

Teaching Drama to Shape Students' Self-Identity and Improve English Language Learning (A Psycholinguistic Approach)

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Abstract:

The purpose of this study is to investigate the impact of Psychoanalysis approach as a pedagogical approach in ESL with regard to teaching drama. The study also seeks to help establish the concept of self-identity and improve English Language Learning. The sample of this study was 45 university students from Taif University in Saudi Arabia. The data was collected through two tools: a questionnaire for the Instructors and one for the students. The researcher used the descriptive analytical method; the data was analyzed by using SPSS. The findings of the study showed that there were strong connections between teaching dramas shaping of self-identity.

Key words: Psychoanalysis, drama, self-identity

1. INTRODUCTION:

"Like theatre, drama in schools can unlock the use of imagination, intellect, empathy and courage. Through it, ideas,

responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change." Jude, Kelly 2010, p: 3 (theatre director and founder of Metal)

This study has investigated the field of teaching drama in classroom as to enhance self-identity through psychoanalysis approach. The enhancement of self-identity was discussed from two aspects: One is the psychoanalysis approach for the individuals (students) character and the second is the teaching drama in classroom for the students as to inspire them for enhancing their selves-identity.

No doubt about the impact and influence of literature on teaching language as general and shaping the personality and identity of students specifically, furthermore, drama as a part of literature doesn't less more effect than literature in the mention field. Drama could provide contexts for teaching English language process and through these contexts students can participate or take role in drama hence they improve their overall English level benefiting the themes that directly act towards self-identity building.

No doubt, the use of Drama in the language classroom is indispensable because it offers a lens for learners to use their imagination. It draws upon students' abilities to imitate and express themselves and, if well handled, it should arouse interest and foster identity and personality development. Drama encourages adaptability, fluency and communicative competence. It puts language into context and, by giving learners experience of success in real-life situations; it should arm them with the confidence for tackling the world outside the classroom (Davies, 1990, p: 97).

Drama has been recognized for its pedagogical contributions to learning by a number of scholars in the fields of drama/theatre in education (Heathcote & Bolton 1995; Wagner 1998; Neelands 2000; O'Connor 2010; Nicholson 2011;

Anderson 2012), process drama, role drama and story drama (O'Toole 1992; O'Neill 1995; Howell & Heap 2001, 2005; Miller & Saxton 2004; Booth 2005; Fels & Belliveau 2008; Eriksson 2009) as well as drama and literacy (Grady 2000; Baldwin & Fleming 2003). Using various drama-based approaches to teaching and learning, these scholars propose, to varying degrees, aesthetic, creative, imaginative, and educational experiences for participants. The mentioned authors (as well as others) offer insights as to how and why the application of drama fosters learning in multiple ways, in multiple contexts, and with multiple learners – including ESL learners.

A sub-set of scholars have focused some of their thinking on ways that drama can support ESL learners (i.e., White 1984; Kao & O'Neill 1998; Whiteson 1998; Stinson 2009; Stinson & Winston 2011; Winston 2011). Their work points to ways that educational drama supports ESL learners develop expertise in a second language as they “actively imagine and process information through the use of language and other symbolic forms” (Baldwin & Fleming 2003, p: 33).

2. STUDY PROBLEM:

The problem of this study is demonstrated in its prime objective of how drama could help students improve and enhance their selves-identity crisis. Nonattendance or ignorance of the understanding and evaluating on part of the students to their capabilities, powers and skills is a chief reason behind lack of development as regards self-identity. Through presenting themes of drama intensely fraught with aspects that urge and trigger off interest in self-respect and self –appreciation students can develop quite considerably in that respect.

3. STUDY QUESTIONS:

For the purpose of this study tries to answer the following questions:

- 1- To what extent can the teaching of drama positive role to enhance self-identity?
- 2- What are the links between teaching drama and self-identity?

4. HYPOTHESES OF THE STUDY:

In this study the following hypotheses have been formed:

- 1- Drama could not play a positive role to enhance self-identity, if it isn't used in proper way.
- 2- There are connections between drama and self-identity.

5. LITERATURE REVIEW:

Drama is an art form, a practical activity and an intellectual discipline. That is what we do to the work of the dramatist; we bring to life what is hidden under the words; we put our own thoughts into the author's lines, and we establish our own relationships to other characters in the play, and the conditions of our lives; we filter through ourselves all the materials that we receive . . . we work over them, supplementing them out of our own imagination. The material becomes part of us, spiritually, and even physically; our emotions are sincere, and as a final result we have truly productive activity. (Stanislavsky 1936, p: 52).

