



**An-Najah National University
Faculty of Graduate Studies**

**THE ROLE OF EDUCATIONAL DRAMA IN
DEVELOPING SPEAKING SKILLS AMONG
FOURTH GRADERS: PERSPECTIVES OF
ENGLISH TEACHERS IN TULKARM CITY**

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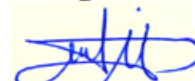
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Dedication

To those who walked beside me in silence and in storms

Thank you for being my strength when I was weary,

My hope when I doubted, and my light when the path grew dark.

And to the version of myself that refused to give up, I dedicate this work to you

for enduring the pressure, embracing the growth,

and blooming in your own time.

Because even the softest soul

can carry the weight of mountains.

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To my beloved family, thank you for your unconditional love and endless prayers. Your belief in me gave me the strength to continue, even during the most challenging moments.

Finally, I dedicate my deepest appreciation to myself for enduring, persisting, and completing this chapter of my life with passion and determination.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

THE ROLE OF EDUCATIONAL DRAMA IN DEVELOPING SPEAKING SKILLS AMONG FOURTH GRADERS: PERSPECTIVES OF ENGLISH TEACHERS IN TULKARM CITY

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's Name: Abeda Reyad Ahmed Awwad

Signature: Abeda Awwad

Date: 02/09/2025

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Abstract

Speaking skills are essential in today's world, and developing these skills remains a key to success in teaching and learning. Therefore, this study employed educational drama to investigate the perceptions of EFL teachers and experts regarding how drama can aid in developing speaking skills among fourth grade and the lesser importance for scholars, who have directed their attention on more advanced levels.

The study used a descriptive design with a mixed-method approach. The quantitative part included a 42-item questionnaire divided into four areas, while the qualitative part involved seven open-ended questions about the role of educational drama in enhancing speaking skills. The researcher gathered insights from two groups. The first group consisted of 70 randomly selected Palestinian EFL teachers working in public schools under the Tulkarm Directorate. The second group consisted of a panel of 14 EFL experts, chosen intentionally. The results showed that both groups held generally positive views on the benefits of using educational drama to improve speaking skills among fourth graders. Regarding the independent variables, there were no statistically significant differences in the perceptions of EFL teachers based on gender, years of experience, or the location of their schools. Based on these findings, the researcher recommends incorporating educational drama into EFL teaching, particularly for developing speaking skills, and offers several suggestions for EFL teachers, researchers, curriculum designers, and other stakeholders.

Keywords: Educational Drama, Speaking Skills, Fourth- graders, EFL, teachers' perceptions.

Chapter One

Introduction and Theoretical Framework

1.1 Introduction

There has never been a language so widely spread and spoken by so many people as English. This is what the world determines as a global language because it plays a vital role in countries where it is the official language, serving as a facilitator of communication. It is our source to communicate and express our thoughts and ideas, and it is characterized by the simplicity of its grammar and its flexibility. No one can ignore the importance of the English language, especially as a lingua franca (EFL), which means that English serves as a bridge to communicate and engage with people who do not speak your native language. This concept does not provide a distinction for English because it is the language of people in specific countries, but rather because it serves as a means of communication, understanding, and interaction among different individuals, regardless of their native language (Rao, 2019).

The English language is also essential in Palestine, though Arabic is the language of personal, cultural, and national identity. Learning and teaching English are also essential for the Palestinian people to engage, share their ideas and beliefs, communicate with others, and improve their speaking and writing skills through engaging activities. English language skills provide individuals with access to a broader range of information and more job opportunities than ever before. They are also crucial on both national and global levels, as they can reveal a great deal about a country's competitiveness and prospects. Learning English enhances the level of Palestinian media discourse directed at the international public. It shows the facts related to the Palestinian cause and the suffering of the Palestinian people due to the occupation and its criminal policies.

The most critical issue, as teachers, consider is how to help learners improve their ability to speak and communicate effectively with others. The ability to express thoughts and ideas verbally, either face-to-face or at a distance, is called Speaking skills. Speaking skills are cognitively and socially tiring; they involve encoding ideas within speech streams in a logical and contextually coherent manner as cited in (El Majidi, De Graaff, & Janssen, 2024). So, speaking skills play a crucial role in various aspects and are essential to teach in the classroom. Most job privileges are contingent upon

communication skills, particularly speaking skills, enable interviewers to identify talented individuals quickly. Hence, the skills of speaking aid professionals succeed in their careers.

Speaking skills are not so easy to master. Students generally face difficulties in expressing their ideas correctly. According to researchers like Amoah & Yeboah (2021), many reasons cause speaking problems for EFL learners. They argued that shyness hinders learners' performance in speaking skills. They also added that the feeling of embarrassment and discomfort when speaking in front of others, approaching people and engaging in conversations, especially in new environments and among strangers, can be significant challenges.

Many challenges hinder the development of speaking skills in Palestine, in general, and in Tulkarm city, in particular, due to consecutive crises, including prolonged school closures and the transfer of many students to other schools, which negatively impacted their academic achievement. Riadil (2020) noted that various factors may negatively impact students' participation in speaking activities during their teaching journey. First, students tend to conceal their mistakes and weaknesses to protect themselves from being laughed at. Second, the large number of students, which exceeds 30, presents an obstacle, as it reduces the opportunities for them to practice speaking. As a result, they subsequently refuse to communicate in English. Therefore, the less they practice, the less they improve their speaking skills, and the more they avoid speaking.

EFL teachers employ various methods and activities to facilitate learning and enhance speaking skills, particularly through drama. Drama is an effective means of improving speaking skills because it conveys messages not only through language but also through body movements, gestures, acting, and facial expressions. Drama and educational drama play a crucial role in enhancing teachers' communication with students and in exploring their talents. Drama occupies a significant portion that is both enjoyable and effective, and students genuinely enjoy it. It also helps to improve students' thinking and self-confidence and shape their personalities (Bsharat & Barahmeh, 2022).

To sum up, for all the factors stated above, learning English broadly and mastering speaking skills in particular offer significant obstacles for students in general and primary school students in particular. However, when students are inspired, the learning process

becomes easier, and the causes of the problem are partly eased through the use of suitable methods and techniques, such as educational drama.

1.2 Problem Statement

Proficiency in the English language is considered one of the most important skills. In Tulkarm City, for example, a fourth-grade student's speaking ability is markedly deficient relative to peers. A combination of factors contributes to this gap, including inadequate opportunities for practical use of the language within the classroom, adherence to outdated pedagogical frameworks, the detrimental influence of online education, which has decreased in-person interactions, and persistent socio-political turmoil in the region that adversely impacts educational practices.

As an additional challenge, synthesis evaluation structures face similar limitations, whereby only thirty marks out of a hundred are provided for oral contributions in English lessons at the fourth-grade level. This cap does little to incentivize coverage of speaking skills by either learners or their instructors. As such, there remains an urgent need to shift towards more appropriate teaching approaches that foster higher levels of student engagement with spoken English and collaborative work among students.

Educational drama is suggested as a means to construct motivating, usable contexts for language use. This study aims to investigate the perceptions of English teachers in Tulkarm City regarding the use of educational drama in improving speaking skills among fourth graders. Also, it suggests developing comprehensive training programs for educators tailored towards integrating drama pedagogy effectively into language teaching.

1.3 Study hypotheses

1. There are no significant differences at ($\alpha=0.05$) in the perspectives of ELF teachers on the role of educational drama in improving speaking skills due to gender.
2. There are no significant differences at ($\alpha = 0.05$) in the perspectives of ELF teachers on the role of educational drama in improving speaking skills due to the year of experience.

3. There are no significant differences at ($\alpha = 0.05$) in the perspectives of ELF teachers on the role of educational drama in improving speaking skills due to the place where teachers work.

1.4 Study questions

What are the perspectives of ELF teachers on the role of educational drama in improving speaking skills?

1. First study sub-question:

What is the level of teachers' Awareness of Educational Drama?

2. Second study sub-question:

What are the advantages and merits of educational drama?

3. Third study sub-question:

What is the impact of educational drama on speaking skills?

4. Fourth study sub-question:

What is the level of student engagement and motivation in educational drama?

- What are the perspectives of ELF teachers on the role of educational drama in improving speaking skills?
- Are there any statistically significant differences at ($\alpha=0.05$) in the perspectives of ELF teachers on the role of educational drama in improving speaking skills due to gender?
- Are there any statistically significant differences at ($\alpha=0.05$) in the perspectives of ELF teachers on the role of educational drama in improving speaking skills due to the year of experience?

1.5 Significance of the study

Since this study examines the role of educational drama in improving speaking skills among fourth graders, the results will contribute significantly to the literature of EFL methodology and explore how drama can be used to engage students who are disinterested in traditional methods of teaching speaking skills. Using new and various techniques for teaching English can help create a more relaxing environment. Thus, the results of this

study will encourage teachers to adopt more creative teaching techniques to evoke their students' motivation. Good training for teachers is required to guide them in using suitable and effective drama techniques in teaching. This study aims to develop innovative teaching methods for speaking skills, particularly for fourth graders, and to offer teachers guidance on incorporating drama into the curriculum. This approach is chosen because drama can foster creative thinking, enhance oral expression skills, and boost student engagement. This motivates students to play an active role in the learning process and become more responsible in their education.

1.6 Objectives

The current study seeks to:

1. Explore the importance of utilizing educational drama in improving speaking skills among fourth-grade students.
2. Identify the significance of differences in speaking skills among ELF teachers' perspectives before and after using educational drama in teaching.
3. Reach a set of recommendations that help decision-makers in using educational drama in the curriculum.

1.7 Limitation of the Study

The following limitations apply to the current study:

1. Locative limitation: The study was performed in Tulkarm's Palestinian governmental school.
2. Temporal limitation: The study was carried out within the second semester of the academic year 2024/2025.
3. Human limitation: Tulkarm city's English teachers formed the study's population.
4. Topical limitation: From the perspectives of teachers, the study explored how educational drama aids fourth graders in improving their speaking abilities.

1.8 Terms Definitions

Educational Drama

Educational drama represents a distinctive pedagogical practice in which embodied role-taking, imaginative immersion, and theatrical techniques become a dynamic, dialogic learning process for inquiry. Leveraging a priority for process rather than final product, the method encourages collaborative discovery, improvised composition, emotional engagement, and reflective dialogue, thereby cultivating learners' abilities to reason critically, perceive empathically, articulate clearly, and invent creatively. When embedded in supportive and intellectually vibrant environments, this approach explicitly circumvents traditional evaluative performances, privileging instead playful investigation. Participants, guided by sequenced yet adaptable exercises, are invited to conceive, assume, and subsequently scrutinize a spectrum of human circumstances, thereby enriching both the ethical and cognitive registers of understanding (Drama-Based Pedagogy, 2021).

Speaking Skills

Speaking competence involves the ability to articulate thoughts, feelings, and arguments with coherence, persuasion, and rhetorical effectiveness. Attaining a high level of proficiency requires, beyond phonetic and grammatical precision, the capacity to organize content systematically, select vocabulary with contextual appropriateness and correctness, engage the audience, and adjust tone and style according to the situational context and communicative purpose. Progress in these areas is essential not only for productive everyday conversation but also for meaningful engagement in academic and professional domains (Brown, 2020).

Fourth graders

Fourth graders are generally children who are in the fourth year of elementary schooling, typically ranging in age from 9 to 10 years. During this phase, they refine essential competencies in literacy, numeracy, the social sciences, and composition, while also experiencing social and emotional growth characteristic of late childhood (National Center for Education Statistics, 2022).

1.9 Operational Definitions

Educational Drama

In this study, educational drama refers to classroom activities, including role-play, storytelling, and simple dramatizations, that English teachers employ to enhance speaking skills among fourth-grade public-school pupils across Tulkarm Governorate. These exercises run during regular lessons and aim to get students talking, listening, and joining in far more than with traditional drills.

Speaking Skills

In this study, speaking skills describe how well students can say what they mean in English during planned classroom work, especially lessons that use educational drama. Teachers assess fluency, pronunciation, vocabulary, and the level of engagement learners demonstrate in conversations and role-play.

Fourth Graders

In this study, the participants are fourth-graders, primarily male and female students enrolled in the fourth grade of public elementary schools in Tulkarm City during the academic year 2024–2025. They are around 9 to 10 years old.

1.10 Theoretical Framework

The study rests on a blend of education and language theories that explain how young learners build speaking skills and how drama speeds up that work. By pulling together ideas from constructivism, sociocultural learning, and key principles of communicative language teaching, the framework shows why drama can make speaking practice richer and more effective.

1.11 Theories of Educational Drama

Constructivist Theory (Jean Piaget, 1950s)

Constructivist theory argues that learners build knowledge actively, not passively, by interacting with tasks and each other. Drama classrooms offer just such an interactive stage, letting students test new words and structures in authentic, goal-driven scenes. Bruner notes that learning sticks best when pupils dive into creation rather than sit on the

sidelines. Through role-play, storytelling, and quick improvisation, children connect on cognitive, emotional, and linguistic levels, reinforcing their grasp of spoken language.

Sociocultural Theory (Vygotsky, 1987)

Lev Vygotsky insisted that learning never happens in a vacuum; instead, it grows through social dealings and the cultural tools a community provides. At the heart of his theory lies the Zone of Proximal Development (ZPD). In this space, learners perform beyond their current skills whenever a more experienced partner-teacher, coach, or curious peer holds the map. Educational drama transforms the classroom into a space where students assume roles, sparking dialogue and encouraging them to support one another's discoveries. As they improvise and negotiate meaning, their speaking flows more freely, their confidence swells, and important social and emotional muscles begin to strengthen.

Communicative Language Teaching (CLT) shares this focus because it views language as a tool people use to get things done in everyday life. CLT, therefore, champions lessons that emphasize meaning rather than rigid grammar and reward fluency even when absolute accuracy is still out of reach. Drama fits this model perfectly, since it drops learners into genuine communicative scenarios where words must meet context or the scene falls flat. Through dialogues, improvised simulations, and short plays, students produce spontaneous speech, experiment with vocabulary, and practice pronunciation and intonation in the same way they would on a bus, in a market, or at a party.

When applied to English lessons for fourth-grade learners in Tulkarm City, these overlapping theories highlight how useful classroom drama can be for language study. At this age, children rely on play, imagination, and frequent social interaction to build both thinking and speaking abilities. Teachers who weave drama activities into daily tasks, therefore, open a lively space where theory meets routine and students gain confidence to talk in English.

