unique ‘environment,’ a learner’s sociocultural background will act differently with the impact of a full theatre production on their L2 learning. It is this sociocultural component that is the focus of Raquel’s work. She argues that because sociocultural factors have an impact on language learning in Hong Kong where she works, sociocultural factors could also have a significant impact on the use of drama as pedagogy in the L2 learning as well. This study examined drama pedagogy on the learning of oral skills in Kisumu east sub-county and the sociocultural factors of an African country and the different categories of schools having different facilities played a role in drama as pedagogy in the learning of oral skills in English.

Raquel’s study (2011) involved 42 participants. They were Honk Konguniversity students and held diverse roles in the production from actor to crew. The production took seven months of preparation and rehearsals where held twice a week for three hours each while the crew also met at the same times. Assessment was done through reflective journals together with pre-and post-production interviews and questionnaires. For Raquel, the pre-production interviews showed

Correlation with established profiles of Hong Kong learners found in past research. Coupled with the post-production assessment, her work showed that the conditions and activities in the full theatre production environment offered students several opportunities: 1) the opportunity to develop oral skills of pronunciation, stress, and intonation (Miccoli, 2003) and this study examined along with the verbal cues the non-verbal cues 2) the opportunity to realize connections between language and thought and become aware of paralinguistic skills neglected in their education background (Maley& Duff, 2005) and this study looked at achievement in the oral skills examination. The opportunity to learn in an authentic environment (Ryan-Scheutz & Colangelo, 2004) is related to the authenticity of participating in drama and music festivals.

## 4.2 Extent of Student Participation in Drama in Class and out of Class

### 4.2.1 Extent of student participation in Drama in the oral skills classrooms

In the second objective, the study sought to establish the extent students participated in drama in class. Respondents (students) were therefore, asked to indicate their responses on the following statements related to the extent of their participation in drama. The results were summarized in Table 4.5.

# Table 4.5 Extent of student participation in Drama in class

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** |  | **5** | **4** | **3** | **2** | **1** | **Total Mean** |
| I dramatize every aspect in  the oral skills lessons | Freq. | 40  200 | 66  264 | 48  144 | 40  80 | 6  6 | 694 3.47 |
| I participate in drama  in poetic performance lessons | Freq. | 18  90 | 29  116 | 11  33 | 70  140 | 42  42 | 421 2.11 |
| I use drama during pronunciation in the oral skills lessons | Freq. | 71  355 | 92  368 | 20  60 | 7  14 | 0  0 | 798 3.99 |
| I use drama during negotiation skills lessons | Freq. | 28  140 | 65  260 | 7  21 | 70  140 | 44  44 | 605 3.03 |
| OVERALL MEAN |  |  |  |  |  |  | 3.15 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

Table 4.5 reveals that in class 33% of the students participate in drama to a large extent 24 % to an average extent. The level of participation among the respondents is 20 % both to a very large extent and to a low extent. In the poetic performance lessons more students (35%) use drama to a low extent than in the others. use of drama during pronunciation lessons is both to a very large extent and to a large extent at 35.5% and 46% respectively. 22% of the students participate in drama to a very low extent in negotiation skills while 35% do so to a low extent. Another 32.5% participate to a large extent in negotiation skills. On the average participation in drama is to and average extent across the board except for participation in poetic performance lessons 2.11. Participation in pronunciation enjoys an above average extent of 3.99 whereas negotiation skills enjoys a below average extent of 3.03%.

These findings are in agreement with the findings of Fleming (2006) that also found that most of the students actively participate in drama activities even in class owing to many benefits associated with it such as natural integration of language skills, learner centered and adaptability of fluency and communicative competence. Spaulding (1992) also found that majority of students participate in drama and other oral performances, which ultimately take greater control of their behavior in social, intellectual and linguistic development. This study set out to find how some students respond to the learning opportunities to take greater control of their achievement in the oral skills examination. The study further revealed that few students continue to be passive and resigned and the study has thus established that the incidences of resignation and apathy are still evident to some extent in the learning of oral skills in the classrooms.

Another finding of this objective revealed that few students are drama active in performance in poetry lessons. This unfortunately confirms that many students still find poetry difficult and mysterious (Amateshe 1988). This finding contradicts what Greenall (1984) said-that classes without drama allow students to practice what they have acquired while feeling safe with the atmosphere of drama. This study revealed that students have failed to act more spontaneous when learning performance in poetry.

The findings on negotiations skills revealed that both the teachers and the students attest to the fact that the challenges of using drama in the classroom to teach negotiation skills are real. The assertion by Kwadzo (1991) that the current paper and pen examinations do not quite provide true reflections of the candidates’ ability in the spoken English language is to some extent true. Oral skills examinations do not focus upon the testing of practical oral sub-skills rather it focuses on the theoretical aspects. This is a clear departure from what the students later meet in the daily interactions when they are over and done with school. Teachers need to provide students with opportunities where they can put into practice the target language. They need to reflect about creating spaces that offer students enough exposure to authentic language situations (similar to the real life) where they can be in real communication. When students are put into authentic communicative situations, apart from being motivated, it is also a chance for the teacher can monitor the students’ progress in the target language.

When students perform even in the classroom situation prosodic cues like pauses and changes in intonation make meanings clear in the oral skills lessons. The participation draws upon students’ abilities to imitate and express themselves and if well-handled interest is aroused and personality development fostered. Burke (2002) says that collaboration negotiation and meaning is demanded among participants as they engage in rehearsal and performance (Butt, 1995). The study analyzed the learning activities in oral skills schemes of work. The findings revealed that less than half of the teachers seriously assist the learners to implement the learning activities they set out to do. The schemes of work were more mechanical than functional. The research got this intuition that the learning activity slot was filled for lack of a better thing to write. When interviewed the Quality Assurance officer confirmed that though they are to ensure that the learning programs are carried out as stipulated, the task ultimately lies with the classroom teacher who should strive to have a clear conscience when implementing the said activities by doing what they set out to do.

Matsuzaki’s work (2005) focuses on adapting what she calls the drama method in an L2 class of upper grade elementary students in Japan. While hers is not so much research as it is a lesson plan (Vygotsky’s idea that learning is constructed through interactions with others) in placing drama at the center of language learning. From this she was able to construct a lesson that combines the four skills while utilizing the drama technique hot -seating, a form of role-playing. What Matsuzaki does give in the way of analysis and lesson evaluation are the results of a post-lesson questionnaire. This study gives in the way of analysis post oral skills examination and post report of drama activeness or otherwise. Matsuzaki found that using drama in her classroom enhanced student motivation for learning English and led to greater sociocultural awareness (Kumaravadivelu, 1994). As a side note, she insists that drama is also ideal in promoting peer interaction and collaboration. This study did not replicate Matsuzaki’s work but singled out the listening and speaking (oral skills) and how students participate in drama in their oral skills lessons as well as their participation in activities out of the classroom in drama and music festivals. The meeting point of her study and this study, however, is that we both want to place drama at the center of language learning.

### 4.2.2 Extent of participation in drama and music festivals by students

In the second objective, the study sought to also establish the extent students participated in drama out of class. Respondents (students) were therefore, asked to indicate their responses on the following statements related to the extent of their participation in drama. The results were summarized in Table 4.6.