With this study, the intent is to synthesize the differing opinions of scholars and show what is meant by such terms as drama, and dramatic activities such as role-play and simulation. This study outlines the evolution of teaching drama in the classroom.

A case is then made of teaching drama for ESL and enhancing students' self-identity, by looking at what literature has to say about the advantages of drama, its effects on student motivation, efficacy and inspiration. A great deal of our everyday learning is acquired through experience, and in the language classroom drama fulfills that experiential need" (p.110).. (14Polyglossia Volume 26, March 2014).

As opposed to drama, which lacks communication with an audience, theatre is just that; it is concerned with the audience's presence in mind (Holden, 1981, p: 66; Via 1978). According to Via (1987), theatre is "communication between people for the benefit of other people, which includes play production" (p. 110). And, like drama, Via goes on to say that theatre must also convey meaning, "among the performers and between the performers and the audience (p. 110). Dramatic Activities, While Via (1987) defines them as "strategies to achieve either drama or theatre" (p. 110). They are activities which give the student an opportunity to use his own personality in creating the material on which the language class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself through gesture. Under the label of dramatic activities are a few techniques that are also valuable to define at this point: simulation and role-playing. While, the researcher finds they are very closely related and can be defined in relation to each other.

5.1 Simulation:

Simulations are dramatic, communicative activities that ask students to solve a problem. In simulations, students bring their own opinions to the table and represent their own motivations, (Livingstone, 1983; Via, 1987, p:44).

5.2 Role-playing:

On the other hand, role-playing is generally seen as an extension of simulation activities where students are asked to take on different personas other than themselves with motivations and attitudes matching those new personas. In role-playing, "each student would be given particular information about his role" (Livingstone, 1983, p. 1) in the form of a role-playing scenario.

5.3 Stage:

A raised platform on which theatrical performances are presented. An area in which actors perform. Drama is used at three different levels, **performance**, **composition** and **responding**, to be read or performed and it is a branch of Literature. (Onyeka, Iwuchukwu, 2001, pp: 3-8)

6. LEARNING DRAMA:

Education is concerned with individuals, drama with the individuality of individuals, with the uniqueness of each human essence.

All pupils are required to learn aspects of drama throughout their education as part of English and literacy and it is a key part of school provision for the arts. Meanwhile, drama's popularity continues to grow as its value in education becomes increasingly understood, many factors helped in this point like the social media and spreading of the educational channels and understanding of curriculum designers, educators and even ordinary people by the importance and value of drama to students for demonstrating their competences and abilities. In addition, the purview of drama is extending beyond theatre into, film, radio and new media.

Drama in schools does not attempt to prescribe how teacher should teach or the content of their lessons. Rather, it

aims to reflect good practice in the provision of drama education and to provide guidance on what constitutes pupil progression. Direct engagement with professional theatre is seen as an essential part of the curriculum, complementing and enriching teaching and learning at all stages of education. A drama education, which begins naturally with learning through dramatic play, will eventually include many elements of theatre. Like the other arts, it involves imagination, feelings and cooperation and helps students to make sense of the world. This means developing self, world view and shaping identity. In other words, drama develops creative thinking skills generating and extending ideas, applying imagination and looking for alternative endings.

6.1 Why include drama in curriculum or schools?

The study proposes many reasons or incentives that require drama to be included in national curriculum, and this representative in: Drama makes an important contribution to the development of thinking skills, these are:

- Information-processing skills, eg sequencing and comparing and evaluation.
 - Reasoning skills, eg drawing inferences and making deductions.
 - Enquiry skills, eg asking relevant questions and testing conclusions.
 - Creative thinking skills, eg generating and extending ideas, applying imagination and looking for alternative endings.
- Evaluation skills. Eg: Students could judge the value of their own and others' work. drama promotes language development by providing opportunities to students for listening carefully to the correct pronunciation and applies this in the speaking skill. Its collaborative nature provides opportunity for pupils to develop key skills of communications, negotiation, compromise

and self-assertion; the study regards this is major aim in building character and self-identity in students' personality.

