

The Views of English Teachers on the Use of Drama in Teaching English

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UNIVERSITY OF ZAGREB
FACULTY OF TEACHER EDUCATION
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Mentor:

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Abstract

This research explores the perceptions and attitudes of English teachers in Croatia towards using drama techniques in teaching, complemented by an extensive literary review. Sixty primary school teachers participated in the study, which used a detailed questionnaire to gather data on their experiences and viewpoints. The literature and the study reveal a broadly positive perception of drama techniques, highlighting their effectiveness in enhancing student engagement, creativity, and social skills. However, significant challenges were identified, including time constraints, classroom management issues, and insufficient resources. The findings underscore the need for improved training and support to facilitate the effective integration of drama techniques in English language teaching.

Key words: drama techniques, English language teaching, teacher's perceptions and attitudes

Sažetak:

Ovo istraživanje ispituje percepcije i stavove učitelja engleskog jezika u Hrvatskoj prema korištenju dramskih tehnika u nastavi, uz opsežan pregled literature. U istraživanju je sudjelovalo šezdeset učitelja osnovnih škola, a korišten je detaljan upitnik za prikupljanje podataka o njihovim iskustvima i stavovima. I literatura i istraživanje pokazuju općenito pozitivnu percepciju dramskih tehnika, naglašavajući njihovu učinkovitost u poboljšanju angažmana učenika, kreativnosti i socijalnih vještina. Međutim, identificirani su značajni izazovi, uključujući vremenska ograničenja, probleme u upravljanju razredom i nedostatne resurse. Nalazi naglašavaju potrebu za poboljšanom obukom i podrškom kako bi se omogućila učinkovita integracija dramskih tehnika u nastavu engleskog jezika.

Ključne riječi: dramske tehnike, nastava engleskog jezika, percepcije i stavovi učitelja

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1 Introduction

The integration of drama techniques into English language teaching has increasingly been recognized for its educational benefits, particularly in language acquisition. This thesis aims to explore the perspectives of English teachers on the use of drama as a teaching technique.

The theoretical framework of this thesis examines the various benefits of drama in education, highlighting its unique ability to engage multiple intelligences and foster a dynamic learning environment.

Drama techniques such as role-play, improvisation, simulation, language games, storytelling, and creative movement are discussed in detail, showcasing their application and benefits in the classroom. These techniques not only promote active learning but also help students develop language skills through engaging and interactive methods. Additionally, the thesis emphasizes the crucial role of teachers in facilitating drama activities and the importance of student involvement.

Despite its advantages, the use of drama in education faces challenges such as teachers' lack of expertise, classroom management concerns, time constraints, and resource limitations. However, with proper training and support, teachers can effectively integrate drama into their teaching practices, enriching their students' educational experience.

This research aims to provide practical insights into the application of drama techniques in English language teaching. The study will present empirical data gathered from English teachers through a comprehensive questionnaire, shedding light on their experiences, perceptions, and attitudes toward incorporating drama in their classrooms.

2 Literary review

2.1. What is drama?

Educational drama can be defined in a number of ways. Hubbard (1986) describes it as a wide range of oral activities that have a creative element. Holden (1981) claims that drama applies to any activity where students assume roles of themselves or others in an imaginary situation. These activities can be structured and guided by the teacher's instructions or can be spontaneous and unrestricted (Holden, 1981). In the context of education, vocabulary is one element that sets apart informal drama from formal theater. For instance, the term 'actor' is

used in theater, while in drama, they are referred to as ‘participants.’ Similarly, a ‘director’ in formal theater is known as a ‘leader’ or ‘facilitator’ in informal drama and the ‘audience’ is referred to as the ‘observers’ (van de Water, McAvoy, Hunt, 2015). Another critical difference is that drama is for everybody unlike theater, which is generally open to selected talented individuals. The authors van de Water, McAvoy, and Hunt claim that drama “relies on universal human skills that we use every day, such as communication, empathy, observation, and improvisation” (van de Water et al., 2015; p. 3). Drama is focused on doing, while theater is concerned with presenting (Holden, 1981). According to van de Water et al. (2015), the goal of drama is not a performance but the development of emotional, physical, and cognitive understanding through experience. It also emphasizes personal interactions with the environment in specific contexts. Everyone has used drama to explore and define their place in the world. No exceptional talent is needed; being human is enough to engage in drama (van de Water et al., 2015).