# Table 4.6 Extent of Student Participation out of class

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Statement** |  | **5** | **4** | **3** | **2** | **1** | **Total Mean** |
| I am an active member of drama club |  | 30  150 | 69  276 | 10  30 | 56  112 | 35  35 | 603 3.02 |
| I prepare and participate in the drama and music festivals |  | 29  145 | 60  240 | 11  33 | 60  120 | 40  40 | 578 2.89 |
| I participate in school occasions like parents and prize giving ceremonies |  | 28  140 | 65  260 | 7  21 | 66  132 | 34  34 | 587 2.93 |
| OVERALL MEAN |  |  |  |  |  |  | 2.95 |

**Key**

|  |  |  |  |
| --- | --- | --- | --- |
| **5** | **= Very large extent5.00** | **2** | **= Low Extent 2.1 – 2.9** |
| **4** | **= Large Extent 4.1 -4.9** | **1** | **=Very Low Extent 1.0 - 2.0** |
| **3** | **= Average Extent 3.0 -4.0** |  |  |

Respondents were also asked to rate the extent of their participation. The findings revealed that 15% and 34.5% rated to a very large extent and a large extent respectively. 5% and 28% rated to an average extent and a low extent respectively. Another 17.5% rated to a very low extent. The drama active were the students whose range of participation ranged from very large extent to an average extent and the number of students were 109 which a percentage number of 54.5%. The students that were termed as drama inactive were the once that the extent of participation ranged from low extent to very low extent. The number of the drama inactive were 91 and their percentage representation was 45.5%.

Drama which is a powerful method for effective education is fairly utilized as the findings on the extent of student preparations in drama and music festivals revealed. Both the active and in inactive participants thus integrated oral skills in the natural way (Maley 2005). Students get opportunities to see the abstract brought to life in action. Ideas are stimulated, active responses are demanded of the learners and enjoyment is also provided.

Oral skills should be encouraged through drama (Farrant, 1980). The students are sensitized to the sounds of language, their rich possibilities and their beauty. They are made to think more deliberately about the sounds of words and the effects. Choral and solo verses in drama and music festivals provide avenues for improving oral skills in the students. Drama thus encourages adaptability fluency and communicative competence. It puts language in context and by giving learners experiences of success in real life situations. It should arm them with confidence for taking the world outside the classroom (Davis, 1990).

The good number of students (109) involved in drama activities during the festivals is an indication that some of them are intrinsically drawn to these activities and go out of their way to be involved with or without the assistance of their teachers. Winston’s (2011) collected case studies in diverse teaching setting but left out the relationship between participation in drama and achievement of English oral skills and this study has attempted to fill that gap. Apart from fun, students participating in presentation can be said to be very interactive.

The findings further naturally indicate that a fewer number of students actually participated in the actual making of presentations at the festivals. Participation in the festivals provide context for meaningful oral production because the learners use their language resources (Chauhan 2004). Drama interventions have been reinforced and the students’ performances of verses and oral skills have been enhanced and the learners speaking abilities are heightened. Indeed this indicates that there is a loosening of the teachers’ grip on the class when the whole group interventions are applied and this can be one of the factors that have led to achievement in oral skills. Such student participation also means that drama skills when later applied to learn oral skills gives the students the most meaningful, practical and relevant application while at the same time giving the same learner the necessary tools for exploration and achievement. The quality assurance officer also confirmed a good number of schools grace the drama festivals and many more the music festivals.

*“The drama and the music festivals are an occasion to watch. There is pomp and color as students are driven to venues to participate. Students get to enjoy themselves and in the process learning takes place. There is both active and passive participation as they perform and their colleagues watch them”*

The findings indicate that in order to put learners into practicing speaking and to promote participation, game like activities should be planned. The exposure to the festivals is a determinant factor that must be taken into account because outside the classroom setting, and even inside the classroom there will always be few times when the students will have chances to exercise their speaking. This is in agreement with Kim (1995), games provide the students with the opportunity of having a meaningful interaction in the target language.

Even so, Mei and Yu-jing (2000) believe that if not well planned, game like activities can become distracting for some students, taking into account that not all the students have the same learning styles, and deflecting some learners from the goal of putting in practice the speaking skill. By having the students speaking in such activities, the learners face more spontaneous situations. According to Judy (1984) spontaneous situations allow the speakers to use language that they already know. This study recognized that getting the learners to do the kind of drama that is in the festivals in the class in almost impossible and that the learners have to make do with the pockets of time allocated for the co-curricular activities to prepare and participate in the drama and music festivals.

Kumaravadivelu (1994) macro strategies in their raising of cultural awareness and ensuring social relevance respectively and Livingstone (1983) goes further in her assertion that drama has its advantages in language learning. Three advantages that she discusses are:1) its potential to maximize student activity 2) a motivational advantage in the areas of content relevance and practicality, maintaining student interest, and class discipline, and 3) role-playing’s ability to account for mixed ability groups, which she also relates to student motivation and discipline. In regards to role-playing and its connection to the communicative approach to language teaching, Livingstone is cited by Wan Yee Sam (1990) and furthers her argument by directly connecting the advantages of what he has termed role-simulation to the strategies involved in the communicative approach in L2 learning. Because of the contributions made by Barnes, Via, Maley and Duff, Holden, and Livingstone, drama can never be separated from the language classroom.

## 4.3 Relationship between Participation in Drama and Achievement in oral skills

In the third objective, the study sought to establish the relationship between student participation in drama and achievement of English oral skills. The student achievement scores were summarized in table 4.7 below.

# Table 4.7 Table showing achievement scores of the drama active and the drama inactive

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **ACHIEVEMENT** | | **Total mark** | **Mean Rating** | **Mean Rating** |
|  | |  | **DR A** | **DR IA** |
| Poetic performance | | 10 | 4.94% | 11.09% |
| Pronunciation | | 08 | 61.73% | 56.78% |
| Negotiation skills | | 12 | 33.33% | 32.21% |
| Overall scores | | 30 | 54.99% | 50.12% |
|  | **Key: classification of drama active and drama inactive** | | | | |  |  |  |  |
|  | **DR A= Drama active**  **DR IA= Drama inactive** | | | | |  |  |  |  |

To establish the relationship between participation and achievement chi- square test was done with the total mean of participation in poetic performance, pronunciation and negotiation skills on one hand and achievement scores on the other hand. The tests were summarized in Table 4.8, Table 4.9 and Table 4.10. The findings on Table 4.14 show that poetic performance was the most poorly achieved in the oral skills examination with the drama active attaining a mean score of 4.94% while their drama inactive counterparts scored a mean of 11.09% Pronunciation as a subsection in the oral skills examination was the best performed subsection with a mean of 61.73% for the drama active and 56.78% for the drama inactive members. The achievement in negotiation skills was slightly below average.

# Table 4.8 Relationship between drama participation and poetic performance

Chi-Square Goodness-of-Fit Test for Observed Counts in Variable: Pronunciation

Using category names in Participates in drama

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Category** | **Test observed** | **Proportion** | **Expected** | **Contribution to Chi-Sq** |
| Inactive | 91 | 0.5 | 70 | 6.435 |
| Active | 109 | 0.5 | 70 | 6.435 |

|  |  |  |  |
| --- | --- | --- | --- |
| N | DF | Chi-Sq | P-Value |
| 200 | 1 | 18.374 | 0.000 |

The magnitude of the difference between the observed and expected values compared to its corresponding expected value is large for categories inactive and active. If you choose an Alpha-level of 0.05, the p-value (0.000) is less than alpha.

From the findings above we conclude that participation in drama has an influence on student’s pronunciation.

# Table 4.9. Relationship between drama participation and pronunciation

Chi-Square Goodness-of-Fit Test for Observed Counts in Variable: Poetic performance

Using category names in Participates in drama

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Category** | **Test observed** | **Proportion** | **Expected** | **Contribution to Chi-Sq** |
| Inactive | 91 | 0.5 | 104 | 1.6202 |
| Active | 109 | 0.5 | 104 | 1.6202 |

|  |  |  |  |
| --- | --- | --- | --- |
| N | DF | Chi-Sq | P-Value |
| 200 | 1 | 5.0496 | 0.000 |

The difference between the observed and expected values compared to its corresponding expected value is large for the two categories. If you choose an Alpha-level of 0.05, the p-value (0.000) is less than alpha. From the findings above we conclude that participation in drama has an influence on student’s pronunciation. We therefore c conclude that participation in drama has an influence on student’s poetic performance.

