

DRAMA AS A MEDIUM IN SPEAKING CLASS



A PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR
THE SARJANA DEGREE



BY
PRAMONO
I. 2011

YOGYAKARTA, MARCH 1986

DRAMA AS A MEDIUM IN SPEAKING CLASS

A THESIS

PRESENTED TO ENGLISH DEPARTMENT
FACULTY OF ARTS AND LETTERS
SANATA DHARMA
TEACHER TRAINING INSTITUTE

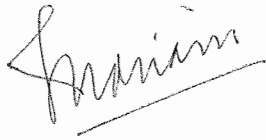
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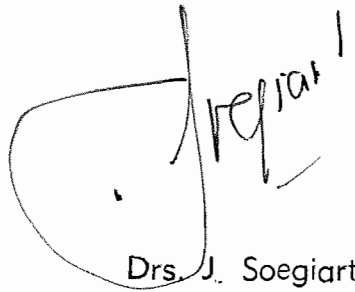
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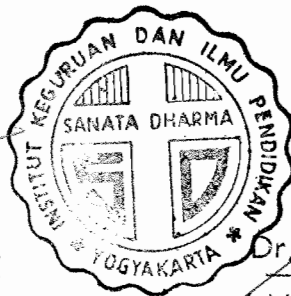
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ACKNOWLEDGEMENT

This thesis is meant to fulfil the requirement for the Sarjana degree of S1 programme in the English department of Sanata Dharma Teacher Training Institute.

This thesis will never be in the final completion without any other people's contribution. As a matter of fact, I owe immeasurable debts to a number of people who have been ready to help me with all their kindness and openness.

I am very much grateful to my major sponsor Dra. M.I. Indriani Arief, who has given a lot of guidance from the beginning until the final completion of this thesis.

I am also thankful to my sponsor Drs. J. Soegiarto who has spent his time to read and discuss this thesis with me, which is a great contribution and is valuable for the completion of this thesis.

I am also very much grateful to Mr. Richard A. Carter, who was willing to give me his first-hand experience concerning the implementation of English teaching, mainly about teaching drama as a medium in language learning. Moreover, Mr. Carter has given me chances to work with him in some drama performances, which are very valuable for me in writing this thesis.

Finally, I am very thankful to my friends, who have lent me some books, which are useful to the formulation of this thesis.

INTRODUCTION

THE BACKGROUND OF THE STUDY

In learning something, especially in learning English as a second language, students need a lot of practice, which can be done as writing assignments if it is a writing class, reading materials if it is a reading class, and grammar exercises if it is a grammar class. Unfortunately, many teachers find out that it is difficult for them to encourage the students to use the language they learn in their speaking classes.

Facing such difficulties in improving their speaking classes, many teachers compensate other ways for the failure. They impose rules and regulations , grammar and pronunciation so much instead of guiding and helping the students to use the language actively. They forget that they are in the classroom as the source of information and for the security of their students. As a result, the class work becomes a tedious, boring thing, and both the teachers and the students will certainly get frustrated. Such an atmosphere makes the students think that English is given just to make their days in High School miserable, and that English is something terrible they have to learn.

At present, English has played an important role in life. It influences the progress of the world so much that every educated person has to master it. For students

who want to continue their study in university, English is a must. English is their factual necessity since most good books and literary works are written in English. So, the students who are unable to understand English will face many difficulties in their study, and will soon find that they cannot match their mates who know English well. Such a thing also happens when they decide to get jobs. English, at least passive English, is required in every good job field.

By such considerations, the reading classes in Indonesia are given the priority while the speaking classes are given less attention. It seems that the judgement is not fair. Speaking skill is necessary. Speaking skill is more difficult to gain indeed. However, it is important in many cases since one of the main objectives in learning a language is the ability to communicate orally. A lot of students find many difficulties in expressing their ideas through the spoken language eventhough they have very good ability in writing, reading and listening. Therefore, when they are exposed to the situation in which they have to speak the language, they suddenly keep silent as if they never knew English.

Starting from those points, teachers are expected to treat the speaking class as well as they treat the other English classes. They should give the students more chance to master their speaking skill by using various methods.

THE PROBLEM OF THE STUDY

In general, most High Schools in Indonesia have provided themselves with various teaching instruments in order to facilitate the learning process; especially in language classes, since language involves many abstract things, such as: imagination, meaning, understanding, etc. But many teachers often forget that the teaching instruments may help them to support their teaching. Take an example of the simple English word " breakfast ". Many teachers tend to translate it into " sarapan pagi ", which is quite different from the real breakfast; including the menu, the position of the plate, spoon and knife, etc. Thus, it is quite hard to teach the word " breakfast " if we do not bring the real breakfast in class, or at least the picture of the breakfast. In this case, the teachers need to use teaching instruments in order to support the learning process.

Many teachers use wall charts, flash cards, etc, in the belief that if the students are not blind and deaf, they will certainly be able to learn through them. For the first time, the students may be interested in them, but they will soon get bored with them because it is useless for the students to learn something, meanwhile they have not got a chance to use it in reality. Teaching instruments are necessary indeed, but they should be used carefully and wisely by combining them with the right teaching media, so that the teaching becomes interesting and satisfactory. Drama as a

medium in language learning attempts to give the students satisfaction in order to achieve understanding as a result of the learning process. Through drama, the teachers will be able to use the teaching instruments more meaningfully since drama provides itself with the most natural and significant things needed in process of learning languages.

This thesis suggests the use of drama as a medium for language learning, especially for the development of English speaking classes in Indonesia. Though most Indonesian teachers are not so familiar with it, it has been proved that this kind of learning-teaching interaction has given the students a lot of opportunities to build their self-confidence that help improve their ability to speak the language they learn.

but still, by showing the experience of particular teachers with specific aims in actual situations, I hope to encourage the teachers to re-examine their own classroom practice. In other words, I do not necessarily expect the teachers to alter their own teaching as a result of this study, but I hope that the teachers may begin to look at their own attitudes to language teaching, and their objectives in language teaching, and begin to question why they are engaged in such an approach, and what they hope the outcomes of the approach will be.

THE LIMITATION OF SCOPE

In this study, drama teaching is not meant to be given to students who are just about to begin their first English lesson or to students who have not got sufficient knowledge of English. Students need some vocabulary. They **certainly** need structures. They do need basics. In short, they need to know something about English before we jump right in with a play. Therefore, it is unwise for teachers to expose drama teaching to elementary students who have not got the basic knowledge of English adequately. Drama can only be effectively used for intermediate and advanced students since students at these levels have been prepared for doing activities which require their previous knowledge about the language they learn. However, I still have to limit this study to the implementation of the speaking classes in Senior High Schools.

THE METHOD OF THE STUDY

Experiences are real, and what are real are always true in many senses. Based on this line, I started to join the drama lesson for three and a half years as an extra - curricular activity which finally has helped me in writing this thesis. During the period of time, I was exposed to the power of drama as a teaching instrument that has managed to cover the most significant needs in language learning, especially in gaining the speaking skill. Realizing that drama was invaluable as a teaching tool in language development, I began to gather the data and experiments , and started to do more observation in order to find out the truth that will reveal the magic power of drama lesson. Meaning to say, this study is based on experiences, data and experiments, and observation rather than based on theory.

THE PLAN OF PRESENTATION

Structurally this thesis is divided into the following parts :

Chapter one looks at the objectives of drama teaching which are divided into the long-term aim and the short-term aim. The long-term aim deals with having a better life in the future and the short-term aim , which is the most important aim in drama teaching ,

deals with the factual necessity of the language mastery.

Chapter two discusses the relationship between drama and language learning. Activity, which is one of the most important parts in language learning, is the main characteristic of drama. Therefore, drama lessons contribute an acceptable facility to language teaching. This chapter also discusses the language and the importance of things like role and status, mood, attitude and feeling in language learning processes.

Chapter three discusses the function of drama teachers and the needs of the class, including planning and controlling, observation and involvement, selectivity and questioning.

Chapter four deals with some practical considerations which should be taken during the drama lessons, and with some draw-backs that might appear as the result of the drama lesson.

In chapter five the examples of the lesson are presented together with the remarks, materials and the procedures.

However, the writer realizes that this thesis is far from being perfect. Therefore any criticism or suggestions are invited and welcome.

CHAPTER I

THE OBJECTIVES OF DRAMA TEACHING

Drama in education has altered greatly during the past years, and now it is still changing. There has been a shift in its direction from an interest in the personal development of the individual student, to the recognition of drama as a precise teaching instrument, which works best when it is seen as part of the learning process, and when it is related firmly to the school curriculum. Drama is no longer seen only as another branch of art education but as a unique teaching tool, vital in language development, and invaluable as a method in the exploration of other subject areas.

Physical, emotional and intellectual identification with a fictitious situation is dramatic activity. This active identification is the characteristic of all drama teaching, and is also the most important part of the learning process. Whatever differences can be observed in the aims and structures of individual lessons, it is this active involvement and identification which is unique to drama. And when this activity becomes part of an educational purpose, it is called a drama lesson.

In many cases, drama seems to be a strange and unfamiliar method for Indonesian teachers. They often think that the objective of drama teaching is sometimes a

puzzling one. Yet what is strange is not always strange when they know about the matter. Here, I will try to formulate the general objectives of drama teaching.