2.2. *Why use drama?*

Drama has become more and more popular in English classrooms. Effective use of drama methods, activities, and techniques with children can significantly enhance not only language teaching, acquisition, and learning but also students’ overall development. The theory of multiple intelligences supports the effectiveness of drama as a tool. Multiple intelligences were proposed by Howard Gardner in 1983, and they consist of seven intelligences: linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, and intrapersonal (Gardner, 1983). Later, he added natural intelligence as the eighth intelligence (Gardner, 2000). According to Posavec (2010), children learn in different ways, at varying speeds, and for different reasons. Each child has unique preferences across the eight intelligences. Given these individual differences, teachers should employ various teaching strategies. Multiple intelligences require that teachers remain open to new ways of thinking and learning, adapting their teaching methods (Posavec, 2010). The idea behind drama supporting the theory of multiple intelligences is that “the space where the drama takes place is one of the few in which every aspect of human intelligence is challenged and developed” (Brennan-Scott, 2004, para. 1). Linguistic intelligence, which involves the ability to read and write, is creatively explored through drama (Brennan-Scott, 2004). Logical-mathematical intelligence refers to the effective use of numbers, problem-solving and sound logical reasoning (Posavec, 2010). Drama involves continuous problem-solving, such as figuring out how to convey emotions and effectively

communicate with both fellow participants and observers (Brennan-Scott, 2004). Musical intelligence applies the ability to understand and create music, and drama could integrate this by involving music composition, rhythm, and sound in performances (Wijayanti, 2021). Bodily-kinesthetic intelligence involves the ability to control body movements to express ideas and feelings or to produce or transform something (Armstrong, 2009). According to Wijayanti (2021), drama fosters this through acting, movement, dance, and physical expression (Wijayanti, 2021). Those with bodily-kinesthetic intelligence tend to excel in hands-on learning experiences. This type of intelligence develops through drama because it engages individuals in physical movement, allowing them to embody concepts and ideas (Brennan-Scott, 2004). Spatial intelligence refers to the ability to navigate through space and, according to Brennan-Scott, “the stage, theatre or creative space is a three-dimensional canvas for this genius to be explored” (Brennan-Scott, 2004; para. 3). Interpersonal intelligence refers to the ability to perceive moods, motivation and feelings of other people and it includes sensitivity to facial expressions and gestures (Armstrong, 2009). Drama requires being attuned to various social and emotional cues. This constant awareness and interaction with others in a dramatic setting help individuals enhance their empathy, communication skills, and ability to understand and manage social dynamics (Wijayanti, 2021). Wijayanti (2021) describes intrapersonal intelligence as the ability to understand oneself, and it involves awareness of personal strengths and weaknesses. Drama nurtures intrapersonal intelligence by fostering personal growth and self-awareness. Engaging in dramatic practices requires individuals to be creative and adopt a flexible attitude, which helps them explore and express their emotions, thoughts, and personal qualities, thereby sharpening their intrapersonal intelligence (Wijayanti, 2021). Natural intelligence is the ability to recognize various flora and fauna (Armstrong, 2009). This is effectively integrated into lessons by incorporating imagination games and sensory activities (Brennan-Scott, 2004).

According to Gavrilović Smolić (2019a), using drama to teach English benefits children by making them active participants in communication and helping them apply and expand their language skills. Drama activities enhance listening and comprehension skills as children engage in various role-playing and drama games. This method allows children to subconsciously absorb significant language content as they focus on the activities rather than on the language itself (Gavrilović Smolić, 2019a). It naturally integrates various language skills, requiring careful listening, spontaneous verbal expression, and often reading and writing (Maley & Duff, 2005). Drama transforms learning into an active and exciting process, placing language within

a meaningful context (Masoumi-Moghaddam, 2018). Maley & Duff (2005) suggest that drama combines verbal and non-verbal communication, balancing physical and intellectual learning aspects, and engages cognitive and emotional domains, emphasizing feeling and thinking. By contextualizing language, drama makes classroom interactions lively and meaningful. It promotes whole-person learning and multi-sensory input, catering to diverse learner strengths and extending their abilities (Maley & Duff, 2005). Chauhan (2004) claims that using drama in the classroom effectively addresses the shortcomings of traditional English language teaching by providing a context for meaningful communication. It enhances students' linguistic abilities by encouraging them to use language resources in realistic situations, thereby developing fluency and communicative skills. Drama techniques engage students actively, making language learning more dynamic and fulfilling and better preparing them for real-world language use (Chauhan, 2004). Incorporating drama into education aims to connect classroom learning with real-world experiences. Through drama, learners are encouraged to communicate not only by using language but also through various non-verbal cues such as facial expressions and gestures. This approach helps them build the confidence necessary to use English effectively outside the classroom (Holden, 1981). They also encourage imagination and creative expression, foster a positive attitude toward learning, facilitate free expression of language and movement, enhance communication skills, improve memory processes and social skills, and boost self-confidence and a positive self-image (Gavrilović Smolić, 2019a).