# Table 4.10. Relationship between Participation and Negotiation Skills

Chi-Square Goodness-of-Fit Test for Observed Counts in Variable: Performance in negotiations

Using category names in Participates in drama

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Category** | **Test observed** | **Proportion** | **Expected** | **Contribution to Chi-Sq** |
| Inactive | 91 | 0.5 | 99 | 0.6528 |
| Active | 109 | 0.5 | 99 | 0.6528 |

|  |  |  |  |
| --- | --- | --- | --- |
| N | DF | Chi-Sq | P-Value |
| 200 | 1 | 1.3184 | 0.000 |

The magnitude of the difference between the observed and expected values compared to its corresponding expected value is large for categories inactive and active. If you choose an Alpha-level of 0.05, the p-value (0.000) is less than alpha. From the findings above we conclude that participation in drama has an influence on student’s negotiation skills. A p-value of 0 indicates that we reject the null hypothesis at alpha=0.05 and conclude that participation in drama has an influence on student’s performance in negotiations skills.

Using the Chi-square test to establish the relationship between drama participation and performance of poetry, the current findings revealed a significant association between the two variables (*P= .000*) implying that p<0.005 and a significant relationship as shown above in table 4.11. This finding concurs with the findings of Lewis, (1999) who also found that participating in oral skills lessons both verbally and non-verbally create a meaningful context for the students where language is useful. Boudreault, (2010) similarly found that during improvisational oriented drama, learners are engaged in numerous moments to understand and to be understood by others. Even during product oriented scripted theatrical activities, growth in fluency in the target language occurs as learners experience the authentic communicative aspects of language. In similar vein, Bolton (1987) found that incorporating one off and stand-alone drama activities help the learners experience the language in operation.

On the relationship between participation and achievement of pronunciation skills the findings were summarized in Table 4.12 above. The study findings show that the students performed well in pronunciation skills. According to Khan (1996), one of the advantages of integrating drama in class activities is that it helps in developing oral skills such as pronunciation and intonation. These responses concur with that of Bolton (1987) who similarly, found that application of drama during the teaching of pronunciation lessons helps in improving the students’ pronunciation skills ability especially through such aspects as intonation and stress on certain syllables.

In testing the correlation between drama participation and students’ performance in negotiation skills, using Chi-Square test, analysis reveals that p<0.05 given that the p=.000. This shows that there is a strong or a significant relationship between drama participation and students’ performance in negotiation skills. On the relationship between participation and achievement of pronunciation skills the findings were summarized in table 4.13 above. The study findings concur with Davies (1990) who in a TESOL drama workshop explored the best practices for integrating the language through drama in-line. Drama festivals in this study revealed a stand-alone activity in the school curriculum clearly independent from the oral skills lessons.

These responses show the significant use of drama in enhancing negotiation skills among the students through aspects such as facial expressions, gesticulation, body movements and tone variations. Nedler (2003) in his study on what students gain from negotiated experiences, found that observation was the most effective way of teaching negotiation skills. The findings by Nedler is also supported by Bordone (2009) who found that observational learning is facilitated when the learner pays attention to the teacher, retains the information and has the capacity to enact the teacher, provided the students is motivated to learn. Booth, (1994) supports the findings of the present study when he observed that aspects of drama such as gesture, body movement and tone variations enhance a wide range of techniques such as negotiation, vocal action, mental concentration and interaction among the students.

In the interview with the QASO, on the significance of drama participation in negotiation skills, he had to say

“drama *in the classroom enriches the development of negotiation skills because it provides students with the first hand experiences. Thus, students have an opportunity to become actively involved, and to develop background knowledge through their experiences, the use of hands on and art based strategies provide meaningful language learning experiences”*

On the flip side, active use of drama can greatly improve a student’s poetic performance. It is worth noting that the three teachers are in agreement with Greenall (1984) the classes with drama allow students to practice what they have acquired, while feeling safe with the atmosphere of drama, which means students can act more spontaneously when performing those activities.

These findings were also corroborated by responses obtained from interviews with QASO. In one of the interview sessions with the officials, when asked on effects of drama participation on students, poetic performance, he had to say;

*“the implementation of drama in class promote the use of language skills and teachers as the facilitators present the topics and clear instructions for class activity which offers the students the opportunity to interact and to practice the speaking skills in the pronunciation, poetic performance and negotiation skills”*

The results of oral in class and out of class indicate that there was a general trend of improvement in oral proficiency, reading and comprehending examination and an improvement in writing proficiency of the examination. Along with the formal assessment, students were also asked to complete a perceptions survey in the student questionnaire, which showed that students generally agreed on the positive benefits of drama in L2 learning. In examining the data, it does seem that there was a combination of improved accuracy, fluidity, and confidence in L2 communication between the participants.

Most notable may be the two areas that showed positive achievement: the negotiation skills and pronunciation. It becomes apparent that the physical and dynamic nature of drama played a part in these improvements. Also, the fact that students were not directly learning the L2 but rather using it as a tool in an authentic environment to achieve a goal could have been the reason behind improved vocabulary use. However, some limitations and problems with the study is that while students did show a general improvement in the four skills, the results were not broken down to show which students showed the most improvement. The students who were drama active would have had better drama and consequently better in oral skills.

Bang ( 2003), aimed to investigate how drama activities in the EFL classroom would improve college students’ communicative ability in their L2 at Myongji University in Korea. The study was both quantitative and qualitative. Four research questions were posed: 1) Do drama activities in the L2 classroom lead to improvement in a learner’s communicative ability?2) What is the nature of classroom interaction between participants in drama activities?; 3) What are the students’ attitudes towards their classroom experience?; and 4) How do the students perceive themselves in such an environment? Data was collected through pre-and post-oral proficiency tests as well as interviews and class observation. Over the course of a semester, students, 12 male and 8 female of varying English proficiencies, were instructed in English through the use of dramatic activities. Results from the pre-and post-oral proficiency tests showed that there were improvements in speech clarity, amount of communication units, and production rate. The results of the quantitative analysis were the most interesting in that they showed that the students produced 94 individual attitudes towards drama activities, both positive and negative; which for this literature review, is the only time a study has suggested that drama activities can have a negative effect on motivation. Of the positive attitudes, 30% were cognitive, 26% affective, 24% socio-cultural, and 20% linguistic. Of the negative attitudes, cognitive issues where also highest with 43%.

According to Bang (2003), salient negative responses to drama-oriented activities were of three kinds: students were discouraged by other student’s progress, skepticism in the benefits of ‘playing’ (p. 29), and lack of teacher feedback. Bang’s study is useful in that it provides a balanced feedback on not only the effectiveness of drama on L2 learning but also the attitudes and perceptions of the students in such classes. This study looked at the teacher’s role the student’s role and that relationship on the achievement of oral skills.

## 4.4 Difference in Achievement between Drama Active and Drama Inactive Students

The study sought to investigate the drama activeness among the students that took part in the study. This was imperative in order to conduct a correlation between their participation and performance in oral skill performance in poetic, pronunciation and negotiation skills. Using the raw data in (appendix F) the findings were shown in table 4.14.

