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Студентки IV-го курсу

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Міністерство освіти і науки України

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INTRODUCTION

Throughout history drama occurred when a community would gather for a ceremonial purpose: to ensure a good hunt, ample rainfall, or a long life to a new leader. The dramatic elements included chanting, dancing, storytelling, and dressing up in the costumes and masks of gods or animals. However, in the developmental history of a human being, drama becomes a natural means of learning.

Drama is doing, in Wessels' (1987) opinion, and this is equally true for grownups. There is drama. Drama is so commonplace. We all do it on a daily basis when confronted with challenging circumstances. Even when you have a severe headache or a depressive episode when you get up in the morning, you manage to get through the day and interact with others while acting as though nothing is wrong. You "talk through" the problems with yourself before an important meeting or interview so that you may choose how to seem confident and happy, what to dress, how to hold your hands, and other things.

Learning through drama is an artistic endeavour. Thus, one of the hardest things for language teachers to accomplish is getting their pupils involved in cooperative, process-oriented, and simultaneously peace-related theatre exercises. By providing an appropriate setting, drama helps improve linguistic abilities such as speaking, writing, listening, and reading. Drama is an effective method of teaching languages that keeps all of the students engaged over the entire lesson hour. Because drama allows students to experiment with language and feel the relationship between thought and action, it can also serve as a means of bridging the emotional and cognitive domains of their students. Drama can be a useful tool in meeting the need for a balance between receptive and productive abilities in English language instruction. Reading, writing, speaking, and listening will all be covered in class, practiced, and integrated through drama. Drama also helps to sustain and increase students' motivation by creating a lively and enjoyable environment. By doing this, it draws the learners' emotions and attention and enhances their language experience.

Sounds and letters make up very little of a language; ethos and cultural components are also integral to it. By partially establishing a virtual world, recent technology advancements enable participatory learning. Consequently, utilizing theatre exercises in language classes is among the easiest approaches to practice speaking the target language. Acting out a role or portraying oneself as someone else in a made-up setting is known as drama. Drama, then, urges the student to imaginatively project himself into a different scenario, beyond the classroom, or into the skin and persona of another person. It is concerned with the realm of "let's pretend."

Drama, in Ronke's (2005) opinion, is an important component of language acquisition because it fosters realistic and contextualized language usage in a stress-free and encouraging setting. Therefore, by offering a more comprehensive perspective on learning a foreign language, theatre fosters the development of learners' emotions, social skills, and community engagement. It promotes social and emotional development as well as communication ability. In addition to feeling more driven and excited, learners of the target language typically recognize and comprehend its culture. Since these exercises provide language in a meaningful context and include vocal, physical, and cultural as well as intellectual components of communicative competence, they encourage learners to speak spontaneously, think more deeply, and use body language. Correlating speech with actions allows it to include verbal and nonverbal features. English Language Teaching (ELT), analysing literary works offers a chance to contextualize language, allowing students to study previously taught vocabulary, grammatical rules, and phrases while also learning new terms.

Many teachers fear to start with drama in their classes for the first time. Wessels (1987) recommends "a gradual induction period" to allow both the teacher and the learners time to get used to drama. Teachers should initially try some simple activities and react to students' attitude to them. Maley and Duff (1982) discuss the need to create "a relaxed atmosphere" and provide suggestions for rearranging the space. But as they make clear, the change in the teacher's function within the classroom is much more significant. The instructor is not meant to be the "source of all knowledge" or the only judge of what is "right" and "wrong," "good" and "bad" when they are doing theater in class. Now, as a teacher, your primary responsibility is to initiate action. After introducing the task, the instructor should let the pupils work on their own.

The thesis's primary goal is to demonstrate the relevance of drama teaching and how it may be used into language instruction in the modern classroom to engage students and make learning more engaging. The goal is to evaluate students' and trainee teachers' understanding of drama teaching techniques and which ones they would apply in a lesson.

Part 1 is an introductory section that gives a review of the academic literature on the major issues surrounding the topic under consideration. First, a detailed description of the historical, social and literary background of drama is presented. This is followed by Part 2, where numerous definitions of drama and drama teaching are demonstrated, also its usage, advantages and the most well-known techniques.

The research methodology and the results are presented in Part 3. On the basis of the literature evaluation and the rationales for the current investigation, the hypothesis and research

question is outlined, clarified and justified. It describes the participant's of the research - students – before introducing and depicting the research instrument – questionnaire. Finally, the section goes over the data gathering procedures and data analysis methods in detail. The reader is also informed about the investigation's results in Part 3. The findings are reported in this section as well. Part 3 also examines all of the research's findings in connection to the investigation's original research objectives and research questions. This section of the thesis also contains interpretations of the outcomes. The final section summarizes the findings, draws the study's conclusions, and highlights the research's key implications. The final part of this thesis contains the list of references.

Literature review

1.1 Historical Background

According to Johnston (2018), two books about early English play were published in 1955. Hardin Craig's English Religious Drama of the Middle Ages , for example, was regarded to be the definitive work on the subject. The second, F. M. Salter's Medieval Drama in Chester, took a completely different approach. Salter's new approach to external evidence for drama – that is, evidence for play production and dramatic activity in municipal and guild records – combined with new scholarly editions of all the surviving play texts and modern productions of these plays has revolutionized our understanding of dramaturgy from the late fourteenth to the late sixteenth centuries, fifty years later.

According to Sartika (2016), the history of English drama is unclear. There is not any concrete proof of its genesis. It may be traced back, nonetheless, to the century after the Norman Conquest of England in 1066. Drama, according to many historians, arrived in England with them. According to some reports, the Romans built a sizable amphitheatre in England to host plays, but the theatre vanished after they departed. *"The origins of drama have always been deeply rooted in the religious instincts of mankind,"* as stated by Arghya (2011), is well said. Churches did in fact become the birthplace of English play. The Church had a vital role in communal life during the Middle Ages.

The medieval period in Europe (A.D. 476-1500) began with the fall of Rome, a catastrophe of such significance that the years between then and the start of the Crusades in 1095 have been dubbed the Dark Ages, albeit incorrectly. Historians adopted this word to describe their ignorance of a period when no strong central authorities regulated society or set patterns of behaviour and artistic standards. Drama, or at least evidence of it, had all but vanished. Many bishops saw theatre as a godless pastime that diverted attention away from the piety that the church required of its followers. (URL1).

According to Wellwarth (1968) someone once jokingly remarked that the reason the Dark Ages were given that name was there were no theatres open during that period. From Symes' (2009) perspective, theatre was lost along with Rome's fall. Enemy of entertainment, the Church put a stop to it. Actors were driven from the public eye, put in

unmarked graves, and forced to live on the periphery of society as entertainment went underground. All that was left by the time of Charlemagne was an antique fascination with a few dead classics and a great deal of tedious ritual. After a half-millennium of imposed quiet, nothing resembling theatre emerged until the turn of the tenth century. A few monks started experimenting with simple theatrical forms, which eventually coalesced around the question, *"Whom do you seek?"* The query gave rise to a whole category of liturgies known as Quem quaeritis, which depicted the Easter morning visitation to the sepulcher (Visitatio sepulchri). Following this pattern, medieval theatricality flourished for generations to come; it was mostly focused on telling stories from the Bible and the lives of saints, and it was always done with religious grace. The development of literary vernaculars starting in the eleventh century made it possible to write plays in common tongues that were simplified for common people, but the Church continued to exercise strict control over drama. Ultimately, though, around the close of the fourteenth century, a few places saw the emergence of theatre, which took the forms of carnival plays, farces, and low comedy on the one hand, and religious spectacles, Corpus Christ pageants, and morality plays on the other. The Renaissance finally arrived after that.

Hardison (2019) claims that literary criticism has undergone a number of significant revolutions during the past fifty years. Nonetheless, the history of early medieval play has managed to hold onto the fundamental structure that E. K. Chambers' The Mediaeval Stage, published in 1903, created. Published in 1933, Karl Young's The Drama of the Medieval Church refines the description of the topic, updates a number of significant elements, and adds an abundance of new evidence. It is not a fresh direction in these aspects; rather, it is an update and supplement. Scholarly records have been added since 1933, and changes regarding influences and ways of transmission have been suggested, all without really challenging the context in which the new information is to be put. The fact that The Mediaeval Stage and The Drama of the Medieval Church were both reissued in the 1950s is a startling testament to their enduring influence given how quickly many other works that were previously thought to be definitive have become outdated. The most recent comprehensive study, Hardin Craig's English Religious play of the Middle Ages, incorporates a large deal of new information while maintaining a basic alignment with Chambers and Young, which Craig refers to as the "two great books in the field of religious drama". John Addington Symonds said in 1894 that "if we attempt to seize the main fact in the intellectual development of the last half of the nineteenth century, we shall find that this may be described as the triumph of the scientific method in relation to all man's thoughts about the universe." The scientific approach did, in fact, win in the sphere of literary research, as opposed to belles lettres. Its success was a result of several

things. Probably the most fundamental reason was humanists' innate desire to be associated with the lofty endeavour of guiding humanity "ever onward, ever upward, down the ringing grooves of change."

According to Kállay (2012), there is a paradox at the heart of the creation of medieval drama: its "cradle" is the "empty grave," which allowed it to grow in almost complete independence from the Greek and Roman theatrical traditions. In a little play or performance known as trope, the "empty grave" is depicted through the dramatic speech of the "three Marys" and the Angels during the 9th century AD Easter Mass. The latter are said to be searching for the body of Christ. Together with a few extra lines, this little play developed into a significant component of the Easter service. From there, the Easter story was acted out repeatedly until major religious holidays brought about a dramatization of nearly the entire Bible, bringing about liturgical drama (not to mention the inherent drama of the Mass itself). Liturgical drama slowly moved out of the church building into the church-yard, then to the market-place and the streets and other convenient and busy areas of the town: drama gradually became 'secular' and 'profane' (cf. pro+fano: 'before the temple'). There are scholars now arguing for the relatively independent origins of the mystery play in the vernacular (i.e. in English): though the vernacular plays do echo the Latin liturgical drama, and the authors of most of them were most probably clerics, they represent a largely independent tradition of vernacular drama.

During the Carolingian Renaissance, Benedictine monks created the medieval religious play. It was a period of literary and aesthetic effort that accompanied Charlemagne's repairs of liturgical service books, and it was preceded by many fundamentally lyrical experiments known as tropes. Although historians have attempted to link liturgical theatre to a secular theatrical history that dates back to classical antiquity, there is little or no evidence of such continuity. Evidence suggests that the Roman theatre collapsed long before the empire itself, and that the germs of its demise were already present during its heyday. Even when patronizing the stage, the Roman citizen looked down on the performers, the majority of whom were slaves who were denied legal and social rights. (URL1).

The performances' content was profoundly obscene, drawing the ire of even a pagan emperor (Marcus Aurelius) and earning the censure of many Christian leaders in the early Church. The newly arrived population ignored the decadent performances of the players as entirely strange to their own tribal practices of bardic recitations at military festivals during the barbarian invasions when the Germanic peoples entered or looted the imperial dominion. Even while some form of informal entertainment by wandering players may have survived the Roman

theatrical institution for a long time, it seems likely that the concept of public stage performance was lost in Italy and Western Europe about the year 600. (URL1)

1.2 Social background

According to Noelle (2016) the feudal system instead saw a single, all-powerful monarch ruling over everyone and everything; a small number of earls or other magnates below that, who were the king's direct liegemen; numerous subinfeudated lords of lesser nobility beneath the magnates, sometimes two or three levels down; and, at the bottom of society, the non-noble peasants who held land in exchange for their labour on it in order to produce their lord's food."