THE LONG-TERM AIM

Basically, there are two aims in drama teaching namely: The long-term aim and the short-term aim. The long-term aim of drama teaching is to help the students to understand themselves and the world they live in. The drama teacher is trying to set up situations within which his students can discover why people behave as they do, so that they can be helped to reflect on their own behaviour. It also aims to help the students to gain experiences, sensitivity and humanity so that they will be aware of the surrounding, and be able to make their lives more intense.

THE SHORT-TERM AIM

The short-term aim of drama teaching, which is the most important aim in drama teaching, is to help the students to achieve understanding and satisfaction from the medium of drama.

According to the Audio Lingual Method, language is primarily spoken. This means that to speak the language is of first importance. If we just study reading and writing, for example, it may seem useless at times. We may wonder how we can use the language actively. Then, drama is the right answer to solve the problem. To speak the language gives reason for learning it, and drama gives us the opportunity to speak the language.

In a good play the dialogue is accurate and natural. It represents the way people talk. We don't talk in pattern practices and drills. We talk in ideas. We talk with emotion. We talk with feeling. They are things we must learn to add to the words we speak if we are going to have true communication.

A play is all communication, because language is the main tool in communicating with other people. Every word in it is communication: the communication between one actor and another, and between the actors and the audience.

In English classes, the students have so much English stored up in their heads from all the reading and the writing materials we are teaching - and they are dying for a release, a way to let it out. Drama is a way to release that English. In a play the students are communicating for a purpose. They are involved in the situation and with the dramatic content of the play, the students get interested in what is going to happen. This is the reason why they have motivation to perform the play. In other words, the students do not realize that they are practising English while they do their drama rehearsals.

As I have said before that drama is invaluable as a method in the exploration of other subject areas, the students, therefore, will soon find many answers to the problems they face in other English subject areas such as: grammatical errors, wrong pronunciations and stresses, etc.

Indonesian learners of English often make grammatical errors when they are asked to formulate English sentences. They tend to use their own structures. Meaning to say, they just translate their mother tongue into English. The example below shows the grammatical error which is often made by Indonesian students. The statement " She hit the man with a stone on his back " is ambiguous and confusing. It seems that the statement is just a translation from the Indonesian statement " Dia (wanita) memukul pria itu dengan sebuah batu pada punggungnya ". Whereas the right English statement is " She hit the man on his back with a stone ". In drama, there is no chance for the students to use such an English sentence because we never use it in real English communication. In drama, the students are expected to put the right words or phrases in the right places in order to communicate effectively; the drama teacher will have to make the students realize that they make a grammatical error if they use such an English sentence. The misplacing of a word or a phrase may alter the meaning of an entire sentence, even where the meaning of the individual word is not mistakable it is important that the construction should leave no room for doubt ¹⁾.

Wrong pronunciations are common things in learning a foreign language. However, we have to limit the chance to use them in communication.

1)
Royal School Series, The New Royal Readers V,
(Thomas Nelson and Sons, Edinburgh, 1959), p. 252.

Learners perceived sounds in new languages in terms of their native language or other languages to which they had earlier been exposed ²⁾. This sentence implies that one undeliberately learns something new by relating one's past knowledge, experience, and memory as a basic attitude to the matter. Meaning to say, without realizing a language learner's knowledge of the previous patterns of languages he has learned, which we call " the first language (the mother tongue) " " the second language ", etc, will greatly influence the learner's perceptions of the new patterns given. Take an example of the English word " The ". Most Javanese will pronounce it (ndə) instead of (θə). In this case, the Javanese students tend to use their knowledge of Javanese patterns of sounds such as: ndemék, ndepis , ndelok, etc, as their basic perceptions of the English sound (θə). Another example that shows the apparent fluctuations in learners' perceptions of sounds in new languages is: most Indonesian will pronounce the English word " technique " as (tehnik), because they are accustomed to saying (tehnik) in their mother tongue. So, it is clear that the Indonesian learners also perceive the English sounds in terms of the Indonesian language.

2) Jack C. Richards and Gloria P. Sampson. The Study of Learner English. (London: Longman Group Ltd, 1974),

In drama lessons, the students are asked to do voice exercises. They have to practise their pronunciations based on the lines given. If we did it in formal classes, the students would probably feel bored because they have to pronounce the same words many times without knowing the real purpose of the exercises. But in drama, the students will do it happily because they have motivation to do their best; they think that it is important to practise their pronunciation in order to improve their characters, roles, and the messages which are conveyed by the lines given. In other words, they won't feel that they have to practise their pronunciation because they study English. Thus, they will certainly not think that they are insulted when the drama teacher asks them to pronounce certain words again and again.

In reading classes, chopping of words is important and necessary. The students should not, for example, read a sentence by ignoring where he must stop to take breath or to emphasize the meaning or to make it more dramatic. They have to know how to do this if they really want to master the reading skill. The example below shows how a sentence is badly chopped:

" Do you - think it will - be better - if I - don't come to the - meeting ?

In drama rehearsals, the students are reading their scripts before starting to the actions. During this time, they have to learn how to chop the lines properly as it is impossible for them to say their lines smoothly while acting if they haven't mastered the skill adequately.

Drama can also be seen as a precise teaching instrument which helps bring relevance and realism to language learning by combining language with cultural insights. In drama lessons, the students do not only study relevant English in a real communication, but they also learn how to use the language based on English culture. If an Englishman is offered something and he says " No, thank's " , he must be sure that he will not take what is offered to him. Even if we force him to accept it, this Englishman will probably say " You know the meaning of NO , don't you ? " On the other hand, a Javanese may say " No , thank you very much, indeed ! " but if someone asks him twice or three times , he will probably change his " No " into " Yes " without a feeling of guilty, because his culture teaches him to accept what is offered to him if someone has repeated the same asking twice or three times, otherwise he will be considered impolite. In drama, such culture-based activities are exposed and emphasized in order to enrich the students' knowledge of English culture which finally will facilitate them to adapt themselves to the appropriate use of the language they learn.

Since drama uses what the students bring to the drama from their own experience, the drama teacher will be able to diagnose what they already know and where they

are at in their thinking. The students language and way of thinking will indicate the strategy that they use in dealing with language learning. An active student will speak more and react to a certain sentence differently from a quiet student. Another student may use too much emotion, feeling, and so on. Take an example of statements such as: " Get away from here !". A certain student will say this line by shouting out loud in order to emphasize or perhaps to dramatize his anger, another student will express his anger by saying the same line coolly and another student who cannot understand the meaning of the sentence, or even worse a student who does not understand that he is expected to express his anger when saying the line, will probably do it full of laughter. By knowing what they already know and where they are at in their thinking, the drama teacher will be able to use his own strategy in dealing with each individual in the group; he will be able to use the most suitable technique and approach for each student.

Grasping concepts, facing issues and solving problems are activities which should be done in learning language processes. In drama, these activities are needed in order to train the students to understand the content of the story, to behave properly in a certain situ-

ation and to give wise decisions on problems which appear during the drama lesson.

Based on my own experiences, with support from a number of friends who worked together in some drama performances, I conclude that drama helps us to improve our English, and we are sure that drama gives a lot in the development of students' competence and performance. As a matter of fact, the students who are joining the drama lessons never complain that drama makes their study worse.

CHAPTER II

THE RELATIONSHIP BETWEEN DRAMA AND LANGUAGE LEARNING

" Dramatic activities " are activities which give the student a chance to use his or her own personality in creating the material given on which part of the language class is to be based. In general, these activities draw on the natural ability of every student to imitate, mimic and express himself or herself through gestures. They also draw on the student's imagination and memory, and natural capacity to bring to the life parts of his or her past experience that might never emerge. They are dramatic because they arouse our interest, and they do this by drawing on the power generated when one person is brought together with others. As a matter of fact, each student brings a different life, a different background into the class. However, teachers should find a way to make the students sure that they have to use this when working with others. Meaning to say, the difference should not be viewed as a problem to be overcome but as an advantage to be taken. It is the teacher's task to make the students realize that dramatic activities are not part of the preparation for some great final performance, because their value is not in what the students lead up to, but in what they are, in what they bring out right now. In drama lessons, the students will certainly release imagination and energy, and this is hard to do in language teaching. However, this is one of the purely educational objectives that take us well beyond the limitations of teaching the foreign language as a subject.

THE LANGUAGE

Much has changed in language teaching, but the conviction of " vocabulary plus essential structure makes language " still remains at the base of nearly every foreign language syllabus. Teaching on these lines only takes account of one aspect of language, that is the intellectual aspect. But language is not purely an intellectual matter. It involves many aspects such as: speed of reaction, adaptability, sensitivity to tone, insights, anticipation and mood - in short appropriateness and acceptability. Learning a language, then, is not just a question of learning to produce utterances which are acceptable, they must also be appropriate ¹⁾. The people we speak to are not dead matters. They may be busy, irritable, worried, tired, and they may also speak too fast or too slowly. Perhaps these people are not necessarily interesting, but they are alive. And so are we. In order to talk to these people, we need to know whether the difference in our ages matters, whether we are likely to see them again, whether it is worth trying to influence them, whether they are likely to be helpful or difficult, etc. It is quite easy to produce statements, but the words mean nothing unless we know who they are and why this is said.