This theoretical backdrop gives a broad lens through which to study drama's place in language teaching. Anchored in constructivist, sociocultural, communicative, and drama-in-education ideas, the research investigates how such activities can enhance young pupils' speaking skills, drawing on local teachers' observations and experiences. This theoretical backdrop gives a broad lens through which to study drama's place in language teaching. Anchored in constructivist, sociocultural, communicative, and drama-in-

education ideas, the research investigates how such activities can enhance young pupils' speaking skills, drawing on local teachers' observations and experiences.

(Vygotsky, 1978; Piaget, 1952) developed this theory, emphasizing that learners actively construct and form their understanding through experience, reflection, and interaction. In educational drama, this theory supports the idea that students learn more effectively when they are involved in meaningful and active learning experiences. Activities such as improvisation, dramatization, storytelling, and role-play provide learners with rich opportunities to engage cognitively, emotionally, and socially. Vygotsky's concept of the Zone of Proximal Development (ZPD) is particularly applicable, as drama encourages collaborative learning within a supportive environment, enabling students to extend their language skills with guidance from peers and teachers (Vygotsky, 1987). Rather than being passive recipients of information, students become active participants who construct meaning through dialogue, movement, and reflection (Brouillette, 2010). Thus, educational drama aligns naturally with the core principles of constructivism by promoting experiential, student-centered learning.

Multiple Intelligences Theory in Educational Drama

Howard Gardner's Theory of Multiple Intelligences (1993) proposed that there is not just a single common ability that generates intelligence. Still, rather, it is a combination of various types, such as linguistic, bodily-kinesthetic, interpersonal, musical, and more. Educational drama is particularly well-suited to this theory, as it naturally integrates and stimulates multiple intelligences in the learning process. For instance, role-play and movement-based activities engage bodily-kinesthetic intelligence, while collaboration and group performance enhance interpersonal intelligence. The use of dialogue, storytelling, and character development supports linguistic intelligence, making drama a powerful and beneficial tool for language learning (Gardner, 1993). By addressing various learning strengths, educational drama creates inclusive and differentiated learning environments that allow students to participate and excel according to their preferred modes of intelligence (Cornett, 2007). This alignment between drama and multiple intelligences fosters the educational experience and enriches holistic language and personal development.

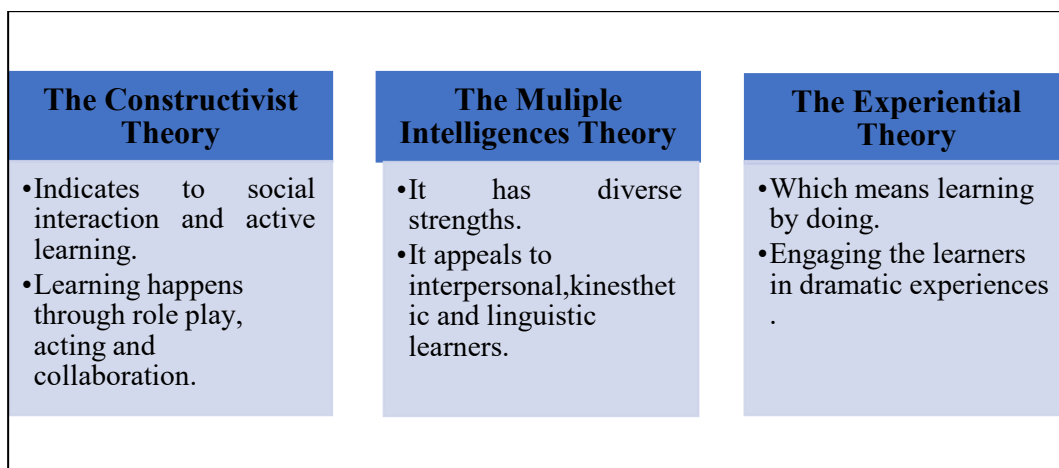
Experiential Learning Theory in Educational Drama

David Kolb's Experiential Learning Theory (1984) emphasized that learning occurs through a cycle of concrete experience, reflective observation, abstract conceptualization, and active experimentation. Educational drama is a highly effective method of experiential learning because it immerses students in meaningful experiences that stimulate emotional, cognitive, and social engagement. When learners participate in role-play, dramatic reenactments, or simulations, they are engaging in concrete experiences that make abstract language concepts more tangible. These experiences prompt reflection and discussion, helping learners analyze their performance and deepen their understanding (Kolb, 1984). Furthermore, drama encourages students to experiment with language and behavior in safe, imaginative contexts, allowing for greater risk-taking and personal growth. As such, educational drama aligns closely with Kolb's learning cycle, making it a valuable approach to developing communication skills and critical thinking in the language classroom (Anderson, 2011).

To illustrate the three theories of Educational Drama mentioned above more clearly, the following diagram demonstrates each theory alongside its key related ideas.

Figure (1)

Depicts three crucial theories pertaining to Educational Drama, specifically Constructivist, Multiple Intelligences and Experiential, which illustrate the importance of interaction, the variety of strengths and learning through doing



1.12 Literature Review

1.12.1 Origins of Educational Drama

The ancient Greek verb (Daro) or (Dromenon), which means to perform acts either in everyday life or on the platform. Drama can be seen as a modeling of how people act, as evidenced by kids' use of pattern-based assessment, simulation, and role play. Through this, students acquire practical knowledge (Altweissi & Maaytah, 2022). Moreover, it can be considered a topic and instructional tool built around a context of knowledge practice, where students act in a role to learn through dramatic experiences (Altweissi & Maaytah, 2022).

Likewise, the word "drama" relates to the action. Whereas other European countries used the term in different forms, among them "Schauspiel" (Germany) or "drame" (France), Dima, Kaifa, & Tasiaras (2020) observed that the term continually relates to a dramatic or powerful work and discovered the initial signals of the emergence of drama in education and the classroom.

In addition, the play occupies a particular place in the field of literature. In light of its instant impact on the viewers, it is one of the most lively of all types of literature. Its purposes encompass entertaining, educating, informing, and even motivating those who watch it.

Gabitova, Shayakhmetova, & Beisembayeva (2018) noted that drama involves the whole class in role-playing and simulation, or by assigning specific roles, including those of real personalities, which constitute a set of actions. Through such tasks, students' actions will be influenced by these tasks in particular and by realistic conditions throughout the educational process, which will help them develop their communication skills. Drama has particular features that distinguish it from other kinds of literature. The final objective of theatrical work is to take part in theatre for the public to view. That is, drama has much to express to the people. It is a particular means of communication. Thus, actors are those who are enrolled to share the message.

Drama aims to represent, mirror, and replicate reality truly. B. Brecht wrote that "drama is a tool for demonstrating social conditions. It is not just entertainment, but an instrument of political and social change". Drama is a distinctive genre of literature and theater at the

same time. Interest in it and a systematic study of its problems arose at the dawn of the birth of theater art. The drama underwent a complex evolutionary path, marked by changes in its composition and structure, as well as shifts in its embodiment on the stage. The only thing that has not changed is that drama is a special kind of art (Kozhevnikova & Kozhevnykov, 2024). Drama is characterized by the kind of behavior that is expressed through speech or nonverbally. As defined by Sinaga, Amri, & Lestari (2020), drama is an art form that is composed of conversations and adopts the shape of the text. Although it generally includes examinations, creativity, humor, and social experiences. According to (Nanda & Susanto, 2021), drama can be described as a set of teaching and learning methods that motivate learners within their educational experience, as cited in (Nanda & Susanto, 2021). Drama also offers alternatives to conventional thinking as exploration, imagination, humor, and empathic experiences are typical for drama (Heras & Tàbara, 2014).

1.12.2 Educational Drama

Learning employing drama is similar to becoming, according to Lehtonen, Österlind, & Viirret (2020) it is process focused, and require an atmosphere of development which shape in place and time, which take place inside different messages of both fiction and reality, as well as decorative expanding (Østern, 2003, pp. 458, 471–72; O'Toole, 1992, pp. 166–170). Aesthetic events serve as a crucial means for the growth of knowledge since they permit both oneself and the surroundings to emerge as a related (Rasmussen, 2010). Emotional, imaginative, and mental processes can all be linked in an aesthetic educational environment that combines truth with imagination.

Pinyaphokanon & Srisuwadi (2022) confirmed that drama in education is a powerful tool for learning at various levels—individual, community, and societal. It has been utilized in several sectors, including education, community engagement, and public health. Those who support the use of Drama-in-Education (DIE) believe it plays a valuable role in human development.

Using drama in classroom settings as a teaching strategy can significantly enhance students' English learning. It not only supports language development but also enhances literacy skills and helps students gain life experiences they may not have personally encountered (Nanda & Susanto, 2021).

Drama offers an engaging teaching approach that enriches the learning process. By employing such strategies, students can reach goals that are often difficult to achieve through traditional methods. As Altweissi & Maaytah, (2022) highlighted, drama techniques such as role-play and other performing arts perform well in this setting.

Hot seating, parallel play spot lighting and image work (tableaux), etc. In classroom settings, drama can be a powerful tool for helping students develop emotional intelligence. It provides children with the space to explore and express their feelings, build confidence, and develop qualities such as curiosity, empathy, self-control, and the ability to connect and cooperate with others (Van de water, 2021). She also noted that drama focuses more on the process of learning than just the final result.

When students take part in drama activities, they engage with the art itself—using their bodies, voices, and emotions much like actors do, but with different educational goals in mind.

Yumurtacı & Mede (2021) explained that creative drama belongs to a group of educational strategies aimed at helping students grow and learn, not just perform. That is why it is called process-oriented—it is more about the journey than the performance. As Freeman, Sullivan & Fulton (2003) put it, creative drama encourages students to create meaning, not just act out a script.

Instead of memorizing lines, students might work with a story, poem, or even a dialogue to create something new. They are encouraged to understand the meaning behind the words, work together, and utilize a combination of skills, including thinking, feeling, and movement.

Van de Water (2021) emphasized that drama as a teaching method has many benefits. It can reach students who do not respond well to traditional methods, and it engages those who might otherwise feel disconnected in class. Drama helps students connect more deeply with themselves and with others. It reshapes the classroom environment into something more dynamic and inclusive, even challenging students who usually succeed in traditional academic settings.

The 20th century saw significant advancements in promoting drama as a valuable teaching tool, and its use has gradually expanded worldwide. However, much of the early

support relied on anecdotal evidence, which often fell short of making a real impact in formal education systems.

Altweissi & Maaytah (2022) emphasized that drama is a helpful way to teach that deepens the learning process by connecting directly to the learner's own experience and active participation. It enables the achievement of educational goals that might otherwise be difficult to reach through old ways. One of the most notable approaches to educational drama involves transforming parts of textbook content into dramatic activities. Students are encouraged to act out roles physically, while the teacher provides guidance and feedback during and after the performance.

Drama also helps structure learning content into practical, real-life scenarios that highlight key ideas and concepts, making them more relatable and engaging. Under the teacher's supervision, students assume specific roles and engage with the material in a hands-on manner.

Whether conducted inside or outside the classroom, dramatic activities often involve various forms of art and media to convey specific learning goals. Through role-play, students bring dull or abstract concepts to life, making them more engaging and easier to grasp. Unlike traditional acting, educational drama does not require entirely acting out real characters; instead, it combines body movement and spoken language to deliver the content (Vu, 2023).

Moreover, drama-based learning helps develop both individual and group skills. It fosters students' ability to express thoughts, emotions, and mental images through shared dramatic experiences. Importantly, creative drama builds suspense and encourages children to bridge imagination with real-life situations—not only within the drama itself, but also in everyday interactions.

In creative drama, students become co-creators of meaning as they navigate imagined places and times, while remaining grounded in the present moment. Under adult guidance, these activities naturally nurture awareness, emotional intelligence, communication skills, and a spirit of cooperation. As Anderson (2011) pointed out creative drama strengthens vital cognitive and emotional abilities, such as empathy, problem-solving, teamwork, and turning creative ideas into action.

2.4.2.1 Techniques of Educational Drama

Role-play

In role-playing, students work in pairs or groups and set learning goals that they want to achieve. Role-play uses applications and serves as teaching materials with real-life situations that involve students' daily activities. Through role-play, teachers try to show relationships between students by collaborating and discussing so that teachers can explore emotions, attitudes, values, and various problem-solving strategies. According to Zulfitri & Harahap (2019), role-play can develop students' imagination and appreciation for role-play with living and non-living objects. In carrying out the role-play, students can simulate situations using materials provided by educators in the class. Role play is presented in certain situations so that students can interact with each other in English. Using this role-play technique, students are directly involved in the learning process in the English language classroom (Syehma Bahtiar & Yovita Suryarini, 2019). By using role-play techniques, students become more active than the teacher.

Storytelling

Storytelling has been passed down through the ages; it has taken place nearly as long as humans have been telling stories of rulers, conflicts, invasions, victories, and sometimes romances (National Geographic, 2020).

We will continue recounting tales of our experiences for every moment of the day, covering everything we have achieved, the places we have visited, and the people we have shared time with.

In 2022, Siavichay-Márquez & Guamán-Luna discussed how the story could enhance speaking abilities. The researchers highlighted why stories generally stimulate young people, making linguistic input better and improving the development of vocabulary. Considering this, the techniques educators use to educate learners are equally important as the content, as both must be accessible and relatable to adolescents. Choosing suitable tales is essential for using tales efficiently. Tutors have to decide the tales that match students' level as well as their requirements.

As stated by Nozima (2021), teenagers require their writing to be concise, as it informs them how well they can understand and produce something in English.

Tell them, which enhances their self-assurance and sense of success. Furthermore, by documenting themselves narrating their tales to their friends, learners could imitate the position of the storytellers.

Hot seat

Among the dynamic and collaborative methods of learning utilized to teach personality is the hot setting. Hot seating is a part of the interactive and cooperative learning strategy in teaching the character of someone. Students can collaborate in small groups or as a whole class. Then one of the students sits in the "hot seat" and identifies or assumes about a historical figure or character. According to Musaffah, Herman, & Putraidi (2023), hot seating has many incredible benefits. It helps others understand character, creating interest and motivating participation in class. Motivate students to share their thoughts and ideas, and support them in making connections between them.