# Table 4.11 Two-Sample T-Test with Equal Variances Showing Achievement

-------------------------------------------------------------------------------------------------------

Group **Obs** Mean Std. Err. Std. Dev. [95% Conf. Interval]

-------------------------------------------------------------------------------------------------------

Inactive 91 **50.12088** 1.080274 10.30516 47.97473 52.26703

Active **109 54.99083** .7790686 8.133715 53.44658 56.53507

-------------------------------------------------------------------------------------------------------Combined **200 52.775** .6702372 9.478586 51.45332 54.09668

-------------------------------------------------------------------------------------------------------

Diff | -4.869947 1.304191 -7.441835 -2.298059

-------------------------------------------------------------------------------------------------------

Degrees of freedom: 198

Ho: mean (inactive) – mean (active) = diff = 0

Ha: diff < 0 Ha: diff ~= 0 Ha: diff > 0

t = -3.7341 t = -3.7341 t = -3.7341

P < t = 0.0001 P > |t| = 0.0002 P > t = 0.9999

The results on table 4.11 indicate that the drama active members have a statistically significant higher mean score of (54.99) than their drama inactive counterparts (50.12). The findings show that the use of the language through interaction and communication among students is fundamental to develop the speaking skill just as (Judy, 1984) and (Ersoz; 2000) assert that the implementation of games in class promote the use of the language skills. Achievements in specific areas of this study reveal how the students’ interaction and communication is fostered through the application of drama. The teachers as the facilitators present the topics and clear instructions for a class activity which offers the students the opportunity to interact and to practice the speaking skills in the pronunciation poetic performance or the negotiation skills lessons.

As Tyson (2000) asserts: “the justification for using drama in the classroom has been well demonstrated as benefiting students in a variety of ways. These benefits range from cognitive aspects of language learning to more cooperative learning group dynamics” Drama fosters collaborative learning among students while exercising their cognitive skills. Participating in drama can bring many advantages and benefits. Lewis (1999) for instance, found that participation in drama among the students creates a meaningful context for the students where language is useful. The finding of study explained some reasons why drama should be implemented in English classes because of the significant advantages in achievement of oral skills. Oral skills is tested in the English curriculum in KCSE examinations. These oral skills are basically listening and speaking and they act as the head start to the learning of reading and eventually writing in English as a subject. The study singled out oral skills with the assumption that an improvement in that sub- section would translate to an improvement in the learning of other areas of English. The findings indicate that the learners who were drama inactive did not do as well as their drama active counterparts.

The study concurs with Caswell (1993) that the passive learners expect the teacher to tell them exactly what they should know for examination and nothing more. This study has demystified oral skills as not only ‘something that will be in the test.’

Boudreault (2010) similarly, found that in improvisational oriented drama, learners are engaged in numerous moments to understand and to be understood by others. Even during product oriented scripted theatrical activities, growth in fluency in the target language occurs as learners experience the authentic communicative aspects of language. These include aspects like hesitation, intonation, repetition and incomplete sentences. Several recent experiments conducted with adults (colcombe et al, 2004) provide evidence that exercise performed on a regular basis for several weeks alters brain functions that underlie cognition and behavior. This study has revealed a difference in achievement between the drama active and their drama inactive counterparts in the oral skills examinations.

Mc Lauchian (2010) study indeed focused on student perception and identified factors associated with grade 12 students (year IV: ages 17-18). Her study examined the students’ interest, retention and success in senior level drama classrooms across Ontario school board. This study examined the difference in achievement in English oral skills among the drama active and the drama inactive members of the form four student community from Kisumu East Sub-County.

The findings show that the level of participation and preparation can clearly been said to have gone beyond the confines of the school setup and therefore the out of class experience could be a factor that is drawn into the classroom experiences. One of the principles of learning is the transfer of learning- a process by which knowledge and skills gained in one area of learning assists performance in another. The quality assurance officer (DQASO), one of the stake holders in education, attest to the fact that out of class learning by students does indeed constitute an important part in their education and (Farrant, 1980) put it that students should be encouraged to make fuller use in class what they learn outside like in drama.

Next, while I found that large-scale analytical studies are rare and only have begun recently in the field of drama as pedagogy in L2 learning, they do, however, exist (Aita, 2010; Fortney, 2010). Work done by Gorjian, Moosavinia, and Japripour (2010), Ryan-Scheutz and Colangelo (2004), Bang (2003), and Raquel (2011).Gorjian, Moosavinia, and Japripour’s (2010) study out of Iran involved 60 intermediate EFL students enrolled in English drama II classes. Participants were 18 to 24 years old and randomly divided into an experimental and a control group. This study also involved a similar sample of almost the same age group divided into drama active and drama inactive groups.

With the control group in Gorjian, Moosavinia, and Japripour’s (2010)study, the students were directed to read the literature; while the literature was presented in a traditional and explicit manner (PPP). The experimental group received the content indirectly through role-playing and dramatic activities. In this study the students declared there out of class participation in drama and music festivals. At the end of the course, a 30 multiple-choice question achievement test with a reliability score of .90 was administered to determine content retention. The experimental group’s attitudes were also surveyed using a retrospective think-aloud technique during and after instruction. The question to be answered: “Will EFL students acquire a higher understanding of a play through traditional or performance-based approach to teaching drama” (p. 8)?

Their results showed a significant difference between the two groups’ posttest scores with the experimental group scoring a mean of 9.5 points higher than that of the control group. Overall, the feedback showed that the experimental group had much more positive attitudes toward class participation and activities, which lead to greater motivation throughout the instruction and assessment. They also showed that dramatic activities, which take focus off the one and place it on the many with group and communicative activities, there is a reduction in stress and pressure to perform. While these results seem to support the use of dramatic activities to enhance content and student performance, it also has some limitations; for example, because the study only tested for short-term retention of content, no claims can be made for long-term retention. Also, because the study focused on EFL learners as opposed to native speakers, perhaps the researchers missed a valuable opportunity to examine whether or not students’ proficiency in the TL improved over the course of instruction, as is the case in this study. With this limitation, it seems, however, that the results of the study could be generalized across populations of both L2 learners and native speakers; and, in general, makes a case for drama as a tool in content-based classes.

# CHAPTER FIVE

# SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

## 5.1 Summary of findings

## 5.1.1 Extent of Use of Drama in the Teaching of Oral Skills in English

While teaching poetic performance teachers use drama to an average extent (3.57).Drama is used to an average extent generally to teach pronunciation (3.2) with intonation being used to a large extent (4.04) while body movements being used to a very low extent (2.04).The use of drama to teach negotiation skills is also average (3.7). Body movements receives the least usage (1.96) while tonal variation enjoys a large extent usage(4.6) There is an above average extent of use of drama in poetic performance(3.58) and negotiation skills lessons(3.7). Use of drama in pronunciation is below average (3.2). Drama in English oral skills lessons is generally used to an average extent of 3.49. The implication of these findings is that there is not enough usage of drama in the English oral skills lessons by the teachers.

### 5.1.2 Extent of Students’ Participation in Drama

The extent of participation in class is average (3.15) Participation in pronunciation enjoys an above average extent of 3.99 while negotiation skills has a below average extent of 3.03. Participation in poetic performance lessons is 2.11. Out of class participation in the drama and the music festivals is to a low extent at a mean of 3.02. 109 students are drama active and 91 students are drama inactive. The implication of these findings is that the students are not participation enough in drama both in the oral skills classroom and also out of the classrooms in the drama and the music festivals

### 5.1.3 Relationship between Student Participation and Achievement in Oral Skills

Achievement scores in poetic performance was the lowest while negotiation skills got a slightly better mean. Pronunciation in oral skills was the best done. Participation in drama has an influence on the students’ pronunciation and negotiation skills. The implication of these findings is that the achievement of oral skills is still wanting as it is still poorly performed by students.

### 5.1.4 Difference in Performance between the Drama Active and the Drama Inactive

The drama active students had a statistically significant higher mean of 54.99 than their drama inactive counterpart who had a mean of 50.12. The findings reveal that despite the fact that there is an average achievement in oral skills across board, drama has contributed to a slightly better performance. There is a difference in the mean of 4.87 between the drama active students and the drama inactive students.