1) S. P. Corder, Introducing Applied Linguistics, (Harmondsworth: Penguin, 1973), pp. 101 - 105

Drama attempts to put back some of this forgotten emotional content to language. It implies that we need to take more account of meaning. Much language teaching is done through structures or situations in the belief that once a sentence is correctly formulated, a use can be found for it. Form comes first, and then meaning. This approach can be misleading, even dangerous, because it accustoms the learners to making the sentences fit into structural moulds. Practically, any sentence will have abstract meaning or dictionary meaning, but the value may have nothing to do with its concrete use. The context of an utterance determines its meaning ²⁾. Take an example of statements such as: " I am the architect of the building " Today he says the line with full of dignity because everyone praises him for his creation. But tomorrow, or a week later, perhaps he will say the same line in a sad way and with a feeling of frustration because experts find that the building does not meet the requirements of a proper building. So, it is clear that the meaning of a sentence depends on the contexts of the utterance, that is the speaker himself. A western friend of mine once said: " I really want to lick the ice-cream! ". Realizing that it was a bloody hot day, I bought him a big portion of ice-cream and said :

²⁾ S. I. Hayakawa, Language in Thought and Action, rev. ed. (New York: Harcourt Brace Jovanovich, 1964), p. 73.

" Lick the ice-cream clean ! ". This westerner looked very surprised to see the big portion of ice-cream right in front of his nose , but then he suddenly laughed extremely loud that the sound might be heard at a distance of two hundred metres. I laughed too because I could make him satisfied of the ice-cream I bought. But finally he told me that I had misunderstood with the word " ice-cream " he meant. In his explanation, he referred the ice-cream to a beautiful girl that laid on the sea-shore. Thus it was quite different from the dictionary meaning which refers the ice-cream to a kind of drink.

The example below also shows the inappropriate use of the language. The sentence " Is this a watch ? " which can be found on the first page of all old language text-books has now disappeared. This is not because it was incorrect structurally, or meaningless or useless, but because it was unnecessary and inappropriate. If we go to England and walk up to a busy worker, taking a very beautiful expensive watch out of our bag and asking him: " Excuse me, please, **is** this a watch ? ". If he does not give us a blow, he **will** probably answer: " Look man, what the hell would you **take** me for ? " or, " Listen mate, if you're looking for **trouble**.....! ". In this case, the

question we ask is not understood as a question but as a provocation because he will certainly think that we insult him by suggesting that he might not understand the self-evident. Therefore, it is no less provoking to force the foreign language learners to go through the motion of answering such questions simply because they have problems of vocabulary which the busy worker does not. It is not the question itself but the reason why it is asked that is at fault. In fact, there is structurally no evident difference between the question: " Is this a watch ? " and the line: " Is he the man who I have met before ? ". The difference between the two lines only lies in the feeling. We ask a question to which we know the answer. This is quite true, but we ask the question: " Is he the man who I have met before ? " because we don't want to believe what we see. We have, then, a reason for speaking as we do.

Meaning, therefore, should not be confused with structure. Commands are often given in the imperative form, but not always. Questions are asked with question marks, but not always. Continuous action in the present may be suggested by a verb ending in - ing, but not always. Meaning slips from one structure to another in a most elusive way. It means that a sentence may have more than one meaning which completely differ from one another. Take an example of statements such as: " It's ten o' clock ! ". This might be variously a substitute order " Switch off the lamp ! ",

a concealed warning " You'd better hurry up, they'll be here in a minute " , a form of persuasion " Don't you think it's time to go to bed ?" , and so on. In all these examples, the statement " It's ten o' clock !" takes its meaning from the intention of the speaker and his or her relation to the other person. Therefore, to teach " It's ten o' clock !" as a response to the question " What time is it ?" is to place an unnecessary restraint on the language.

Correct structures do need to be taught, nobody will deny this, but they should be taught meaningfully from the very beginning. Take an obvious example: The Present Continuous Tense. This is nearly always illustrated in class by the teacher performing certain actions (walking around , opening the door, etc.), and getting the students to reply to questions. In the beginning, the students may be interested in what the teacher does, but interest soon disappears because it seems pointless to describe what is going on in front of one's eyes. Yet with a slight change the same actions can become interesting and the questions meaningful. All that is needed is that the observer should not know in advance why the actions are being performed. Drama, then, can help considerably by ensuring that language is used in an appropriate context, no matter how fantastic this context may seem.

ROLE AND STATUS

As we agree that the people we speak to are alive, teachers have to think that it is important to encourage the students from the very start to become sensitive to the way in which our built-in views of our own roles are defined and clarified through language. Throughout the day our roles are constantly shifting. At one moment we may find ourselves in a superior position, making decisions or giving orders. At another we may find ourselves in a very low position, accepting decisions and carrying out commands. Suppose we work as guides in a museum and every time we have to ask the visitors to go upstairs to see another object. If the visitors are students of university and we are closer to them, we may intimately say: "Up you go, chaps!". If the visitors are common people and they are still young, we may say: "Time you all go upstairs now!". And if the visitors are scientists, for example, we may say in a consultative way: "Would you mind going upstairs right away, please?" In the formal situation, we will probably say: "Visitors should go up the stairs at once" or in a most formal way: "Visitors should make their way at once to the upper floor by the way of the staircase." In this case, we give commands to them for the same purpose, but the choice of language

depends on our relationship to them. The other example below also shows how greatly role and status influence the choice of language we use. Imagine there is a dentist who is giving orders to his or her assistant. He or she might say: " I've told you many times that I want you to put the tools in the right place ! " , and a few second to the customer: " Would you mind opening your mouth a little wider, please ? ". These are both commands, but again the choice of language depends on the dentist's relationship to the customer and the assistant. This role would change again if the customer is, for example, a boy of ten. He or she might say: " Come on now, open your mouth as wide as you can, that's right ! " .

From the examples above, we can see that role and status take a great part in deciding the choice of language we use. Therefore, if we deliberately ignore the importance of role and status in language use, it means that we teach language in a vaccum way. Drama can answer the problem by providing the students with opportunities to play the roles in order to be aware of the choice of language. In drama lessons, the students play different roles and characters, which suit them in developing their own personalities and their own thinking. The teacher offers roles by considering that the students will take some advantages from them in their applications.

MOOD, ATTITUDE AND FEELING

Even in the most formal situations, people's feeling and attitudes colour their language. This is hard to teach indeed, but it is very important from the very start to express disapproval, surprise, enthusiasm, and so on. Nothing is more difficult than to work with second-hand feelings derived from texts or dialogues, yet most students are given only a little knowledge about exclamations, for example, to cover all their emotional needs in the language.

Much of our feeling, especially in English, is conveyed through intonation. So it is important for students to associate the intonation patterns with the feeling that gives meaning to the language. Drama techniques provide the ability to express the feelings through the spoken language. By practising the ability to associate the intonation patterns with the feeling, the students are expected to be aware of the need to be able to express the ideas through language appropriately.

Mood and feeling also influence the grammatical form of what we say. Take an example of phrases such as: " It doesn't matter !", Depending on the sincerity of the speaker this could mean as " Never mind !" , " Don't bother !" , " Too bad !" , " Don't worry about it !" , and so on, Drama techniques include the expression of the mood and feeling to say such phrases.

CHAPTER III

THE FUNCTION OF THE DRAMA TEACHER AND THE NEEDS OF THE CLASS

The drama teacher should be active, not in instructing his students, but in creating areas of learning for them, which is a difficult task and which takes a great deal of time. It is the attitude of the teacher to the task which vitally affects what goes on in the lesson, so the drama teacher must be prepared to share the process of learning with his students. He should be aware of this from the very beginning, otherwise the students will join the lesson with a sense of frustration rather than with a sense of involvement. In other words, the success of the drama lesson will finally depend on the teacher himself.

In general, it is not enough for the drama teacher to provide an initial stimulus, to give instruction and then sit back and wait for the drama to happen. But too often in drama lessons, there is an assumption that the teacher is scarcely necessary, and that the students are capable of making discoveries and deepening their work themselves. Many teachers are hesitant about intervening in the students' work, in case they might interfere with the students' creativity or self-expression. It is also assumed that the greater freedom the students are given, the greater the creativity that appears will be. This is quite true, no one will deny this. But if the teacher lets the students do whatever they like, and meanwhile he is

acting only as a facilitator by suggesting the context, providing an external stimulus, or commenting on an end product, the students seem to create drama which extends beyond what they already know. This kind of situation makes the students feel confused and uncertain, and they will soon learn that the drama lesson is just a boring thing they have to do. If it happens, it sounds impossible for the students to achieve any significant insights in the course of drama.

The function of the drama teacher, of course, is to challenge, arouse interest, give confidence, co-ordinate achievement, encourage reflection, and so on. It is pretty difficult to achieve such things, indeed, but there is nothing he can do except trying to accept these very difficult tasks with a great responsibility and will.

First of all, we have to excite the students, expose them to what we have to offer and interest them in it. The approaches can be different for each student. The drama teacher deals with human beings and not with things, so every single person may differ completely from the others. The best way to know how to present the materials and how to deal with the students is to know them individually. A good drama teacher should build his relationship with the students based on both similarity and difference they have. He has to find a way to combine the two factors in order to establish the harmony. If he successfully interests his students, they will learn.