Human concerns and relationships are the foundations of much drama. It means that most dramatic works discuss issues concern with the life of individuals like poverty, education, future and marriage, mental and psychological health.

6.2 Recognizing good drama:

(Imagining what it is like to be someone other than yourself, is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality) Ian McEwan, 1995,p:7 .writer)

Drama supports the development of foundation stage early learning goals in many ways. Children can suggest and demonstrate their own ideas, thoughts even suggestions for planning and creating a role-play area. Then, as they play, the teacher or other adult can intervene sensitively as an active participant for adding, changes and modifications and even for praising, encouraging the students. This validates and extends the narrative of the play, supports appropriate language and allows the children to explore the power of their roles, help them to discover their strengths and weakness points. Good drama gives children a living context in which they can create narratives, draw on patterns of language and speak confidently.. They have a greater chance to understand what they hear when gesture, sign, facial expression and other symbols are used. When they talk about drama they have seen or in which they have taken part, they can differentiate between them and explain how effects were achieved, because they have built a huge background of information and knowledge about drama. Drama learning often explores issues, ideas and dilemmas relevant to pupil's lives and investigates the behavior of individuals and the nature of relationships. It fosters creativity and thinking skills, raising students' self-

esteem and confidence through self-expression and identifies their personal strengths and weaknesses points.

7. TEACHING DRAMA:

The study takes teaching on trust that teach any subject or discipline has a certain aims and goals demanding to be achieved and these intentions require specific strategies, knowledge and clear plan for succeeding it, moreover the teacher should be equipped with the weapons, skills and knowledge that can help him to implement and make these points to be realized. The need differ according to the teachers and their context, environment. Early childhood teachers and care workers need to teach skills in managing and shaping dramatic play, understanding the relationships of drama to all the arts and play, and to learning. Primary teachers need those skills too, and also dramatic pedagogy across the curriculum including process drama, playmaking, and student-centered performance work, and in making use of theatre for young audiences. Secondary, post-secondary and adult drama teachers need all the above, plus knowledge and skill in making formal performance and theatre and its equipments in multiple styles, teaching acting and production skills, teaching dramatic history, genres and background, and managing formal curricula & syllabuses. Teachers and trainers of dramatic artists not just to know and teach their specialty, but also how to cultivate their students' broader understanding of their context and articulacy and advocacy skills is requiring also.

7.1 Drama styles:

Which represents two prevailing strategies that govern the practice of educational drama, both strategies speak to the needs and experiences of educators new to the practice as well as to those well-versed in drama's advantages as useful tool for

fostering active learning through shared imagination, constructive interaction, and critical thinking. The first type of drama process is **performance**, and while a polished performance is rarely the intended goal of educational drama, even the most spontaneous or briefest classroom drama experience. The second type of educational drama is called **open-ended**. Under its influence, students engage in one-of-a-kind impromptu enactments or extensive improvisations laid out in structured, yet flexible interrelated episodes or scenes that mean students could generate immediately ideas, thoughts or short sketches from their own without any interventions from their teacher/s.

7.2 Character development

Character development can refer to either the task of sitting down and creating a character (working out their appearance, history, mannerisms, and so on), or it can refer to the change a character undergoes during the course of a story. In the first instance, the idea is to create a fictional person, complete with flaws and weaknesses, history, mannerisms, hopes, fears, someone that is often even more real than people you meet in real life. In the second instance, character development describes the change an individual undergoes through the course of a story as a result of the conflict or conflicts that person encounters.

8. DRAMA AND POETRY FOR PLAY

The purpose of this part is to give students an interactive experience with drama in the classroom; they read, analyze, perform and dramatize the themes in selected poems to enhance the kinesthetic approach to learning, the sense of movement to the parts of body, how and when students can do it.

8.1 Creating dynamic characters

Students are much more engaged in learning process if they have a personal connection to the subject matter, in other words teacher must pay attention to the personal interests, hobbies of the students and should put them in his account. The students can use a method of character creation that allows them to begin with information that they know, the goal is that each student will generate a list of nouns that relate to his life and adjectives that describe him. He will then give that list to another student who will create a first-person character monologue from the list of words.

8.2 Carnival characters in the classroom:

This is a kinesthetic approach to teaching about carnival characters, in order to help students appreciate these archetypes. Also a teacher can set up an environment or context where participants reflect on background knowledge about a subject, generate questions that they want to learn, and then consider the actual knowledge that has been gained after an experience with new material, are included.