## 5.2 Conclusions

In conclusion it is important to acknowledge that the relational nature of learning and teaching oral skills is not solely one of the teacher-student or even student- subject. There were other ongoing encounters the students were having. These encounters included relationships with peers, relationships with themselves and a combination of all these in the flux of the oral skills classroom. It was beyond the scope of this study to address all these multifarious relationships. However the relationship between participation in drama and achievement of oral skills arising from the findings of this study were concluded as follows;

### 5.2.1 Extent of Use of Drama in the Teaching of Oral Skills in English

Based on the first study objective, it can be concluded that an average number of teachers use drama in their classes in the teaching of oral skills. From the results of the teachers planning most of them are aware that they should use the pedagogy of drama but the analyzed results it is evident that they do not.

### 5.2.2 Extent of Students’ Participation in Drama

Based on the second study objective, it can be concluded that an average number of the students participated in drama in the classroom. The students who actively participated in drama and music festivals out of class were 109 while those who were inactive were 91students.

### 5.2.3 Relationship between Student Participation in Drama and their Achievement in Oral Skills

Based on the third study objective, it can be concluded that participation in drama has an influence on achievement on poetic performance, pronunciation and negotiation skills. The good performance in pronunciation could be associated with active involvement in drama activities.

### 5.2.4 Difference in Achievement between the Drama Active and the Drama Inactive Members

Based on the fourth study objective, it can be concluded that there is a strong positive relationship students’ participation in drama activities and achievement in English oral skills. That better achievement of the drama active is linked with an average to large extent of participation in drama activities. The low extent of participation in drama has led to a not so good performance among the drama inactive members. They have also not performed dismally, a fact that can be attributed the in class drama participation

## 5.3 Recommendations

Based on the findings and the conclusions of the study, the following recommendations were made in order to impact drama in the oral skills lessons

**5.3.1 Extent of Use of Drama in the Teaching of Oral Skills in English**

The study recommends that drama should be used by teachers to either a large extent or a very large extent as opposed to the current average use that is in the English oral skills.

### 5.3.2 Extent of Students’ Participation in Drama

The study recommends that students should participate in the oral skills classrooms either to a large extent or to a very large extent as opposed to the current extent of participation. They should also participate out of the classrooms in drama and music festivals to a very large extent or to a very large extent as opposed to the current average extent.

### 5.3.3Relationship between Student Participation in Drama and their Achievement in Oral Skills

The study findings recommend that students draw in class and out of class drama experience and apply the same to the oral skills lessons and eventually their examinations

### 5.3.4 Difference in Achievement between the Drama Active and the Drama Inactive Members

The study finding recommends that students be actively involved in drama in the oral skills class. The students should also be actively involved in drama and music festivals as this contributes to achievement in oral skills.

## 5.4 Suggestions for Further Studies

The role of observation techniques in assessing relationship between participation in drama and achievement in oral skills lessons in English.

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# APPENDICES

# APPENDIX A: LETTER TO THE SUB COUNTY EDUCATION OFFICER

P.O BOX 552-40100

KISUMU.

**THE SUB COUNTY EDUCATION OFFICER**

**KISUMU EAST SUB COUNTY**

**KISUMU**

Dear Madam,

**RE: RESEARCH**

I am a post graduate student at Maseno University interested in studying the relationship between participation in drama and achievement of oral skills in English in secondary schools in Kisumu East Sub County as part of my course requirement. I hope to conduct this research during the months of August 2014. I intend to administer questionnaires to 28 secondary school teachers of English and 200 form four students. The findings will be confidential and will be used only for the purpose of the study.

I would gratefully appreciate if you could give me a letter of introduction to the principals in your schools to allow me to study the selected secondary schools in Kisumu East Sub-County.

I look forward to your support and thank you very much.

Yours faithfully,

Dorothy Sande

# APPENDIX B: QUESTIONNAIRE FOR TEACHERS OF ENGLISH

Dear Sir/ Madam,

The purpose of this questionnaire is to collect data on the relationship between participation in drama and achievement in English oral skills. The information provided will be used for the purpose of this study only and will remain confidential.

This section of the questionnaire seeks to determine the use of drama in teaching/learning of oral skills in English.

**Section B: Extent of use of drama by teachers in the teaching of oral skills in English**

Please indicate your responses on the following statements related to the extent of their usage of drama in the teaching of oral skills in English in a scale of a very large extent (VLE), large extent (LE), average extent (AE), low extent (LOE), a very low extent (VLOE).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Statement** | **VLE** | **LE** | **AE** | **LOE** | **VLOE** |
| There are drama teach performance in poetry oral skills class |  |  |  |  |  |
| When teaching alliteration, I always use tonal variation |  |  |  |  |  |
| I always use gesture in drama to teach rhyme |  |  |  |  |  |
| I always use facial expression to teach repetition |  |  |  |  |  |
| I always use body movements to teach assonance |  |  |  |  |  |

**Section C: Extent of application of drama in teaching pronunciation skills among the students**

Please indicate your response on the following statements related to extent of drama application in teaching pronunciation in a scale of a very large extent (VLE), large extent (LE), average extent (AE), low extent (LOE), a very low extent (VLOE).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Statement** | **VLE** | **LE** | **AE** | **LOE** | **VLOE** |
| I use intonation during pronunciation lesson |  |  |  |  |  |
| I use gestures to teach stress on certain syllables during pronunciation lesson |  |  |  |  |  |
| I use facial expressions to teach homophones during pronunciation lesson |  |  |  |  |  |
| I use body movements to teach homonyms during pronunciation lesson |  |  |  |  |  |

**Section D: Extent of application of drama in teaching Negotiation skills among the students**

Please indicate your response on the following statements related to extent of drama application in teaching negotiation skills in a scale of a very large extent (VLE), large extent (LE), average extent (AE), low extent (LOE)and very low extent (VLOE).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Statement** | **VLE** | **LE** | **AE** | **LOE** | **VLOE** |
| I use body movement to teach hot seating in negotiation skills lessons |  |  |  |  |  |
| I use facial expressions to teach etiquette among students in oral skills lessons |  |  |  |  |  |
| I use tone variation teach empathetic listening oral skills lessons |  |  |  |  |  |
| I always use hands and gestures to teach skills of persuasion |  |  |  |  |  |

***Thank you***

# APPENDIX C: QUESTIONNAIRE FOR STUDENTS

The purpose of this questionnaire is to collect data on relationship between your participation in drama and how you achieve in English oral skills in English paper one. The information provided will be used for the purpose of the study only and will remain confidential.

Note: Please tick (√), fill or comment as required

**Gender**

* Male ( )
* Female ( )

**Section B: Extent of student participation in Drama**

Please indicate your responses on the following statements related to the extent of your participation in drama in a scale of a very large extent (VLE), large extent (LE), average extent (AE), low extent (LOE), a very low extent (VLOE).

Kindly note that **drama** means the use of any or all of the following **facial expressions, use of body movements, the use of gestures and tonal variation**

**Table 4.5 Extent of student participation in Drama**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Statement** | **VLE** | **LE** | **AE** | **LOE** | **VLOE** |
| I participate in drama during class lessons |  |  |  |  |  |
| I participate in drama during poetic performance lessons |  |  |  |  |  |
| I use drama during pronunciation in the oral skills lessons |  |  |  |  |  |
| We use drama during negotiation skills lessons |  |  |  |  |  |
| I am an active member of drama club |  |  |  |  |  |
| I participate in drama and music festivals |  |  |  |  |  |
| I participate in school function like making presentations at parents day and prize giving ceremonies |  |  |  |  |  |

# APPENDIX D: ORAL SKILLS EXAMINATION

The following section is an examination that was done by the students of Kisumu East Sub-County during the 2014 Joint Mock Examination on oral skills. Attempt all the questions in the spaces provided.