Musaffah, Wahab, & Hasbullah (2023) examined the effectiveness of the hot seating model in teaching speaking skills and indicated that the situation does not seem like a threat because it is performed in a relaxed and friendly competition atmosphere.

Everyone in the class has the opportunity to sit in the hot seat in the center of the room, among students, for an engaging communication and listening activity labeled "hot seating technique."

Improvisation

Improvisation or creativity is a method where learners are presented with positions and obligated to act out conversations and apply their very own words and phrases that match the dialogue conditions or themes on the cards, according to (Aditya, 2023).

The teacher begins by explaining the situations/topics on the role card. The students are then divided into groups of three or four by the teacher. Furthermore, Improvisations are a particularly beneficial theatre approach since it focuses on students' capability to apply the language they have learned without the assistance of a script.

So, improvisation technique is one of the teaching strategy that concentrate on role play without a planned dialogue but is spontaneous. The teacher assigns students a specific topic and has 2-4 minutes to prepare before performing in front of the class. Improvisation

also provides students with a free space to practice and express their feelings and ideas without worrying about making mistakes.

Thought tracking

Thought tracking is an educational drama technique which permits the students to express a character's internal thoughts and feelings whilst acting a frozen scene. With this technique, a student performer, within the context of a dramatic portrayal, stops at a particular moment of action, and either the performer or the peers' think-aloud narration of the character's thoughts at that moment is done. This technique enables students to think about and work with the emotional or psychological attributes of a character and deepens learners' understanding of the story's motives, conflicts, and various perspectives. Students verbalizing internal thoughts learn to think and reflect, which in turn foster the development of critical thinking, empathy and self-expression, which is an essential social-emotional learning in the classroom (Herbert, 2024; Baldwin, 2023).

Process Drama

Enacts a methodology in which teachers and learners together embody story and character without predetermined scripts, generating dramatic scenes on the spot. The practice deliberately circumvents a viewership, thereby permitting participants to probe concepts, dilemmas, and social themes through continuous imaginative interaction. The emphasis upon prolonged role play fosters inquiry, heightens empathic understanding, and cultivates rigorous self-reflection. Accordingly, the approach aligns closely with cognitive and affective dimensions of learning (Prendergast & Saxton, 2025).

Forum Theatre

Conceived by Augusto Boal, constitutes an interactive modality of drama in which a vignette illustrating a pressing socio-political concern is enacted before an audience that is subsequently invited not only to propose choices but also to occupy characters' roles in order to re-imagine possible resolutions. Such a participatory framework cultivates critical analysis, fosters collective problem-solving, and, crucially, instills a sense of agency in participants by situating them at the nexus of performance and social inquiry (Thamdrup, Smith, Dieckmann, Belsi, & Nestel, 2022).

1.12.3 Speaking Skills

Speaking is one of the four skills needed for successful interaction in any culture, even if participants do not use their native languages, claimed (Ahmed, 2019). To foster interaction among both native and foreign speakers of English, EFL has to be modified alongside additional skills. EFL learners should enhance their speaking skills to meet general and practical needs, as well as to help students succeed in exams. Speaking is an important social skill that demonstrates how effectively and efficiently students can communicate with others.

Moreover, speaking is a collaborative method of building meaning which involves data creation, analyzing data, and reception, as stated by (Suban, 2021).

Manakan, Untong, Mohamad, & Sinsuat (2023) agreed that effective verbal communication is crucial in achieving goals in various areas of life. A skilled speaker can further their career, expand a business, and build lasting partnerships. It aids individuals when presenting a concept or project in front of a gathering. Therefore, speaking helps in personal development and society at large. For both students and instructors, performing, interactive storytelling, and playing roles are instances of educational drama that has grown as an efficient instructional and learning, instructors and pupils in all levels of education from school to college may profit through utilizing interactive storytelling to improve their ability to communicate (Nair & Yunus, 2021).

So, nobody can deny the fact that speaking is a crucial part of teaching and learning English. As students become proficient in English, their ability to communicate effectively in class improves. Furthermore, speaking skills allow individuals to articulate their thoughts, feelings, and desires orally and in writing (Amelia & Fitriani, 2022).

Almost all scholars have confirmed that the primary intent of teaching English is to enable learners to become more effective speakers, thereby communicating appropriately both in and out of the classroom (Al-Tamimi, Abdullah, & Al Bin-Hady, 2020).

Speaking skills offer numerous additional benefits beyond their role as an informal communication technique.

Speaking includes three primary purposes, which are: communicate as an act, communicating as a means of exchange, and speaking as communication. There are two main types of speaking: in conversation, each speaker must speak separately to interact; in a monologue, the speaker is the only character with an idea, and an additional character is not required. So, students' ability to explore every component in the spoken language through personal conversation, labeled monologue, increases their ability to speak and improves their self-esteem (Karpovich, Sheredekina, Krepkaiia, & Voronova, 2021).

Kaur & Aziz (2020) assured that English has become widely utilized in every aspect of life, knowing how to speak the language is fundamental. Developing an understanding of English as a second language helps learners in grasping both language and culture. Students will discover something novel and gain a deeper understanding of their cultural background from a different perspective. Developing closer connection and overcoming the divides in cultures is possible addressed by recognizing and understanding many different cultures, so using the suitable method to teach speaking skills also is good idea to get most benefits even there are may be no single best method to use in language but various, methods can assess learners to learn and use the language better and foster their predictions as cited in 2020, Göktürk, Çalışkan, & Öztürk, to enhance one's speaking skills it is possible to adopt playing roles, debates, meetings, games of cards, modeling, language- learning activities, stories, story-completion approach, photographic identification, and creating art (Kayi, 2006; Yavuz, 2017). Making the right choice of methods and techniques to instruct foreign languages is vital for the acquisition of language.

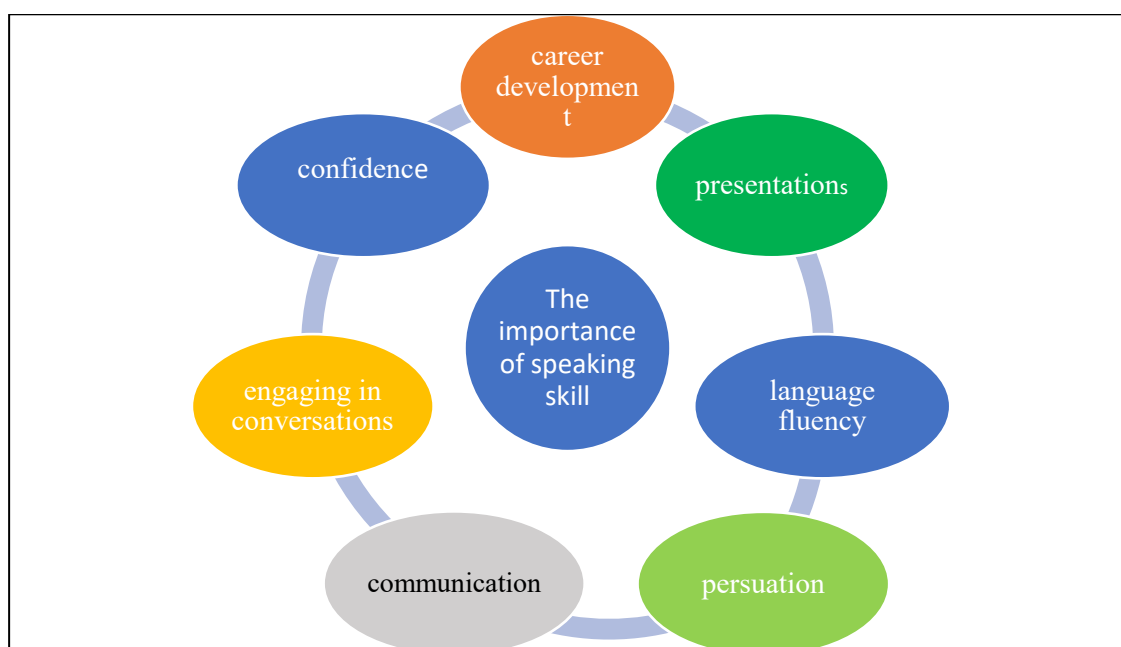
Consequently, in teaching languages, it is essential to focus on teaching based on projects. Dramatic creativity is just one. A particular way of applying in educational settings is creative drama. Education, imaginative performance means playing any topic by the use of techniques, including role-playing and improvisation. Individual responses are affected by their lived experiences and background. Drama-based lessons are adaptable and imaginative thanks to the improvisational process. Learners engage in active roles, develop a kinder environment, and interact more easily when creative drama is used in language learning.

Moreover, Bsharat & Barahmeh (2020) confirmed that speaking skills are the most important skill for any student who desires to acquire the English language to improve their professional career, construct confidence, have more employment prospects, go to meetings, create businesses, take part in discussions with others, and deliver speeches in public. Speaking skills are linked with everything in the present day.

Everything in existence will be dominated by a person's outstanding ability to communicate. To demonstrate the importance of the speaking skills mentioned above more clearly, the following diagram illustrates them.

Figure (2)

A diagram of the importance of speaking skills



Although speaking skills are critical, as mentioned, it is not taught correctly at the elementary and secondary stages. Speaking English is necessary for completing higher learning. Speech thus becomes a highly vital skill for foreign language learners who intend to carry out their education.

Unfortunately, EFL teachers struggle with the weakness in speaking skills among students due to the large number of students, which provides them with little opportunity to practice speaking. (Riadil, 2020) stated that the class size impacts the quality of instruction. In addition, some students refuse to speak and tend to conceal their weaknesses. As a result, the less they practice, the less they improve their speaking skills.

Lastly, most teachers focus on grammar and knowledge of syntax more than other skills, which is a significant problem, and this is supported by (Riadil, 2020).who confirmed that teachers faced many challenges in teaching speaking. Speaking has been described as one of the most difficult skills to master . Alongside instructors, pupils additionally encounter challenges in discovering how to communicate. Often, instructional methods can discourage learners from learning. Some students feel embarrassment and anxiety while talking in the presence of the class. To reduce the challenges encountered in imparting knowledge and developing speaking abilities. The instructors have to make sure that all learners have ample opportunities for expressing their ideas. A communicative approach that emphasizes open interaction may help achieve that educators need to concentrate on the purpose of language over its form.

1.12.4 Speaking skills and Drama

For learners of EFL, dramatization may serve as a vital part of language instruction and the development of skills. At the same time, theater has an extensive history, dating back hundreds of thousands of years. Its application in classroom teaching languages has had only a slight but regular effect on language learning, as noted by (Ahmed, 2019).

Multiple research studies underline how drama, as well as its strategies, can involve pupils in the context and allow them to take control of their educational experience. Drama, at that point, provides students with the trust and confidence to express their ideas to the audience, while also offering them great ideas. Based on Öztürk-Pat & Yılmaz (2021), the creative drama approach comprises members performing or analyzing an event or experience by integrating their life events into the group work process. The game lies at the core of the creative drama method. It changes students from passive to active, and an active learner is a faster learner. In 2020, Akyüz & Tanış examined the incorporation of drama in English for speakers of other languages, revealing its benefits across linguistics, cognitive, emotional, and cultural areas, as well as communicative concerns. Similar to the previous findings, students are eager to study English and their ability to communicate verbally has risen significantly. Furthermore, the study investigated learners' perceptions of using drama in learning.

Drama is one of the most effective methods in language education, as it provides learning through experiential instruction. Mavroudis, & Bournelli, (2019) claimed that drama in

educational settings promotes instances of constructing interactions and connections. It is a setting that promotes relationships where anyone can regulate and evaluate their feelings by exercising control over themselves. Following the guidance of an administrator, creative drama is an approach that involves performing actions by comprehending the present moment, drawing on previous experience, and acting naturally in an unfamiliar scenario. Whenever the group of participants uses improvisation to think about what happened, they analyze it according to their instructors' orientation. Creative drama occurs. The leader of the team demonstrates how to use drama to transmit their thoughts.

Learners may profit socially, culturally, and educationally from creative drama in different manners (Kedan, 2013), as suggested by many studies ((Göktürk, Çalışkan, & Öztürk, 2020), Creative drama has been successful in improving speaking skills.

Building on Bsharat & Behak (2021), the objectives of such activities are to foster students' imaginations. Integrating drama into speech lessons is crucial for developing the ability of learners to communicate. Learning to speak is yet a challenging endeavor, especially in educational settings. A variety of factors, such as the instructor, the topic of discussion, and the teaching method, influence the way speaking lessons go.

1.13 Comments on the previous literature review

Aligned with the last literature review, some scholars studied the influence of educational Drama on EFL learners' speaking skills. A number of these studies adopted a descriptive qualitative framework, such as Burns & Joyce (1997), (Karpovich, Sheredekina, Krepkaiia, & Voronova, 2021),(Göktürk, Çalışkan, & Öztürk, 2020), to analyze the impact of drama techniques on learners' oral performance and motivation. Other scholars using a quasi-experimental design to assess speaking performance before and after intervention included (Akyüz & Tanış, 2020) , Balaban (2019), Galante & Thomson (2017), and Pishkar et al. (2017).

Nair & Yunus (2021) employed interviews as well as storytelling formatively to assess the impact of drama activities, including role play, improvisation, and digital storytelling. Further studies integrated teachers' feedback as well as students' comments via open-ended questionnaires and reflective classroom diaries about their lessons, which proved to be very useful during analysis. The literature has consistently highlighted the value of Drama in improving linguistic fluency, cultural appreciation, confidence, and

engagement with learning on a pedagogical level as much as the researcher appreciates the existing body of work that has been focused on learner outcomes in drama education, it is striking that far fewer studies appear to have explored teachers' implementation perspectives for drama strategies in EFL contexts, especially in Palestine.

Furthermore, it is remarkable that almost all studies undertaken so far focused on primary or tertiary teaching levels and therefore neglected the middle and secondary stages in a Palestinian context. Despite the increased attention toward creative Drama as an instrument of Communicative Language Teaching (CLT), there remains a lack of comprehensive mixed-methods studies that quantitatively assess speaking performance alongside educator interviews providing qualitative data. To date, no study has investigated how English teachers in Tulkarm Governorate view the application of educational Drama to enhance basic-level speaking skills.