9. ELEMENTS OF DRAMA:

The conventional narrative patterns (orientation, rising action and complication, climax and resolution) are incorporated in the developing story. The elements of drama are (tension, focus, mood, contrast, symbol and space) are all incorporated in this part. Instruct students that in drama we can be people other than ourselves and can, through imagination, be in and travel to places without ever leaving the room.

The elements of drama, in particular: conflict mood and tension, use narrative to retell (briefly) the story of the drama.

9.1 Body language

To introduce the concept of nonverbal communication, have the class divide into groups of four or five which are separated from each other and introduce the terms "body language and facial expression". Have the groups come up with definitions of what these might be and what parts the body are used for definitions and ask students whether it is possible to tell how people are feeling just from observing them. Dramatically, without the use of words, students endure the skill of transmigrating. Have groups take on the emotion and create tableaux that use body language, facial expression and nonverbal vocalization to communicate these emotions, sadness, happiness, anger, shyness, fear and surprise. Exaggerated body language and facial expression is used to deliver the instruction. Other element of drama is symbol, introduce symbol to represent meaning.

10 GENRES OR TYPES OF DRAMA

Etymologically, the term genre is taken from the French language and it means type, kind, or form. In simple terms dramatic genre means type or kind of dramatic composition. The dramatic genres include tragedy, comedy, tragi-comedy, melodrama, mime, etc.

10.1 Tragedy:

Most people are familiar with the words "tragedy" and tragic as they are associated with misfortune. Usually, they are used to describe personal misfortunes that don't concern the rest of the society. For example, the breakdown of a marriage or death of a dear one in an accident or even natural causes could be describe as tragic. Tragedy is a play of serious or solemn kind... a very sad event, action or experience. Tragedy in drama is believed to have originated from the Greek workshop of Dionysius, the god

wine and fertility. This is perhaps from where tragedy got its name because in Greek, "tragoedia" meant goat song. Thus tragedy was born. Tragedy is the most esteemed of all the dramatic genres. It presents a man (tragic hero) who is not too virtuous or too vicious but one who aspires for higher ideals and struggles to improve himself and the world around him.

10.2 Comedy

Usually the use of words "comedy" and comic refer to describe something that is funny in our everyday lives. These include a joke or anecdote and fantastic story that are full of nonsense, or an absurd appearance that makes people giggle, smile or laugh. Comedy is not inherent in things or people but the way things/people are perceived. Comedy is a deliberate presentation of events/experiences drawn from real life but people should not expect dramatic comedy to be the same as real life. Generally, the plays have good endings or resolutions, so when a play ends happily, people regard it as comedy.

10.3 Melodrama:

The word melodrama is coined from melo (music) and dran (drama). It is, therefore, a play that utilizes music extensively. But the utilization of music is not the only factor in melodrama, what really makes it melodrama is its portrayal of the protagonist and the antagonist. The protagonist suffers a lot but triumphs in the end while the antagonist suffers. So melodrama can be defined as a play that has serious action caused by a villain and a destruction of the villain which brings happy resolution in the play. The hero is usually involved in very dangerous circumstances but is rescued or he disentangles himself at the last possible moment.

10.4 Tragi-comedy:

Tragedy is a serious play that ends on a sad note, while comedy ends happily, as explained above. In traditional tragedy, playwrights are not allowed to bring in any comic action. The play of Oedipus Rex, king, for instance is a sample of Tragic-comedy, and this is clear in its atmosphere from the beginning till its end there is great tense. As time went on, even from the Elizabethan period, comic characters were included in tragic plays. Tragic-comedy is a play that mixes both comic and tragic elements in equal proportion of each. It therefore elicits both tragic and comic emotions.

10.5 Dame:

Dame is a term of the modern period given to a category of dramatic literature which deals with man in common place and contemporary circumstances. The genre is presumed to have evolved from the French drama. The French regarded it as a play of serious intent dealing with contemporary issues and lives.

10. 6 Farce:

Farce which is referred to as comedy of situation, is a humorous play on a trivial theme usually one that is familiar to the audience. The themes that are treated in farce include mistaken identity; elaborate misunderstanding, switched costume (men in women's clothes) heroes forced under the tables, misheard instructions, discoveries, disappearances and many such situations. (Onyeka, Iwuchukwu.2007,pp: 67-75)

11. PREVIOUS STUDIES

There are many studies that have discussed teaching drama and its connection and impact on students from many aspects and angles, even these studies analyzed teaching drama and

other studies specialized in studying the use of literary texts to promote the process of learning other languages or developing students concepts, inspirations or their level English through studying drama.