Once we have the students' interest, we can challenge them. Give them goals to accomplish, and let them know that we expect something from them. It is good for the students to know that someone else is expecting something from them, because it will give them possibilities to develop their self-confidence and to make sure that they can give meanings in the unity.

Another important thing the teacher has to remember is that he should be able to create the right atmosphere in his classroom. If the atmosphere is one of tenseness and tightness, the learning process will not be effective and the students, of course, will not be able to concentrate properly on what they want to do. But when the atmosphere is one of relaxation, happiness and fun, they will certainly be able to learn. (see chapter IV)

A good drama teacher needs to be a skilled organizer. He should be able to organize things such as: getting the class to become a group. He has to make the students feel that they belong to the group. Consequently, he must become the member of the group too. A teacher should act as a coach, guide, encourager - anything but the centre of attention ¹⁾. This implies that a teacher should not be a very special man who is always up in front. He can be a strong leader and supporter everywhere if he manages to control the class. If it is

¹⁾ Floyd M. Cammack, " Language Learning via Via ", Forum, (The Art of TESOL, part one, 1975), pp. 167 - 169.

possible, rearrange the classroom in many different ways to give the students a new atmosphere. We should not get the students attached to one desk, one place, but put them in new places, both to test their security and to give them, eventually, more security by enabling them to adjust to a new arrangement. Doing voice exercises is also necessary for the students. This kind of exercises is a good form of relaxation and it will give the students a way to build up their self-confidence.

PLANNING AND CONTROLLING

In planning, the drama teacher decides what the needs of his class are, and what experiences he wishes the students to have in the drama lesson. He chooses the context for the drama, takes suggestions from the class, or follows up some subject areas which the class has already studied. To do this, he needs to decide on the specific focus for the lesson; when he is going to start, when he must stop for further explanation, etc. This focus should be thought of in detail, so that he can be sure that it will contain the elements he wishes the students to experience, and that it will allow exploration of wider subjects. The focus should be exact so that it gives a sense of involvement to the class. He should not let the students feel that they work without any exact direction, because this attitude will stop their work psychologically.

Once the context is selected, the teacher creates a particular climate in which the process of learning can

take place. He directs the attention of the class, opens up possibilities, evaluates what is happening and judges the right moment for further development of the theme. He should also be able to use and build on his students' contributions, so that the learning may be genuinely shared.

Control is often the most difficult factor in the drama lessons, because the conditions in which drama is taught, and the relationship between the teacher and the class differ from those of other lessons. In this case, the drama teacher usually invites and encourages physical and verbal activities, rather than suppresses them. But he must make certain that he is teaching within the limits of his own security, and that he can contain the contributions of the class within a meaningful framework. Equally, his students need to feel safe in what they call an unfamiliar and threatening situation. If the situation remains as it does, it will make a relatively cool relationship between the teacher and the students, because this situation creates a gap which may become broader. On the other hand, this kind of situation can help both the teacher and the students to be genuinely adventurous and creative if the rules of the game are clearly understood. Of course, these rules will vary for each individual teacher, but every teacher will need to ask himself how far the environment in which the lesson is held, the signals he is giving to the class, his own attitude to drama and his students' expectations, affect his control of the lesson. If his aim

in drama is merely to give his students fun, or to compensate for a difficult maths lesson, if his relationship to his students is just an attempt to be the best mate, or if he is unwilling to accept his responsibilities as a teacher, then we should not be surprised if the students do not take him or his drama teaching seriously.

OBSERVATION AND INVOLVEMENT

A drama teacher should know his class well and should be able to train himself in observation of the class such as: its mood, its needs and what it is able to learn. By doing this, he will become aware of class groupings and leadership, which are often expressed in the physical way the class arranges and in the class strength and weakness. The teacher should be able to read the atmosphere of the class at the very beginning of the lesson, and will not, for example, use warm-ups if the class is already warmed-up to the point of hysteria. By observation the teacher will become aware of his groups' ability to co-operate, plan, solve problems, and make decisions. His knowledge of his class will indicate to him what they need to learn through his drama lesson.

Total involvement from the entire group should be achieved in drama. A class which is extremely kept busy in non-stop physical and verbal activities may all look more involved than a class which is slowly working its way towards the group understanding of a problem, but

it can be misleading to judge the level of involvement only on external appearance. What the teacher should do is to find an individual or group who seems uninvolved and then challenge them and make them interested in what they need to do and learn. Perhaps, he has to tell such a student that the work will not be successful unless every individual in the class takes his responsibility as best as he can do, even if he has just been given a small role. He may also talk to him individually and discuss his lines and character in the play. If the teacher can make the student feel closer to him, and if he can make the student sure that his involvement is needed and necessary for the work, hopefully the student will try to do his best in the next lessons. But if the teacher fails to deal with such students, the unity of the class will be broken and the rest of the class will be affected by those students. As a result, the drama lesson will finally become a worse thing both for the teacher and the class, and this is only a waste of time, energy and ideas.

SELECTIVITY

To make our teaching effective we must be selective. Besides this, drama teaching demands a high degree of selectivity both in gesture and language. A good drama teacher should not, for example, choose a play written by Shakespeare, which is only accessible to limited audience, if he aims to give English to High School students.



Because in such a play the language is not what we use today in daily **conversation**; the structure, vocabulary, and phrases are not what the young people of today need. Therefore it is wiser for the drama teacher to choose modern plays which are written in simple English, especially plays which contain the English we want.

In doing the activities, the drama teacher should not, for example, ask his student to sit on the fence when saying a certain phrase or line, but later he asks the same student to sit on the grass for the same purpose. This attitude, or better to say, this inconsistent instruction, will spoil the work and will create uncertainties in the process of learning. Most teachers ignore that students need to feel confident and secure both in learning and doing something. Too often in drama lessons the teachers give instructions spontaneously but then they forget them and give another spontaneous instruction that will make the students say to themselves: "What a teacher!". In this case, the students will think that they don't need to follow the teachers' inconsistent instructions and that they need to consider whether they stop doing the work or not. If the teachers do not realize instantly that they have made wrong steps, and if they think that students should obey what they say, then they should not be frustrated if their students don't come to the next lessons. Thus, they should be aware of this situation. They should prepare everything the class needs in detail, including their own attitudes, approach

and technique. Moreover, teachers should be able to select and choose things such as : a suitable and relevant theme, words and dialogues, capable students in playing their roles, etc.

QUESTIONING

The drama teacher needs to be a skilled questioner. He should be able to use questions to focus on a particular situation or to open up the universal implications of a particular situation and to reveal up the problems which arouse within the dramatic context. Questioning, as an important part of learning, can work within the drama, for example, to test commitment, to deepen the thinking level of the students, to challenge assumptions, to move the drama on, or to find the relevancy outside the drama itself as part of the reflective phase of the lesson.

In practice, many teachers use questions only to check facts, and neglect the opportunities for using skillful questions to help improve the students' thinking. Most of them are not aware of the fact that the questions they ask may have nothing to do with the context and do not support the development of their work. A good questioner should avoid the situation in which the students may feel cornered. If it happens, the students will anticipate the questions as an interrogation. Such things should be thought of wisely, otherwise the result will be completely different from both the teacher and the students' expectations,

Questioning, even using Yes / No questions, is needed and is of vital importance. For those who feel insecure or uncertain, this kind of question can allow them to make an individual commitment to the work, and may encourage them to a more adventurous contribution later.

Questions can also be used to feed in information in an economical way, to test where the class is at, and to lead the class in its reflection upon the work. In short, questions which can help the hesitant students to gain confidence and knowledge they need, will make the class more active in expressing their ideas and will give advantages in developing the learning process.

CHAPTER IV

SOME PRACTICAL CONSIDERATIONS

In carrying out the drama lesson we still have to think what we should do first, what obstacles may appear, how to make the lesson go on smoothly. We cannot make sure that if we follow the rules, techniques and methods as they are described in many good books of drama, the learning process will automatically be successful. The most important thing teachers should do is that they have to create a flexible course by including many various approaches to learning, and that they have to be sensitive to the problems which arise during the lesson.

LANGUAGE PREPARATION

It is important from the very start to prepare what categories of language will be needed in doing the activity of the drama lesson. This kind of activity, which is essentially student-based, must be given in order to facilitate the students with the practice they do. Depending on the nature of the activity, almost any language function can come into play.

The examples below show the language needed for getting things done in a group situation:

Tell me what you saw yesterday.

What did she say ?

Whose turn next ?

Give the cards to him!

You will be the customer and I will be the book seller, etc.

The examples below show the language used to come to agreement, to describe, comment on, or recall the activity in question:

He seems to ignore me.

I don't see any difference between you and him.

Yes, of course, I like her very much.

I think it should be like this.

He didn't understand why he was hit, etc.

It is also necessary for the students to know several expressions of the language such as:

Expressions of worry :

I am a bit worried about.....

I am afraid it might.....

I am quite certain that.....

But my fear is that.....

We would have enormous problems.....

I don't quite see how.....

I totally disagree.....

I cannot accept the view put forward.....

I am not convinced.....

I am critical of....., etc.

Expressions of reassurance :

There's no need to worry about.....