The observation in the existing literature motivated this researcher to fill this gap using a mixed-method approach by interviewing and surveying teachers and examining their implementation of drama activities in the classroom. This method aims to develop an understanding of the role of educational Drama in enhancing English as a foreign language (EFL) speaking skills among fourth-grade students from various perspectives.

1.14 Summary

The various importance of language as a means for communication across cultural boundaries, with English growing as the lingua franca. The gradual development of English language teaching was explored, with a special focus on the place of drama in EFL contexts. Various points on educational drama were discussed, mainly its importance and the shift from conventional teaching techniques to more effective and innovative ones. Then, an argument on the importance of drama as an effective teaching technique in EFL teaching. The vital role of using drama in creating a motivated classroom environment, raising students' engagement, and fostering a successful learning process was underlined. The Educational Drama was presented, along with the problem statement, the significance of the study, the study objectives, and the study questions and hypotheses. Finally, operational definitions for the key variables of the study were showcased.

It is divided into main parts, sub-parts, that shed light on the theoretical framework and review the relevant literature related to the role of using educational Drama in teaching speaking skills among fourth graders in Tulkarm city. A summary for more clarification follows each part.

Chapter Two

Methodology and procedure of the study

2.1 Introduction

The present chapter delineates the methodological framework guiding the executed research that investigates the contribution of educational drama to the development of speaking abilities in fourth-grade learners. Essentials of research design, procedural steps, and methodological instruments employed in the project entitled “The Role of Educational Drama in Developing Speaking Skills among Fourth-Graders” are systematically delineated. In order to fulfil the investigation’s aims and to furnish comprehensive responses to the formulated questions and hypotheses, the chapter articulates the most fitting methodological scheme. The discussion is organised into discrete, interrelated segments: study design; identification and specification of variables; characteristics of the research population; and formulation of the sampling frame, culminating in a description of the data-gathering instruments. In addition, critical attention is directed to the consequential dimensions of the present inquiry: the validation and reliability of the employed instruments, procedural safeguards instituted by the researcher throughout the inquiry, analytic frameworks applied to the gathered data, and the comprehensive suite of statistical techniques that underpin the final reporting. Each component of the research methodology is examined with analytical rigour and explicit detail, thereby securing the precision and dependability of the outcomes reported. Such meticulous exposition is indispensable for substantiating the overarching validity and scholarly significance of the entire study.

2.2 Study Design

The justification behind adopting the mixed method

The researcher integrated both qualitative and quantitative methodologies to thoroughly investigate the impact of using educational drama to develop fourth graders’ speaking skills. Evidence of the teachers’ responses from the quantitative data served as measurable data, while the qualitative data analyzed the teachers’ viewpoints and experiences more thoroughly. The use of both strategies strengthened the validity of the findings and offered a broader understanding of the research issue.

The aspiration for the primary research objectives, this investigation adopts a mixed-methods framework to examine English language teachers' views in Tulkarm Governorate on the capacity of drama to advance students' speaking competencies. The study integrates quantitative and qualitative dimensions, engaging both descriptive and analytical techniques to gather, quantify, and interpret the data. The quantitative strand provided robust, agreeable data on students' participation and speaking performance levels, enabling statistical assessment of overall trends. Conversely, the qualitative strand elicited nuanced accounts of teachers' perceptions, pedagogical reflections, and attitudes toward drama, thus contextualizing the numerical findings. The simultaneous application of both methodologies produced a detailed and triangulated understanding of drama's pedagogical efficacy in fostering speaking skills within Tulkarm Governorate's schools.

2.3 Variables of the Study

This investigation incorporates the variables enumerated below, organized into independent and dependent classifications:

Independent Variables

Teachers:

1. **Gender** is operationalized as a nominal variable comprising the two distinct categories of male and female.
2. **Years of experience** is treated as an ordinal variable and is subdivided into three categories: less than 5 years, from 5 to 10 years, and more than 10 years.
3. **The place of the School where the teacher works** which involves three categories (city, village, and refugee camp).

Dependent variables

Teachers' perspectives concerning the instrument focus on the contribution of drama to the advancement of students' speaking abilities.

2.4 Study Population and Sample

The research sample comprised seventy English language instructors operating within the governmental schools of Tulkarm Governorate. The broader study population includes all English language teachers within the same educational jurisdiction. The sampling

procedure employed was stratified random sampling to ensure representation across distinct strata. Variability among the sample teachers was evident along the dimensions of gender, teaching experience, and the geographical location of the schools in which they are employed. The demographic distribution of the sample is summarised in **Table 1**.

Table (1)

Distribution of teachers Sample According to study Independent Variables

Variable	Class	Frequency	Percentage %
Gender	Male	30	42.9
	Female	40	57.1
Years of experience	Less than 5	17	24.3
	5-10	17	24.3
	More than 10	36	51.4
The place of the School where the teacher works	City	26	37.1
	Village	36	51.4
	Refugee camp	8	11.4
Total		70	100.0

2.5 Instruments of the Study

A mixed-method research design guided the present investigation, allowing the researcher to triangulate results produced through both quantitative and qualitative lenses. The inquiry commenced with detailed statistical analysis, subsequently supplemented by qualitative interviews involving seventy English language instructors. This sequential employment of methods enabled affirmation and elaboration of the quantitative data, particularly the responses earlier obtained through a student questionnaire administered at the two participating universities. The quantitative phase was operationalized through a forty-two-item survey instrument, crafted on the foundation of extant scholarly literature and the researcher's own professional experience in EFL instruction. This instrument elicited instructors' perspectives in a standardized format and was disseminated electronically via email, social media platforms, official university portals, and direct interpersonal exchanges. Through this diffusion strategy, the researcher achieved a geographically and administratively broad sample of educators while minimizing response barriers.

The instrument employed in this study comprised two discrete sections. The initial segment elicited demographic particulars from participants, including gender, length of pedagogical service, and the geographic location of their employing institutions. The subsequent segment probed two principal domains: the educators' general pedagogical framework and their perceptions of drama as a mediator for the cultivation of spoken proficiency among learners.

For the qualitative dimension of the inquiry, the researcher conducted semi-structured interviews with fourteen instructors of English as a foreign language. Each colloquy was governed by a battery of five open-ended probes, designed to elicit elaborated and contextually situated answers, thereby generating a substantial corpus of qualitative evidence. The interviews were mediated by a variety of digital platforms—specifically, WhatsApp, Messenger, email, and voice-note applications—supplemented by in-person encounters with several respondents (face to face). This multimodal strategy afforded a comprehensive triangulation of the educators' viewpoints regarding the intersection of drama and oral language development in the classroom.

2.5.1 First Instrument: Questionnaire

The primary data collection instrument—a meticulously constructed questionnaire—was circulated among English language teachers in Tulkarem schools through an electronic link. In order to fulfil the study's aims, the researcher constructed an instrument comprising forty-two items, drawing both upon extant scholarly literature and upon his own pedagogical experience in the teaching of EFL. This instrument was organised into two principal sections. The first gathered demographic particulars, specifically gender, years of experience, and the name of the school in which the respondent teaches. The second, in addition to general background information, was arranged into four thematic domains: awareness of Educational Drama, perceived advantages and merits of Educational Drama, perceived impact of Educational Drama on speaking skills, and impact on student engagement and motivation. Responses to the items in the first three domains were evaluated in accordance with a five-point Likert scale: a response of 'strongly agree' was awarded five points, 'agree' four, 'neutral' three, 'disagree' two, and 'strongly disagree' one.

2.5.2 Second Instrument: Interviews

The interview protocol, comprising seven questions explicitly aligned with the study's research questions, was administered to English teachers from a purposively selected sample of different schools.

The study aimed to gather practitioners' insights and lived experiences regarding the focal theme of this thesis: English language teachers' perspectives on drama's contribution to the development of learners' speaking skills. Dialogues were held with educators through their preferred social media platforms, including WhatsApp and Messenger. The researcher audio-recorded the sessions, annotated key points, and later categorized the material according to the guiding research questions.

The interview protocol was crafted to promote clarity and consistency, ensuring the collection of qualitative evidence from the carefully selected cadre of teachers. The intention was to elicit their reflections on and encounters with drama as a pedagogical tool for cultivating students' oral competencies. The instrument followed a semi-structured design, permitting the phased introduction of core themes: formulation of research aims, identification of pedagogical resources, and monitoring of learners' progress. The researcher further aimed to gauge the pedagogical impact of drama by interviewing practitioners for a duration of 30 to 40 minutes, excluding interruptions, and specifically selecting those who habitually embedded drama tasks into their speaking skills pedagogy.

During the course of the interviews, ethical considerations informed every stage of the inquiry. Teachers were invited to provide informed consent for both their participation and the publication of the findings, with the explicit promise that their identities would be kept confidential, should they desire anonymity. The interview protocol was designed primarily to illuminate the constructive effects of drama and its critical function in structuring goal-oriented pedagogic practice, yet it also deliberately included questions regarding potential obstacles to its effective implementation. The integrity of validity and reliability therefore required explicit safeguards. The researcher sought trustworthiness through continuous, explicit reaffirmation of confidentiality, by presenting detailed and contextually grounded accounts of practice, and through the maintenance of clear audit trails. This triangulation of procedural safeguards ensured that dependability, credibility,

exchangeability, and conformability were systematically enhanced, thereby enriching the scholarly robustness of the study's final analysis.

2.6 Validity of the Questionnaire

To ascertain the questionnaire's validity, a panel of specialists in English language instruction at An-Najah National University evaluated the instrument. Their critiques, alongside the reviewers' recommendations, informed a series of revisions aimed at enhancing both substance and clarity. Changes involved deletions, insertions, and rewordings of items, culminating in a final total of 42 retained items.

2.7 Reliability of the Questionnaire

The reliability of the questionnaire was calculated through the Cronbach's Alpha formula, and the following tables illustrate the results:

Table (2)

Cronbach Alpha test for the teachers' study tool

Domains	Items	Cronbach Alpha
Teachers' Awareness of Educational Drama	10	0.863
Advantages and Merits of Educational Drama	20	0.784
Impact of Educational Drama on Speaking Skills	6	0.734
Student Engagement and Motivation	6	0.652
Total	42	0.879

Results presented in Table 2 indicate that the Cronbach's Alpha coefficients for the teachers' instrument varied between 0.652 and 0.863 for the domains of Student Engagement and Motivation and Teachers' Awareness of Educational Drama, respectively. The coefficient for the complete scale was 0.879. Such coefficients are deemed both excellent and satisfactory for the investigative objectives of this research.

Table (3)*Scale for Representing the Estimation Level of Sample Responses*

Mean Range	Percentage Range%	Estimation Degree
4.20 and more	84.0 % and more	Very High confidence
3.40-4.19	68.0 – 83.8 %	High confidence
2.60-3.39	52.0 – 67.8 %	Moderate confidence
1.80- 2.59	36.0 – 51.8 %	Low confidence
Less than 1.8	35.9% and less	Very Low confidence

Chapter Three

Results

3.1 Introduction

This investigation sought to elucidate the contribution of educational drama to the enhancement of oral proficiency in learners. Additionally, the research endeavored to ascertain the influence of a range of moderating variables on participant feedback. To fulfil these objectives, the investigator subjected questionnaire data to quantitative examination in accordance with the pre-established research questions and hypotheses. The resultant findings are hereby presented:

3.2 Findings germane to the principal inquiry

The specific inquiry posed was:

What perceptions do teachers of English as a Lingua Franca hold regarding the contribution of educational drama to the advancement of speaking proficiency?

In pursuit of a rigorous answer to this inquiry, the investigator calculated the means, standard deviations, and levels of estimation, the outcomes of which are assembled in the subsequent table.

Table (4)

Means, Standard Deviations, and Estimated Levels of EFL Teachers' Perceptions of the Contribution of Educational Drama to the Advancement of Learners' Oral Proficiency, Presented in Descending Order

No.	No. In the Questionnaire	Item	Means	standard deviations	Percentage %	Estimated level
1	1	Teachers' Awareness of Educational Drama	4.06	0.37	81.2	High
2	3	Impact of Educational Drama on Speaking Skills	4.02	0.29	80.4	High
3	4	Student Engagement and Motivation	4.00	0.30	80.0	High
4	2	Advantages and Merits of Educational Drama	3.96	0.23	79.2	High
Total			4.01	0.21	80.2	High

Table (4) indicates that English language educators attributed an overall degree of 4.01 to drama's function in enhancing students' speaking proficiency, reflecting a generally

affirmative appraisal. Among the constituent domains, the dimension labelled Teachers' Awareness of Educational Drama received the highest average rating, whereas the dimension referencing the Advantages and Merits of Educational Drama recorded the lowest value.

3.2.1 Results relating to the first sub-question of the study

What level of Awareness of Educational Drama do teachers possess?

In addressing this question, the researcher computed means, standard deviations, and corresponding levels of estimation, the outcomes of which are summarized in the following table.

Table (5)

Means, standard deviations, and estimated levels of teachers' Awareness of Educational Drama, arranged in descending order

No.	No. In the Questionnaire	Item	Means	standard deviations	Percentage %	Estimated level
1	6	I use different resources to find out new methods of using educational drama in my classes.	4.21	0.47	84.2	Very High
2	4	I understand the differences between traditional speaking -activities and drama-based activities.	4.15	0.55	83.0	High
3	10	I am able to effectively utilize drama to accomplish the desired objectives.	4.12	0.41	82.4	High
4	8	I know how to make educational drama lessons more effective	4.11	0.55	82.2	High
5	2	I am aware of different kinds of educational drama techniques that can foster speaking skills	4.07	0.62	81.4	High
6	1	I realize what educational drama is and how it can be used in teaching	4.04	0.39	80.8	High
7	5	I use different resources to find out new methods of using educational drama in my classes.	4.02	0.63	80.4	High
8	7	I believe in the importance of educational drama in the teaching process	4.01	0.73	80.2	High
9	9	I am aware of the benefits of using drama in the educational process.	3.98	0.49	79.6	High
10	3	I received training and workshops to help me incorporate drama into English language teaching	3.87	0.84	77.4	High
Total			4.01	0.21	80.2	High

Table 5 indicates that the overall quantification of teachers' awareness of educational drama reached 4.01, thereby reflecting a high level of estimation. The item that received the highest mean was, "I use diverse resources to discover novel techniques for integrating educational drama in my classes," while the item with the lowest mean was, "I have participated in training sessions and workshops that equip me to embed drama into English language instruction."

