

CHAPTER II

LITERATURE REVIEW

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2 REVIEW OF RELATED LITERATURE

2.1 Introduction

The review of related literature is an important component of the research process. The review of related literature involves the systematic identification, location and analysis of documents containing information related to research problem. These documents include periodicals, abstracts, reviews, books and other research reports. The review tells the researcher what has been done and what needs to be done (Gay, 1990). In the words of Best and Kahn (1989), "The review of related literature is a valuable guide to define the problem, recognizing its significance, suggesting promising data gathering device, appropriate study design and source of data." Effective research is based on past knowledge and this chapter on review of related studies helps to eliminate the duplication of what has been done already and provides chances for framing relevant hypotheses and helpful suggestion for significant investigations. The review of the literature promotes a greater understanding of the problem, its crucial aspects and contributes to the scholarly presentation of the research. A summary of previous research, references and writings of scholars and experts provides evidence that the researcher is familiar with what is already known and what is still unknown and untested.

2.2 Related Literature Review

Heathcote (1991), a pioneer of drama in education, emphasized that dramatic experiences are central to learning because they allow students to engage with language authentically and emotionally. Her influential work showed that drama offers opportunities for real communication, encouraging children to take risks with language. By creating imagined situations, Heathcote argued, learners naturally practice vocabulary, structures, and functions of language in context — laying an early theoretical foundation for drama-based English teaching.

Maley & Duff (2005) explored drama activities for language learners worldwide, proposing techniques like improvisation, role-play, and simulation as effective ways to improve fluency, pronunciation, and motivation. They argued that drama enables learners to personalize their learning, express themselves creatively, and develop communicative competence beyond rote learning. Their practical guide inspired many teachers internationally to integrate drama in ESL/EFL contexts.

Kao & O'Neill (1998) conducted a quasi-experimental study in Taiwan, finding that process drama significantly improved English-speaking confidence in middle school students. By engaging students in unscripted dramatic scenarios, learners reported reduced anxiety and better retention of new language structures. This study was one of the first to show quantitative gains in oral English proficiency linked directly to drama-based instruction, influencing later international research.

Wessels (1987), in her classic book *Drama*, compiled examples from diverse cultural contexts to show how mime, storytelling, and role-play can support language skills across listening, speaking, reading, and writing. Wessels argued that drama brings the target language to life, particularly for young learners, by providing situations where they can use language purposefully and meaningfully.

Stinson & Freebody (2006) conducted empirical research in Singapore, comparing process drama classes to traditional English classes. Their data revealed significantly better engagement, higher vocabulary retention, and improved attitudes toward English among drama participants. The study's comprehensive qualitative and quantitative analysis strengthened global support for drama as a communicative, learner-centered pedagogy.

Durusoju (2024), in a recent Indian case study of 1,000 high-school students in Telangana, found that dramatizing lessons led to substantial improvements in integrated English language skills. Students showed increased confidence in using English orally and demonstrated better comprehension of texts dramatized during class. The author concluded that dramatization helps develop all four language skills (LSRW) simultaneously, making it highly effective in multilingual Indian classrooms.

Desai (2020) experimentally taught English through drama to tribal undergraduate students in Gujarat. Using a pretest-posttest design, Desai found that the drama group had significantly higher gains in creative thinking and English achievement than the control group. This study highlighted how drama helps bridge linguistic and cultural gaps for marginalized learners by engaging them in culturally relevant, interactive activities.

Mahant et al. (2023) implemented process drama with Class VII students in Varanasi, India, over 20 days. Their quasi-experimental study showed significantly better grammar scores (parts of speech) in the drama group than in the control group taught through traditional

methods. The researchers observed high enthusiasm and participation in the drama group, concluding that process drama enhances motivation alongside achievement.

Alam et al. (2020) surveyed Indian undergraduates exposed to process drama and found that students perceived it as highly effective for developing both receptive (listening, reading) and productive (speaking, writing) English skills. Their data showed drama reduced learners' fear of making mistakes, encouraged risk-taking, and created an inclusive environment where even shy students participated.

Ashok (2015) worked with Indian college students and found that role-play activities made English classes more "interesting and effective." In her study, students reported greater enjoyment and confidence when performing scripted dialogues and improvisations, suggesting that drama transforms classroom dynamics from teacher-centered lectures to active student participation.

Kauts (2016) compared drama-based English instruction with traditional methods in 240 fifth-grade students in Punjab, India. The drama group outperformed the control group on both speaking skills and overall English achievement. Kauts emphasized that drama's experiential learning makes abstract grammar concepts concrete, enabling young learners to internalize rules naturally.

Neelands (2009), a leading UK drama educator, argued that drama creates a "third space" between curriculum content and students' lived experiences, enabling deeper understanding of language and culture. His theoretical work connected drama's power to generate empathy, intercultural awareness, and real-life communication — outcomes now widely recognized in global language teaching.

Savela (2009) conducted classroom-based research in Finland, showing that dramatization, especially improvisation and scripted sketches, helped students develop more authentic pronunciation and conversational fluency. His findings reinforced that drama's spontaneous and performance-driven nature mirrors real-life language use.

Jalaluddin et al. (2011) in Malaysia studied the effect of role-play on secondary students' oral proficiency and found statistically significant improvements compared to lecture-based classes. Their analysis suggested that drama activities build a safe environment for practicing new language, increase student talk time, and improve retention of target vocabulary.

Zaini et al. (2010), also from Malaysia, focused on ESL teachers' perspectives, reporting that most teachers found drama effective for motivating students but cited challenges such as limited time, large class sizes, and insufficient training. These findings underscore the need for systemic support for drama pedagogy.

Ghodke (2011), reflecting on Indian college classrooms, noted that drama is often treated merely as a text for exams rather than as an active method. He highlighted cultural challenges students face with Western plays and recommended using locally relevant dramas to boost engagement and cultural resonance.

Huang (2008) reviewed drama activities across Asian EFL contexts, concluding that drama improves learners' willingness to communicate by creating low-pressure environments. She advocated integrating drama into regular curricula, not just as extracurricular entertainment, to build communicative competence.

Chan (2012) researched Hong Kong EFL classrooms and found that drama-based lessons increased students' speaking confidence and willingness to participate. Teachers in the study also reported that drama stimulated creativity, encouraged collaboration, and improved classroom dynamics.

Boudreault (2010), in a global literature review, synthesized multiple studies to conclude that drama is among the most effective methods for promoting authentic communication, intercultural awareness, and positive attitudes toward language learning.