It's been proved that.....

I can promise that.....

I can tell you that.....

What I thought was.....

There's no cause for concern.....

Your criticism has no foundation....., etc.

In an activity which involves a great deal of agreement or disagreement, we might set the students' thinking by offering them several dogmatic statements about things familiar to them, for example: " The lion is more dangerous than the tiger ". Then we write some common phrases expressing agreement or disagreement such as: I don't think so; I am not certain but; I disagree with; etc. The students should practise the expression again and again, and react to every phrase using the expression given.

Certain activities may involve more careful preparation. If the students need to know how to suggest an alternative course of action, they will need to know expressions such as:

Why don't you.....

Do you think it will be better if.....

If I were you.....etc.

Such practices, as they are done in the classroom, will greatly influence the development of the students' thinking rather than the practices on phrases such as: this is a book; those are dogs; etc. By knowing the expressions mentioned above, the students will be able to express their feelings, emotion and ideas through the language they learn because these practices serve as a basis for the free uses of expressions in drama activity.

It is a common fault of foreign language learners to use fine-sounding words, of which they often do not know the meaning. They tend to use the words just because they feel good to use them, and not because they need to use them. Therefore, the drama teacher should be aware of this from the beginning. He has to make the students sure that the choice of words is very important in conveying the message of the sentence, and that an appropriate word in a certain context should be plain, forcible and should go straight to the mark. Take an example of statements such as: "He proceeded to his residence and there perused the volume." The sentence is weak and ambiguous, but the sentence: " He went home and read the book," is clear and acceptable. Thus, the teacher should emphasize the importance of using the right words in the right context in order to avoid misunderstanding. Use the words that most exactly express your meaning¹⁾.

SPACE

In drama lessons, the activities demand an ideal space because they involve movements. Some activities may need an entirely open room, others may only use a few chairs. Thus, different activities require different arrangements. Teachers should be wise in deciding the kinds of environments they have to arrange in order to support the learning processes. This may take time, but it is well worthy for the students especially when they work in groups.

1) Royal School Series, The New Royal Readers V, (Thomas Nelson and Sons, Edinburgh, 1959), p. 252.

As for my own experience, when I did the drama rehearsals, every single person in the group, including the drama teacher, worked together to move the chairs and tables to suit the environment we needed. This was done everytime before the rehearsals, and after the rehearsals. For the first time, it seemed that the routine work was a boring thing and a waste of time. However, we did it happily later. We helped each other, made fun and talked about the activities we would do later while doing the "warming-up". Based on this experience I conclude that working in groups for the same and certain purposes gives meanings to the progress of the class and the work itself, even only by removing the chairs and tables.

FINISHING THE LESSON

Like a good story teller, the good drama teacher should know when to stop the activity; he should not think that when the activity is going well he has to let it run. He has to stop it when he is sure that the work is enough for the part he plans, even when the activity is about to reach the crucial moments of the story. There may be a protest of "We haven't finished yet" or "I prefer to stop after the problems have got an answer", but this should not worry us because the slight tension and frustration creates a positive aspect of learning, that is, the need to know further about what they have done; what the result is; how the story should be, etc. With a sense of discontentment, the students

will develop their own thinking about the unfinished work, and what they should do in the next lesson, and how to overcome the problems if they are allowed to continue the work, etc. Thus, without realizing it, the students get their pure motivation to do the drama lessons. In other words, the teacher can arouse the students' interest by leaving the work in questions.

DIFFICULT STUDENTS

In learning processes, there will always be some students who are difficult to adapt and cooperate with others. Some are genuinely shy, others will react to what they consider " A useless thing ", either by withdrawing or by over-participating, and some of them even act as trouble makers. Facing those students, many teachers often feel upset and compensate for the failure by ignoring them or by giving them unwise treatments, rather than changing the approach.

Shy students are difficult to deal with, indeed. But teachers should know what makes them refuse to speak. The teachers need to know exactly whether it is because they don't master the speaking ability or they just have no self-confidence, or perhaps they have reasons to keep silent. Suppose they refuse to speak because they don't master the speaking ability, the teacher may talk to them individually and encourage them by reassuring that making mistakes is normal, and that everyone should learn from the mistakes in order to improve himself. The teachers'

attention, warmth and praise to such students are better given rather than assuming that they are lazy students, not task-oriented, and so on.

If the students keep silent because they have no self-confidence, teachers should find a way to make them sure that they will gain confidence once they begin working in pairs or groups, because in a small group of three or four students who are in the same level they do not worry about making mistakes. In drama they will speak more because they know what they have to say as they get their lines. Therefore, confidence will be built up step by step after the students are sure that they can do what other people do.

Group pressures often prove to be an effective power in dealing with students who are over-acting and who overdo everything. If we notice that certain students always do something to make the other students lose their concentration, we should not, for example, ask them to leave the class or give them punishment. These unwise treatments will not be effective in dealing with such students, even they will think that they win the game because they can make the teachers upset. If we give them punishments, such students will hate us and hate English.

Thus, we have to use the students' weaknesses in order to teach them a lesson. For example, the teacher turns everyone's attention fully on them by saying: " That was interesting, could you do it again for us ? ". This strategy will make the students realize that they cannot go on long in the same way and manner.

It is also important for the teachers to remember that they should not force the students into roles which they feel uncomfortable. A good drama teacher will not, for example, ask a shy girl to play the role of a talkative woman who always punctuates her lines with burst of laughter and mirth and eyes a' twinkling when she speaks. Because in deciding the roles, the teacher has to consider the back ground of the individual student; whether it can support him or her; whether it will be a challenge for him or her, etc. If a student has strong muscles and cool appearances, he might be given the role of a body guard or boxer. But if he is thin and weak, he might be given the role of a beggar for instance. The teacher may also give challenges to students who have great talents for acting, though their external appearances do not suit the characters given. But it is too risky for the teachers to give such challenges if they haven't got enough skills to dig the students' talents.

There are so many things to be considered in deciding roles, but in a simple way we can say that students who are given roles which do not suit them will not be able to concentrate on what they do, even

it will make them suffer from the work, and finally they will stop doing the activities without gaining anything.

SELECTING A PLAY

In selecting a play, the drama teacher needs to consider at least three important things which influence the progress of learning through drama. They are: level of learners, language (words and dialogue), and relevant themes.

Level of learners is the most important one to be considered because it will be used for deciding the language the learners need and also the relevant themes which can give insights to the learners' development. It is unwise for the drama teacher in elementary schools, for example, to choose a play on love story. And it is funny for a drama teacher in advanced classes to choose a play on " kancil nyolong timun ". The learners in elementary schools (the beginners) do not need English for expressing love between man and woman, even they still cannot understand what love means. On the other hand, learners in advanced classes need more special language that will support them in achieving the language mastery. Moreover " kancil nyolong timun " will not give them suitable insights to their life and cannot be seen as an interesting story for adult.

THE USE OF THE MOTHER TONGUE

When someone gets excited, the most possibility to express the excitement is through his own language. The tendency to use the mother tongue in such a situation is normal and natural, so this should not worry us. We teach the second language and we wish that the students use it in any situation which can improve the learning process, but we have to be aware that we should not ask the students too much by insisting too heavily on the use of the language they learn. However we have to limit the chance to develop the unexpected atmosphere in the class by moving from group to group, for example, or by sending a student round as a reporter to each group. Hopefully, this strategy will prevent the students from getting caught up too deeply in using the mother tongue and will have an effect of persuading the students to use the language they learn. If there are still students who use their own language too much in the conversation, the teachers may use another effort to overcome the problem, for example by saying " Don't speak in French " or " Your group does not understand Swahili language," etc.

STUDENT-TEACHER RELATIONSHIP

As it has been discussed before, the activity in the drama lessons will not work unless there is a relaxed atmosphere. A relaxed atmosphere is crucial ¹⁾. It means

¹⁾ Richard A. Via, " English through drama ",
Forum, (The Art of TESOL, part one, 1975), p. 159.

that the teachers should create a healthy relationship with their students, not as the best mates, or the best leaders, but as the best companions in working together for the same purpose. This is hard indeed. Many teachers often feel that they are the source of knowledge, therefore, they have the right to judge whether it should be like this or that. Even some teachers try to be different in many ways from the students. This can be dangerous, because it will give the students impressions that the teachers are unsympathetic. The more the teachers act as scientists, the more the students ignore them. What the students need in the learning process is understanding and love. If we try to understand them; their ideas, their mistakes, their mood, their lack of knowledge, they will accept us as part of their life. And when we give them love, they will love us too and will love what we give to them. Love makes understanding and understanding will finally create love. Thus, if we successfully create such an atmosphere in our classroom, the students will be relax, and the teachers will also be able to take the advantages from the situation in which creation and invention may appear.

The best way in maintaining a good student-teacher relationship is by getting along with the group as often as we can. Even if we have free time we can ask them to go for a picnic, for example, or to go to the movie, to the restaurant, to the theatre and to other places that

will enable us to build warmer relationship with them. Of course, this will need money. But we still can manage to get money from the students' contribution and our extra money. In such a situation, we should not think that we are teachers. We have to forget the formality for a while and become one of them. My drama teacher ate from the same plate and drink from the same glass with the students. He often brought some packs of cigarettes in drama rehearsals, and within a few seconds there was no one left anymore. On the other hand, he never felt embarrassed to ask us for cigarettes or asked the students to buy some cigarettes for all of us. In this case, he emphasized that " take and give " will make us feel closer. As a matter of fact, we never gave less respect to him even if he asked us to buy him food since he was broke (This is, of course, because he often spent his salary for our entertainments, refreshments, etc).