(Kathleen Elizabeth Radley, 2012, Cambridge University, The teaching of drama in secondary schools: How Cambridge shire teachers feel the subject should be taught in relationship to the national curriculum.)

The study problem of this research is teaching drama in secondary schools and how Cambridge university shire teachers feel the subject should be taught in relationship to the national curriculum. The research was principally qualitative, comparing questionnaire and interview and arrived to the following conclusion:

a. Hot discussion of content revealed tensions between two schools of thought, namely the Drama- In-Education theory of Heathcoat and the Dramatic Art theory of Horn brook;

b. Both theories being inextricably bound up with the question of drama's content base.

c. These experienced teachers beliefs' find their basis in the DIE theories, bit these beliefs have developed along with current practice, which necessarily includes theatre because of the requirements of the relevant syllabuses.

d. The problem of the Drama-in-Education method, in which the students learn about the content through the drama, is that the students must know how to access the content.

e. That is, they have to learn the" drama conventions" or the mechanics of how the art form works.

In this way, it could argued that content is not paramount if the student is learning dramatic form. For example, there is variety of texts for the English teacher to select from but it is not material whether Julius Caesar or

Macbeth is studied, as long as the students take away from the lessons literary skills, which they can apply in the future.

(Astride Ronke, 2005, Drama and Theatre as a Method for Foreign Language Teaching and Learning in Higher Education in the United States)

This study describes the great advances from using drama and theatre as a method of teaching and learning foreign language. The researcher stated that whereas drama-oriented exercise can be employed without much preparation in regular everyday class room instruction, drama and theatre projects – as most projects--- need more groundwork, time and energy on the part of the teacher so that they can bring the anticipated learning results. The researcher used the Descriptive and Statistic Method and concluded to the following results:

- a. Teachers' workshops are needed to qualify them.
- b. Students are much more likely to continue with the language if they are comfortable in class, and if they are satisfied with their progress, especially if they feel that they can actually communicate in English by the end the class.
- c. Drama and theatre could represent a highly effective way to teach communication skills or communicative competence (among other skills), and to foster a learning environment with a low affective filter.
- d. Therefore, it should not be regarded as merely a 'fun activity' that can be used to fill the last five minutes of class, when the 'real' learning already has been done but as a teaching approach in itself.
- e. However, for language learners to encounter drama at school or in university, their teachers need to be familiar and comfortable with it.
- f. Not all teachers feel at ease with employing drama in the classroom—there are constraints of time and space and not

every teacher feels confident to use a method they have not been trained in.

g. Therefore, the question arises of which role drama could play in teacher education. Is it sufficient to assume that teachers will simply learn by doing or is there a need for drama-focused classes for teachers.

(Wigdan Yagoub Mohamed Sherif, 2014, Sudan University of science of technology, Sudan) ,(The Use of Literary Texts to Promote the Process of Learning English Language) .

The statement problem of this study is that the foreign language learning situation of English in Sudan has had its impact not only on the learners of English in general but the students of English at university level as well, including those who are studying English Language as a field of specialization in Colleges of Education, Arts and Languages. Students in these colleges are studying literature beside the English language courses since their enrollment. But, unfortunately their level of English Language is beyond our expectations. The study discussed many various points that could be good for the teachers of literature to focus on the literature as a vital means for enhancing English Language teaching and raising students' standards. In her research she used the quantitative and qualitative methods and arrived to the following conclusion:

a. Teachers have different attitudes to the use of literature.

b. Teachers use various types of activities in teaching literary texts.

c. Teachers assume that maximum benefit can be obtained from using literary texts in language teaching.

d. Teachers face some problems when using literary texts to teach English.

e. Some strategies can be adopted to enhance the teaching of English through literature.

f. Students benefit greatly from their study of English literary texts, some problems when using literary texts to teach English they must be careful about it.

12. STUDY METHODOLOGY:

The researcher used the Statistical Analytical Method and (SPSS) program to analyse the data of this study.