Early and High Medieval play has few surviving sources because to a paucity of surviving texts and records, a low general literacy rate, and the clergy's hostility to certain forms of performance.(URL 6)

In the summer, the workweek might begin as early as 3 a.m. and end at dark, according to Davidson (2022), who claims that everyday life in medieval times was centred around an agricultural calendar (centred around the sun). Peasants cultivated the family's allotted piece of land for the majority of their waking hours. Rye, oats, peas, and barley were common crops that were harvested with a sickle, scythe, or reaper.

According to Noelle (2016), there were two main differences among the peasants. The first had to do with how much land they owned. Within the confines of two fundamental social classes—the cottars, who were forced to work as day labourers for their wealthier neighbours, and the more prosperous peasants, whose land was sufficient to support their families—equality was, in fact, the guiding principle in the village, according to Joseph and Frances Gies, the authors of Life in a Medieval Castle. Depending on whether they had fifteen or thirty acres, these wealthier people were called half-yardlanders or yardlanders. The second difference between the villagers is whether they were free or not. Not every villager was a villein, or as the Continentals called "serf." Rather, in every community there were also a few free tenants. One of two methods was used by freemen to pay for their land instead of the "week's work," which required them to work on the lord's property for two to three days a week, and other related obligations. Initially, by monetary rentals and "suits," which include appearing in court; subsequently, through specialized labour, such that of the village's smith, miller, carpenter, tanner, and shoemaker.

According to the perspective of Davidson (2022) villages constructed on a lord's land made up the majority of medieval civilization. The buildings that made up villages were enclosures for animals, barns, sheds, and residences arranged in the centre. Pastures and fields encircled them. Within the medieval society, there were many classifications of peasants. Villeins were peasants who had formally pledged to their local lord, based on the bible, to obey him. They had to consult the Lord first if they wanted to move or be married. The villeins were required to give him a portion of the food they grew annually in exchange for being permitted to farm the land. Peasants risked famine if their harvests failed, making life difficult. Because to poor sanitation, medieval towns and villages were unsanitary. Peasants supposedly only took a bath twice in their lives, the first time after birth and the second time after passing away. The roadway was frequented by animals, and waste meat and human excrement were frequently dumped there. Disease was rampant, and filthy surroundings contributed to the spread of fatal diseases like the Black Death.

Trueman (2015) said, women were treated as second-class citizens throughout the Middle Ages, and their needs were always an afterthought. They were accused of being entirely deceptive, sexual, innocent, or inept. As a result, women were mostly excluded from positions of power or the ability to speak up; men made decisions for them, and their lives were dominated by the men in charge. Women in Medieval literature were clearly present in numerous works and in varied ways, despite their lack of validation and suppression.

It is hardly unexpected that among the nobles, women fared the worst and had the lowest degree of self-determination in their life, as stated by Noelle (2016). The division of women's status was based on age as well as marriage status, which was connected to age.

According to Bovey (2015), some tropes reinforce the idea that women are inferior to men, such as the Virgin, which portrays females as passive and weak, or the mother, whose entire life revolves around improving the lives of her family, particularly her husband, or even the prostitute, who has no power over her sexuality and must give it away for the sake of her family or the men in society.

Bovey (2015) said, women's most essential function in the Medieval Period was that of mother or child carrier; whether rich or poor, children were her first priority. Women's roles in society were frequently likened to those described in the Bible. Real-life women were oppressed and subjugated because the Bible demanded it and religion was so strictly followed. About 20% of women died during delivery, according to Davidson (2022). In larger communities like towns, women were supposed to stay at home, take care of the family, and

work as shopkeepers, pub landladies, or textile vendors, though some were able to do so. It's possible that some of them accepted jobs as servants in homes with greater income.

Around 50% of newborns in the medieval era are thought to have died of disease in the first year of life, according to Davidson (2022). Those who want to become monks had to attend formal education, which was either exclusive to the affluent or housed in monasteries.

As Howes (2018) points out, medieval theatre included mumming, revels, interludes, and pageants. Other authors have also drawn attention to the performative nature of religious rituals such as the Eucharist and Liturgy. Civic and parish archives document that Corpus Christi performances were held to high performance standards. The consecration ritual, by which the bread and wine were transformed into the flesh and blood of Christ, could only be performed by ordained priests.

According to Johnston (2018), this feast was observed on the first Thursday after Trinity Sunday (a Thursday falling between May 21 and June 24, inclusive, depending to the date of the preceding Easter). Some English cities, such as York and Coventry, also celebrated an annual cycle of Biblical plays.

Johnston (2018) said, edict of Omnis utriusque sexus made 'annual confession to the parish priest and yearly communion at Easter mandatory for all Christians'. Because the 'confessor was supposed to cross-examine penitents on their religious knowledge, the confessional was to be utilized not just for confession but also for education. This regulation had enormous implications for didactic vernacular literature. The tract best represents the English Church's response to Lateran IV's directives. Both mystery and morality plays were regularly played in outdoor theatres, with rows of seats built on a tiered slope created artificially around an open grassy "place".

According to Cepek (2014), audiences of medieval theatre anticipated dramatic performances to have a certain amount of reality. They thought that the acts they witnessed were factual in some way, and a big part of the reason for this conviction was their active involvement in the dramatic spectacle. But by the end of the sixteenth century, audiences were able to distinguish between the actual world and the imaginary realm of theatre with ease. The distinction between the actors' real-life experiences and the made-up characters they played on stage became hazy. Cepek argues that audiences in the Middle Ages, Early Modern, and Eighteenth Centuries reacted to dramatic performances as if they actually produced the world they appeared to be reflecting. Despite the variations in format, these answers are connected and essentially comparable. This results from the drama's use as a tool for absorbing and contemplating reality.

Witherden (2019) said childbirth in late medieval England was fraught with danger. During the birth of her first child c.1393, Margery Kempe 'dyspered of hyr lyfe' and even went so far as to call a confessor. While bringing a child into the world, Margery came close to death. Remarkably, Margery had thirteen more pregnancies before persuading her husband to adopt a mutually celibate lifestyle. This is an astonishing feat given the risks associated with childbirth in late medieval England, as corroborated by the archaeological record. A survey of the cemetery of St Helen-on-the-Walls in York suggests that between 950 and 1550, 56% of women died by the age of 35, compared with just 35.8% of men. In the words of Jean Dawes and J. R. Magilton, this gives 'some measure of the strains and stresses of childbearing and its associated traumas in the days before restricted family size, supplemented diets and modern medicine' (1980, p. 63). The risk to the physical and spiritual health of the child was also high, so much so that midwives in late medieval England were authorized to perform emergency baptisms if they believed that the child's life was in danger.

Roberta Gilchrist (2008) included a section on nunneries in the medieval landscape in her groundbreaking book Gender and Material Culture: the Archaeology of Religious Women. In this section, Gilchrist made several suggestions about the gender implications she perceived for the position of religious women in relation to religious men in the landscape. Using examples from all throughout England, she first discussed the history of the nunnery and its location in the landscape in her chapter before looking at the various stages of these nunneries. Such an approach has considerable merit regarding a broad understanding of the place of religious women, but by investigating the particularity of the estates in close proximity, it is feasible to offer a more nuanced analysis of the relationship between religious women and their landscape, and to assess the level of continuity and change over time. Among her principal conclusions, Gilchrist views separation as characterizing the location of medieval nunneries, urban houses sited on the outer limits of settlement, which meant beyond any town walls and just beyond the urban fringe, perhaps on the other side of a river or in the least populated parish or in open fields. Thus, unlike certain male houses, nunneries were not found in conjunction with castles, and Gilchrist sees their position at least superficially as indicative of vulnerability, rather than denoting dominance. Nonetheless, such isolation might paradoxically offer security, in addition to providing the opportunity to cultivate a more ascetic spiritual existence, albeit this desire was presumably far more in keeping with Cistercian rather than Benedictine ideals. Yet, even if the cause of their placement in the landscape had been in the hands of others, the effect of that positioning might allow them to engage proactively as well as reactively, and thereby provided opportunities for female agency on behalf of their house and its sisters.

Blud, Heath, and Klafter (2019) said turning to the later period, evidence of the roles female religious undertook in their landscape again relates to the location of their house and their estates. For the former, this is especially pertinent regarding St. Lawrence's hospital which, in the early fifteenth century, was drawn into the dispute between abbey and city. An altercation at the hospital in 1436 between the city dignitaries and several monks was reported to have taken place during the annual civic procession to St. Lawrence's on the patronal feast day. According to the city authorities, this was an ancient annual ritual that denoted the hospital's location in St. Paul's parish and within the liberty of Canterbury, thereby challenging the spatial relationship between the abbey and hospital. Whether this was the first occasion such ideas had been raised is not known, but the stress on the antiquity of the custom would suggest that the civic authorities were keen to authenticate their stance vis-à-vis the hospital's place in the landscape at a time when they were seeking to intensify their opposition to the abbey's long-running territorial claims. For the prioress and her sisters, the violence that took place when the civic procession arrived at the hospital's gate must have been an uncomfortable reminder of their strategic boundary position, and may have been part of the catalyst for the production of three similar but not identical registers.

1.3 Literary Background

On the report of Sartika (2016) the word "dramas" originally derives from a Greek word that means "action," "to act," or "to do." "Drama is an old story told in the eye, a story put into action by living performers," according to Long (2014). Drama, then, is a type of composition design for theatre performances, where players play certain roles, carry out specific actions, and speak specific lines.

Arghya's (2011) perspective Following the Norman Conquest, the liturgical drama adopted a French structure in lieu of Latin, and eventually common English was employed in place of French. Many experts believe that mediaeval theatre began in the regular mass. The majority of people could not comprehend Latin, which was used to conduct the mass.

The Gospel stories were shown in a series of live images throughout the tenth century, when the actors performed the story in one set of dumb exhibitions and talked in the next. The performers performed as choir boys, priests, and monks serving in the church.

The chapel was the venue for the plays' performances. The general public also had only a hazy understanding of the Bible. These characteristics meant that a large portion of the

program consisted of music and charts. With most of the participants being illiterate, there were also painted rolls depicting the key scenes from the Bible stories on exhibit (URL3).

According to the widely accepted historical narrative of medieval theatre, religious play originated from Latin-conducted masses held in front of a gathering of peasants who most likely did not comprehend what they were hearing. With its cruciform shape to represent the cross, its stained glass windows to depict biblical stories, and other elements intended to communicate meaning to a literate populace, this conception most definitely matches the concept of church architecture (URL2).

There were two main types of staging in medieval theatre: moveable and fixed. On permanent stages, these complex manoeuvres would be more involved. The plateau and the mansion were taken from the church services. The simultaneous presentation of many locales, which was also adapted from liturgical drama, was a hallmark of medieval theatre. A large estate functioned as the Fixed Stage, providing several settings and scene changes for the performances. The two opposed sides of the stage represented the two opposing worlds, Heaven and Hell. Adjacent to the mansion, the plateau served as the performing arena, akin to the skene in Greek theatre. Trap doors, fire, and flying techniques—then seen as outstanding machinery—were used to raise and descend actors off stage. Conversely, pageants were the more physically demanding stages that were pulled by carts. Their platforms were large enough to accommodate many performers and a few basic objects like tables and chairs. The benefit was that actors would have to work extra hard to hide when it was not their scene, but the drawback was that they would draw sizable crowds of people to outdoor markets and festivals so they could explore the scene as they went by. (URL 6)

Jana (2011) claims that as the masses' excitement grew, they began to swarm into the chapel. Consequently, the churchyard was opened, bringing drama to the public market for the first time. The organization started to transition from lay to ecclesiastical hands. The 1210 order prohibiting clergy participation in plays reflects the rising secularization of theatre. Under the general supervision of the town council, power moved from the clergy to the religious and social guilds, and then to the commerce guilds. Due of competition, the affluent guilds took on the responsibility of producing the shows.