THE DRAW-BACKS

Though it has been proved that drama gives a lot of advantages in language learning processes, it does not mean that drama has no negative side in its application. In broader sense, people believe that drama will change the students' attitude and manner in their daily life. They tend to behave not as Tono or Murni, but as Mr. Brown or Mrs. Blair. Even some of them act as Marilyn Monroe or Alain Delon or someone else. This is not funny at all, but it is true and it always happens as a result of the drama lesson. Therefore, the drama teachers have to be aware of the facts that drama can influence the students' personality. Thus, the drama teacher has to make the students realize that they should not become one of the character in the play. It is important to know other people's character in order to learn the expression of their language, but this should not change our own personality.

After successful performances, some students, especially those who play important roles in the play will usually tend to be proud. They sometimes think that they are the most vital factors in achieving the best result of the performances. They are the greatest and the most popular ones, therefore, they firmly believe that they deserve to be considered "special students".

Drama takes a great deal of time and energy, therefore, some students will use it as an excuse for failure in studies. So, the teacher should find a way to make the students sure that they will be responsible in all their studies while joining the drama lesson.

CHAPTER V

EXERCISES

ASKING THE WAY: (Exercise I)

REMARKS :

The topic is chosen because it involves the activity of asking and giving information which the writer considers necessary and interesting.

MATERIAL :

- John : We have come to the Mill Lane, which road should we take then ?
- George : Have we ? Well, I'm not sure but why don't you ask someone ?
- John : Come on, you said that you knew where the park is.
- George : Did I say that ?
- John : Yes, you did. Now if you think you don't know how to get there, you'd better ask that girl.
- George : Me ? Oh no, you ask her. I prefer to wait here.
- John : Come on George, have a try. It is your idea to go to the park.
- George : Yes, it is. But,.....I'm a kind of shy John.
- Girl : Excuse me, could I help you ? You two look in a trouble.
- George : Yes mam,.....er...we are....trying to....
- John : We are trying to find the park, could you tell us how to get there, please ?
- George : If you don't mind, mam....er....lady.

Girl : Well, go straight on this street till you come to a round about, keep walking on Tree Grave till you come to a T. junction, and then turn left till you reach a cross-roads. The park is on the corner and on the left side of Green Lane.

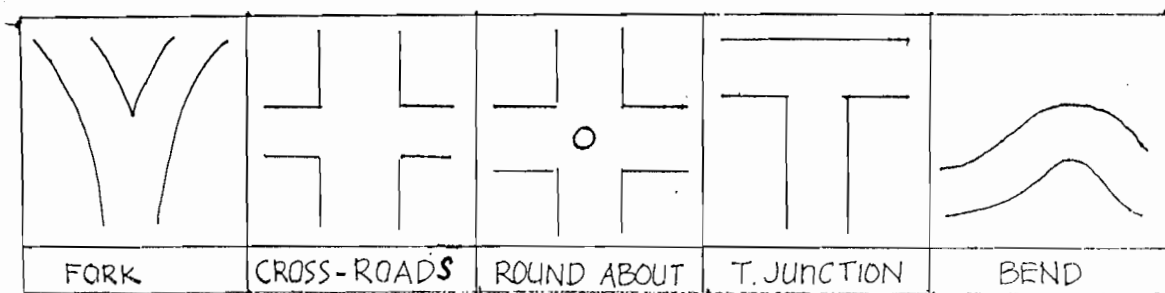
John : Thank you very much, indeed. Good bye.

George : Me too, lady. Thank you....you're very kind, bye !

Girl : You're welcome. Have a good time, bye !

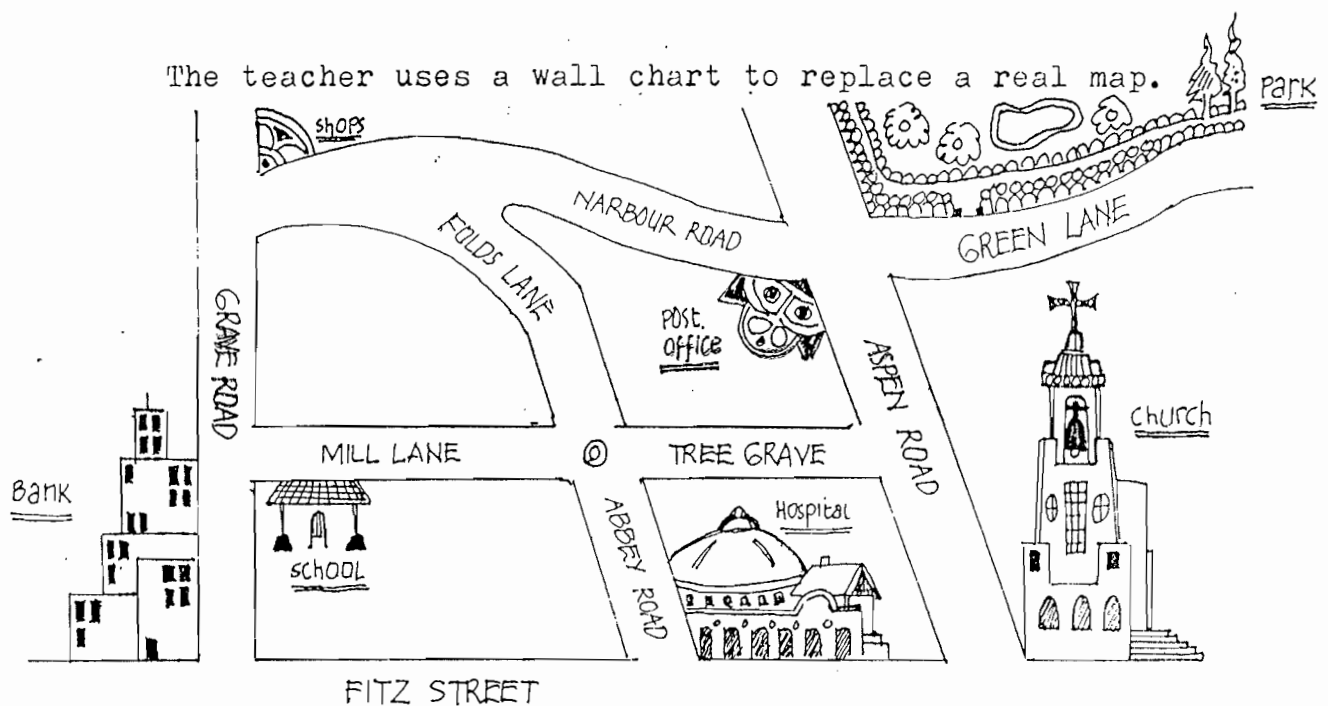
WHAT TO DO : (The first meeting)

The teacher shows to the class the picture of a fork , cross-roads, round about, T. junction, and bend.



The teacher reads them one by one and asks the students to repeat after him until they recognize which is which.

The teacher uses a wall chart to replace a real map.



The teacher shows to the class how to ask the way by using phrases such as :

Excuse me, could you tell me the way to the shops, please ?

Excuse me, could you tell me how to get to the bank, please?

Excuse me, could you tell me where the hospital is, please ?

Excuse me, could you show me the easier way to the bus station, please ?

Excuse me, please, I'm trying to find the park. Could you help me ? etc.

The teacher gives examples of giving information by using phrases such as :

Go straight on this street till you come to a cross-road.

Keep walking on that street, at the end of the street you will find the bus station.

The bank is about five hundred metres from the hospital. etc.

The teacher drills them and asks the student to practise it with his or her partner.

The following lesson is used to review and to practise the real conversation in the script above. (The class is divided into groups of three students and they are allowed to read the script while performing the conversation)

The third meeting is used to perform the conversation and the acting without looking at the script.

HAVING TEA : (Exercise II)REMARKS :

The topic is chosen because the activity emphasizes the use of English conversation that frequently occurs in daily life. Besides being cheap and simple, it is also easy to organize.

MATERIAL :

- Woman : Let's have tea in the garden, shall we ?
- Man : That's a good idea. Shall I take the table out ?
- Woman : Yes please, and the chairs too.
- Man : Right, where shall I put them ?
- Woman : Oh anywhere. I'll bring the tea. (off stage)
- Man : Good, we'll have the table here and the chairs here. (arranges the table and chairs)
- Woman : (comes in and brings the tea)
Why have you put the table there ?
- Man : Well, you said anywhere.
- Woman : Yes, but be sensible. I'll be too hot there.
- Man : Where shall I put it then ?
- Woman : Bring it under the tree here. That's better.
(sits)
- Man : Now perhaps we can have some tea. (tries to sit comfortably)
- Woman : Oh dear, I'm so sorry, I've forgotten the sugar.
Would you mind getting it for me ?
- Man : Not at all. (off stage with a bitter smile, but tries to be gentle.)