**ORAL SKILLS (30 Marks)**

**PERFORMANCE IN POETRY**

1. ***Read the poem below and answer the questions that follow***

August afternoon

In the blind moon

Shadows shudder

And a column of rats

Scale over roofs

After cats

Identify an instance of alliteration (1mark)

………………………………………………………………………………………………………………………………………………………………………………

How would you say the last line in the poem? (2 marks)

………………………………………………………………………………………………………………………………………………………………

What is the relationship between ‘cats’ and rats in terms of sound? (1 marks)

………………………………………………………………………………

Imagine you were asked to perform this poem to members of your class, how would you make the performance interesting. (4 marks)

………………………………………………………………………………………………………………………………………………………………………………………………………………………………………………

Comment on the rhyme scheme of the poem. (2 marks)

………………………………………………………………………………………………………………………………………………………………

**PRONUNCIATION**

1. ***Provide a word which sounds the same as each of the following (5 marks)***
   1. You …………………………..
   2. Wood …………………………
   3. Bury ………………………….
   4. Cancel ………………………..
   5. Grown ………………………..
2. ***In each set circle the odd one out according to pronunciation of the vowels underlined (3marks)***
   1. Authority, gauge, audible
   2. Respond, resist, recommend
   3. Abundant, pulpit, pun

**NEGOTIATION SKILLS**

1. What should one remember to say when receiving a call on behalf of someone else? (3 marks)

……………………………………………………………………………………………………………………………………………………………………………………

1. A group of form four students were told to hold a discussion on the traits of a certain character in one of their set books. List any four things they must do if their discussion is going to be successful (4 marks)

……………………………………………………………………………………………………………………………………………………………………………………

1. ***Read the conversation below and answer the questions that follow.***

**Sanjose**: (*enters the office without knocking*) Pardon my intrusion.

**Princetone**: (*surprised*) Not at all. What can I do for you please?

**Sanjose**: (*stammering*) I demand for a salary increment this month henceforth. The workers are threatening to terminate their services forthwith.

**Pricetone**: (*composed*) Please calm down. Let’s discuss the remuneration issue reasonably.

**Sanjose**: *(shouting and banging his fists in the desk*) No! No! No! We have been patient long enough. All these years we have worked only to enrich you and your

company.

**Princeton**: (*almost intimidated*) I sincerely apologize. I admit I have ignored the welfare of my workers. I have been extremely busy.

**Sanjose**: (*glaring red- eyed*) Too busy! Better say extremely egocentric. All you care about is your enterprise

**Princeton**: (*calm and persuasive*) Patience please. I will call a meeting immediately. The company’s board of directors will confer with the workers……

**Sanjose:***(interrupting*) Okay! Immediately! If you keep your promise this time…..(*walks out banging the door )*

Explain the employers show of etiquette in the conversation ( 2 marks)

……………………………………………………………………………………………………………………………………………………………………………………

Enumerate points in the employee’s shortcomings in his negotiation skills

(3 marks)

…………………………………………………………………………………………………………………………………………………………………………

# APPENDIX E: INTERVIEW GUIDE

**Interview guide for the quality assurance officer**

* To what extent are oral skills an important aspect in the English syllabus in the school curriculum?
* Has the teaching of oral skills in English paper one been effective in the Sub-County?
* Does the Sub-County organize in-service training to build the capacity of teachers in the incorporation of drama in the teaching of oral skills in English?
* What measures have been put in place to test drama use in the teaching of oral skills?
* How can drama be incorporated in the curriculum and not come as co-curricular activity only?
* Do the schemes of work reflect the teaching and learning activities
* Are these teaching and learning activities implemented in the oral skills lessons
* Does drama have influence on the learning of oral skills in English paper one?
* Do teachers of English adequately cover the oral skills syllabus in English paper one when they infuse drama in the lessons
* To what extent are the teachers if English involved in the drama activities in the Sub-County
* Are teachers of other subjects more involved in the drama activities than the teachers of English?