Sampling:

The target populations of this study were English Language university students 3rd year and instructors of English Language in Taif University in Saudi Arabia. Two questionnaires were done for the target populations' one for the students and other for the instructors.

Instruments of the study:

The researcher used two questionnaires to collect the data of this study. One for some 3rd year students in Taif University in Saudi Arabia and the other for the instructors of English Language in the same university.

Reliability and Validity of the study tools:

Concerning the reliability and validity of the research, the researcher consulted four Ph.D. holders are consulted who taught English as a foreign Language in different universities in Saudi Arabia. The researcher provided them with the tools. Their comments, suggestions, recommendations and judgment about the construction and content of the tools were taken into consideration. In this study Alpha Cronbach program is used to calculate the person correlation and coefficient to show statistically the validity and reliability of the study tools. The

researcher used Alpha Cronbach program to show the reliability and validity of the research tools and students' and teachers' questionnaires.

Table (4.1.2) Reliability and Validity of the Research Tool.

University Instructors'	Questionnaire	Reliability	Validity
45	25 items	90.12%	82%

Study Statements Analysis

Table (4.2)

Statements	Mean	Sd.	Strongly disagree %	Disagree %	Agree %	Strongly agree %
1-Curriculum designers could create learning activities based on topics that could enhance student's self-identity	3.42	0.66	2.2	2.2	46.7	48.9
2-Teaching drama helps students' develop and enhancing self-identity	3.07	0.96	8.9	15.6	35.6	40.0
3-Through drama students make friends and enhance students' self-identity.	3.09	0.85	6.7	11.1	48.9	33.3
4-Drama instructions develop students' personal skills for enhancing self-identity.	3.02	0.84	6.7	13.3	51.1	28.9
5- Teaching drama states students' strength and weakness to enhance their self-identity.	2.84	0.98	13.3	15.6	44.4	26.7
6-Drama prepare students for leadership, this helps enhance self-identity.	3.00	1.00	8.9	22.2	28.9	40.0
7-Through teaching drama students gain self-confidence and enhance their self-identity	3.11	0.98	11.1	8.9	37.8	42.2
8-Teachers need to show respect to their students' characters, to enhance self-identity.	3.51	0.76	4.4	2.2	31.1	62.2
9-Drama makes students recognize their personal development potential to enhance self-identity.	2.80	0.94	15.6	8.9	55.6	20.0
10-Drama lets students create motivation, ambitions to change something for enhancing self-identity.	3.24	0.91	6.7	11.1	33.3	48.9
11-Teaching drama opens new horizons through formal roles and involvement to enhance self-identity.	3.00	0.91	8.9	13.3	46.7	31.1
12-Practicing drama through peer development provides opportunity to enhance self-identity.	3.07	0.89	8.9	8.9	48.9	33.3
13-Teaching language through drama fosters identity stages and behaviors to enhance self-identity.	2.91	0.93	11.1	13.3	48.9	26.7
14-Vicarious experiences observations that allow students to compare self with others to enhance self-identity.	2.80	0.92	13.3	13.3	53.3	20.0
15-Observing role models and peers create change on campus; learn from case studies enhance self-identity.	2.96	0.95	13.3	6.7	51.1	28.9
16-Teaching drama deepen students perception to society' issues and daily life this enhance self	3.36	0.83	4.4	8.9	33.3	53.3

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-identity.						
17-Participating in drama reduces worries and helps students to enhance self –identity	2.91	1.02	11.1	22.2	31.1	35.6
18-Watching stories of success on youtube videos, film and TV. Enhance students' self – identity.	2.91	0.95	13.3	8.9	51.1	26.7
19-Drama shares the personal stories /heritage of all students and uses them as classroom resources to enhance self –identity.	3.02	0.84	4.4	20.0	44.4	31.1
Statements	Mean	Sd.	Strongly disagree	Disagree	agree	Strongly agree
			%	%	%	%
20-Through Drama students benefit from advisors' own developed stories to enhance self –identity.	3.02	0.94	11.1	8.9	46.7	33.3
21-Mentoring and following students' roles assistant enhance self –identity.	3.24	0.77	4.4	6.7	48.9	40.0
22-Drama allows students to rehearse new characters, thoughts and emotions and this enhances self –identity.	3.31	0.82	6.7	2.2	44.4	46.7
23-Analyzing and understanding the perspective of others through drama sharpens the students' skills, abilities and enhances self –identity.	3.16	0.90	8.9	6.7	44.4	40.0
24-Physiological and affective states emotional cues shape students' judgment about their capability to be successful for enhancing self – identity.	2.96	0.80	8.9	6.7	64.4	20.0
25-Through drama students develop their own viewpoints, ideas and this enhances self – identity.	3.36	0.74	4.4	2.2	46.7	46.7