Woman : Where did I put the milk ? Ah, here it is.
Man : (comes in) Here's the sugar.
Woman : Thank you that's your cup.
Man : Thank you this is very pleasant.
Woman : It is, isn't it ? But I'm a bit cold here. Do you think you could move the table again ? I'm sorry to be a nuisance.
Man : (a little bit upset) All right, I'll put it back where it was. Is that better ?
Woman : Much. Where are you going ?
Man : I'm going indoors for a bit of peace and quiet !

WHAT TO DO :

The teacher reads every single line out loud and asks the students to repeat after him. The teacher does the same activity twice.

The teacher gives the script to the students and asks them to repeat after him once again by reading it.

The teacher gives the students five minutes to find a suitable partner and asks them to practise the conversation in pairs.

The teacher asks the students to perform the reading of the script in front of the class.

The teacher discusses the conversation with the students and tells them that the next lesson will be used to perform both the conversation and the acting without looking at the script.

JAKA TARUBREMARKS :

The performance of the story is meant to be held in the end of the semester as an end production of the drama lesson in one semester, so that both the teacher and the students can evaluate the result of their work - whether they need to work harder - whether the drama lesson can give meanings to the process of learning, etc.

The story of Jaka Tarub is chosen because it is one of the most familiar folk legends which the writer considers interesting and suitable for a drama lesson. Therefore, it will be easier for the students to adapt themselves to the situation in which they need to express it through the language they learn. Besides this, it will be much more enjoyable for the students to accept the responsibility given since their knowledge of the story will help limit the difficulties that may appear during the lesson.

The preparation of the performance can be done in a relatively short time (not more than six weeks). If necessary, the rehearsals may be held twice a week in the beginning and three times a week before the real performance.

MATERIAL : (SYNOPSIS AND SCRIPT)

Jaka Tarub was hunting when he saw the seven angels swimming in a lake. He was so excited to peep the beautiful angels that he forgot his hunting. Meanwhile, he tried to steal the angels' dresses, and finally he managed to get one.

After bathing, the seven angels prepared themselves to go back to heaven, but Nawang Wulan, the most beautiful angel, could not find her dress. Her friends could not help her and left her alone. Nawang Wulan was so sad that she started crying. Then Jaka Tarub appeared and asked her to go home with him. She had no choice, so she followed him and became Jaka's wife.

Nawang Wulan and Jaka Tarub had a nice baby and lived happily in the first year of their marriage. But one day, Jaka did the mistake. It all started when Jaka thought that he had to know why Nawang Wulan asked him not to open the rice cooker. He was in doubt first, but then he opened it. Jaka was surprised to see that there was only a small bunch of rice in it, not enough to feed a baby. He asked himself why they were never starving, even they always got rice more and more everyday. But then he soon realized that his wife did the unbelievable thing by using her supra-natural power. While he was contemplating, his wife came in and saw what had happened. She was surprised too; she told him that she would not be able to use her power anymore because Jaka had forgotten his promise and did thing he should not do.

Months had passed and the barn was almost empty because they could not cook a small bunch of rice for three mouths anymore. One day, Nawang Wulan found her dress under the bunches of rice. She knew that Jaka was the man who stole her dress, but she forgave him because she loved him too. She wore the dress and then came to Jaka and her baby to say good bye. Actually, she did not want to leave them, but she had to because she knew that God had decided to take her back that day.

SCENE I (THE STEALING)

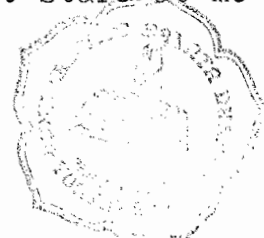
- Nawang Sari : Look, there is a wonderful lake below us,
isn't it ?
- Nawang Puspa : Yeah; the water is so clear that I can see
my beautiful face on it. Shall we go there ?
- Nawang Ayu : That's a good idea. I really feel hot today.
I want to swim.
- Nawang Kerti : Yeah, me too. I want to wash my hair. You
know what ?
- Nawang Galih : What ?
- Nawang Puspa : What ?
- Nawang Sari : What ?
- Nawang Kerti : I happen to bring shampoo !
- Nawang Puspa : But I can't swim. I only swim when I'm sure
that the depth of the water is no more than
one metre.
- Nawang Sari : Well, you'd better take care of the dresses
then !
- Nawang Semi : Hey Galih, what's wrong with you ? Why do
you look so sad ?
- Nawang Galih : Ehm....I want to swim too, but unfortunately
I don't bring my bikini.
- Nawang Ayu : Come on Galih, you don't need it. The lake
is a long way from the villages and it is
surrounded by the wild forests. There's
nobody there.

- Nawang Semi : That's right. After all, no one will look at your body. You're too fat, you know that?
- Nawang Galih : Me ? too fat ? Yes, but I'm sexier than you are.
- Nawang Sari : Are you coming Wulan ?
- Nawang Wulan : Yes, I'm coming. But we must go back soon. Don't be too long.
- Nawang Kerti : It is still early honey. Anyway, we don't need to be in a hurry.
- Nawang Sari : O.k. girls, let's go there. Don't waste your time.

(The angels are swimming and laughing happily, meanwhile Jaka Tarub is exposed. He looks unhappy because he has not got a single bird)

- Jaka Tarub : Hell,...I miss it again. It's really a bad day. If I don't get any bird today, I won't hunt anymore. Yes,...I had better change my profession. I'll go to town and try to become a sales-man or a fortune teller or... anything I can do.
- I hear girls' voices. Is it possible that there are girls in this wild and haunted forest ? Hi... minding gitokku !
- But, yeah...I'm sure that it's girls voices. Well, I have to know where they are and what they are doing in this place.

- Nawang Puspa : I feel fresh now. Look at me, am I beautiful now ?
- Nawang Kerti : Yeah, it's nice to swim here. I think I should come to this place another time.
- Nawang Semi : We have to tell our friends that we have found a good place to visit.
- Jaka Tarub : Wow,...is it real ? Am I dreaming ? They are really wonderful. (Jaka steals the dress)
- Nawang Sari : O.k. girls, let's dress quickly. It's getting dark now.
- Nawang Galih : Hey,..that's mine. Yours is over there !
- Nawang Ayu : Where is my necklace ? Ah, here it is !
- Nawang Puspa : Wait, I want to make up myself first. Give the lipstick to me.
- Nawang Wulan : I cannot find my dress. One of you must have hidden it.
- Nawang Galih : How can it be ? We were swimming together !
- Nawang Semi : Yeah, you must have forgotten where you have put it.
- Nawang Sari : Come on, it's quite late now. No joke anymore. Let's go !
- Nawang Wulan : Really, I'm not joking. For the sake of God, please, don't leave me alone. Please,....!. Oh God, help me please. Make it not real, please !
- Jaka Tarub : Hey girl, what are you doing here ? Why are you crying ?
- Nawang Wulan : Oh no, go away from me. Don't stare at me like that !



- Jaka Tarub : Look,...I'm trying to help you. Well, take my sarong to cover your body. That's better !
- Nawang Wulan : Huh,...it stinks !
- Jaka Tarub : All right, you can tell me what has happened later. It's quite dark now, and the wild animals will soon come out for their preys. So, you'd better stay in my house.
- Nawang Wulan : No, I won't. I must find my dress.
- Jaka Tarub : All right then, I won't force you if you really want to stay here. Good bye !
- Nawang Wulan : Wait,...!
- Jaka Tarub : What's up now ?
- Nawang Wulan : Ehm....nothing.
- Jaka Tarub : Well, see you again. Bye...!
- Nawang Wulan : Wait for me ! I think I agree with you.

SCENE II (AT HOME)

(Jaka sings and plays the guitar) (optional)

HERE, THERE AND EVERYWHERE

To lead a better life, I need my home to be here

Here making each day of the year

Changing my life with the wave of her hands

Nobody can deny that there's something there

There running my hands through her hair

Both of us thinking how good life can be

Someone is peeping but she doesn't know he's there

Refrain : I want her everywhere and if she's beside me

I know I need never care

But to love her is to lead her everywhere

Knowing that love is to share

Each one believing that love never dies

watching her eyes and hoping I'm always there

I want her everywhere and if she's beside me

I know I need never care

But to love her is to lead her everywhere

Knowing that love is to share

Each one believing that love never dies

Watching her eyes and hoping I'm always there

She'll be there and everywhere

Here there and everywhere

(Written and sung by The Beatles in 1966)

- Nawang Wulan : (comes in and claps her hands)
Great...! I like the way you sing Jaka. I mean, you have a nice voice. Why don't you go to town and become a singer ? You can make a lot of money with that !
- Jaka Tarub : Thank's a lot for your appreciation, but money does not mean anything for me. Moreover, I'm not interested in popularity. You see..... I prefer to stay at home with you.
- Nawang Wulan : Really ? You're magic Jaka, I've just been living here for three days, but I feel good to stay beside you.
- Jaka Tarub : Do you think so ? well, then why don't we get married soon ?
- Nawang Wulan : Let me think it over Jaka. You see,...a marriage does need a process, doesn't it ?
(there is a bang on the door)
- The crowds : Open the door Jaka. We need to talk with you!
Yeah,..come out or we'll break in !
Hurry up, open the door, cunny rascal !
- Jaka Tarub : Hey,...what has happened ? Are you all going mad ? What's wrong ?
- The head of the villagers : You asked me what's wrong ? hey,.. listen, he asked me what's wrong.
O.k. foolish boy, I'll show you what's wrong. This wicked woman has been staying in your house for three days, and you haven't reported it to me, that's what's wrong ! You don't give any respect to me, you have made a big trouble, son !