These periods of inactivity soon started to alter. "Pageant wagons," which were essentially little stages set on a wooden cart with wheels, quickly became the focus of stage building. More people could now watch the plays because of this new kind of stage; instead of needing to go to the church to see the play, they could now see the stage and the performance come to them. In order to attract spectators, the carts would frequently go in circles through

towns and cities. With the players playing their parts repeatedly for shifting audiences, the wagons would be carried across the region. Every wagon would display a different biblical scene and be arranged differently to correspond with the play that was being performed inside of it. Now, guilds whose vocations matched the narrative were building these new performance spaces. These were groups of guys with similar vocations who would join together and construct extremely ornate stages. These stages would often consist of three sections, each representing Earth, Heaven, and Hell, with Earth typically situated in the centre of the other two. Flying was not a common performance trick since staging machinery was not as important as it was in permanent stages. Instead, players would be on the "Heaven side" of the stage to symbolize God and the angels. The "Heaven side" of the stage would be crimson and typically have the "hellmouth" on it, while the "Hell side" would be covered with cotton to resemble clouds. The hellmouth was a large fire breathing monster which would spew out demons/devils. With the staging moved off catholic property the guildsman were able to get away with more. In original medieval times the stages would have located "heaven" and "hell" very far from one another, but now while they were off the church's soil they constructed what they saw fit, and what got the best reactions from the audience.(URL6)

According to Sartika (2016), the plays were presented in the town square's mansion series. The plays were presented on movable platforms known as pageants, and the acting space was known as pletea. The three sections of the stage were designated as hell, earth, and heaven. Heaven is on the right, hell is on the left, and earth is in the centre. Usually, certain props served as identifiers for the phases. For example, a dragon's head with crimson teeth or a monster mouth that breathes fire are representations of hell, to which the figures of the devil will be transported. This time period gave rise to the concepts of salvation and damnation that Dr. Faustus eventually accepted. There were distinct outfits for the three realms: earth, hell, and heaven. The saints, God, angels, and other celestial beings, as well as some biblical figures, donned church vestments and accessories. The earthy personas donned the modern-day medieval attire proper to their status. In the meanwhile, the devil persona had wings, animal claws, beaks, horns, or tails, and was dressed in black.

According to Johnston (2018), clerics and later laypeople performed the events of Holy Scripture, God's dealings with His people in the Old and New Testaments, in mimetic representations of religious history. Initially linked with the Church's yearly Easter Sunday festival, it was subsequently enlarged to encompass events honoured at other important feasts like as Christmas and the Epiphany, as well as saints' days in certain places.

Johnston (2018) said, liturgical drama grew in length and intricacy over time, flourishing notably in the 12th and 13th centuries. The most popular subjects were from colourful biblical stories (Daniel in the lion's cave, the foolish virgins, the Passion and Death of Jesus, and so on). The Quem quaeritis ['*Whom do you seek?*'] conversation of the angel addressing the Marys at the empty tomb of Christ, a scenario dramatized by monks, is the first example of what has come to be known as 'liturgical drama.'

Although semi-dramatic Church events, such as Holy Week observances in Jerusalem or the celebration of Mass, have tempted historians to interpret it as drama, liturgical theatre in the 10th century was a completely new phenomenon. Without the presence of fictive imitation, or performers pretending to be someone other than themselves, dialogue and structured movement do not make drama (URL1).

Howes (2018) said, in the restricted communities of monks and nuns, liturgical theatre flourished, always in Latin and generally in plainchant. It was done by men and women in orders to enhance the big feasts, particularly those of Easter and Christmas.

According to Howes (2018), in the 16th and 17th centuries, the role of clergy in playing the Latin plays was largely replaced by laymen who performed the dramatized liturgy in their churches' choirs. The vernacular mysteries were distinct in that they were the responsibility of laypeople who funded, controlled, and carried out the rituals as parish activities. This guild activity should not be viewed as a competitive one that draws viewers out of churches and into public squares, but rather as a supplement to church plays.

The perspective of Arghya (2011) The term "Mystery" and "Miracle" plays refers to the oldest types of theatrical. It has long been customary to refer to Biblical plays as "mysteries" and those that centre on the lives of saints as "miracles." France is the source of this split. Despite being produced initially for the church, these plays eventually find their way onto the public stage thanks to four noteworthy cycles. The content for all the cycles was essentially drawn from the Old and New Testament tales. Their goal was to tell the general public the whole story of humanity, starting with creation and ending with the Resurrection. These plays were performed in fairly sloppy ways. There was not much stage property. The dramatic effect was mostly emphasized by a few symbols, and there was very little landscape. The performers were nearly untrained. However, the play's attraction drew a receptive audience.

Howes (2018) said, the mystery plays are a series of performances known as 'cycle plays' because they are part of a cycle of 48 short playlets that have survived. These cycles were the most popular and durable kind of theatre in Britain throughout the 15th and 16th centuries.

They were played annually in the country's largest towns and cities, and were 300 years before the construction of London playhouses.

According to Howes (2018), even while praising the poetic beauty and melodic grandeur of the Latin liturgical theatre, modern critics of medieval plays have been cautious to acknowledge literary merit in vernacular productions. Many Old Testament figures express their hope for the Messiah in sad, introspective laments evocative of the Advent liturgy, as one might anticipate. Hubert Cailleau's The Passion and Resurrection of the Savior frontispiece is the most intricate example of a mystery play stage design. Every piece of theatre from the Middle Ages was only meant to be transitory and was meant to be taken down after the shows. The majority-male actors usually donned long, black robes.(URL6)

Bible events are portrayed in mystery plays. Mystery plays were frequently presented as cycles, which are plays that depict all the important Bible events in order, from the fall of Satan to the last judgment. Guilds would execute play cycles, with each guild focusing on dramatizing a certain event. York, an English city, still hosts performances of one of the most well-known play cycles, the York mystery plays. The plays that each guild presented and the guilds that were part are listed in records from the Chester cycle, which is still produced. A few cities, like York, had the cycles performed on pageant carts that travelled a prearranged path through the centre of town. By remaining in one spot, the audience was able to watch every play as the wagon paused and the players gave their performances before continuing on to the next station. Particularly well-known for their mystery play cycles were Chester, York, Coventry, and Towneley (also known as the Wakefield plays), four English cities.(URL2)

The Wakefield cycle's The Second Shepherds' Play is among the most well-known mystery plays. The play combines theological narrative—the shepherds' heavenly proclamation of Christ's birth—with comedic action and thought-provoking societal critique. Starting at the bottom rung of the medieval social ladder, three shepherds lament the inequities in their life at the start of the play. A newborn boy's connection with the symbolic lamb foreshadows the biblical tale, which occurs when a robber and his wife attempt to conceal the stolen lamb by passing it off as their young son. When angels proclaim the birth of Christ at the play's conclusion, the religious message becomes evident (URL 5).

According to Arghya (2011) York Cycle consists of forty-eight (48) plays (though according to records 51 plays were acted). They were performed from the 14th to 16th century. The plays were written in the Northubrian dialect. They had dramatic life, and were on the whole reverent in tone. The plays deal with Creation of the World, Fall of Lucifer, Fall of Man, Cain and Abel, Life of Christ, Crucifixion etc.

Arghya (2011) said the Wakefield Cycle (The Townley plays) plays were acted at WoodKirk near Wakefield. The plays are entitled as Townley Hall in Lancashire. The Cycle consists of thirty-two (32) plays. The most important play of this cycle is The Shepherd's Play which is supposed to be the first farce in English. The usual series of plays follow- Noah, Abraham and Issac, Jacob and Easu, Crucifixion, The Visit of Wise Men etc.

According Jana(2011) Chester Cycle consists of twenty-five (25) plays. They are more serious and didactic in purpose. The plays were acted by the trade companies of the city on the Monday, Tuesday and Wednesday in Whitsun week from 1268 to 1577 and again in 1600. Some important plays are- The Sacrifice of Issac, Fall of Lucifer, The Deluge, Balaam and the Ass etc.

The perspective of Arghya (2011) There are 42 plays in the Coventry Cycle. The practice was to perform the first 28 plays in a single year and the remaining plays in the next year, so all 42 plays were not performed in a single year. On the occasion of Corpus Christi, the plays were performed in Coventry. By the end, all of the York Plays were performed by the 1570s, with the last one occurring in 1569, according to Witherden (2019).

Regarding the change in English play from the Mysteries and Miracles to the Moralities, not much is known about the Morality Play. Its connection to some moral or ethical guidance is why it got its name. An allegorical play is what a morality play is. Personified abstractions such as Vice, Death, Beauty, Justice, Peace, and Mankind are represented by the characters. The struggle between good and evil for control of the human spirit is the main theme of the drama. Usually, it concludes with the good and virtue winning out. Among the notable moralities are the Three Estates, Mankind, the Castle of Perseverance, and Everyman.

Everyman is one of the most well-known morality plays that are still in production. God tells Everyman that his time on earth is coming to an end in this morality drama by sending Death.(URL 5)

According to Kállay (2012), the morality play, which is distinct from miracles, is the other most important theatrical genre in England and plays a prominent role in society. While the main goal of miracles is to recreate an action or an occurrence, moralities, on the other hand, are more concerned with dramatizing a term, or "abstraction," such as "Flesh," "Lust," "Folly," "the World," or even "Man" or "God," among other things. Rather of posing the question, "Now what is Flesh, Lust, etc.?" they bring the words—and, by extension, the Word—to life by demonstrating them in action, all without the need to invoke a well-known biblical tale. Moralities are therefore often dramatized allegories. They are essentially straightforward didactic exemplums that emphasize the importance of repentance and the imminence of the

ultimate judgment while also serving as a plain reminder of death (compare. medieval memento mori, which say things like "reckon with death!" and "don't forget to die!"). Their mode of presentation is not so much a ritual or revelation but exposition – it brings about a kind of narrative theatre, constantly colliding and negotiating with history and fiction. Moralities are not history in the sense that they have no claim to 'real, factual' events, yet they would not subscribe completely to fiction, either, since they perform what happens to everyone in the course of his life.

The most important driving force for the transition from liturgical to non-liturgical theatre was the institution of the Corpus Christi July feast in 1311. The guilds used to put on a variety of plays centred on the life of Christ at that time. Death was the major topic of discussion. By the fourteenth century, miracle plays had become so popular that they were staged in almost every major city. They were set up in cycles or sequences and would go on for several days. Every guild took complete responsibility for its own performance (URL3).

According to Wijith (2016), moralities constitute the majority of medieval theatre and are a derivation or branch of the Miracle plays. But there are certain distinctions between plays about morality and miracles. Miracle plays, according to Kinghorn (1968), impart moral lessons based on biblical tales. As a result, they have a dramatic cycle based on real figures and events like Pilate, Adam, Eve, and Herod. Characters in morality are portrayed in clichés similar to the Seven Deadly Sins. (They are also known as Capital Vices or Cardinal Sins – wrath, greed, sloth, pride, lust, envy and gluttony). The plot of the Morality plays dramatizes the tension between Vice and Virtue and mainly deals with Man's sinful nature by making use of the characters allegorically to teach moral lessons. Chambers (1945) describes these plays under the title 'Popular Moralities' in dealing with the manuscripts of Morality plays such as 'The Pride of Life', 'The Castle of Perseverance', and 'The Summoning of Everyman.'