Table (4.3) Students' questionnaire data analysis

Part: A Personal Skills

No	Variables	choices	Control Group			Experimental Group		
			N= 25			N=29		
			f	%	M	f	%	M
1	Drama helps you to develop your thoughts and enhance self-identity, this describe you as ...	<i>Thinker</i>	10	40.0	1.60	21	72.4	1.28
		<i>Skillful</i>	15	60.0		8	27.6	
2	Drama helps to create, adapt and sustain works, individually and in groups to enhance self-identity, this requires from you to be...	<i>Wiser</i>	7	28.0	1.72	13	44.8	1.55
		<i>Firm</i>	18	72.0		16	55.2	
3	Role-Play in drama builds self confidence and enhance self-identity, but you must be..	<i>Developed</i>	9	36.0	1.64	16	55.2	1.45
		<i>Open-minded</i>	16	64.0		13	44.8	
4	Participating in drama draws your attention to recognize your personal development potential and enhance self-identity, beside to be ...	<i>Clever</i>	13	52.0	1.48	16	55.2	1.45
		<i>Motivator</i>	12	48.0		13	44.8	
5	Teaching drama support you to plan for your future to enhance self-identity, this requires you to be....	<i>Planner</i>	12	48.0	1.52	19	65.5	1.34
		<i>Organizer</i>	12	48.0		10	34.5	
6	Participating in drama gives you a chance	<i>Helper</i>	18	72.0	1.28	16	55.2	1.45

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	to benefit from your peers to enhance self-identity, through to be...	<i>Organizer</i>	7	28.0		13	44.8	
7	Taking part in drama helps you to know your strengths and weakness points to enhance self-identity, but compel you to be.	<i>accurate</i>	15	60.0	1.40	20	69	1.31
		<i>crafty</i>	10	40.0		9	31	

Part B :Character Skills

8	Drama provides an opportunity for you to be leader and enhance self-identity, this requires you to be ...	<i>Wiser</i>	10	40.0	1.60	14	48.3	1.52
		<i>Firm</i>	15	60.0		15	51.7	
9	Teaching drama teaches you to be excellent negotiator and to enhance self-identity, you must be ...	<i>Educated</i>	21	84.0	1.16	17	58.6	1.41
		<i>Brave</i>	4	16.0		12	41.4	
10	Through drama you learn to be patient character and enhance self-identity, this demanding you to be ...	<i>Well-knit</i>	11	44.0	1.56	15	51.7	1.48
		<i>Flexible</i>	14	56.0		14	48.3	
11	Role-Play gives you an opportunity to understand, solve society issues and enhance self-identity, through to be ...	<i>Provider</i>	12	48.0	1.52	17	58.6	1.41
		<i>Strong</i>	13	52.0		12	41.4	
12	Through drama you develop formal and informal relationships and enhance self-identity, but you need to be...	<i>Helpful</i>	16	64.0	1.36	20	69	1.31
		<i>Dependable</i>	9	36.0		9	31	
13	Teaching drama lets you to develop you understanding towards the world and enhance self-identity, this requires you to be .	<i>cultural</i>	17	68.0	1.32	18	62	1.38
		<i>changeful</i>	8	32.0		11	38	
14	Taking role in dram helps you to set clear goals and enhance self-identity, through to be...	<i>Arranger</i>	7	28.0	1.72	19	65.5	1.34
		<i>Escort</i>	18	72.0		10	34.5	