Jaka Tarub : But chief,...we don't mean to....

The crowds(1): Say no more ! We don't need your argument.

(2): Yeah, we don't want any " kumpul kebo " in
this village.

(3): Send them to the court !

(4): Punish them, sinners !

(5): You make us ashamed, Jaka !

(6): Send Jaka away from the village, banish him !

(7): He doesn't deserve to live here !

(8): But,..... what about the girl ?

(9): Don't worry,...I'll take care of her.

(all): Whooooo,...whooooo...!

The head of the villagers : Shut up ! Now Jaka, what do you
want to say about this ?

Jaka Tarub : Look chief,...I know it's all my fault. But
give me a chance to make it clear.

The crowds(1): You have done wrong Jaka, do you try to deny
this ?

(2): Yeah, ask the girl whether she has " KTP " or
not, chief.

(3): Don't ever listen to him chief, he's just a
liar !

(4): I know he is a play boy, don't trust his
words. Let's get him,...!

(all): Get him, get him....!

The head of the villagers : Shut your mouths please, will you?
Listen, everyone in this village
has the same right to speak ! Even
when it has been proved he has done
wrong.

Jaka Tarub : : She comes from a distant country chief, I mean..., we love each other. and she is here to talk about our marriage.

Nawang Wulan : He's right chief. We have just decided to get married tomorrow.

The head of the villagers : Well, that's good ! But, tonight Jaka must come with me. He may sleep in my house until the wedding party.

O.k. boys, everything is clear now. No problem, let's go home !

SCENE III (THE LAST MEETING)

Nawang Wulan : Dear, I'm going to the market. I'll buy some sugar, flour, meat, eggs and vegetables, and...

Jaka Tarub : And some cigars for me, all right ? By the way, are you going to run a warung ?

Nawang Wulan : Come on, don't tease me, honey. Today is our baby's birthday, isn't it ? I want to celebrate his first birthday. Well, I must go now. Take care of him while I'm out, will you ? Oh yes... remember, don't open the rice cooker. Just put off the fire in ten minutes from now, okey ?

Jaka Tarub : No worry, my queen. I'll always obey you.
(the baby cries and Jaka puts him on his lap)
Tak lelo lelo lelo ledung,.....! It's strange, I really don't understand why she always reminds me not to open the rice cooker. What's wrong with that ? Is she trying to hide something from me ? Well, she is out now. I have to know the inside of the rice cooker. But,...I have promised her not to do that. All right, I'll open it to make sure that she doesn't hide anything from me !
God ! There is only a small bunch of rice in it. This is not enough for the birthday party, even it is not enough for my baby. But why are we never starving ? Oh, I know now. Wulan is an angel and she must have used her supra-natural power. I shouldn't have opened it, I'm ashamed of myself !

- Nawang Wulan : Hi darling, it is tiring to buy such things.
Here's the flour, sugar, eggs,...vegetables,
.....Hey Jaka, are you all right ?
- Jaka Tarub : Em....yes,...I'm just,....I mean, I'm not so
well today, I think.
- Nawang Wulan : Well, you'd better take a rest then.
Why don't you put off the fire ?
(Opens the rice cooker and is surprised to
see that the small bunch of rice still
remains as it was)
Jaka, tell me. Did you open the rice cooker ?
- Jaka Tarub : No, I didn't. I worked outside after you left.
- Nawang Wulan : Tell me the truth, Jaka ! Did you do it ?
- Jaka Tarub : Er....sorry,...I didn't mean to do that.
- Nawang Wulan : You know Jaka, it's serious. From now on, I
won't be able to cook a small bunch of rice
for three of us anymore. You have ruined
everything, Jaka !
- Jaka Tarub : Forgive me Wulan, I wouldn't have done it if
I knew it before. Really, I'm so sorry !
From now on, I will work harder so that I can
earn more money to buy rice. Will you forgive
me my wife ?
- Nawang Wulan : Let's forget it. I have to prepare the party.
- Jaka Tarub : You mean,...you still love me ?
- Nawang Wulan : Yes, I love you. Whatever you do (off stage)
- Jaka Tarub : (to the audience)
Hey listen,....she will always love me whatever
I do ! How lucky I am !
-

- Nawang Wulan : Oh no, the stock of rice is almost finished.
If Jaka cannot earn more money from his new job, we will be in trouble.
Hey,... what's that ? Oh God,...I can't believe it ! This is my dress, I find it. Yes, I find my dress ! Thank you God !
(she wears the dress happily)
Jaka ! Jaka !
- Jaka Tarub : Yes honey, I'm coming !
- Nawang Wulan : Look at this ! Are you surprised ?
- Jaka Tarub : Em.....Yes, of course, I'm surprised.
What a beautiful dress ! You look more beautiful with that dress, really !
Er.... are you going to perform " wayang orang" in the village tonight ?
- Nawang Wulan : Don't pretend to be innocent Jaka ! You are the man who stole my dress. I know who you are now!
- Jaka Tarub : Look dear, I don't understand what you are talking about. Well, you have found your dress, that's good ! I feel happy too !
- Nawang Wulan : Listen Jaka, you always try to deny the wrong things you've done, and I hate that manner !
Now, since I have found my dress, I have to leave you.
- Jaka Tarub : Wulan,...I realize I am the worst man in the world. I always do bad things, but I love you so much. I can't live without you. So don't leave me, please. Think about our baby, I beg you, please !

Nawang Wulan : I'm glad to hear that Jaka. You see.....

I love my baby and I love you too, whatever you are. But I cannot help leaving. God has decided to take me back to heaven today. So, I must leave you two now !

Jaka Tarub : No, you can't. You won't do that !

Nawang Wulan : Yes, I should ! But still, we can meet once a year, I will come to see you and my baby when the moon shines in the end of the rainy season. Now, let me put my baby in my arms before I leave.

Jaka Tarub : I will miss you so much Wulan, but I'll be waiting for your coming every year. I promise! Take care of yourself. Good bye my dear wife !

Nawang Wulan : You too, my husband. Take care of yourself and our baby. Good bye....!

Jaka Tarub : Bye....see you again next year my darling !
And you too, ladies and gentlemen, good bye !
See you again next time !!!

--oOo--

WHAT TO DO :

After casting, the actors and actresses are given the exact schedule of the rehearsals of the first week.

The teacher teaches all the lines orally for the first two weeks. During that time, the teacher does not need to give a special attention on the students' mistake such as: gesture, intonation, chopping of words, etc.

The third week is devoted to further analysis of action: The purpose of each speech, the message to be conveyed, the character's motivation for the line, etc. This time, the students are given the script and are allowed to read their line only when they are in doubt; (the student looks up his script and close the script when saying the line, because he has to maintain the eye contact with the listener while looking at the appropriate character)

During the fourth week, the casts begin to work with props and they begin to analyze such matters as gestures, timing and real action, while improving their pronunciation, intonation, etc.

From this point on, the teacher and the casts do the polishing and refining of the work. During this period, the stage and lighting crews are formed. At least a week before the dress rehearsal, the script must be given back to the teacher, and the teacher may decide whether the rehearsal should be held, for example, three or four times a week.

By the time of the dress rehearsal, everything should be ready for the real performance. And when the general repetition comes, the casts and the crews should have done their very best.

CONCLUSION

Having known the difficulties of the Senior High School students in learning English as a second language, especially in gaining the speaking skill, I conclude that the key of success in speaking classes lies on the method itself and on the teachers' approaches to the students.

Drama as a unique teaching tool and as a method in the exploration of other subject areas provides both the teacher and the students with the opportunity of tapping an enormous variety of situations that are not encountered in the usual student-teacher relationship.

The drama teacher, as the most important factor in running the drama lesson, must be prepared to contribute an enormous number of hours and a mountain of effort to an extra-curricular activity for which he will certainly not be paid.

Drama in education can achieve the following ends :

- 1) Drama is to do with human behaviour and relationships , therefore the social health of the group should improve.
- 2) Through drama, the students' self-confidence can be built up since drama is doing and acting.
- 3) Particular subject areas can be explored, and illuminated through drama. Drama provide access to another perspective on the material, and should extend students in their thinking beyond what they already know.

- 4) Through drama, the students can be helped to grasp concepts, face issues, and solve problems.
- 5) Drama helps bring relevance and realism to language learning by combining language with cultural insights.
- 6) Since drama uses what the students bring to the drama lesson from their own experience, it can diagnose what they already know and where they are at in their thinking.
- 7) The individual's use of language should be extended, since drama provides situations where language use arises out of a genuine need to speak.
- 8) The students will be stimulated to writing or drawing, within of after the drama lesson, and will be stimulated to reading, observing and researching as a result of the drama.

Finally, drama is only a teaching method stretching right across the curriculum to facilitate and deepen the whole learning process. Whether it is successful or not, it depends on the aims and objectives, strategies and evaluation, will and discipline, and especially " The man behind the gun ", that is, the drama teacher himself.

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