The Morality Play is most likely a result of religious writers' desire to impart Christian living lessons in a more direct and concise manner than was possible through the Bible stories of the Mysteries. The Morality Play was, in its purest form, a dramatized moral allegory. It was partially a spinoff of the Mysteries, in some of which the actors had played abstract, allegorical figures that were either good or bad, like The Seven Deadly Sins, Contemplation, and Raise-Slander. Although supernatural figures like God and the Devil are present, this type of character makes up the majority of the Moralities characters, and the hero is typically a type-figure who represents all of Mankind. The two clearly opposing groups of Virtues and Vices fight for control of the hero; the most prevalent morality type briefly sketches out the entire narrative of the hero's life, that is, of every man's life. It demonstrates how he succumbs to temptation and

primarily engages in careless sin, but ultimately, despite all of his flippancy and foolishness, is saved by perseverance and repentance, absolved by God's mercy, and assured of salvation.(URL4)

According to Huntington's (1916) perspective, folk dramas in England during the Middle Ages and in isolated locations practically up to the present day occasionally took the shape of vivacious dances (which were known as Morris dances due to misunderstanding with Moorish performances of a similar general type). Some of them, meanwhile, displayed a tiny bit of dramatic action among a lot of rough-and-tumble fighting and foolishness. With time, their cast of characters evolved into a traditional group that included well-known figures from popular culture like Maid Marian, Robin Hood, St. George, and the Green Dragon.

According to Huntington (1916), there were other folk-play offshoots such as "mummings" and "disguisings," which are collective terms for a variety of processions, performances, and other forms of entertainment. Among the upper classes, one such offshoot was the Elizabethan Mask precursor, which involved a group of people attending a formal dancing party in disguise, either invited or not. Secular pageants, which differed greatly from twentieth-century spectacles, were also present throughout the latter half of the Middle Ages. They were staged for ceremonial events like the coronation of a king or other dignitary into a town. They included characters from conventional or allegorical history performing pantomimes or declamations against a lavish scenic backdrop that was either put up on the street or close to the city gate. There was either very little or no theatrical dialogue.

According to Howes (2018), contemporary critics of medieval plays have been hesitant to recognize literary worth in vernacular creations, even while applauding the lyrical beauty and musical grandeur of the Latin liturgical drama. As one might expect, many Old Testament characters express their expectation for the Messiah in melancholy, reflective laments reminiscent of the Advent liturgy.

Cepek (2014) said as "a sixteenth-century reaction to earlier popular forms of dramatic activity," the Chester Cycle serves as a link between the medieval and the early modern. Responding to numerous pressures – the influence of newer dramatic forms, the desire to preserve and enhance Chester's cultural and financial reputation, the ever-changing religious influences – the Chester Cycle shifted, changed, and emerged as a different kind of drama, a drama of the mind, rather than of the body. Indeed, in this sense, the Chester Cycle is not a medieval text, no matter what the actual textual history may turn out to be. Instead, the Chester Cycle offers a way to link the medieval to the early modern. In trying to move beyond the medieval understanding of memory and the nature of reality, the Chester playwrights

constructed a syncretic drama, offering enough of the familiar to appeal to the audience while simultaneously previewing what was to come. In so doing, the playwrights had to move beyond Erickson's "all-encompassing, multifold reality, knit together by a commonly held perceptual design," to one that allowed for the complexities of dichotomy.

PART 2

Theoretical considerations on drama

2.1 Definition of drama

Wessels (1987) claims that drama is doing, drama is being and also stresses that "students learn through direct experience". The main purpose of using drama in a foreign language is to emphasize "meaning". Wessels (1987) also declare that "drama requires meticulous planning and structuring". Drama is learning by doing. Courtney (1980) claims that various artistic and educational forms are influenced by dramatic forms. In other words, with intense exertion, be utilized in dance, music, language, and movement. Dramatic genres fall into two basic categories: play and improvisation.

Drama has been defined by a number of authors in relation to language instruction. Despite their apparent differences, these definitions complement one another. To begin with, play is "not really a piece of literature for reading," according to Boulton (1968). It is writing that appears to us as it moves and speaks. This description highlights how a drama's text is supposed to be translated into speech, actions, or visuals. Drama is "communication between people" that has significance based on the report of Via (1987). According to Maley and Duff (1982), dramatic activities in language classrooms are meant to foster language competency and creativity rather than acting out plays in front of audiences.

Drama, according to Ashton-Hay (2005), is well known as a fruitful and significant teaching strategy because of its exceptional ability to promote speech skill development in addition to reflective, constructivist, and active learning in the classroom. Drama has the rare capacity to engage students in a variety of learning modalities, fostering relationships with them and inspiring the majority of learners in the modern classroom. As educators, we are aware that due to biological and psychological variances, individuals learn in various ways and at varying rates. Affective, psychological, and cognitive dimensions are all included in learning styles.

The basis of the area is dramatic tactics, often known as strategies or approaches. In a 1994 research carried out by Kaaland-Wells (1994), "teachers who had taken a college drama course were more likely than the others to feel that it should be a part of all teacher training, and they were more likely to view it as effective."

According to studies, integrating theatre into the classroom helps kids grow intellectually, socially, and developmentally. Drama has been a teaching tool for a very long time. Theatre and drama have long been recognized as useful teaching and brainwashing mediums. But in many respects, the ways they are currently being used are new and different from their historical uses (McCaslin 271).

Reformers proposed incorporating theatre into the classroom as early as the 1800s, when American public education was still in its infancy, to encourage students to become more involved and active members of their communities and the larger society (Goldstein, 2014).

Drama may be a key tool according to Davies (1990), in helping students develop communicative competence when it is employed as a teaching technique as part of the eclectic approach to language instruction. Students become more conscious of the target language and culture through drama, claims Sariçoban (2004).

2.1.1 Drama-based pedagogy

Wagner claims (1999) that in 1950, Dorothy Heathcote created a curriculum to educate educators and learners of all ages how to implement drama-based pedagogy activities in English classrooms. She referred to her concept and approach as "drama in education." Burke claims (2013) that Gavin Bolton offered comparable wisdom to Heathcote. Bolton thought that a dramatization alone is not enough to make an activity successful. Bolton believed that play was a crucial component of learning in the classroom, but play without a goal leads to a lesson that kids might not fully engage in. Although we have every possibility to use this kind of teaching style in the twenty-first century, it is unfortunate that in many places it is still not used.

Maley made a number of arguments in favor of using drama, including the following:

1. It seamlessly incorporates linguistic abilities. A crucial component is attentive listening. The majority of the activities involve spontaneous verbal communication, and many of them call for reading and writing as input and output.

2. It restores equilibrium between the cerebral and physical components of learning by integrating verbal and nonverbal parts of communication, uniting the mind and body.

1. It draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.

2. By fully contextualizing the language, it brings the classroom interaction to life through an intensive focus on meaning.

3. The focus on multisensory inputs and whole-person learning enables students to build on their strengths and broaden their horizons. By doing this, it provides unparalleled chances to accommodate the variations in learners.

4. It fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.

5. The diversity and sense of expectation that the activities provide also help to nurture and maintain motivation.

6. The onus of learning has shifted from the instructor to the students, who should bear this duty.

7. It promotes an experimental, open-minded learning environment where imagination and creativity are allowed to flourish. Thus, risk-taking is encouraged, which is a necessary component of successful language learning.

8. It improves the climate and dynamics of the classroom, which makes it easier for a cohesive group to develop and study together.

9. I like the experience that it offers.

10. It is low-resource. For most of the time, all you need is a 'room full of human beings'.

There are a lot of advantages to employing drama, according to Ashton-Hay (2005). Another helpful classroom energizer is drama, which encourages students to participate actively in class, have fun, and enjoy their education. In order to talk and behave, a shy student might effortlessly adopt a persona or alter ego that is distinct from their reserved nature. Drama helps students strengthen their speech abilities by improving their tone, pronunciation, and emotional intelligence. Pupils learn about many viewpoints, the human experience, and how to appropriately feel about experiences. Dramatic exercises can help make cultural similarities and contrasts more apparent and intelligible.

Drama, as Bessadet (2022) demonstrates, offers a genuine setting for the use of natural language in true contexts, emphasizing reciprocal, synchronized, and unexpected audience interactions. Drama may be a key tool in helping students acquire communicative competence when it is employed as a teaching technique as part of an eclectic approach to language instruction. Students' understanding of the target language and culture is increased via drama. Drama should be used by students to help them understand life events better, think

critically about specific situations, and get a deeper understanding of the world beyond language. However, regular presentations and conversations in a language classroom with a theatre focus help teachers to identify and address issues. By using these techniques to practice oral presentations, students may understand the lesson's material while experiencing less anxiety. Drama is a particular method used to enhance learning by making it more dynamic, engaging, conversational, and contextual. Dramatic tactics are any methods used in conjunction with a dramatic discourse to enhance both the performance and comprehension of a book. Acting encourages students to use their personalities and experiences as resources for language creation and is a method of learning via experience. Dramatic approaches also connect body, mind, and emotions. Above all, using theatre tactics is a great way to encourage kids to actively participate in their education. It brings energy, joy, and humour into language classrooms and promotes teamwork and collaboration in an artistic setting. By using this approach, students are exposed to real-world discourse patterns, which they will mimic and execute in order to integrate.

Drama should be used by students to enhance their understanding of real-world events, prompt them to consider specific situations, and help them comprehend the world outside their language. It has been discovered that many of the methods used in language instruction that place an emphasis on creativity have positive outcomes. As Wessels (1987) notes, "drama games" ought to "involve action, exercise the imagination, involve both ¬acquisition´ and ´learning´ as well as allow the expression of emotion." By using these strategies, students become more motivated and the course runs more smoothly. However, according to Dwi Astuti (2016), a drama-oriented language classroom facilitates regular presentations and conversations that help instructors identify and address issues. As the theatre environment was being built, EFL students had the opportunity to assess and hone their speaking and listening abilities.

Dramatic approach offers a multitude of options for language learners in real-world contexts. Playing drama is also said to be one of the finest methods for improving language proficiency. Dramatic methods can help keep students from getting bored in the classroom. Put differently, students find it more engaging and inspiring to acquire language skills via dramatization of viewpoints, ideas, values, appropriateness, and compliance in everyday conversation. Additionally, this method gives teachers more options for learner-centred activities when choosing the appropriate assignments or activities for effective classroom instruction.

The phrase "drama-based pedagogy" refers to a broad range of drama-related activities, including reader's theatre, improvisation, role-playing, writing in character, creative

drama, process drama, and tableau. More specifically, Dawson and Lee describe drama-based pedagogy as drama exercises and methods used in classrooms across the curriculum with the goal of teaching; they do not take into consideration the performance's outcome. When students and teachers apply drama-based pedagogy in secondary curriculum courses, learning becomes more active than the typical routines of reading, debating, and quizzing over a novel.

Nevertheless, before maintaining any drama activity in the language classroom, the teacher has to be well prepared before the lesson gets underway. Lesson objectives have to be settled beforehand, and the text should be selected according to students linguistic competencies and interests. Applying drama in the language classroom can be achieved through different drama activities such as exploiting a scripted play and improvisation. "Regularly conducted activities (i.e., drama/theatre training and performance) have the potency to desensitize students' speaking anxiety by allowing them to constantly explore and experience the target language in various meaningful, realistic contexts." (Purcell-Gates, Degener, Jacobson & Soler, 2002, p. 75) Prominent psychologists have long considered theatre to be a teaching tool. Psychologists that have studied human cognitive development have shown that drama offers a solid basis for progress.

Speaking and listening are the two language abilities that have the most importance, according to Shraiber (2016). Drama promotes focused listening. When acting, students must pay close attention to what they hear so they can respond appropriately. These two tasks are therefore connected. Drama also offers context for listening. Exercises involving listening might involve everything from music and news to TV shows, movies, phone conversations, instructions, announcements, and much more. These might all be simply connected to theatrical pursuits. Drama and its methods are a great way to encourage and facilitate many speaking exercises that target various aspects of speech, such as intonation, emphasis, pronunciation, and fluency. It offers an area where enough practice is given to acquire the language ability. Writing poems, stories, narratives, plays, role plays, scenes, songs, advertisements, various forms of letters and postcards, etc. are a few of them. In essence, they call for the use of creativity and imagination. Additionally, one should consider how theatre benefits students' writing abilities. By acting out scenarios in which writing is required or even unavoidable, students can develop a better awareness of the need to master writing abilities through drama writing exercises. Notably, using theatre helps pupils improve their reading abilities as well. Newspapers, periodicals, comics, and advertising are a few examples of those that can be dramatized.