# APPENDIX F: RAW DATA OF STUDENTS’ PERFORMANCE

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Student Code** | **Poetic Performance**  **X/10** | **Pronunciation Performance**  **X/8** | **Performance in Negotiation Skills**  **X/12** |  | **Activeness in Drama** |
|  |
| **Overall scores**  **X/30** |
| S001 | 1.7 | 4.88 | 4.32 | **10.9** | **ACTIVE** |
| S002 | 0.5 | 6.72 | 2.28 | **9.5** | **INACTIVE** |
| S003 | 1.2 | 3.92 | 2.64 | **7.76** | **ACTIVE** |
| S004 | 0.8 | 3.36 | 5.16 | **9.32** | **INACTIVE** |
| S005 | 1.4 | 2.24 | 3.24 | **6.88** | **INACTIVE** |
| S006 | 0.3 | 5.2 | 3.96 | **9.46** | **ACTIVE** |
| S007 | 0.6 | 6.24 | 4.56 | **11.4** | **ACTIVE** |
| S008 | 0.2 | 2.72 | 4.32 | **7.24** | **ACTIVE** |
| S009 | 0.1 | 3.6 | 3.72 | **7.42** | **ACTIVE** |
| S010 | 0.5 | 3.6 | 2.88 | **6.98** | **ACTIVE** |
| S011 | 0.7 | 4.48 | 2.28 | **7.46** | **ACTIVE** |
| S012 | 0.8 | 3.12 | 2.64 | **6.56** | **ACTIVE** |
| S013 | 0.1 | 5.2 | 6.6 | **11.9** | **ACTIVE** |
| S014 | 0.3 | 4.96 | 3.6 | **8.86** | **ACTIVE** |
| S015 | 1.3 | 5.92 | 3.48 | **10.7** | **ACTIVE** |
| S016 | 1.6 | 3.12 | 3.6 | **8.32** | **INACTIVE** |
| S017 | 2.3 | 3.68 | 2.28 | **8.26** | **INACTIVE** |
| S018 | 0.5 | 6.96 | 2.64 | **10.1** | **ACTIVE** |
| S019 | 0.7 | 5.44 | 5.16 | **11.3** | **ACTIVE** |
| S020 | 0.9 | 4.32 | 2.28 | **7.5** | **ACTIVE** |
| S021 | 1.1 | 4.32 | 3.96 | **9.38** | **INACTIVE** |
| S022 | 0.2 | 6.72 | 4.56 | **11.48** | **ACTIVE** |
| S023 | 0.4 | 6.88 | 4.32 | **11.6** | **ACTIVE** |
| S024 | 0.1 | 6 | 3.84 | **9.94** | **ACTIVE** |
| S025 | 0.3 | 4.32 | 3.96 | **8.58** | **ACTIVE** |
| S026 | 0.4 | 5.36 | 3.6 | **9.36** | **ACTIVE** |
| S027 | 0.7 | 5.44 | 2.28 | **8.42** | **ACTIVE** |
| S028 | 0.9 | 4.8 | 3.6 | **9.3** | **INACTIVE** |
| S029 | 0.7 | 4.96 | 2.28 | **7.94** | **INACTIVE** |
| S030 | 0.5 | 5.12 | 2.64 | **8.26** | **ACTIVE** |
| S031 | 0.2 | 4.24 | 5.16 | **9.6** | **ACTIVE** |
| S032 | 0.9 | 4.8 | 2.28 | **7.98** | **INACTIVE** |
| S033 | 0.1 | 7.12 | 3.96 | **11.18** | **ACTIVE** |
| S034 | 1.4 | 3.6 | 4.92 | **9.92** | **INACTIVE** |
| S035 | 0.6 | 3.6 | 4.32 | **8.52** | **INACTIVE** |
| S036 | 1.5 | 4.48 | 6.48 | **12.46** | **ACTIVE** |
| S037 | 0.3 | 3.12 | 4.56 | **7.98** | **ACTIVE** |
| S038 | 0.2 | 5.2 | 4.32 | **9.72** | **ACTIVE** |
| S039 | 0.4 | 4.96 | 4.8 | **10.16** | **ACTIVE** |
| S040 | 0.8 | 5.92 | 2.4 | **9.12** | **ACTIVE** |
| S041 | 0.6 | 6.96 | 2.16 | **9.72** | **ACTIVE** |
| S042 | 1.2 | 5.44 | 3.72 | **10.36** | **ACTIVE** |
| S043 | 0.5 | 4.32 | 2.88 | **7.7** | **INACTIVE** |
| S044 | 1 | 6.72 | 2.28 | **10** | **INACTIVE** |
| S045 | 0.8 | 6.88 | 2.64 | **10.32** | **ACTIVE** |
| S046 | 0.9 | 6 | 6.6 | **13.5** | **ACTIVE** |
| S047 | 1.1 | 4.32 | 3.6 | **9.02** | **ACTIVE** |
| S048 | 1 | 5.36 | 3.48 | **9.84** | **ACTIVE** |
| S049 | 0.4 | 5.44 | 2.88 | **8.72** | **ACTIVE** |
| S050 | 0.3 | 5.12 | 3.36 | **8.78** | **ACTIVE** |
| S051 | 0.5 | 4.24 | 5.52 | **10.26** | **INACTIVE** |
| S052 | 0.9 | 7.12 | 4.92 | **12.94** | **ACTIVE** |
| S053 | 0.4 | 6.88 | 4.92 | **12.2** | **ACTIVE** |
| S054 | 0.4 | 7.52 | 3.84 | **11.76** | **ACTIVE** |
| S055 | 0.2 | 5.6 | 3.96 | **9.76** | **ACTIVE** |
| S056 | 0.1 | 4.16 | 3.6 | **7.86** | **INACTIVE** |
| S057 | 0.8 | 6.88 | 3 | **10.68** | **ACTIVE** |
| S058 | 0.7 | 6.72 | 2.64 | **10.06** | **ACTIVE** |
| S059 | 0.5 | 3.28 | 5.16 | **8.94** | **ACTIVE** |
| S060 | 1.4 | 3.04 | 2.28 | **6.72** | **INACTIVE** |
| S061 | 1.5 | 3.68 | 3.96 | **9.14** | **INACTIVE** |
| S062 | 0.3 | 4.72 | 4.56 | **9.58** | **ACTIVE** |
| S063 | 0.2 | 5.92 | 4.32 | **10.44** | **ACTIVE** |
| S064 | 0.9 | 5.84 | 3.6 | **10.34** | **INACTIVE** |
| S065 | 0.4 | 5.76 | 2.28 | **8.44** | **INACTIVE** |
| S066 | 1.5 | 6.24 | 2.64 | **10.38** | **ACTIVE** |
| S067 | 1.7 | 4.32 | 5.16 | **11.18** | **ACTIVE** |
| S068 | 0.6 | 1.84 | 2.28 | **4.72** | **INACTIVE** |
| S069 | 0.7 | 2.72 | 3.96 | **7.38** | **ACTIVE** |
| S070 | 1.2 | 4.16 | 4.56 | **9.92** | **INACTIVE** |
| S071 | 1.1 | 4.08 | 6.48 | **11.66** | **INACTIVE** |
| S072 | 1.8 | 3.76 | 3.72 | **9.28** | **INACTIVE** |
| S073 | 0.6 | 3.92 | 2.88 | **7.4** | **ACTIVE** |
| S074 | 0.8 | 6.48 | 2.28 | **9.56** | **INACTIVE** |
| S075 | 0.5 | 6 | 2.64 | **9.14** | **INACTIVE** |
| S076 | 0.4 | 5.52 | 6.6 | **12.52** | **ACTIVE** |
| S077 | 0.2 | 4.32 | 3.6 | **8.12** | **ACTIVE** |
| S078 | 1.1 | 4.24 | 3.48 | **8.82** | **INACTIVE** |
| S079 | 0.8 | 3.76 | 2.88 | **7.44** | **ACTIVE** |
| S080 | 0.7 | 4.32 | 3.96 | **8.98** | **INACTIVE** |
| S081 | 1.1 | 4.16 | 5.52 | **10.78** | **ACTIVE** |
| S082 | 0.7 | 4.08 | 4.92 | **9.7** | **INACTIVE** |
| S083 | 0.9 | 3.76 | 4.92 | **9.58** | **ACTIVE** |
| S084 | 0.9 | 6.48 | 3.84 | **11.22** | **ACTIVE** |
| S085 | 1 | 3.6 | 5.16 | **9.76** | **INACTIVE** |
| S086 | 1 | 3.6 | 3.6 | **8.2** | **INACTIVE** |
| S087 | 0.4 | 4.48 | 2.28 | **7.16** | **INACTIVE** |
| S088 | 0.4 | 3.12 | 2.64 | **6.16** | **INACTIVE** |
| S089 | 1 | 5.2 | 5.16 | **11.36** | **INACTIVE** |
| S090 | 0.7 | 4.96 | 2.28 | **7.94** | **ACTIVE** |
| S091 | 0.5 | 5.92 | 3.96 | **10.38** | **ACTIVE** |
| S092 | 0.3 | 6.96 | 4.56 | **11.82** | **ACTIVE** |
| S093 | 0.2 | 5.44 | 4.32 | **9.96** | **ACTIVE** |
| S094 | 0.8 | 3.6 | 5.16 | **9.56** | **INACTIVE** |
| S095 | 0.3 | 3.6 | 5.04 | **8.94** | **ACTIVE** |
| S096 | 1.5 | 4.48 | 4.56 | **10.54** | **INACTIVE** |
| S097 | 0.9 | 3.12 | 3.72 | **7.74** | **INACTIVE** |
| S098 | 0.4 | 5.2 | 2.88 | **8.48** | **ACTIVE** |