3.2.2 Findings regarding the second sub-question of the study

What benefits and merits does educational drama confer?

To address this query, the researcher employed mean values, standard deviations, and levels of estimation, the results of which are itemized in the subsequent table.

The forthcoming tables expound on the outcomes of the individual items:

Table (6) in appendix (E) indicates that the overall degree of perceived benefits of educational drama was 3.96, signifying a strong evaluative consensus. The item that received the highest mean was the one asserting that the incorporation of educational drama diminishes anxiety associated with speaking; conversely, the item asserting that such integration bolsters retention of information in English language instruction received the lowest mean score.

3.2.3 Results associated with the third study sub-question

What influence does educational drama exert upon speaking skills?

To address this question, the investigator employed mean values, standard deviations, and levels of estimation, the findings of which are summarized in the table below.

The subsequent tables present the results for the individual items:

Table (7)

Means, standard deviations, and estimated levels of the impact of educational drama upon speaking skills, arranged in descending order

No.	No. In the Questionnaire	Item	Means	standard deviations	Percentage %	Estimated level
1	4	Using Educational drama promotes the development of creative and critical thinking skills in language use.	4.11	0.32	82.2	High
2	1	Educational drama enhances students' speaking abilities	4.05	0.37	81.0	High
3	5	Using educational drama enables students to better convey their ideas.	4.04	0.60	80.8	High
4	6	Educational drama creates an engaging learning environment that supports the development of effective speaking skills.	4.01	0.57	80.2	High
5	2	Educational drama contributes to improving fluency in students' spoken language.	3.97	0.44	79.4	High
6	3	Using various types of educational drama increases students' confidence in expressing themselves.	3.95	0.60	79.0	High
Total			4.02	0.29	80.4	High

Table 7 reveals an overall effectiveness of educational drama on speaking skills indicated by a total mean of 4.02, signifying a pronounced positive assessment. The item scoring highest concerned the enhancement of creative and critical thinking skills through drama, whereas the item regarding a rise in student confidence when using varied drama forms received the lowest mean.

3.2.4 Findings pertaining to the fourth sub-question of the study

What is the level of student engagement and motivation in educational drama?

In addressing this question, the researcher computed the means, standard deviations, and evaluative levels, the outcome of which is presented in the subsequent table.

The table below summarises the computed means, standard deviations, and estimated engagement and motivational levels in descending order.

Table (8)

Mean, Standard Deviation, and Estimated Level of Student Engagement and Motivation in Educational Drama, Ordered by Descending Mean

No.	No. In the Questionnaire	Item	Means	standard deviations	Percentage %	Estimated level
1	3	Students are eager to speak English inside and outside the classroom	4.07	0.46	81.4	High
2	5	Students feel relaxed when they speak English.	4.05	0.44	81.0	High
2	4	Students work hard to improve their speaking skills continuously	4.05	0.63	81.0	High
3	1	In drama -based lessons, students show interest in learning English	4.01	0.62	80.2	High
4	6	Lessons that have drama-based activities increase students' motivation.	3.94	0.47	78.8	High
5	2	In drama based lessons, students keep focused during the lesson	3.90	0.70	78.0	High
Total			4.00	0.30	80.0	High

The figures summarized in Table 8 reveal that the aggregate degree of student engagement and motivation over the entire series of educational drama sessions reached a mean of 4.00, positioning the overall experience within a high evaluative bandwidth. Students exhibited the strongest inclination to employ English conversation routines, both in situ and in extra-curricular contexts, which produced the peak mean value. In contrast, the dimension that addressed the ability to sustain concentrated attention over the entire drama lesson produced the lowest mean score.

3.3 Results in relation to the study hypotheses

3.3.1 Results pertaining to the primary study hypothesis

The primary hypothesis anticipated that no statistically significant variance would be observed at the 0.05 alpha threshold in ELF educators' perceptions of educational drama's effectiveness in fostering speaking competence when assessed by the educators' gender. To test this assertion, independent samples t-tests were performed, and the relevant results are consolidated in Table 9.

Table (9)

Outcomes of independent two-sample t-tests on EFL educators' views concerning educational drama's contribution to speaking competence, disaggregated by gender

Domain	Category	N	Mean	S. D	t	Sig.*
Teachers' Awareness of Educational Drama	Male	30	4.04	0.29	-0.378	0.707
	Female	40	4.07	0.42		
Advantages and Merits of Educational Drama	Male	30	3.88	0.13	-2.441	0.017*
	Female	40	4.02	0.27		
Impact of Educational Drama on Speaking Skills	Male	30	4.00	0.26	-0.639	0.525
	Female	40	4.04	0.32		
Student Engagement and Motivation	Male	30	3.95	0.20	-1.225	0.225
	Female	40	4.04	0.36		
Total degree	Male	30	3.97	0.14	-1.476	0.145
	Female	40	4.04	0.25		

*. The mean difference is significant at the 0.05 level.

Table (9) demonstrates that, at the α -level of 0.05, the perspectives of ELF teachers regarding the interplay of educational drama and the enhancement of speaking proficiency do not manifest statistically significant variance when the variable of sex is brought into focus; the observed p-value of 0.145 is greater than the critical α . Significantly, however, within the dimension of Advantages and Merits of Educational Drama, female respondents yield a mean score of 4.02, contrasting with a mean of 3.88 reported by male colleagues.

3.3.2 Findings from the second study

The current hypothesis proposed that no significant discrepancies exist, at the α -level of 0.05, in ELF teachers' views regarding the impact of educational drama upon speaking skills, when disaggregated by years of pedagogical experience.

To examine this hypothesis, a one-way ANOVA was executed; the outcomes are succinctly presented in Table (10) and are elaborated in greater detail within Table (11).

Table (10)

Distributions, mean scores, and standard deviations of EFL teachers' views on the contribution of educational drama to speaking proficiency, categorized by years of teaching experience, for the aggregate score

(Total Degree)	Year of Experience	N	Mean	S. D
The perspectives of ELF teachers on the role of educational drama in improving speaking skills	Less than 5	17	3.95	0.22
	5-10	17	3.99	0.14
	More than 10	36	4.05	0.23
Total		70	4.01	0.21

The data in Table 10 indicate variability in mean scores associated with differing levels of teaching experience. To further investigate these observed differences, a One-Way ANOVA procedure was applied, with results presented in Table 11.

Table (11)

Results of the One-Way ANOVA examining the perspectives of ELF teachers on the role of educational drama in enhancing speaking skills, stratified by years of experience

Domains	Year of Study	Sum of Squares	Df	Mean Square	F	Sig.
Teachers' Awareness of Educational Drama	Between Groups	0.916	2	0.458	3.550	0.054
	Within Groups	8.647	67	0.129		
	Total	9.563	69			
Advantages and Merits of Educational Drama	Between Groups	0.031	2	0.015	0.281	0.756
	Within Groups	3.659	67	0.055		
	Total	3.690	69			
Impact of Educational Drama on Speaking Skills	Between Groups	0.131	2	0.065	0.743	0.479
	Within Groups	5.904	67	0.088		
	Total	6.035	69			
Student Engagement and Motivation	Between Groups	0.051	2	0.025	0.264	0.769
	Within Groups	6.418	67	0.096		
	Total	6.469	69			
Total	Between Groups	0.117	2	0.059	1.296	0.280
	Within Groups	3.031	67	0.045		
	Total	3.149	69			

* The mean difference is significant at the 0.05 level.

Table (11) illustrates that the attitudes of EFL instructors regarding the contribution of educational drama to the improvement of speaking proficiency do not fluctuate in meaningful ways according to the number of years in the profession, evaluated at the 0.05 alpha significance threshold. The calculated p-value of 0.284 surpasses the 0.05 cut. This lack of significant variance also manifests across four specific dimensions of inquiry: (i) awareness that educational drama exists as a pedagogical tool, (ii) identification of advantages and benefits attributed to drama, (iii) perceived influence of drama on speaking competence, and (iv) perceptions regarding learner engagement and motivation.

3.3.2 Evidence counter to the third research hypothesis

EFL instructors' beliefs regarding the facilitation of speaking proficiency through educational drama remain statistically indistinguishable when the analysis is stratified by the geographic location of the educational institution, also standing at the alpha threshold of 0.05.

The evaluation of this hypothesis employed a One-Way ANOVA. The accompanying Tables (12) and (13) in appendix (E) provide a comprehensive breakdown of the statistical results.

The observed variability in the average scores of educational drama-related effectiveness in relation to the location of the school attended by the instructor is documented in Table (12) in appendix (E). To analyze whether these mean discrepancies attain statistical significance, the one-way ANOVA procedure was applied, with the results summarized in Table (13) in appendix (E).

Table (13) in appendix (E) indicates that at a significance level of $\alpha = 0.05$, ELF teachers' perceptions of the contribution of educational drama to speaking skill enhancement do not vary according to the particular school of employment. The observed significance value of 0.473 exceeds the α level, leading to the acceptance of the null hypothesis. Furthermore, the analysis reveals no statistically significant variation across the separate domains measured: (1) Teachers' Awareness of Educational Drama, (2) Advantages and Merits of Educational Drama, (3) Impact of Educational Drama on Speaking Skills, and (4) Student Engagement and Motivation.

The qualitative findings

Qualitative data gathered from English language educators substantiate the quantitative results by offering a nuanced portrait of teachers' perspectives on the contribution of educational drama to the speaking proficiency of fourth-grade learners. Participants unanimously indicated that the integration of drama into the instructional framework yielded discernible enhancements in students' communicative performance. Beyond the immediate advancements in oral fluency, these gains translated into superior over

all academic achievement, attributable not only to heightened linguistic command but also to the honing of acting, interpersonal, and collaborative skills. Drama-generated opportunities for varied speaking tasks created a classroom ethos in which students articulated ideas and emotions with markedly less inhibition.

To enrich this analysis, targeted semi-structured interviews were carried out with a representative cohort of teachers. The interviews probed lived instructional experiences, beliefs, and evaluative reflections on the drama-speech nexus. Responses were subjected to manual thematic analysis, revealing a constellation of interrelated patterns. The ensuing section delineates principal qualitative outcomes, each theme substantiated by verbatim excerpts that foreground educators' voices.

Results of qualitative data

The qualitative data for this study were gathered through semi-structured interviews with fourteen English instructors—both male and female—drawn from the Tulkarm city educational district. The researcher subsequently applied the thematic analysis methodology delineated by Braun and Clarke (2021), a process that involves systematic identification, examination, and delineation of recurrent patterns within the qualitative corpus. The thematic analysis approach prioritizes the elucidation of salient themes and necessitates the rigorous organization and condensation of data, alongside the integration, appraisal, and critical examination of various facets relevant to the research inquiry, thereby fostering coherent interpretation and enhanced theoretical comprehension. Figure 3 presents the principal themes and their attendant sub-themes that emerged from the analysis. During the data collection phase, the researcher noted instances of convergence among the responses to each interview question, with several instructors reiterating

similar points. Such homogeneity can be attributed to the participants' shared educational contexts and analogous experiential backgrounds, which shaped their perspectives.

Results pertaining to the initial sub-question, namely,

What is the level of teachers' awareness of educational drama?

to this end, the researcher surveyed English teachers throughout Tulkarm City, seeking to elicit suggestions for enhancing their familiarity with the diverse techniques of educational drama. The investigator posed the following query:

What recommendations would you give to other teachers who want to use educational drama in teaching conversation?"

Nine teachers confirmed some recommendations to avoid the challenges of educational drama. Teacher one said that teachers should prioritize enjoyment over perfection to increase the task complexity, as shown in this quotation:

"Focus on fun rather than perfection, gradually increase complexity." (T.1)

Another teacher agreed and added that making a stress-free atmosphere is essential for effective teaching, as shown in this extract:

"Create a safe, supportive environment." (T.2)

Results related to the second study sub-question, which is:

What are the advantages and merits of educational drama?

To answer this Question, the researcher investigated English Teachers in Tulkarm city about the advantages of using educational drama by asking them the Question:

Would including educational drama in the curriculum be beneficial? Why?

What educational drama activities do you find most effective in improving students' language fluency?

Most teachers (ten teachers) emphasized that educational drama supports the development of students' pronunciation, fluency, and vocabulary acquisition. For example, Teacher One noted that educational drama techniques help in improving and expanding the learners' lexical repertoire as shown in this extract:

"Enhancing pronunciation and expanding vocabulary through role-play and storytelling." (T.1)

Similarly, Teacher 5 highlighted the importance of educational drama types in conversations, as evidenced in this extract:

"Practice pronunciation, intonation, and vocabulary in meaningful conversations." (T.5)

The majority of Teachers (13 teachers) agreed that incorporating educational drama into the English Curriculum helps reduce anxiety and create a more comfortable learning environment. For example, Teacher Nine reported that engaging and encouraging students to speak reduces their anxiety, as shown in this quotation:

"It reduces shyness by giving them repeated opportunities to speak." (T.9)

Similarly, Teacher 12 supported the previous ideas by saying that creating a comfortable environment helps in learning the language, as shown in this quotation.

"Creating a stress-free atmosphere to learn the language." (T.12)

Twelve teachers found out that educational drama reduces anxiety, which helps in overcoming the fear of making mistakes, as teacher five reported that using educational drama reduces anxiety, as shown in this extract:

"It reduces anxiety and encourages participation." (T.5)

Teacher 14 also agreed and said that using drama in class makes a safe environment, as shown in this extract:

"Drama creates a safe and supportive environment." (T.14)

Results related to the third study sub-question, which is:

What is the impact of educational drama on speaking skills?

To answer this Question, the researcher investigated English Teachers in Tulkarm city about the impact of using educational drama by asking them the Question:

'How can educational drama improve students' speaking skills?'

Eight teachers emphasized that educational drama supports the development of students' pronunciation, fluency, and vocabulary acquisition. For example, Teacher One noted that educational drama techniques help in improving and expanding the learners' lexical repertoire as shown in this extract:

"Enhancing pronunciation and expanding vocabulary through role-play and storytelling." (T.1)

Similarly, Teacher 5 highlighted the importance of educational drama types in conversations, as evidenced in this extract:

"Practice pronunciation, intonation, and vocabulary in meaningful conversations." (T.5)

3.4 Reducing Anxiety and Encouraging Expression

Thirteen teachers agreed that engaging educational drama in the English Curriculum helps reduce anxiety and create a comfortable environment. For example, Teacher Nine reported that engaging and encouraging students to speak reduces their anxiety, as shown in this quotation:

"It reduces shyness by giving them repeated opportunities to speak." (T.9)

Similarly, Teacher 12 supported the previous ideas by saying that creating a comfortable environment helps in learning the language, as shown in this quotation:

"Creating a stress-free atmosphere to learn the language." (T.12)

Results related to the fourth study sub-question, which is:

What is the level of student engagement and motivation in educational drama?