As per Ranzau (2016), students may learn to communicate with one another and discuss potentially challenging issues in a secure and encouraging environment by utilizing

drama-based pedagogy in the secondary classroom. Students learn more effectively how to communicate, collaborate, and compromise when they utilize real language and engage in drama-based pedagogy activities in the classroom. This helps them to develop their own understandings, question accepted notions about texts, and become better communicators.

When theatre is done well, even passive pupils who are tired with the studies are captivated by it, according to Guliyeva (2011). Students are actively involved in an activity and are able to focus their attention. When a teacher actively participates in the lesson, 50% of its objectives are met. When utilized skilfully, theatre may influence students' emotions and self-confidence in addition to their intellectual and cognitive abilities in ways that regular teaching cannot. You will learn more actively and efficiently and achieve longer-lasting gains the more your senses are engaged. Although teachers have traditionally used games and brief theatrical productions to promote student engagement and an active learning environment, the use of theatre as a teaching tool has not received much attention or consideration in the conventional foreign language teaching process. Communication will be more fluid, natural, spontaneous, and real the more open and uncontrolled it is. Naturally, this means that the questions and answers provided by the teacher and the students are no longer the focal point of a class. The creation of a larger environment for inquiry—a dramatic universe that is produced by the instructor and students collaborating inside the experience—is the focus of process theatre. Additionally, it may be effectively used in fields such as literary analysis, cultural studies, or the standard spectrum of themes from bullying and gender difficulties to age gaps.

2.1.2 Most popular drama teaching techniques

According to Trachtulcova (2007), the warm-up exercises facilitate students' assimilation from many disciplines to the language class and help them grow in confidence and interpersonal collaboration. It's not required to utilize them exclusively at the start of the class. Links between the tasks in the lesson can be created with them. Drama may be used in English language instruction in a plethora of other ways. A role-play is among the most often used methods. Although participants communicate spontaneously, students play out roles and settings that are provided. These kinds of activities come in a wide variety. A role-play might dramatize a complicated plot or just a very basic scenario. Simulation is a method that is somewhat similar to role-playing. It is a controlled environment of real-world situations in which pupils follow directions. Each actor contributes unique talents and life experiences to the role of acting. Using materials to depict the scene as accurately as possible, it might be a

problem-solving exercise. Person-in-role is another excellent exercise. During this exercise, a teacher or a student facilitates the activity. The teacher engages the pupils in this kind of exercise early on to get their enthusiasm going. The next possible theater approach is called still image, which involves having students work in groups to take turns using their body to make a "photo."

Mime, in Davies' (1990) opinion, highlights the paralinguistic aspects of communication. It encourages students to stand up and perform in front of one another, which boosts their confidence. In addition to being "a source of great enjoyment," mime fosters students' creativity and observational skills and makes them "very enthusiastic about this aspect of drama." Mime is an excellent method of using visual association to strengthen memory, and the presence of an accompanying picture helps with language recall. Drama needs to be carefully planned and organized before the session begins, just like any other language activity. To be able to defend their choices, teachers must determine why they plan to employ dramatic activities with every given class. Drama can be used for a variety of reasons, including curriculum relevance, the opportunity to raise awareness of paralinguistic features, linguistic accessibility, intrinsic interest, practicability in terms of lesson length, student population, and physical space, and the potential to use dramatic activities going forward, which would provide continuity.

Chukueggu (2012) suggests using a written play to teach English language skills, but the instructor must make sure the play's vocabulary is appropriate for the students' level and meets their needs. The play's topic needs to be engaging and light-hearted. The play's language needs to be conversational. There shouldn't be an excessive number of characters and the scenes should be brief. One way to think of improvisation is like a play without a script. An improvisation entails acting out an unforeseen scenario and responding on the spur of the moment. When teaching and studying the English language, improvisation is a helpful method. It equips the pupils to handle unexpected circumstances in authentic environments. Students get the chance to develop their confidence and linguistic proficiency via it. By taking on roles they are unfamiliar with, spontaneous improvisation helps students improve their language abilities and expand their emotional vocabulary. With prepared improvisation, kids may practice decision-making, teamwork, and idea exchange.

Students can practice certain communication skills in a specific circumstance that is provided by the simulation exercise. The setting may be a parent-teacher conference, for instance, and the communicative skills could be voicing one's viewpoint, grumbling about something, debating, persuading others, standing up for oneself, soliciting ideas, working in

groups to solve problems, and scenario analysis. In foreign language teaching, it is important to organize multi-environment teaching in the classroom so that students can remember the language they learn more. For a long time, in education, the basis of multi-media education has been the teacher and textbook. Today, due to the use of modern technology opportunities in education, different sources help the provision of multimedia education in the classroom as well as relationship between the teacher and textbooks. These sources are generally audiovisual instruments that appeal to the eyes and ears. The more these tools are included in the classroom, the greater the motivation level of the students will be.

PART 3

Empirical research

3.1 Methodology

The background information, a detailed explanation of the research's purpose, the research questions and hypotheses, the research methodology, the participants, the instrument, the process, the information-collection strategy, and an outline of the study are all included in this section of the thesis. The research's objective is to disseminate knowledge on drama teaching.

The main aim of the thesis is to examine the presence of drama teaching and how it can be integrated into language teaching today to make lessons more interesting and active for students. The objective is to assess the knowledge of trainee teachers and students about drama teaching methods and which ones they would use in a lesson.

3.1.1 Planning the study

Finding the most well-liked drama teaching strategy among students and trainee instructors was the research's main goal. The research shed light on the most popular drama teaching methods. The goal was to determine how to employ drama techniques to make English teaching lessons more engaging.

The following basic hypothesis, which was based on participant opinions, served as the thesis's main direction:

Hypothesis: Role-playing will end up being the most well-liked activity among the participants.

One research question was put out to determine the validity of the hypothesis. The following was the single research question:

Research Question One: Which drama technique is the most popular among participants?

Part 2 provides a succinct explanation of whether the thesis's hypothesis was confirmed or refuted, along with an assessment of the responses to the following research question in light of the study findings.

3.1.2 Participants

Students and aspiring teachers participated in the study. There were twenty-six students and trainee teachers involved in the study. The age range of the twenty-six participants was from 18 to 23. Sixteen female students, six male students, and four female trainee instructors responded to the questionnaire. Each of them provided an answer to every question that was part of the study instrument. The students and trainee instructors who were questioned had been studying English for a duration of 12 to 17 years. The participants possess a comparatively elevated degree of proficiency in the English language, literature as well as history, having studied the language for 11 to 17 years. The students responded to the questions based on their individual opinions and areas of expertise.

The students and trainee teachers' personal details (age and gender) and the length of time they have studied English are summarized in Table 1 below. Pseudonyms were provided to the students in order to preserve participant confidentiality and safeguard identities.

Name	Gender	Age	English language learning time
Kornélia	Female	18	11 years
Dominik	Male	18	12 years
Olívia	Female	18	12 years
Gabriella	Female	19	13 years
Bence	Male	19	13 years
Bianka	Female	19	13 years
Edina	Female	20	13 years
Máté	Male	20	14 years
Diána	Female	20	14 years
Csilla	Female	20	14 years
Georgina	Female	20	14 years
Roland	Male	20	14 years
Vanessza	Female	20	14 years

Karolina	Female	20	14 years
Béla	Male	20	14 years
Róbert	Male	21	15 years
Noémi	Female	21	15 years
Vanda	Female	21	15 years
Eliza	Female	21	15 years
Jázmin	Female	22	16 years
Erika	Female	22	16 years
Viktória	Female	22	16 years
Marianna	Female	23	17 years
Magdolna	Female	23	17 years
Orsolya	Female	23	17 years

Table 1. Participants' age, gender, years of English language learning

3.1.3 Research instruments

In order to conduct this study, which sought to identify the most often used approach for teaching drama, a set of questionnaire questions was created and distributed to the participants. The questions of the questionnaire had to be chosen first, and then it was necessary to confirm that all pertinent topics had been addressed.

The research tool included eight open-ended and five multiple choice questions'. The choice of this approach was motivated by the need to provide a larger volume of data for the investigation. However, a poll such as this can only offer the opinions of a limited number of pupils and trainee teachers. The questions were designed to gather information about the participants' knowledge and attitudes on the teaching of theatre and its methodology. The research instrument had four questions about the participants' backgrounds. What is their age, gender, field of study, and year of enrollment? Moreover the duration of their English studies, for instance. Further questions were asked from the participants about the Middle Ages and Drama. Along with learning which dramatic devices, according to the participants' own

perspectives and experiences, are the most well-liked. (For instance, the advantages of drama, the domains it may cultivate, drama method, and resources).

Since Hungarian was the participants' mother tongue, they responded to the questionnaire in that language. The participant's questions and responses were then translated into English as precisely as feasible.

3.1.4 Procedure of the research

The research took place at the beginning of the second semester of the academic year 2024. Google Forms were used to conduct the online surveys, which were distributed to participants via Gmail and Messenger, and students were requested to answer them honestly. The participants were also told about the purpose of the research. It took about 5-10 minutes to answer the questions. Every student who took part in the study gave challenging, deliberate, and thoughtful answers—and many of them included explanations.

3.1.5 Data analysis methods

According to Nguyen-Jahiel et al. (2007), teachers must devise strategies to assist students in two areas: first, engaging with the text; and second, interacting with one another in meaningful and strategic ways. This is because students are increasingly aware of social media profiles and are less likely to speak with one another in person. That was the purpose of the questionnaire. There were so many comments, opinions, critiques, and thoughts from respondents that a thorough, qualitative examination of them would be well outside the purview of this short report.

3.2 Findings

The first step was to define the significance of the Middle Ages and drama in general using their own insights and understanding.
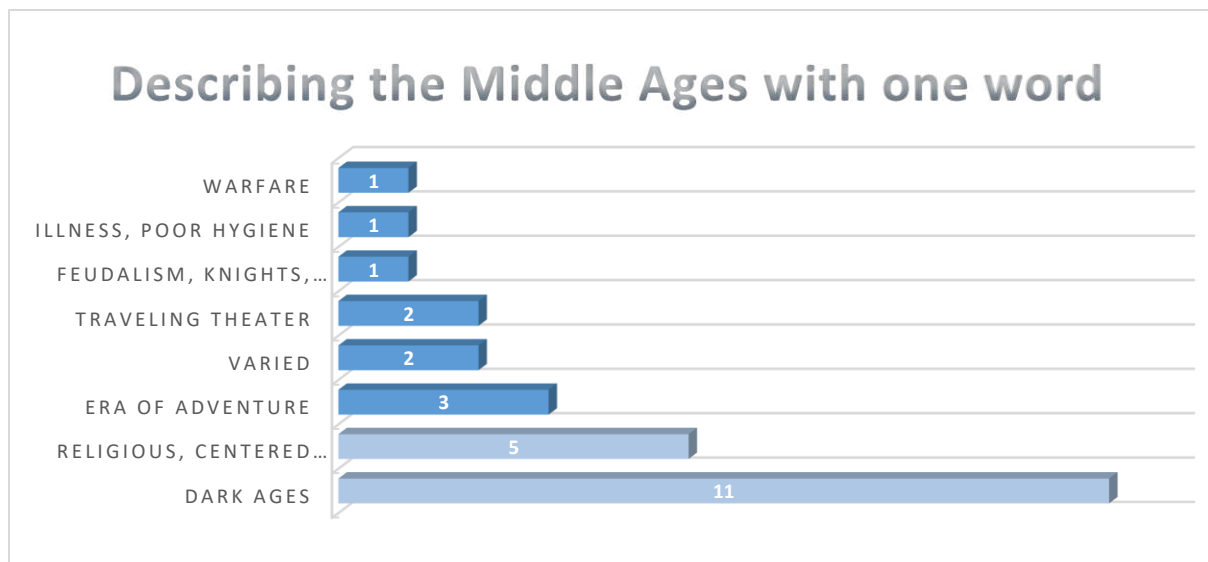
Diagram 1. Describing the Middle Ages with one word

The Dark Ages were the most often chosen by 11 participants to sum up the Middle Ages in one or two words. Given that the Medieval area was governed by the church, 5 participants selected the religious, centred on God. 3 participants selected the era of adventure phrase. Varied was chosen by 2 participants. In similar way 2 participants picked the traveling theatre. Feudalism, knight, cathedrals was selected by 1 participant. Additionally, 1 participant selected the sickness and inadequate hygiene. Another (1) participant chose warfare.