Čubrilo (2019) notes that drama provides a way to observe, understand, practice, and remember language concepts in a context similar to real-life communication. Activities can be adapted to individual students, groups, or entire classes and tailored to teaching objectives. They integrate all language skills—listening, speaking, reading, and writing—while allowing focused work on specific skills like speaking. Unlike other methods, drama activities ensure that students are always active participants, whether as initiators, performers, collaborators, listeners, or observers. Importantly, drama in education is not about public performance but about creating a participatory environment tailored to each student to achieve desired outcomes (Čubrilo, 2019).

2.3. What are drama techniques?

Maley & Duff (2005) describe drama techniques as activities derived from actor training that allow students to utilize their personalities to create material for language classes. These

techniques draw from students' natural abilities to imitate, mimic, and express themselves through gestures and facial expressions while also drawing on their imagination and memories. By engaging students in this way, drama techniques bring forth past experiences, generate interest through the power of group dynamics, and restore emotional and physical aspects to language learning (Maley & Duff, 2005). Gavrilović Smolić (2019a) states that critical elements of drama techniques and activities include play, movement, language, speech, physical space and often music. These activities are adapted to the developmental and individual characteristics of children. Drama techniques in language teaching range from simple classroom activities to full-scale children's theater productions (Gavrilović Smolić, 2019a). Some examples of drama techniques used for teaching English are role play and extended role play (improvisation), simulation, language games, storytelling, and creative movement and mime.

2.3.1. Roleplay

Gaudart (1990) describes role play as an activity where students are given structured scenarios and either act as themselves in everyday situations or are assigned different roles, usually in small groups or pairs. Traditionally, role play involves selecting a dialogue, assigning parts to students, and having them read aloud, with the teacher correcting pronunciation. However, it is more beneficial when it fosters spontaneous speech rather than controlled scenarios (Gaudart, 1990). According to Gaudart (1990), there are various types of role play, ranging from beginner-level activities, like simple greetings or invitations, to advanced exercises where students assume roles based on pictures and adapt themselves to changing scenarios. Effective role-play requires different approaches depending on the complexity of the task. Preparation and clear guidelines are essential, but the effort is comparable to other non-coursebook activities. Teachers may worry that role play is emotionally demanding because it is performed in front of others. However, role play can be structured so that students work in pairs or small groups, minimizing performance pressure (Gaudart, 1990). However, if some learners feel reluctant to participate fully in role-play, as with most other dramatic activities involving performance, engaging them through discussions is essential. These discussions involve developing characters, setting up scenes, and using the language, allowing all students to participate fully (Byrne, 1976). The focus of drama and role-play is on doing and not performing. It is essential to interact in English using various forms of oral communication, and it gives students opportunities to experiment with the language and to put on a performance (Holden, 1981).

Maley and Duff (2005) consider role-play as an ideal technique to encourage students to speak using natural language. It is arguably educators' most familiar and widely accepted drama technique (Gaudart, 1990). Role play is an effective technique in language teaching because it prepares learners for the unpredictability of real-life communication, fosters self-confidence, and teaches cultural appropriateness. It provides a context for listening, speaking, reading, and writing, encouraging learners to use language naturally and meaningfully. Through role-play, students can experiment with language, develop conversational skills, and gain practical experience in a risk-free classroom environment. This technique engages students emotionally and cognitively, making language learning dynamic and relevant (Salies, 1995).

Improvisation

Improvisation or extended role-play involves activities where students have more freedom compared to traditional role-play (Holden, 1981). Improvisation in language learning involves spontaneous actions without scripts or rehearsals and minimal instruction from the teacher. Students use their ideas and imaginations to collaborate, drawing on their existing language skills and testing their communicative strategies (Angelianawati, 2019).

These activities typically evolve from simpler role plays, allowing participants to create their characters and modes of expression. Initially, interactions are simple but gradually become more complex as the activity progresses (Holden, 1981).

2.3.2. *Simulation*

A simulation activity involves learners discussing a problem or a series of related problems within a specified context. In these activities, students may take on roles as themselves or other characters (Davies, 1990). The purpose of a simulation is to allow participants to practice specific roles and improvise within particular scenarios, with the expectation that this practice will enhance their effectiveness in real-life situations requiring similar skills (Gaudart, 1990). According to Davies (1990), a simulation activity creates a controlled environment where students can practice various communication skills such as social formulas and dialogues, for instance, greeting and parting, introducing themselves, giving compliments or complaining, or simulated community-oriented activities like shopping, buying train tickets, etc. (Davies, 1990).