To answer this Question, the researcher investigated English Teachers in Tulkarm city, focusing on the level of student engagement and motivation in educational drama. This was achieved by asking them about the most effective activities they used to engage and motivate students.:

What educational drama activities do you find most effective in improving students' language fluency?

Almost all teachers mentioned that many effective drama activities facilitate teaching speaking skills, such as role-play and improvisation games. For example, teacher five reported that there are many educational drama techniques to assess learning speaking skills, as evidenced in this extract:

"Role-plays, improvisation games, and short skits are particularly effective." (T.5)

At the same time, teacher 13 noted that utilizing role-play stimulates realistic, everyday-life situations as shown in this extract.

"Role-playing realistic scenarios applicable to everyday life." (T.13)

3.5 Storytelling and Dramatization

Eleven teachers revealed that storytelling and dramatizing stories ease learning both structure and vocabulary, as Teacher 14 said that storytelling and dramatizing stories strengthen the structure and vocabulary, as shown in this extract:

"Storytelling and dramatizing stories help students internalize both structure and vocabulary." (T.14)

3.6 Dialogue and Improvisation

Most of the teachers claimed that improvisation games make students express themselves spontaneously, as shown in this quotation:

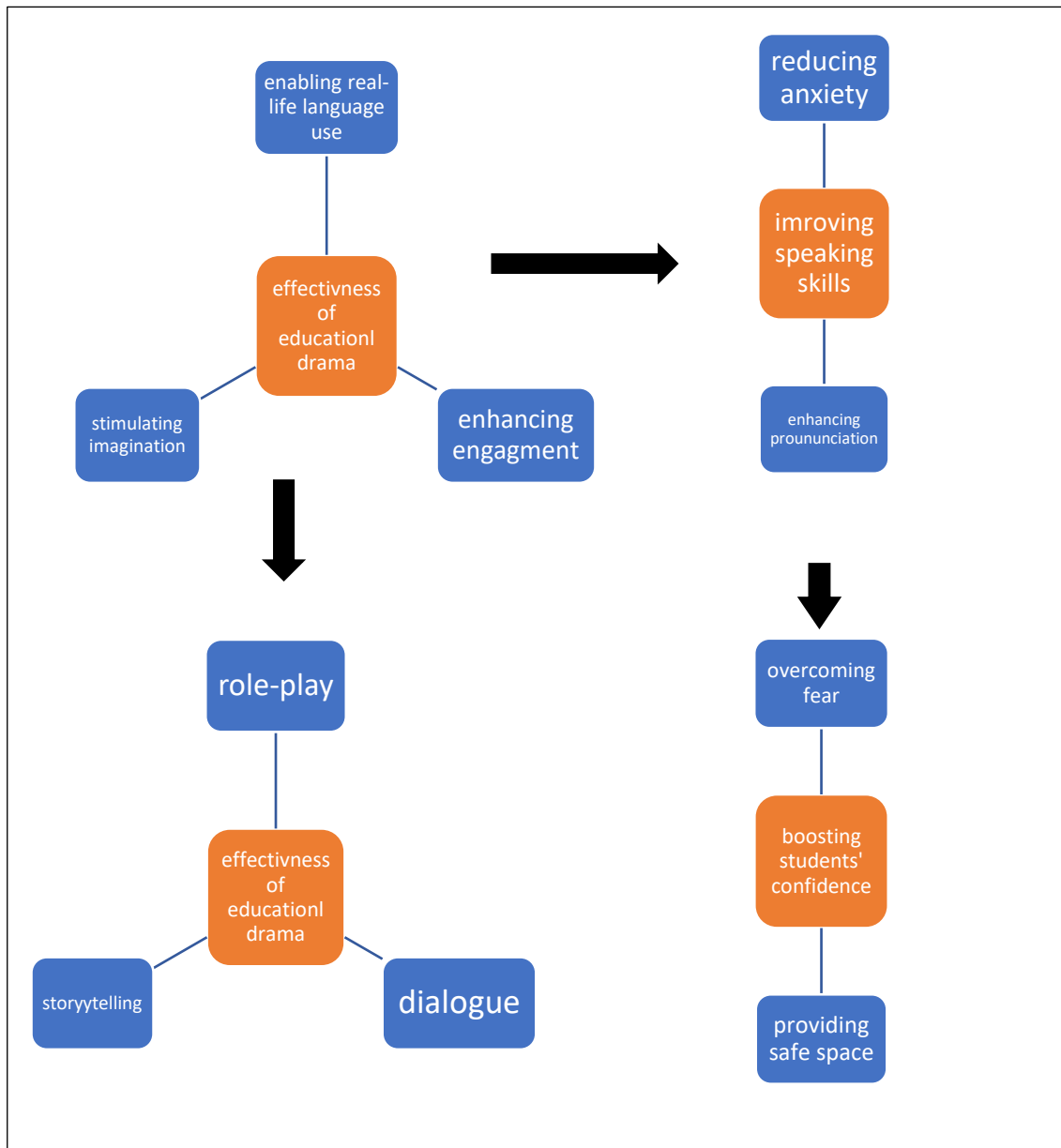
"Improvisation games are excellent for spontaneity and creativity." (T.14)

At the same time, another teacher mentioned other forms or techniques of educational drama which enrich teaching speaking skills, as evidenced in this extract:

"Scripted dialogues and 'hot seating'." (T.7)

Figure (3)

A diagram of the main themes and sub-themes of using educational drama



Chapter Four

Discussion, Results, and Recommendations

4.1 Introduction

This chapter presents a detailed examination of English-language educators' views on how dramatic activities foster speaking competence in fourth-grade learners. Utilizing a mixed-methods design, the study combines descriptive statistics with thematic content analysis to interrogate the questionnaire instrument across its constituent domains. A concluding section synthesizes these empirical findings and advances pedagogical recommendations aimed at enhancing the speaking development of fourth graders through the intentional incorporation of drama-based strategies.

4.2 Discussion of the research questions

4.2.1 Discussion of results of the main research question

which is: *What are the perspectives of EFL teachers on the role of educational drama in improving speaking skills?*

The overall results indicate that EFL teachers regard educational drama as a valuable tool for enhancing speaking proficiency, as the aggregate mean value was 4.01, corresponding to a high level of agreement. The item that received the highest mean score pertained to the domain of Teachers' Awareness of Educational Drama, expressing that instructors are well-informed about the concept and underlying principles of drama pedagogy. The domain that attracted the lowest mean score—though still categorised as high—was the Advantages and Merits of Educational Drama, revealing that while teachers recognise benefits, these are perceived as marginal compared to the compelling awareness and perceived effects on speaking. The domain of Teachers' Awareness occupied the highest rank, followed closely by the Impact of Educational Drama on Speaking Skills, which gained a similarly high rating. Student Engagement and Motivation was assigned the third rank, with a high level of estimation, while Advantage and Merits occupied the fourth and lowest rank, also evaluated as high. These findings collectively suggest that EFL teachers place considerable importance on drama as a means to engage learners and to drive improvements in speaking, although they are somewhat less confident in articulating the broader advantages of the method beyond these core effects.

The researcher ascribes these findings to the considerable potential of drama to enrich the acquisition of English, especially oral proficiency, by fostering dynamic, interactive contexts in which learners feel both involved and empowered. Beyond energising speaking practice, drama scaffolds vocabulary retention, polishes pronunciation and rhythm, cultivates pragmatic conversation strategies, and reinforces learners' comfort and agency in language use. In addition, the performative frame tends to diminish the affective filter, thus relaxing anxiety and making the classroom an open, welcoming arena for language absorption.

Consonant with the communicative approach that informs the instruction of speaking, language use in drama is always purposive: learners negotiate meaning, activate previously dormant vocabulary, and rehearse functional structures while orienting language toward authentic problems they may one day encounter. Drama, in this respect, is an applied communicative methodology, for its activities are always anchored in meaning and always pivot around learners. Through tableau, guided improvisation, corridor voices, or formal staging, students deploy language in contexts that stimulate imagination and critical thought. The notion of “theatre in the language classroom,” therefore, spans a spectrum: from brief role play that prioritises fluency and turn-taking to the reading and analysis of scripts as literary texts, and culminating in the mounting of a full-scale production that demands precision of pronunciation, genre-specific rhythm, and a repertoire of problem-solving strategies—all performed in the target language.

These findings resonate with those of Yumurtacı & Mede (2021), who argue that the dramatic process is inherently developmental, shaping both the language mind and the affective self of the learner.

4.2.2 The first sub-question of the study sought to ascertain the extent of teachers' awareness of educational drama

The quantitative analysis yielded an overall mean score of 4.01, indicating a high degree of awareness. Among the individual items, the statement regarding the use of diverse resources to discover new ways of integrating educational drama into the classroom attained the highest mean, suggesting that teachers actively seek out varied materials and approaches. Conversely, the item concerning previous training and workshops aimed at

embedding drama techniques into English language instruction received the lowest mean, highlighting a possible gap in formal professional development opportunities in this area.

The teachers displayed a pronounced awareness of educational drama, evident in their proactive engagement with diverse resources to identify innovative avenues for embedding drama within their instructional practice. Their adeptness in distinguishing traditional speaking exercises from drama-informed pedagogy, their capacity to align drama with curricular goals, and their understanding of strategies to enhance lesson efficacy collectively underpin this awareness. Moreover, their familiarity with a spectrum of drama techniques designed to scaffold speaking proficiency, coupled with a clear conceptual grasp of educational drama's relevance to language teaching, further consolidates their competence. The teachers also actively explore new approaches to drama integration, manifest a shared conviction regarding its pedagogical significance, and possess awareness of its cognitive and affective benefits. Finally, they attest to participation in formal training and workshops oriented toward the effective integration of drama in English language instruction.

The scholar attributes these findings to the teachers' advanced proficiency with contemporary pedagogical technologies, which includes, but is not limited to, drama-informed approaches, fostered through structured professional development. Given the convergence of training, curricular alignment, and pedagogical innovation, it remains imperative to examine whether such professional learning translates into quantifiable improvements in learners' speaking competencies and broader educational outcomes.

5.2.3 The findings pertaining to the second study sub-question

Reveal that educational drama is perceived to possess significant advantages, registering an aggregate mean of 3.96 on the evaluative scale employed. This elevated mean indicates that respondents attribute a considerable degree of educational value to the approach. Within the profile of advantages, the highest mean response was recorded for the statement concerning the capacity of drama techniques to mitigate speaking-related anxiety. Conversely, the statement addressing the reinforcement of information retention through drama integration was assigned the lowest mean, although it still reflects a positive endorsement.

The benefits of educational drama in language instruction are evident in their capacity to alleviate communicative anxiety among learners and to foster spontaneous use of English. Shortcomings in teacher training, however, often compromise implementation, reducing the approach to mere games rather than structured learning. When applied appropriately, drama activities refine students' communicative and cooperative skills, offering abundant opportunities for language practice that mirrors authentic encounters. The immersive nature of drama can serve as an effective means of surmounting obstacles in foreign language acquisition, providing learners with tools to negotiate meaning in unpredictable contexts.

Challenges, nonetheless, arise in overcrowded classrooms, where logistical constraints can dilute the intended impact. Anxiety can re-surface among quieter students, leading them to perceive drama as entertainment rather than a rigorous pedagogical instrument. Teachers, however, are equipped with versatile techniques that animate content and invite wider participation. The resultant dynamic atmosphere reduces the physical and psychological distance often present in conventional settings. Drama demand analytical engagement, prompting students to rehearse argumentative language and to refine their pronunciation. Through role play, learners encounter and practice new vocabulary in fuller, contextualized phrasal patterns, thereby moving toward greater fluency.

The simultaneous negotiation of plot and language also cultivates critical thinking, requiring learners to evaluate characters' motives and to predict narrative outcomes. Finalized drama products—be they scripted vignettes, improvised scenes, or less formal skits—foster a sense of ownership that can diminish disengagement. Collaborative rehearsal gives students repeated exposure to the language, while audience responsibilities, even in small groups, involve listeners in peer-assisted language review. The atmosphere that drama nurtures can be less formal and more conducive to risk-taking, thus addressing the engagement deficit often associated with traditional drills. Nevertheless, instructors must remain vigilant; without explicit language scaffolding, attention can drift toward performance rather than acquisition.

Thus, educational drama, when consciously designed and executed, yields widespread pedagogical dividends, energizing the classroom, enhancing retention, and solidifying linguistic competence.

The observed outcomes appear to derive from educational drama's ability to cultivate an environment that combines both emotional safety and intellectual challenge, thereby mitigating anxiety and encouraging active involvement. Within this framework, learners encounter language in contexts that mirror genuine communicative demands, thereby refining their abilities in dialogue, cooperative exchange, and spoken expression. Furthermore, the participatory format of drama exercises compels students to weigh ideas, encounter novel lexicon, and perceive the acquisition of English as both pleasurable and conducive to retention. Such characteristics of the pedagogical model probably account for the elevated valuation students place on the advantages of educational drama.

These findings are consistent with those of Van de Water (2021), who elaborates on the multiple benefits of drama as an instructional approach: the method reaches students who are inaccessible to conventional pedagogies, it engages participants who usually remain aloof, it enhances self and interpersonal awareness, it reconstitutes the conventional learning space, and it compels even those who already excel by standard measures to confront new challenges. Altweissi & Maaytah (2022) affirm the diagnostic value of drama, arguing that its experiential core grounds and accelerates cognitive activity, thus fortifying the learning process. The role-play modality is orchestrated to place learners in specific scenarios, stimulating English language interaction.

4.2.4 The analysis of the third sub-question—namely

The influence of educational drama on verbal competencies—produced a cumulative impact score of 4.02, indicative of a pronounced, though not overwhelming, efficacy. The peak mean score was registered for the statement asserting that educational drama catalyzes the advancement of creative and critical faculties within linguistic expression. Conversely, the statement claiming that diverse forms of educational drama enhance learners' assurance in self-expression garnered the lowest mean, signalling a more modest perception of efficacy in that domain.