Names	Answers
Kornélia	Drama is one of the three great genres, as well as a genre for theatrical performance based on dialogue.
Dominik	A play written for the stage, interspersed with dialogue
Olívia	A work of fiction, or genre, that condenses a plot of human conflict(s) into a dialogue and presents it in a form that is shaped for stage performance.
Gabriella	Narrative fiction, sometimes known as semi-fiction, falls within the drama genre.
Bence	Drama is a kind of serious literature that is typically performed in front of an audience.
Bianka	The artistic impact of drama is to convey the universal significance of specific, individual characters' acts by portraying them in the present tense.
Edina	Literary genre

Máté	The literary or performing genre known as drama is characterized by dialogue, conflict, and movement. It mainly entails using narrative to portray human experiences and emotions, usually in stage or film performances.
Diána	Of the three main genres, drama belongs to the literary genre.
Csilla	Conflict, whether emotional or physical, is the fundamental element of drama, and people's reactions to it form its base.
Georgina	Drama is one of the classic genres, a piece of art meant to be performed on stage. Through the characters' actions and speech, we are able to understand the plot, the characters, and their interactions with one another.
Roland	The primary purpose of drama, the third literary genre, is for the theater. Dramatic works show the major points of the story or reduce it to a single, brief series of events.
Vanessza	Literary genre. A dramatic work depicts a series of events.
Karolina	Drama comes from the Greek language. Between lyric and epic, this is one of the three genres.
Béla	In drama, the activities of particular, individual characters are presented in the present tense, so revealing their universal connotations and striving for artistic effect.
Róbert	The word "drama" refers to dramatic performances that took place in the Middle Ages.
Noémi	A piece of writing intended for theatrical performance that uses voice and movement to tell a tale.
Vanda	Plays and dramas are essentially stories performed on stage. The term "dramas" is derived from Greek verbs that imply "to do" or "act."
Eliza	One kind of narrative writing intended for performance in front of an audience is the drama.
Jázmin	Drama is a genre of writing in which stories are told via action. A drama's script serves as the storyline. Dramatic authors are sometimes referred to as screenwriters or scriptwriters.
Erika	A drama is characterized as a type of theater or action-based fictitious discourse.

|	
Viktória	A drama is a serious theatrical play.
Marianna	A piece of writing intended for theatrical performance that uses voice and movement to tell a tale.
Magdolna	Drama refers to the craft of creating, crafting, performing, or putting on plays.
Orsolya	Drama is characterized as a type of performance that incorporates emotions and conflicts.

Table 2. Definition of drama
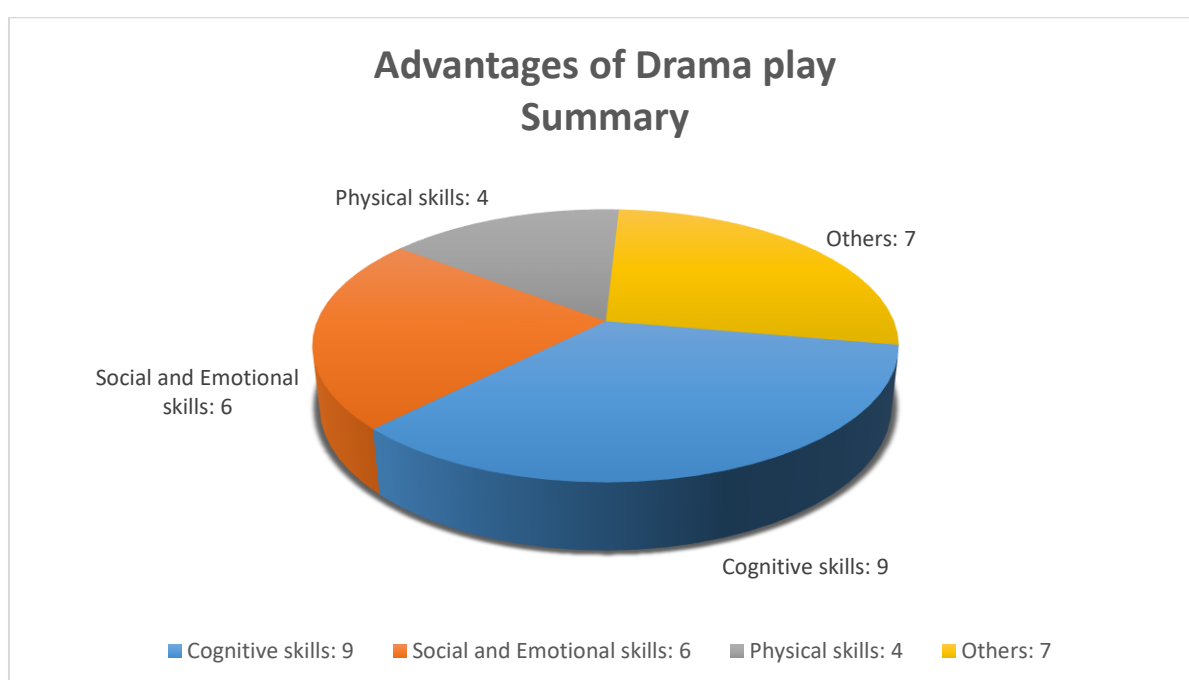
Diagram 2. Advantages of drama play

Diagram 2 summarizes what the respondents think about the advantages of drama play: cognitive, social and emotional and other skills. The group with the highest selection rate (9 members) among the 26 participants was cognitive skills. After 7 participants picked the other skills which includes cultural awareness and moral skills. The following 6 participants elected the social and emotional skills, they carry the collaboration, confidence and empathy. Finally, 4 participants chose the physical skills with children can learn fine and gross motor skills as well as coordination.

Participants indicated which drama approaches they knew or used in their questionnaire responses. Diagram 3 displays the participants' answers, whereby they indicate

which strategy they believe to be the most popular and one they would personally employ.
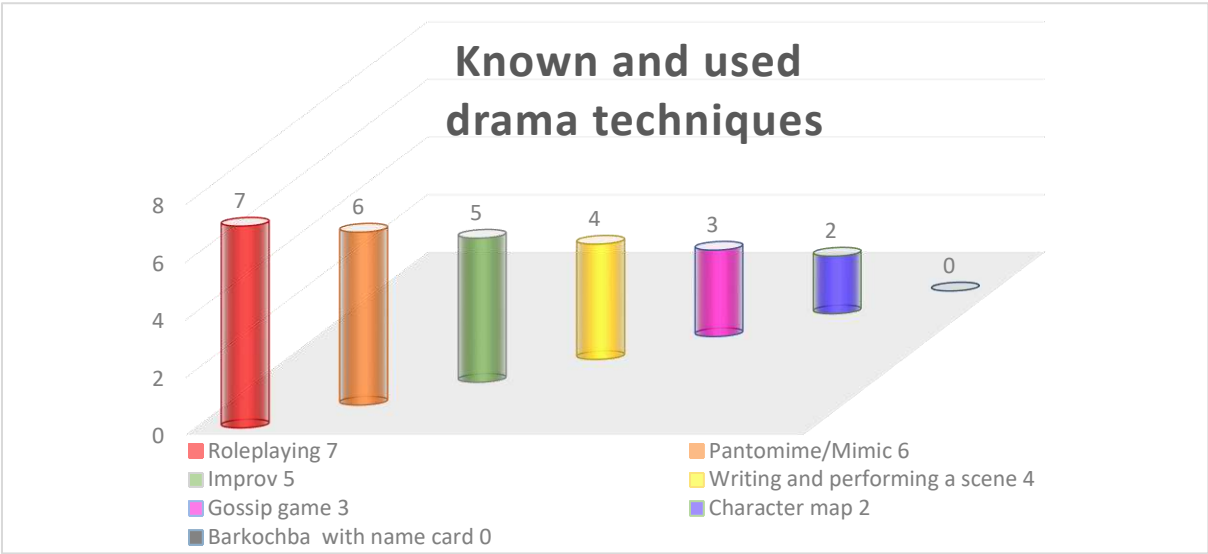

Diagram 3. Known *and used drama techniques*

According to 7 participants role play is the most liked technique for teaching drama. The following 6 participants believed that pantonymy/mimic is the most known and used tool in drama teaching. Additional 5 participants chose improvisation as the most used tool. 4 further participant described writing and performing a scene as the tool in favour. The gossip game, in which the writer passes a printed statement to a person on their right or left, was chosen by 3 more respondents. Another 2 selected the character map.
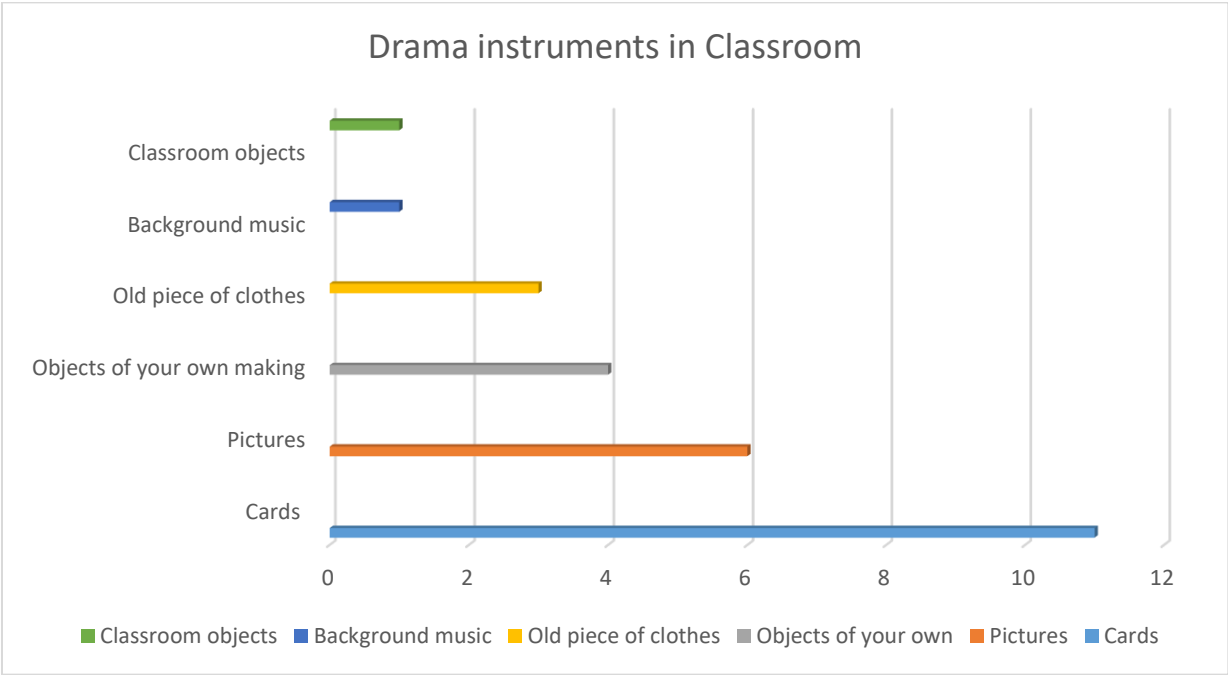

Diagram 4. Drama instruments in classroom

Among the 26 participants, cards were the most often used (11) or favoured instrument for drama teaching technique. 6 more people selected the images and photos. 4 individuals chose the homemade item. 3 individuals selected the worn-out item, while two ultimately selected the utilization of things in the classroom (1) and background music (1).