Part C: Social Skills

No	Variables	choices	Control Group			Experimental Group		
			N= 25			N=29		
			<i>f</i>	<i>%</i>	<i>M</i>	<i>f</i>	<i>%</i>	<i>M</i>
15	Drama teaches you to cooperate/respond to other characters, peers and enhance self-identity, but you need to be...	<i>Cooperator</i>	12	48.0	1.52	19	65.5	1.34
		<i>Creator</i>	13	52.0		10	34.5	
16	Teaching drama helps you to explore, interpret ideas, issues and relationships and enhance self-identity, through to be ...	<i>Thoughtful</i>	15	60.0	1.40	16	55.2	1.45
		<i>Interpreter</i>	10	40.0		13	44.8	
17	Drama provides an opportunity for you to be leader and enhance self-identity, this from requires you to be ...	<i>Wiser</i>	12	48.0	1.52	19	65.5	1.34
		<i>Firm</i>	13	52.0		10	34.5	
18	Teaching drama shows you the structure, crises; the ways people live and enhance self-identity, through to be ...	<i>Carful</i>	17	68.0	1.32	21	72.4	1.28
		<i>Friendly</i>	8	32.0		8	27.6	

19	Through drama you could be member in many organizations, unions and societies to enhance self-identity, this requires you to be ...	<i>Coexist</i>	11	44.0	1.56	14	48.3	1.52
		<i>Forgivable</i>	14	56.0		15	51.7	
20	Taking ole in drama provides to you an opportunity to understand language society and enhance self-identity, through to be ...	<i>Learned</i>	16	64.0	1.36	16	55.2	1.45
		<i>Coeval</i>	9	36.0		13	44.8	

13. DATA ANALYSIS AND DISCUSSION

Summary of Students – Teachers Questionnaire:

Twenty questions in students' questionnaire are grouped under three parts, the first two parts consist of seven questions to each one and the third part consists of six questions. The first part tries to investigate students' opinions about the personal skills that students could acquire from studying, practicing or participating in drama and how it could describe their characters, as it was indicated above that the students distributed into two groups, control group and experimental group.

The results obtained from the analysis of 54 students' questionnaire revealed that the most majority in the two groups their choices were agreed on more than twelve questions, that teaching drama, practicing drama and participating in drama or taking role in drama could add great benefits to students in form of personal skills, character skills and social skills to enhance students' self-identities and aspirations, and this support strongly the hypothesis number two in this research.

Teachers' questionnaire revealed that teaching drama, participating in it, practicing it and taking role in it or even watching stories of success or mentoring it through social media no doubt could support and enhance self-identity and aspirations, what strengthen this that 37 of these teachers (82.2%) rated the choices strongly agree and agree and this foster and confirm the hypotheses of the researcher in this study. The questionnaire consists of 25 statements with four

choices (A-strongly agree/ B- agree/ C- strongly disagree/ D-disagree).

This questionnaire dealt with the general views of the English language teachers as a required subject which related to the aims of teaching English language at their university as general and specifically about the role of drama through teaching English language whether it could enhance self-identity and aspirations to the university students.

14. CONCLUSION AND FINDINGS OF THE STUDY:

The results of this study had been taken from the two questionnaires revealed that there are great relationship between teaching drama and self-identity development and teaching drama could be used as supplementary subject to improve and enhance self-identity and inspirations of students.

Also from the analysis of students' questionnaire the choices of these two groups in table (4.3) stated that the majority numbers in both groups were identical in twelve statements and different in eight statements only, this means that the experimental group through their studying to drama in tertiary level made a remarkable progress, development and understanding to the impact of drama and its effect that could make on the personal skills, character skills and social skills to students.

15. THE MAIN FINDINGS OF THIS STUDY:

The study arrived to the following findings:-

1- This study can be regarded as a positive and successful addition to the literature's teachers (especially drama).

2- Teaching drama and its impact that could provide to students as a tool for deep understanding to enhance self-

identity, inspirations and raising the students' level in English language as general and in drama particularly.

3- There are many benefits that students could gain from studying and learning drama in aspects of personal skills, character skills and social skills.

4- Teaching and learning drama is not the responsibility of students, schools, universities or the teachers of literature, nay it's those who are responsible to design and construct the national curriculum and syllabus to students, schools and universities.

5- So, the unaware / unconscious about self-identity is not kept within the schools' students, but it even includes a great number of universities' students.

16. RECOMMENDATIONS:

Based on the findings, the researcher recommended the following:

1- The study recommended that there must be new and modern spectacle from the curriculum designers, educators and teachers for drama and regard it as discrete and separated subject and also there should be activation for the role.

2- The teachers who are teaching drama, they should be studied and specialized in drama and qualify themselves regularly.

3- English language teachers in general and of drama specifically are requested to teach English via drama content

4- There is an urgent need for training programs and course in the teaching of English through drama.

5- Activate the role of theater in schools.

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