English language educators regard educational drama as a powerful means of enhancing spoken proficiency. Participants note that drama-based pedagogy stimulates imaginative and analytical modes of thinking within language use. Through role play, storytelling, and improvisation, learners articulate their thoughts in richer, more varied forms, while the dynamic, interactive atmosphere nurtures the practical agility necessary for fluent

speech. Moreover, different drama exercises heighten students' self-assurance when presenting ideas aloud, a view supported by Ali (2020), whose study concluded that drama strategies compel students to engage actively in dialogue and reasoning; in such, the teacher's role then shifts to fine-tuning the grammatical correctness of questions generated by the learners themselves.

The effectiveness of educational drama in advancing spoken language arguably arises from its inherently interactive and learner-centered design. By simulating genuine communicative situations, students repeatedly negotiate meaning, thereby sharpening their fluency, confidence, and critical cognition. Additionally, the empathetic, non-evaluative atmosphere that drama cultivates mitigates speaking-related anxiety, thereby liberating students to participate more willingly and repeatedly. Collectively, these factors substantially accelerate the development of articulate, self-assured communicators within the foreign language classroom.

This study concurs with findings by Siavichay-Márquez & Guamán-Luna (2022), who noted that storytelling cultivates children's speaking proficiency by rendering input intelligible, stimulating motivation, and deepening vocabulary acquisition. Musaffah, Herman, & Putraidi (2023) reported that hot seating produces complementary impacts; by centering on character, it heightens comprehension and recruitment, thereby animating classroom involvement. Hence, classroom instructors are urged to invite learners to articulate and refine personal ideas, creating a dialogic space for clarification. In a parallel argument, Bsharat & Behak (2021) underscore that dramatized interaction within speech instruction is indispensable for communication development, primarily because such exercises engage and expand learners' imaginative capacities. Nonetheless, the pedagogical challenges of teaching speaking remain considerable in institutional contexts.

4.2.5 The findings relating to the fourth study sub-question

What is the level of student engagement and motivation in educational drama?—indicate that student engagement and motivation in this pedagogical approach is quantitatively elevated, scoring an overall mean of 4.00. This score reflects a discernible perception of a high level of engagement. Notably, the highest individual mean was assigned to the statement “Students are eager to speak English inside and outside the classroom,” while

the statement “In drama-based lessons, students keep focused during the lesson” received the lowest mean, albeit still situated within the positively regarded range.

Teacher commentary corroborates the quantitative score. Educators report that students exhibit a pronounced eagerness to communicate in English beyond the confines of the classroom, experience a sense of relaxation when speaking the language, and demonstrate diligence in the ongoing refinement of their speaking skills. Furthermore, teachers observe that drama-infused lessons instigate a noticeable interest in English, that the incorporation of drama elements substantially enhances overall motivation, and that, despite the variable mean for lesson-based focus, the majority of students generally exhibit sustained concentration during drama activities.

The playful and interactive character of drama-based pedagogy likely nurtures a secure classroom atmosphere, thereby alleviating language-related apprehension and enabling learners to articulate in English with heightened ease and assurance.

4.3 Discussion of the research hypothesis

4.3.1 Examination of hypothesis one, framed

There are no significant differences at ($\alpha = 0.05$) in the perspectives of English as a Lingua Franca (EFL) teachers regarding the function of educational drama in the enhancement of speaking proficiency as a function of teacher gender.

The analysis yielded no statistically significant differences at ($\alpha = 0.05$) in the EFL teachers' perspectives concerning drama's impact on speaking skill refinement along the gender dimension. The observed significance level of (0.145) exceeds the limit of (0.05), thereby failing to reject the null hypothesis. Notably, however, a significant divergence emerged within the sub-dimension titled “Advantages and Merits of Educational Drama”: female respondents exhibited a mean score of (4.02), in contrast to a male mean of (3.88), indicating a differentiated valuation of this pedagogical approach. sub-dimension “Advantages and Merits of Educational Drama”: female respondents exhibited a mean score of (4.02), in contrast to a male mean of (3.88), indicating a differentiated valuation of this pedagogical approach.

The researcher discusses the finding that educational drama enhances speaking abilities irrespective of the teacher's gender. This outcome emerges from comparable teacher

relaxations and their concurrent familiarity with contemporary pedagogical techniques. Literature indicates that within specific educational contexts, male and female educators frequently exhibit equivalent levels of classroom confidence and comparable utilization of instructional aids. Such equal competence and comfort affirm that both genders recognize the merits of educational drama for speaking-development objectives and translate that awareness into effective instructional practice. Furthermore, prevailing socio-cultural drivers appear not to condition the gendered application of educational drama within the classroom.

4.3.2 The researcher next considers the result of the second hypothesis

which asserted that EFL teachers' conceptions of educational drama's impact upon speaking ability do not vary significantly according to years of pedagogical experience at the α -level of 0.05.

The analysis revealed that, at a significance level of $\alpha = 0.05$, the perspectives of English as a Foreign Language (EFL) instructors regarding the contribution of educational drama to the enhancement of speaking proficiency exhibited no statistically meaningful variation contingent upon the instructors' years of pedagogical experience. The obtained significance value of 0.284 exceeded the accepted threshold of 0.05. In addition, a further examination of the constituent domains—namely, Teachers' Awareness of Educational Drama, Advantages and Merits of Educational Drama, the Impact of Educational Drama on Speaking Skills, and Student Engagement and Motivation—likewise displayed no statistically significant variations.

The researcher connects these findings to the prevalence of contemporary pedagogical approaches within English speaking courses, alongside the universal proficiency of educators in employing such methods, a condition greatly facilitated by technological integration in the discipline. Consequently, the absence of variance across participants from disparate academic cohorts is attributable to their uniform technological literacies. Furthermore, the data affirm that learners across the continuum of their academic tenure share a heightened awareness of the pivotal function that drama exercises in enhancing oral proficiency, regardless of their current year of study.

Addressing the third hypothesis, which posits that the geographical setting of the institution does not engender differences in ELF teachers' perceptions of educational

drama's contribution to speaking skill development, the analysis reveals a congruent outcome. No statistically significant differences were detected at the $\alpha = 0.05$ level in the surveyed attitudes of ELF educators, irrespective of the specific school context in which they were employed.

The observed p-value of .473 exceeds the .05 threshold, confirming the absence of statistically significant variance across the dimensions of Teachers' Knowledge of Educational Drama, Perceived Benefits of Educational Drama, Perceived Impact of Educational Drama on Oral Proficiency, and Perceived Influence on Student Engagement and Motivation.

The researcher attributes these findings to the prevailing acknowledgment among teachers of the pedagogical advantages of drama in the instruction of speaking, a uniformity that holds across disparate geographic contexts. The teachers of the study sample, regardless of the geographical zone, are grounded in a common educational apparatus that includes a shared curriculum and comparable levels of cultural literacy. Furthermore, the data imply that national educational frameworks have probably succeeded in harmonizing teachers' awareness and implementation of educational drama, resulting in congruent evaluations of its effectiveness irrespective of the local educational framework.

4.3 Analysis of Interview Findings

The research interviews conducted with teachers corroborated the validity of educational drama as an influential pedagogical tool for enhancing speaking competence, while simultaneously safeguarding the primacy of the teacher's role and curricular integrity. Respondents uniformly, and particularly the preponderance of participants, articulated strategies for mitigating the potential pitfalls associated with the drama approach. One educator emphasized the necessity of valuing enjoyment over technical precision in order to elevate task complexity, while another colleague underscored the importance of a relaxed classroom climate as a precondition for pedagogical efficacy.

The interviewees, primarily English language instructors, confirmed that educational drama contributes positively to the articulation of pronunciation, fluency, and vocabulary internalization. A significant majority contended that infusing educational drama into the English curriculum diminishes anxiety, thereby fostering a physically and emotionally

secure learning space. Respondents collectively noted that lowered anxiety levels facilitate greater willingness to take linguistic risks, which in turn diminishes the apprehension associated with potential errors.

Regarding the influence of educational drama on the cultivation of speaking skills, the teachers consulted uniformly argued that techniques such as role-play and storytelling advance learners' pronunciation, fluency, and lexical development. Such strategies mitigate reticence, as students encounter successive speaking tasks that feel less daunting within a rehearsed, imaginative setting. The drama component embedded within the English curriculum fosters a low-anxiety climate, thus permitting learners to experiment with the language without the paralysis commonly associated with assessment.

Teachers noted a repertoire of pragmatic drama activities that scaffold the speaking attainment of learners, including role-plays, improvisation exercises, life-scenario rehearsals, and the dramatization of narratives. These modalities assist students in assimilating grammatical patterns and new vocabulary. Moreover, improvisation tasks engender spontaneity and imaginative expression, while structured dialogues and techniques such as 'hot seating' concentrate on pronunciation and fluency in a contained, purposeful manner.

The investigator contextualizes these findings, derived from interviews with English language instructors, within the teachers' particular situated expertise. Such educators possess advanced awareness of the subject matter as they operate within programs that demand high-level certification and pedagogic experience. The integration of contemporary technologies within their practice further amplifies their pedagogic efficacy, allowing mastery of drama techniques in a principled manner.

In conclusion, the inquiry systematically explored the perceptions of English as a Foreign Language teachers regarding educational drama as a mechanism for fostering speaking skills among fourth-grade students in the urban context of Tulkarm. The data reveal a consonant and informed advocacy for the approach, centering on its capacity to reduce affective barriers while simultaneously enriching linguistic resources.

The findings from the EFL questionnaire led to several key conclusions. EFL teachers in Tulkarm city uniformly endorsed the value of educational drama for the development of

speaking skills, highlighting its function in fostering an encouraging and low-anxiety learning atmosphere. Comparisons of the independent variables of gender, years of teaching experience, and the geographical location of the school yielded no significant variance in teachers' opinions. Nevertheless, respondents who had participated in formal training courses reported stronger convictions about the impact of educational drama on speaking proficiency.

The evidence from the present survey, corroborated by prior research, attests to the pedagogical value of educational drama for the enhancement of speaking skills. Such drama activities cultivate an environment of care and openness, thereby facilitating unimpeded dialogue between learners and instructors. In this receptive climate, errors are reinterpreted as learning opportunities, and multiple avenues for expression and problem-solving are collaboratively negotiated.

4.5 The Study Limits

This study is restricted to the following limits:

- The topical limit: the role of using educational drama in developing speaking skills.
- The human limit: EFL teachers and experts in Tulkarm governorate.
- The locative limit: public schools of Tulkarm governorate.

4.6 The Study Limitations

Like any research endeavour, the present investigation into educators' perceptions of educational drama as a facilitator of speaking skill development contains limitations that merit careful reflection. The analysis relied upon semi-structured interviews with domain specialists and a structured questionnaire directed at EFL teachers within the public schools of Tulkarm Governorate. The following constraints were encountered.

The first challenge derived from variability in participant engagement, which at times resulted in incomplete or overly general responses. The second challenge related to the logistics of questionnaire distribution, where time pressures and limited access to some schools prolonged the data-collection phase and lowered the response rate. A final constraint arises from the study's narrow focus: it considered exclusively the viewpoints of EFL teachers and pedagogical experts regarding the integration of drama techniques

into speaking instruction, thereby omitting the perspectives of learners themselves. Additionally, the research refrained from examining all potential positive or negative repercussions of educational drama within EFL contexts. Consequently, future inquiries are encouraged to expand the evidence base by incorporating student voices and by investigating the broader pedagogical, affective, and curricular implications of drama-assisted approaches in language classrooms.

The current study, like any other research effort, has limitations that should be acknowledged. This part delves into the fundamental factors that determine the constraints faced while exploring teachers' perspectives on the role of educational drama in developing speaking skills. Utilizing both interviews to investigate experts' views and a questionnaire to survey EFL teachers' perceptions in Tulkarm Governorate's public schools, this study encountered the following limitations:

Firstly, the challenges stem from the participants' opinions and poor responses. Secondly, distributing the questionnaire was time-consuming and challenging, as it faced difficulties in collecting participant responses. Lastly, it is essential to mention that this study only investigated the perspectives of EFL experts and teachers on the role of using educational drama in developing speaking skills, concentrating solely on specific domains. It did not explore EFL students' perceptions nor dive into the perspectives on all the possible beneficial or harmful effects of educational drama in the EFL classroom, for example. As a result, there is scope for further investigations into other effects of educational drama in teaching EFL in general and developing speaking skills in particular that are not included in this thesis.

5.7 Recommendations

Drawing upon the findings mentioned above, the researcher advocates the following recommendations:

Recommendations to EFL teachers

EFL teachers are encouraged to adopt more effective teaching techniques, such as using educational drama, to enhance their students' participation and motivation to speak fluently.

Recommendations to curriculum designers

Curriculum designers are advised to embed more activities that include the use of more educational drama techniques, such as improvisation, dramatization, simulations, etc., in the Palestinian curriculum, especially for speaking activities, to aid students in bridging the gap between study and fun, and contribute to increased productivity.

Recommendations to MOE

MOE is advised to hold training workshops for EFL teachers to guide them on the appropriate and strategic use of drama in EFL classrooms, specifically when teaching speaking skills.

Recommendations to other researchers

To feel confident in using drama as an educational technique, EFL teachers are urged to ground their teaching techniques on action studies rather than depending merely on perceptions or ideas about its positive effects. As a result, other researchers are advised to employ further quasi-experimental studies that investigate the use of drama in developing speaking skills. Additionally, even though numerous studies highlighted the advantages of using educational drama in EFL teaching and learning, few studies warned about its possible negative pitfalls. Therefore, a more thorough analysis is needed to explore the potential negative drawbacks of educational drama. This allows for a more unbiased evaluation of the role of using drama in academic contexts and guarantees that EFL teachers use educational drama proficiently while restricting any potential negative consequences on students' learning experiences.