3.3 Discussion and interpretation of results of the research

Regarding the question where the participants had to describe the Middle Ages with one word, most people who participated gave similar accounts of the Middle Ages. The phrases "Dark Ages" and "Middle Ages" have been used interchangeably for centuries. But calling anything the "Dark Ages" is especially derogatory. As with other value judgments, its degree of "darkness" is subjective. This is because it is, in actuality, a value judgment. Protestant reformers of the 16th century did not consider the "Dark Ages" to be troublesome since they saw in them the growth and spread of the Catholic Church as well as the corruption of the pope and clergy.

The era of adventure phase as a definition was given because it was a period of time when the European nations began exploring the world. Some individual explorers wanted to gain fame or experience adventure; the main purpose of an expedition was to make money. Varied was also chosen which somehow similar to the adventure because after fall of Rome a lot of changes happened and they started the explore as it already mentioned. In the Medieval theatre there were two kinds of stage: fixed and moveable. The moveable stage was similar to a chariot and this is what the actors used to go around performing plays. Feudalism, knight, cathedrals was selected also because in medieval Europe, feudalism was a thriving system of judicial and military traditions that spanned the ninth and fifteenth centuries. In general, it is a system for organizing society around the trade of labour or services for the ownership of land, sometimes referred to as a fiefdom or fief. After serving as pages and squires, knights were aristocratic medieval gentleman-soldiers who were elevated to a privileged military position by their king. Around 800 A.D., the position of knights was raised from that of attendants or skilled foot troops. Ecclesia cathedralis, or "church of the throne," was the name given to a Christian church that housed the official "seat" or throne (cathedra) of a bishop during the early Middle Ages, when Latin was still the language of religious and political life in western Europe. Sickness and inadequate hygiene were also selected since medieval people's poor hygiene resulted in horrifying skin issues. It appears that just one adult in ten made it to the age of fifty. Numerous infants, kids, and teens lost their lives. Leprosy, smallpox, typhoid, fever, malaria,

diarrhea, and cholera were among the common illnesses. Poor people didn't use soap when washing in cold water, therefore this didn't really stop infections. One participant defined it as fighting because, at the time, it seemed like the Battle of Agincourt in 1415 had resulted in a disproportionately large number of deaths. Late medieval warfare was also often violent. The Yorkist victory at Towton, North Yorkshire (1461) is thought to have claimed the lives of 28,000 people in all, making it possibly the deadliest conflict in English history. Siege warfare was vital in medieval warfare. Siege towers, which could be rolled up to the walls to be ready for an attack, allowed attackers to look over a castle's defences. The castle's defences were breached by massive stone-throwing machines known as trebuchets or mangonels.

The next stage was to define drama, drama game, and list the benefits. Participants defined drama as the act of projecting your own self into the role of someone or something else. It can transport someone to any location at any time. It is only constrained by the participants' fear of taking risks, their imaginations, and any restrictions imposed by the instructor or leader. Along with describing drama as one of the three great genres, as well as a genre for theatrical performance based on dialogue, which presents a plot of human conflict(s) in a condensed, dialogical and visualised way.

Participants said that the drama play provides a light-hearted way for people to express themselves while including parts of the dramatic process. Moreover drama games must always be played voluntarily and have an open, happy, welcoming, and supporting environment in order to be considered characterized. The participants then developed their ideas on the benefits of drama plays based on this information. The aforementioned is an experience activity that, first of all, gives you courage and encourages you to get enthused about something. Conversely, more engagement can result from the use of dramatic approaches, which can pique students' attention and help them comprehend the subject matter better.

Drama is a fantastic and helpful instrument to strengthen and improve students' language proficiency, communication skills, teamwork, conceptualization of subject area knowledge, and soft skills, according to the students' reflections. The substantial essays of the students will serve as proof of these abilities for the researcher. Dramatic methods can assist pupils become more engaged in their education and improve their memory of the material.

Analytical thinking and critical thinking skills development can be facilitated by dramatic tactics for learners. Gaining proficiency in communicating. Respecting others' perspectives and appreciating other points of view: Dramatic methods can assist students in developing these skills. Thus, it engages the audience and students in the literary arts and fosters cultural awareness. Pupils get the chance to play and interact in groups based on their needs via

the creative and therapeutic process of dramatic play. It inspires creativity and novel ideas, particularly when ephemeral situations are improvised into dramatic roles through the use of body language. Engaging in playfulness allows kids to interpret objects and information in their own ways, make up characters, and take control of their roles and activities without having to rely on outside influences.

Students are able to act as they would in the hypothetical scenario and learn from many points of view by doing this. Drama, while not inherently new to mankind, has played a crucial role in shaping history and the people who have experienced it. Several scholars think that the origins of medieval theatre can be traced back to the regular mass, even though it was conducted in Latin and therefore incomprehensible to the general public. However, gospel stories were already being told and illustrated with live pictures in the 10th century, so people were already learning from stories.

Teachers are becoming more and more interested in teaching theatre as a way to infuse colour into their courses and the content of their crowded textbooks. Ranzau (2017) also noted that reading a play like Romeo and Juliet (Shakespeare, 1597) or The Crucible (Miller, 1952) was a common way for many of us to participate in theater activities during our middle and high school years. Today's secondary school students still read plays aloud in class, and some even get to create scenes from plays or adapt novels into plays. But these two exercises are about all that secondary classes do when it comes to drama-related activities.

To demonstrate the effectiveness of the theatre teaching technique, the participants were asked to respond to questions on areas in which they believed it might be improved, based on their personal experiences and opinions. The participants categorized the areas that may be developed into four groups: physical abilities, social and emotional skills, cognitive skills, and other skills namely moral development.

1. Cognitive skills: creativity and imagination: Children are encouraged to utilize their imaginations to create worlds, stories, and characters via drama play. Their ability to think creatively and solve problems can be enhanced by this. Memory: Teaching kids songs, dances, and texts might help them become more adept at memorization and remembering. Language: Children's vocabulary, grammar, and pronunciation may all be improved via theatre play. Concentration: kids should pay close attention to their text, gestures, and facial expressions when they are performing on stage. Their ability to focus can be enhanced by this.

2. Social and emotional skills: collaboration: theatre productions typically require group projects. Play acting is typically done in groups. Children can benefit from learning how to share, collaborate, and make concessions to others. Confidence: Children can gain self-

esteem and confidence by performing in front of an audience. Empathy: Children can learn empathy and an awareness of other people's feelings by role-playing as various characters. Emotion regulation: Playing theater may teach kids how to identify and control their feelings.

3. Physical skills: Children may learn the fine motor skills necessary for crafts, puppetry, and sketching by participating in drama plays. Gross motor skills: Playing drama can assist kids in acquiring the motor skills necessary for outdoor games, dancing, and pantomimes. Coordination: Children can learn coordination and spatial awareness via drama play.

Other skills 4: Moral development: youngsters can delve into moral concepts and ideals through theatre performances. Cultural awareness: theatre plays may teach kids about several viewpoints and civilizations. Theatre plays may teach kids how to talk confidently and coherently in front of an audience. This helps them develop their public speaking abilities. Cognitive skills equal with creativity and imagination, and its mental processes our brains employ to take in, arrange, comprehend, and recall information are known as cognitive skills. All things considered, it can undoubtedly help you fit in, relax, conquer tension, and communicate better. It can also give you courage. Because you are already familiar with the scenario, role-playing a situation may also assist you in making the best judgments in real life situations. It can increase one's understanding of literature and culture.

Moore (2004) mentioned that according to Juliana Saxton who was the co-chair of the theatre in education conferences, "a lot of recent brain research demonstrates how the arts are able to tap into areas of experience and knowledge which are as significant to the development of learning skills as the traditional 'three R's'." Everybody learns a little bit differently, other people learn better visually, others auditorily, and some kinaesthetically. Not everyone, though, fits into one of these groups. In fact, a lot of individuals would admit that combining the three forms of learning helps them recall things the best. For this reason, educators must apply every instructional strategy in the classroom. All forms of learning can benefit from the use of drama.

Drama is a particular method used to enhance learning by making it more dynamic, engaging, conversational, and contextual. Dramatic tactics are any methods used in conjunction with a dramatic discourse to enhance both the performance and comprehension of a book. Numerous drama-based activities might be implemented in or outside of the classroom. Dramatic games (warm-ups, fillers, icebreakers, concentration exercises), directed improvisation (a criminal scene, a business meeting, an overnight summer camp, etc.), Prepared improvised drama, in which students work and perform a story, a situation, or several situations; mime, defined as "a non-verbal representation of an idea or story through gesture, bodily

movement, and expression"; improvisation, which helps students find their own resources from which their most creative ideas originate; simulation, a problem-solving exercise in which students bring their own personalities, experiences, and opinions; and role-play, in which students either improvise or create their own characters or are given role-cards." In light of this, dramatic activities can change greatly depending on the age and skill level of the target group. Examples include songs, rhymes, chants, miming, role-playing, and improvisation.

The audience might be a teacher, a class of students, a family, friends, or members of the public. Generally speaking, drama tactics include voice, body, movement, and use of space.

The method that has gained the most popularity for giving language learners the chance to hear and use language in a meaningful setting is role-playing. The goal of role play is to emphasize communication by showing how language is used in real life. Encouraging students to work with exploratory language through activities is crucial. All students engage in active involvement and social interaction via inclusive group drama and role-playing exercises. Someone who mimics is copying or imitating something. Pantomime offers language learners a tactile and visual method of language acquisition through gestures, facial emotions, and body movements. A spontaneous performance, such as comedic or dramatic pieces, that are created on the spot without the use of prepared lyrics or music. We can use master scene which is captures an event from start to finish in a single location. The balcony scene from Romeo and Juliet, for example, would be an ideal master scene to open or finish a lecture on Shakespearean plays, if that were the research topic. In addition to learning the language really well, students would need to bring costumes. After skimming it fast, the individual whispers the statement to the person seated next to them and returns the paper to the writer. The writer hears the statement last as the group passes it along. Compare the written sentence with the finished draft. Both during and after reading a material, it is employed. By giving students a framework for locating and classifying character features, this technique aids in their comprehension. Considers a character's appearance, behaviour, and the opinions of others about them. Nobody picked the last tool, the barkochba with name card which means guessing game. Asking questions in the same category it can include many questions.

The final section of the poll asked respondents to select the tool(s) – cards, old piece of cloth, images, an object of your own making (flower, sword, etc.) - they would employ in the classroom or to provide a list of their own suggestions. Instructors should take advantage of any chance to incorporate drama into thematic work and subject-specific studies. Examples of this include looking at World War II and the Egyptians, as well as more general explorations of social issues, financial ramifications, and environmental concerns that revolve around the

Rainforest or pollution, for example. As an alternative, educators should strive to teach arithmetic in a more inventive way by utilizing theatre inspired by literature to examine topics like size and weight for significance.