| S099 | 0.4 | 4.96 | 2.28 | **7.64** | **ACTIVE** |
| S100 | 1.4 | 5.92 | 2.64 | **9.96** | **INACTIVE** |
| S101 | 0.7 | 6.96 | 6.6 | **14.26** | **ACTIVE** |
| S102 | 1.3 | 5.44 | 3.6 | **10.34** | **INACTIVE** |
| S103 | 0.6 | 6 | 3.48 | **10.08** | **ACTIVE** |
| S104 | 1.2 | 3.36 | 2.88 | **7.44** | **INACTIVE** |
| S105 | 0.9 | 5.76 | 3.36 | **10.02** | **ACTIVE** |
| S106 | 0.8 | 3.04 | 5.52 | **9.36** | **INACTIVE** |
| S107 | 2.3 | 4.08 | 4.92 | **11.3** | **INACTIVE** |
| S108 | 1.1 | 3.68 | 4.92 | **9.7** | **ACTIVE** |
| S109 | 0.2 | 3.04 | 3.84 | **7.08** | **INACTIVE** |
| S110 | 1.5 | 4.88 | 3.96 | **10.34** | **INACTIVE** |
| S111 | 1.1 | 2.24 | 3.6 | **6.94** | **INACTIVE** |
| S112 | 0.6 | 1.92 | 3.24 | **5.76** | **INACTIVE** |
| S113 | 0.2 | 5.12 | 2.64 | **7.96** | **ACTIVE** |
| S114 | 1.5 | 4.08 | 5.16 | **10.74** | **INACTIVE** |
| S115 | 0.9 | 3.36 | 2.28 | **6.54** | **INACTIVE** |
| S116 | 0.3 | 6.56 | 3.96 | **10.82** | **ACTIVE** |
| S117 | 0.5 | 4.56 | 4.56 | **9.62** | **ACTIVE** |
| S118 | 0.5 | 5.44 | 4.32 | **10.26** | **ACTIVE** |
| S119 | 0.6 | 5.04 | 5.16 | **10.8** | **ACTIVE** |
| S120 | 0.4 | 5.28 | 4.92 | **10.6** | **ACTIVE** |
| S121 | 0.3 | 3.6 | 4.08 | **7.98** | **ACTIVE** |
| S122 | 0.3 | 4.32 | 2.88 | **7.5** | **ACTIVE** |
| S123 | 0.2 | 6.8 | 3.36 | **10.36** | **ACTIVE** |
| S124 | 0.4 | 4.48 | 2.52 | **7.4** | **ACTIVE** |
| S125 | 0.8 | 3.04 | 3.6 | **7.44** | **INACTIVE** |
| S126 | 0.7 | 5.36 | 2.28 | **8.34** | **ACTIVE** |
| S127 | 1.3 | 4.8 | 2.64 | **8.74** | **INACTIVE** |
| S128 | 0.7 | 5.6 | 5.16 | **11.46** | **INACTIVE** |
| S129 | 0.5 | 5.52 | 2.28 | **8.3** | **ACTIVE** |
| S130 | 4 | 6.64 | 3.96 | **14.6** | **ACTIVE** |
| S131 | 1.1 | 3.84 | 4.56 | **9.5** | **INACTIVE** |
| S132 | 1.7 | 3.68 | 4.32 | **9.7** | **INACTIVE** |
| S133 | 0.7 | 3.04 | 3.72 | **7.46** | **INACTIVE** |
| S134 | 0.6 | 3.6 | 2.88 | **7.08** | **ACTIVE** |
| S135 | 0.6 | 3.76 | 2.28 | **6.64** | **INACTIVE** |
| S136 | 0.9 | 4.56 | 2.64 | **8.1** | **INACTIVE** |
| S137 | 0.9 | 4.08 | 6.6 | **11.58** | **ACTIVE** |
| S138 | 0.7 | 4.24 | 3.6 | **8.54** | **ACTIVE** |
| S139 | 0.4 | 4.72 | 3.48 | **8.6** | **ACTIVE** |
| S140 | 0.4 | 5.44 | 2.88 | **8.72** | **ACTIVE** |
| S141 | 0.3 | 4.48 | 3.36 | **8.14** | **INACTIVE** |
| S142 | 0.3 | 3.12 | 5.52 | **8.94** | **ACTIVE** |
| S143 | 1.1 | 5.92 | 4.92 | **11.94** | **INACTIVE** |
| S144 | 1 | 6.96 | 4.92 | **12.88** | **ACTIVE** |
| S145 | 0.2 | 5.44 | 3.84 | **9.48** | **ACTIVE** |
| S146 | 0.5 | 3.36 | 3.96 | **7.82** | **INACTIVE** |
| S147 | 1.2 | 3.04 | 3.6 | **7.84** | **INACTIVE** |
| S148 | 1.8 | 4.08 | 2.28 | **8.16** | **INACTIVE** |
| S149 | 1.4 | 4.88 | 2.64 | **8.92** | **INACTIVE** |
| S150 | 0.9 | 2.24 | 5.16 | **8.3** | **ACTIVE** |
| S151 | 1.5 | 1.92 | 2.28 | **5.7** | **INACTIVE** |
| S152 | 0.8 | 6.08 | 3.96 | **10.84** | **ACTIVE** |
| S153 | 0.8 | 6.24 | 4.56 | **11.6** | **ACTIVE** |
| S154 | 0.6 | 4.32 | 4.32 | **9.24** | **INACTIVE** |
| S155 | 0.8 | 4.16 | 3.72 | **8.68** | **INACTIVE** |
| S156 | 0.2 | 4.08 | 2.88 | **7.16** | **ACTIVE** |
| S157 | 1.2 | 3.76 | 2.28 | **7.24** | **INACTIVE** |
| S158 | 0.8 | 6.48 | 2.64 | **9.92** | **INACTIVE** |
| S159 | 0.3 | 6 | 6.6 | **12.9** | **ACTIVE** |
| S160 | 0.2 | 4.24 | 3.6 | **8.04** | **ACTIVE** |
| S161 | 0.7 | 6.08 | 3.48 | **10.26** | **INACTIVE** |
| S162 | 0.8 | 6.24 | 2.88 | **9.92** | **INACTIVE** |
| S163 | 1.6 | 4.32 | 3.36 | **9.28** | **INACTIVE** |
| S164 | 0.5 | 4.16 | 5.52 | **10.18** | **ACTIVE** |
| S165 | 1.5 | 4.08 | 4.92 | **10.5** | **INACTIVE** |
| S166 | 1.3 | 3.76 | 4.92 | **9.98** | **INACTIVE** |
| S167 | 0.5 | 6.48 | 3.84 | **10.82** | **ACTIVE** |
| S168 | 0.4 | 6 | 3.96 | **10.36** | **ACTIVE** |
| S169 | 0.7 | 4.24 | 3.6 | **8.54** | **INACTIVE** |
| S170 | 0.8 | 3.52 | 2.28 | **6.6** | **ACTIVE** |
| S171 | 0.8 | 5.76 | 3.36 | **9.92** | **INACTIVE** |
| S172 | 1.4 | 3.28 | 5.16 | **9.84** | **INACTIVE** |
| S173 | 0.6 | 3.04 | 2.28 | **5.92** | **ACTIVE** |
| S174 | 0.5 | 3.36 | 3.96 | **7.82** | **ACTIVE** |
| S175 | 1.6 | 6.88 | 4.56 | **13.04** | **INACTIVE** |
| S176 | 1.2 | 5.92 | 4.32 | **11.44** | **INACTIVE** |
| S177 | 0.7 | 3.12 | 3.84 | **7.66** | **INACTIVE** |
| S178 | 0.4 | 5.92 | 3.48 | **9.8** | **ACTIVE** |
| S179 | 0.3 | 6.96 | 2.88 | **10.14** | **ACTIVE** |
| S180 | 0.5 | 5.44 | 3.36 | **9.3** | **ACTIVE** |
| S181 | 0.9 | 3.36 | 5.4 | **9.66** | **INACTIVE** |
| S182 | 0.7 | 3.04 | 4.92 | **8.66** | **ACTIVE** |
| S183 | 0.9 | 3.84 | 4.92 | **9.66** | **INACTIVE** |
| S184 | 0.7 | 4 | 3.84 | **8.54** | **INACTIVE** |
| S185 | 0.7 | 3.12 | 3.96 | **7.78** | **ACTIVE** |
| S186 | 0.6 | 5.92 | 3.6 | **10.12** | **ACTIVE** |
| S187 | 0.8 | 6.72 | 2.88 | **10.4** | **INACTIVE** |
| S188 | 1.4 | 5.2 | 3.72 | **10.32** | **INACTIVE** |
| S189 | 0.9 | 3.36 | 2.88 | **7.14** | **INACTIVE** |
| S190 | 0.2 | 3.04 | 2.28 | **5.52** | **ACTIVE** |
| S191 | 1.6 | 4.08 | 2.64 | **8.32** | **INACTIVE** |
| S192 | 1.6 | 5.12 | 6.6 | **13.32** | **INACTIVE** |
| S193 | 0.4 | 3.84 | 3.6 | **7.84** | **INACTIVE** |
| S194 | 0.5 | 4.24 | 3.48 | **8.22** | **ACTIVE** |
| S195 | 1.2 | 4.8 | 3.12 | **9.12** | **INACTIVE** |
| S196 | 0.9 | 3.84 | 3.36 | **8.1** | **INACTIVE** |
| S197 | 1 | 5.76 | 5.52 | **12.28** | **ACTIVE** |
| S198 | 0.6 | 4.56 | 4.92 | **10.08** | **ACTIVE** |
| S199 | 0.7 | 6.16 | 5.88 | **12.74** | **ACTIVE** |
| S200 | 1.3 | 3.44 | 3.84 | **8.58** | **INACTIVE** |

# APPENDIX G: LETTER OF INTRODUCTION FROM SGS