List of Abbreviations

Abbreviation	Meaning
ANOVA	Analysis of Variance
CLT	Communicative Language Teaching
ZPD	Zone of Proximal Development
EFL	English as a Foreign Language
DIE	Drama In EnglishEnglish
MOE	Ministry of Education
NNU	An-Najah National University
QOU	Al-Quds Open University
SPSS	Statistical Package for Social Sciences
TEFL	Teaching English as a Foreign Language

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Appendices

Appendix A

The Questionnaire

Dear teachers,

The researcher is writing a thesis on using educational drama to develop speaking skills among fourth graders from the perspectives of English language teachers in Tulkarm Governate. This questionnaire is one of the tools used to explore the role of drama in developing speaking skills among students. Please read the items carefully and respond to each item by placing (√) next to the answer that corresponds to your level of agreement or disagreement. Your answers will be confidential and only used for scientific purposes.

Researcher: Abeda Awwad

Part One: Personal Information

- **Gender:** Female Male

- **Years of experience:** less than 5 years 5-less than 10 years 10-less than 15 years More than 15 years

- **The place of the school where the teacher:** City Village Camp

- **Years of experience:** less than 5 years 5-less than 10 years 10-less than 15 years More than 15 years

Part two: Please read the following items carefully and answer each item by selecting the response that best fits your opinion.

First domain: Teachers' awareness of educational drama

No.	Items	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1.	I realize what educational drama is and how it can be used in teaching.					
2.	I am aware of different kinds of educational drama techniques that can foster speaking skills.					
3.	I received training and workshops to help me incorporate drama into English language teaching.					
4.	I understand the differences between traditional speaking - activities and drama-based activities.					
5.	I use different resources to find out new methods of using educational drama in my classes.					
6.	I believe in the importance of educational drama in the teaching process.					
7.	I know how to make educational drama lessons more effective.					
8.	I am aware of the benefits of using drama in the educational process.					
9.	I am able to effectively utilize drama to accomplish the desired objectives.					

Second domain: Advantages and merits of educational drama

No.	Items	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1.	Educational drama enhances students' skills in English.					
2.	Incorporating educational drama in English language teaching improves students' oral expression.					
3.	Drama activities contribute to creating a comfortable classroom environment.					
4.	Using educational drama techniques makes learning English more dynamic.					
5.	Using educational drama helps students enhance their vocabulary, making it easier for them to communicate fluently.					

6. The application of educational drama enhances students' ability to think critically.
7. Using educational drama evokes students' participation in the classroom.
8. Using educational drama provides teachers creative tools to present the content effectively.
9. Using educational drama enables to improve their communication and collaboration skills.
10. Educational drama provides numerous opportunities to use the English language in real-life situations.
11. Using educational drama is considered an efficient method to overcome challenges in learning English as a foreign language.
12. Engaging in drama in lessons gives an important opportunity for social interaction.
13. Integrating educational drama into English language lessons reinforces students' retention of information.
14. Using educational drama makes lessons more exciting.
15. Incorporating educational drama can help in reducing anxiety when speaking.
16. Using educational drama causes distraction of attention.
17. Using educational drama limits students' engagement due to shyness of participation.
18. Some students think of drama activities as entertainment rather than a serious tool for learning.
19. A lack of teacher training in educational drama causes incorrect implementation.
20. Using educational drama in overcrowded classes can be difficult.

Third domain: Impact of educational drama on speaking skills

No.	Items	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1.	Educational drama enhances students' speaking abilities.					
2.	Educational drama contributes to improving fluency in students' spoken language.					
3.	Using various types of educational drama increases students' confidence in expressing themselves.					

4. Using Educational drama promotes the development of creative and critical thinking skills in language use.
5. Using educational drama enables students to better convey their ideas.
6. Educational drama creates an engaging learning environment that supports the development of effective speaking skills.

Fourth domain: Student engagement and motivation

No.	Items	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1.	In drama -based lessons, students show interest in learning English.					
2.	In drama-based lessons, students keep focused during the lesson.					
3.	Students are eager to speak English inside and outside the classroom.					
4.	Students work hard to improve their speaking skills continuously.					
5.	Students feel relaxed when they speak English.					
6.	Lessons that have drama-based activities increase students' motivation.					

The researcher truly appreciates your time and valuable responses. Your answers will help the researcher better understand the role of educational drama in developing speaking skills.

Appendix (B)

The interview questions

Respectable expert,

Thank you for your interest in helping me with my study. As a sign of my appreciation for your participation, at the completion of the study, I would like to send you a final copy of my thesis.

Below are questions. You are respectfully asked to provide feedback on seven questions to explore the role of drama in developing speaking skills among students. Please feel free to contact me during the study if you have questions or comments.

Thank you!

-Do you think that including educational drama in the curriculum would be beneficial?

Why?

- How can educational drama improve students' speaking skills?

- What educational drama activities do you find most effective in improving students' language fluency?

- Do you think educational drama increases students' confidence when speaking? How?

- What recommendations would you give to other teachers who want to use educational drama in teaching conversation?

Thanks a lot for your generous cooperation

Appendix (C)

List of Arbitrators

The Validation Committee

Dr. Fuad Hasan, English Department, An-Najah National University.

Dr. Fatima Dweikat , English Department, Al quds Open University.

Dr. Khalid Dweikat, Methods of Teaching Department, Al-Quds Open University.

Dr. Mohammed Hamdan, English Department, An-Najah National University.

Dr. Munther Zyoud, Methods of Teaching Department, Al-Quds Open University.

Dr. Waleed Salameh, Methods of Teaching Department, An-Najah National University

Dr. Mosaddeq Barahmeh, Methods of Teaching Department, Arab American University

Appendix (D)

Permission from An-Najah National University to facilitate conducting the study

An-Najah
National University
Faculty of Graduate Studies



جامعة
النجاح الوطنية
كلية الدراسات العليا

التاريخ : 2025/05/22 م

السادة مركز البحث والتطوير التربوي المحترمين
وزارة التربية والتعليم

تحية طيبة وبعد،،

الموضوع: تسهيل مهمة الطالبة/ عابدة رياض احمد عواد. رقم التسجيل (12356251)
تخصص ماجستير أساليب تدريس اللغة الانجليزية.

نهديكم اطيب التحيات ونعلمكم بأن الطالبة عابدة رياض احمد عواد هي طالبة دراسات عليا في برنامج ماجستير أساليب تدريس اللغة الانجليزية وهي بصدد اعداد الرسالة الخاصة بها والتي هي بعنوان:

" دور الدراما التعليمية في تنمية مهارات المحادثة لدى طلاب الصف الرابع الاساسي : وجهات نظر المعلمين في محافظة طولكرم"

يرجى من حضرتكم مخاطبة من يلزم لتسهيل مهمة الطالبة، حيث تحتاج الطالبة الى توزيع اجراء مقابلات وتوزيع استبانة على معلمي اللغة الإنجليزية لطلبة الصف الرابع الأساسي في المدارس الحكومية في مديرية محافظة طولكرم، وذلك لجمع معلومات حول دور الدراما التعليمية في تنمية مهارات المحادثة لدى طلاب الصف الرابع الاساسي. ولأغراض بحثية خاصة برسالة الماجستير الخاصة بها. مؤكداً لكم بأن كافة المعلومات التي سوف يتم جمعها هي لأغراض البحث العلمي فقط، وسوف يتم الحفاظ على السرية التامة وعدم استخدام هذه المعلومات لأغراض أخرى.

شاكرين لكم حسن تعاونكم

مع وافر الاحترام،،،

د. شادي أبو الكباش

رئيس قسم العلوم الإنسانية
كلية الدراسات العليا



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Appendix (E)

Tables

Table (6)

Means, standard Deviations, and Estimated Level of Advantages and Merits of Educational Drama Arranged in Descending Order

No.	No. In the Questionnaire	Item	Means	standard deviations	Percentage %	Estimated level
1	15	Incorporating educational drama can help in reducing anxiety when speaking	4.22	0.66	84.4	High
2	19	A lack of teacher training in educational drama causes incorrect implementation.	4.18	0.39	83.6	High
3	9	Using educational drama enables to improve their communication and collaboration skills.	4.18	0.42	93.6	High
4	10	Educational drama provides numerous opportunities to use the English language in real-life situations.	4.17	0.41	83.6	High
5	11	Using educational drama is considered an efficient method to overcome challenges in learning English as a foreign language.	4.15	0.40	83.0	High
6	20	Using educational drama in overcrowded classes can be difficult.	4.15	0.40	83.0	High
7	7	Using educational drama evokes students' participation in the classroom	4.15	0.43	83.0	High
8	18	Some students think of drama activities as entertainment rather than a serious tool for learning.	4.14	0.35	82.8	High
9	17	Using educational drama limits students' engagement due to shyness of participation	4.11	0.40	82.2	High
10	8	Using educational drama provides teachers creative tools to present the content effectively	4.11	0.43	82.2	High
11	6	The application of educational drama enhances students' ability to think critically.	4.11	0.36	82.2	High
12	4	Using educational drama techniques makes learning English more dynamic	4.11	0.36	82.2	High
13	3	Drama activities contribute to creating a comfortable classroom environment	4.10	0.38	82.0	High
14	2	Incorporating educational drama in English language teaching improves students' oral expression	4.10	0.48	82.0	High
15	12	Engaging in drama in lessons gives an important opportunity for social interaction	4.08	0.37	81.6	High
16	1	Educational drama enhances students' skills in English	4.08	0.40	81.6	High

17	5	Using educational drama helps students enhance their vocabulary, making it easier for them to communicate fluently.	4.00	0.51	80.0	High
18	16	Using educational drama causes distraction of attention	3.81	0.74	76.2	High
19	14	Using educational drama makes lessons more exciting	2.64	0.96	52.8	Moderate
20	13	Integrating educational drama into English language lessons reinforces students' retention of information	2.60	1.01	52.2	Moderate
Total			3.96	0.23	79.2	High

Table (12)

Distributions, means, and standard deviations of EFL instructors' beliefs on the role of educational drama in speaking skill maturation, segregated by school location for the aggregate measure

(Total Degree)	place of the school where the teacher works	N	Mean	S. D
The perspectives of ELF teachers on the role of educational drama in improving speaking skills	City	26	4.05	.27
	Village	36	3.99	.18
	Refugee camp	8	3.99	0.09
	Total	70	4.01	0.21

Table (13)

Outcomes of the one-way ANOVA of ELF teachers' perceptions of educational drama's influence on speaking skill enhancement, dis aggregated by school location

Domains	Year of Study	Sum of Squares	Df	Mean Square	F	Sig.
Teachers' Awareness of Educational Drama	Between Groups	0.014	2	0.007	0.050	0.951
	Within Groups	9.549	67	0.143		
	Total	9.563	69			
Advantages and Merits of Educational Drama	Between Groups	0.190	2	0.095	1.819	0.170
	Within Groups	3.500	67	0.052		
	Total	3.690	69			
Impact of Educational Drama on Speaking Skills	Between Groups	0.183	2	0.092	1.048	0.356
	Within Groups	5.852	67	0.087		
	0	6.035	69			
Student Engagement and Motivation	Between Groups	0.042	2	0.021	0.218	0.805
	Within Groups	6.427	67	0.096		
	Total	6.469	69			
Total	Between Groups	0.070	2	0.035	0.757	0.473
	Within Groups	3.079	67	0.046		
	Total	3.149	69			

* The mean difference is significant at the 0.05 level.



كلية الدراسات العليا
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الصف الرابع الاساسي: وجهات نظر المعلمين في محافظة طولكرم

اعداد

عابدة رياض احمد عواد

اشراف

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في برنامج أساليب تدريس اللغة
الإنجليزية بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس - فلسطين.

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الملخص

تعد المهارات الشفهية من الدعائم الاساسية التي تتبني عليها المجتمعات المعاصرة، كما تسهم تنميتها الفعالة في تعزيز الانجاز الاكاديمي. انطلاقا من هذا الاطار، هدفت الدراسة الحالية الى توظيف اساليب الدراما التعليمية لاستبيان تصورات المعلمين والخبراء في تدريس اللغة الانجليزية كلغة اجنبية حول تأثير هذه الأساليب في المهارات الشفهية. اعتمدت الدراسة منهجا وصفيا مدمجا، فزود المحور الكمي باستبانته مؤلف من 42 بندا موزعا على اربعة محاور، في حين استكمل المحور النوعي بسبعة اسئلة مفتوحة تسأل عن وظيفة الدراما في تطور جوانب الكلام. قامت الباحثة بجمع البيانات من شريحتين الاولى مكونه من 70 معلم ومعلمة للغة الانجليزية اختبروا عشوائيا من المدارس الحكومية التابعة لمديرية طولكرم، والثانية لجنة مكونه من 14 خبيرا في اللغة الانجليزية اختيرو بطرية هادفة. بينت ان الشريحتين أبدت تصورات ايجابية متقاربة تجاه فعالية الدراما التعليمية في تنمية المهارات الشفهية. على المستوى الكمي، لم تكشف التحليلات عنة فروق ذات دلالة احصائية مرتبطة بالجنس ومدة الخبرة وموقع المدرسة. ازاء هذه النتائج، تدعو الباحثة الى دمج الدراما التعليمية ضمن المناهج المخصصة لتعلم اللغة الانجليزية كلغة اجنبية، مع التأكيد على تطوير المهارات الشفهية، وتقترح سلسلة من التوصيات الموجهة لمعلمي اللغة الانجليزية، والباحثين، ومعدّي المناهج، والجهات المعنية ذات الصلة.

تتضمن دراستنا الحالية تحليل أثر الدراما التعليمية على تنمية مهارات التحدث لدى طلاب الصف الرابع في ممارسات تدريس اللغة الانجليزية كلغة اجنبية، مع التركيز على تصورات المعلمين. يتشكل الاطار النظري

من مقارنة الدراما في التعليم والبحث في فعالية التوجهات التفاعلية في سياق تعلم اللغات, ومن ثم يتناول البحث ثلاث محاور رئيسية: اول: يبسط الاطار المفاهيمي أسس الدراما التعليمية ويتناول اليات تنشيط التحدث لدى المتعلمين. ثانيا: يكشف المسح الحقلي عن تصورات المتعلمين فيما يتعلق بأبرز التحديات والفرص المرتبطة بتطبيق الاستراتيجيات الدرامية. أخيرا، توصي النتائج بتصميم برامج تنمية مهنية قائمة على ادماج الدراما بالتوازي مع مراجعة المفردات اللغوية المستهدفة.

الكلمات المفتاحية: الدراما التعليمية، مهارة التحدث، طلاب الصف الرابع، تصورات المعلمين، تدريس اللغة الانجليزية كلغة أجنبية.