Certain educators additionally aim to enhance their students' creative thinking by presenting toys as characters that the kids can interact with; an example of this could be a plush animal, doll, robot, or mannequin that hidden in a room corner and might be conveying a message to the class. Alternatively, until they are disclosed and a new acquaintance is made, enigmatic signs of the guest may be seen and gathered over time (for example, lettuce leaves and carrot bits, before a toy rabbit arrives). Characters like this frequently gain honours in the class, are read to, go on trips, are invited to parties, have sleepovers, and so on. Kids can also write to their teachers, and the instructor can reply in character. This takes a lot of work, but the subject is quite interesting and provides lots of possibilities for reading and writing with a purpose—birthday cards, postcards from overseas travels, etc.

Participants selected the images and cards they would want to see, utilize, or use in the classroom. One of the trainee teachers also went into great detail about her thoughts on the photographs and what she had personally tested out in language class with sixth graders. Jázmin said that:

"Request that each student bring a photo of themselves to class or do a self-portrait drawing assignment. Once this is finished, centre a huge drawing of a flower on a large piece of paper. Select a name from a hat containing each student's name in the class. Request that the student whose name is called leave the classroom for a short while. Put the student's photo, or a self-portrait, in the centre of the flower while they are out of the room. Then, come up with a list of all the good things the class has to say about the student and write them down on a different sheet of paper. Request that the student come back into the room, peruse the list, and select the five words that most appeal to them. At each of the flower's five points, write one of these words. Post the day's flower or star."

Some said that the cards and picture tool would facilitate participatory improvisational projects. As Vanda asserted:

With cards you can make interactive games to practise new words.

Everyday objects that are both simple and appealing can be readily utilised to enhance education and provide excellent learning environments. They are especially helpful in encouraging children's self-directed play and discovery as well as unbridled creativity. They contribute to the authenticity of learning and are among the finest means of providing a high-

quality, long-lasting education in areas or situations where access to pre-made educational materials is restricted. Object of your own making according to Magdolna:

Naturally, youngsters benefit from crafting since it fosters their creativity and dexterity and requires them to utilize their imagination. Additionally, it might provide patience. that not everything will be ready for you when you get it. They will value it far more if they take the time to create their own things, investing their own time and effort into it. To maintain their integrity, they will exercise greater caution and diligence. It may also educate you that each individual is unique and has a distinct way of creating things. While not everyone's work is as beautiful as they would want, it is still valuable just the same as what you have made. After all, everyone is good at various things.

A few individuals also brought forward additional concepts, such background music or the use of objects in the classroom, by way of illustration chairs. Béla described the use of background music:

The kind of background music that is playing has a big impact on the listener's responses. They can enhance spatial perception, memory, and focus. I think background music played properly in the classroom can create a positive environment and promote learning. Because it lessens distractions, music can aid in maintaining attention. Calmer genres—such as instrumental music or true Mediaeval music—create a steady auditory environment that can block out background noise, which, in my opinion, makes it simpler to focus on the task. Additionally, I believe that background music can improve your learning by lowering stress and anxiety and fostering a more peaceful state of mind.

Description was given by the use of objects in the classroom according to Gabriella:

Occasionally, we may improvise by utilizing classroom furnishings, like the chairs. For example, you may arrange the chairs in a circle and do a solo dance.

CONCLUSIONS

The main objective of the thesis is to show the value of drama teaching and how it may be used into language training in the contemporary classroom to interest students and improve learning. The objective is to assess how well trainee instructors and students comprehend drama teaching methods and which ones they would use in a lesson.

The previous section of the thesis included a discussion of all the research findings pertaining to the research question and hypothesis. In the implementation of the research, students and trainee teachers were able to provide credible information.

One hypothesis was stated in the research. The hypothesis, that role-playing will end up being the most well-liked activity among the participants was supported, given that it's goal is to emphasize communication by showing how language is used in real life, is barely surprising.

Drama helps close the gap between dialogues from course books and everyday speech, and it may also close the gap between classroom instruction and real-world scenarios by offering guidance on how to navigate difficult circumstances. Drama gives excellent listening practice, supra-segmental and para-linguistic exercise, and enhances the connection between cognition and language expression. Drama may serve as a key tool in the development of communicative competence if it is viewed as a teaching technique within the context of the eclectic approach to language instruction. Dramatic exercises help students behave in a way that should result in fluency, and if it is acknowledged that students desire to learn a language so they can communicate in the target language, then drama does contribute to this goal.

Going much beyond just playing out scenarios, the subject might serve as a catalyst for conversation or written work. So, it is possible to include dramatic activities into a course and ultimately use them to further the language curriculum, such as for the acquisition of vocabulary or even structural knowledge. The current state of affairs is that theatre and dramatic activities frequently overlap with other linguistic activities rather than being as a distinct sector within the syllabus. By seeing the language in use, students acquire confidence in their usage of English, which is possibly one of the biggest benefits of using drama in the classroom. In the end, drama in English language classes is invaluable because it allows students to express who they are. It makes use of children' innate capacity for self-expression and imitation, and when done well, should spark curiosity and creativity. Drama promotes flexibility, fluidity, and effective communication. It contextualizes language and gives students a taste of achievement in real-world settings, which should boost their confidence to face the outside world.

Both language games and drama can be used to prepare students for role-playing, improvisation, and other drama experiences, as well as to introduce them to dramatic activities in general. Language games help learners become more adept, fluent, and flexible in their use of English by requiring them to focus, listen, memorize, observe, engage, and interpret. Dramatic opening activities for lessons might include name games, yes/no games, "Just a Minute," word association, "What's my occupation?", and of course charades.

A captivating pedagogical approach that fosters teamwork, cooperation, self-control, goal-oriented learning, and emotional intelligence is drama. Drama fills the void left by course-book conversations in everyday speech and, by offering guidance on how to navigate difficult situations, can also fill the void between classroom instruction and real-world scenarios. Drama helps people exercise their paralinguistic and suprasegmental language skills, improves their listening comprehension, and enhances the connection between cognition and language expression.

By seeing the language in use, students acquire confidence in their use of English, which is one of the biggest benefits of using drama in the classroom. Drama is ultimately essential in English language classrooms because it allows students to express their individuality. If done correctly, it should spark children' curiosity and imagination by utilizing their innate ability to mimic and express themselves. Drama fosters communication skills, fluency, and adaptability. It places language into perspective and should provide students the confidence to face the outside world by providing them with real-world experience of success.

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Резюме

Основна мета дисертації - показати цінність викладання драматичного мистецтва і те, як воно може бути використане у сучасній мовній підготовці, щоб зацікавити студентів і покращити процес навчання. Мета полягає в тому, щоб визначити, наскільки добре викладачі та студенти розуміють методи викладання драматичного мистецтва, а також які методи вони б використовували на уроці.

Попередній розділ дисертації включав обговорення всіх результатів дослідження, що стосуються дослідницького питання та гіпотези. Під час проведення дослідження студенти та вчителі-практиканти змогли надати достовірну інформацію.

У дослідженні була висунута одна гіпотеза. Гіпотеза про те, що рольова гра стане найулюбленішим видом діяльності серед учасників, була підтверджена. Це пов'язано з тим, що її мета полягає в тому, щоб підвищити ефективність спілкування та продемонструвати використання мови в реальному світі. Це не дивно.

Драма допомагає подолати розрив між діалогами з підручників і повсякденним мовленням, а також може подолати розрив між навчанням у класі і реальними сценаріями, пропонуючи вказівки, як орієнтуватися в складних обставинах. Драма дає чудову практику аудіювання, надсегментні та паралінгвістичні вправи, а також посилює зв'язок між пізнанням і мовним вираженням. Драма може слугувати ключовим інструментом у розвитку комунікативної компетенції, якщо розглядати її як навчальну техніку в контексті еклектичного підходу до викладання мови. Драматичні вправи допомагають студентам поводитися таким чином, щоб досягти вільного володіння мовою, і якщо визнано, що студенти хочуть вивчати мову, щоб спілкуватися нею, то драматизація дійсно сприяє досягненню цієї мети.

Виходячи далеко за межі простого розігрування сценаріїв, ця тема може слугувати каталізатором для розмови або письмової роботи. Отже, можна включити драматичні вправи в курс і, зрештою, використовувати їх для поглиблення мовної програми, наприклад, для засвоєння лексики чи навіть структурних знань. Нинішній стан речей такий, що театральна та драматична діяльність часто перетинається з іншими видами мовної діяльності, а не є окремим сектором у навчальній програмі. Бачачи мову у вжитку, студенти набувають впевненості у використанні англійської мови, що, можливо, є

однією з найбільших переваг використання драматизації на заняттях. Зрештою, драма на уроках англійської мови є безцінною, оскільки дозволяє учням виразити себе. Вона використовує вроджену здатність дітей до самовираження та наслідування, і, якщо все зроблено правильно, повинна викликати цікавість і творчість. Драма сприяє гнучкості, плинності та ефективній комунікації. Він контекстуалізує мову і дає учням смак досягнень у реальних умовах, що має підвищити їхню впевненість у собі, щоб зустрітися із зовнішнім світом.

Як мовні ігри, так і драматизація можуть бути використані для підготовки учнів до рольових ігор, імпровізацій та інших видів театральної діяльності, а також для ознайомлення їх з драматичною діяльністю в цілому. Мовні ігри допомагають учням стати більш вправними, вільними та гнучкими у використанні англійської мови, вимагаючи від них зосередження, слухання, запам'ятовування, спостереження, взаємодії та інтерпретації. Драматичні вправи на початку уроку можуть включати ігри з іменами, ігри "так/ні", "Хвилинку", словесні асоціації, "Яка моя професія?" і, звісно, шаради.

Захоплюючий педагогічний підхід, який сприяє командній роботі, співпраці, самоконтролю, цілеспрямованому навчанню та емоційному інтелекту - це драма. Драма заповнює порожнечу, залишену розмовами з підручників у повсякденному мовленні, і, пропонуючи вказівки, як орієнтуватися у складних ситуаціях, може також заповнити порожнечу між навчанням у класі та реальними сценаріями. Драма допомагає людям тренувати свої паралінгвістичні та надсегментні мовні навички, покращує сприйняття на слух і посилює зв'язок між пізнанням і мовним вираженням.

Бачачи мову у вжитку, студенти набувають впевненості у використанні англійської мови, що є однією з найбільших переваг використання драматизації на заняттях. Драматизація є надзвичайно важливою на уроках англійської мови, оскільки вона дозволяє учням виражати свою індивідуальність. Якщо все зроблено правильно, вона має розпалити дитячу цікавість та уяву, використовуючи їхню вроджену здатність до імітації та самовираження. Театральне мистецтво розвиває комунікативні навички, вільне володіння мовою та адаптивність. Вона ставить мову в перспективу і має надати учням впевненості у зовнішньому світі, надаючи їм реальний досвід успіху.

Questionnaire

Development of the English Medieval Drama

Gender:

Age:

Subject and grade:

1. How long have been learning English?

2. What word could you use to describe the Middle Ages?

3. When did the Middle Ages begin?

The first written language in human history (cuneiform)

With the fall of Rome

With the start of the Reformation in 1517 and the discovery of America

Other

4. Define what the drama is!

5. Define what a drama play is!

6. Define the advantage of drama play!

7. Identify the areas where drama play can be used to develop!

8. Which of the following drama techniques do you know?(Multiple answers possible)

Pantomime/Mimic

Roleplaying

Written game

Improv

Barchoba with business card

Writing and performing a scene

Gossip game

Character map

9. What drama techniques do you/would you use and why?

10. Which of the tools listed above would you use in class? (Multiple answers are possible)

Cards

Old piece of clothing

Images

An object of your own making (sword, flower, etc.)

Other

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