2.3.3. *Language games*

Most language games are derived from exercises used in drama training, often intended for relaxation or warm-up (Gaudart, 1990). Brandes & Phillips (1990) also refer to them as

drama games and describe them as short activities that can serve different purposes, and they can be ice-breakers, warm-up activities; we can use them to introduce a new topic, relax, or to encourage students to communicate, or to make them feel more confident. Holdan (1981) observed that many teachers use these games as opportunities for interaction. While the games typically involve structured language practice, they often lack typical dramatic elements (Holden, 1981). Nevertheless, Gaudart (1990) notes that these games often require observation, memory, interpretation, and interaction, fundamental skills in drama and language learning (Gaudart, 1990). Games often require students to work together, promoting teamwork and cooperative learning, which are beneficial for social skills and language development. Language games provide structured opportunities for students to interact with each other, promoting active use of the target language in a social context. Less structured games that border on improvisation encourage creativity and spontaneous use of language, fostering a more natural and fluent communication style. However, due to the perceived lack of structure, learners sometimes tend to switch to their mother tongue, which can make teachers hesitant to use them. Despite that, the enjoyment reported by students suggests that language games can be a valuable tool for language learning when appropriately managed (Gaudart, 1990).

2.3.4. Storytelling

Storytelling involves the teacher acting as the narrator and students as the audience. It is a versatile method to teach vocabulary, grammar, and spoken English by incorporating various types of stories, such as personal experiences, cultural backgrounds, and fictional narratives (Yang, 2011). Dujmović (2006) argues that children learn their mother tongue by interacting with language in meaningful ways, not through isolated drills out of context. When it comes to learning a foreign language, students are expected to speak, read, and write in a new language, often without any exposure to it outside of the classroom. These students need opportunities to interact meaningfully, develop vocabulary and structures, and collaborate with peers and teachers. Immediate environments, nursery rhymes, and children's literature are excellent resources for language acquisition, as they provide predictable, repetitive patterns that reinforce vocabulary and structures. Young learners should develop oral language skills before being expected to write, as copying words and phrases they do not understand is ineffective. Children's literature helps develop receptive language in an engaging context, inviting children to naturally repeat and own new vocabulary and phrases (Dujmović, 2006).

Yang (2011) observed that storytelling is beneficial for teaching English as it balances the natural human tendency to narrate and listen to stories, making learning more engaging and

relatable. It enhances students' command of language by tapping into their existing knowledge and communicative strategies. By incorporating cultural backgrounds, personal experiences, and everyday scenarios, storytelling creates a dynamic and interactive classroom environment. Additionally, it helps make abstract concepts more concrete, improves memory retention, and fosters a closer connection between the teacher and students (Yang, 2011).

Dujmović (2006) established guidelines for effective storytelling in the classroom. The first step is selection, which involves choosing stories that meet the student's needs. Many publishers offer simplified books for children learning English, but numerous suitable materials are designed for English-speaking learners that provide authentic language examples. The next step is preparing the audience for listening. While telling the story, the teacher should continuously evaluate and adapt the language content as needed. Finally, after the storytelling session, there should be a reflection activity and discussion to reinforce comprehension and engagement.

2.3.5. Creative movement

The creative movement method is a holistic teaching approach that helps children develop language skills through artistic activities. This method goes beyond visual and auditory learning, incorporating speaking, listening, and various physical movements, allowing children to learn through play. For holistic learning to occur, children's minds and bodies must function as a unified whole. When all senses are engaged, children can better remember and recall information (Sila & Lenard, 2022). Laban & Ullmann (1971) point out that this method emphasizes the use of the whole body in learning, enabling children to experience and internalize language through art, gestures, and movement (Laban & Ullmann, 1971). According to Gavrilović Smolić (2019b), incorporating movement and play in language teaching connects visual, auditory, and kinesthetic components, making the process suitable for children's developmental stages. Movement activities focus on expressive qualities of movement and spatial awareness, aiding in language comprehension and retention through contextual and situational learning. Integrating movement with speech enhances learning through a multisensory approach. This approach motivates and encourages active participation. Children naturally enjoy and engage in movement games, and skillful integration of movement with language content captures their interest, making language learning feel natural (Gavrilović Smolić, 2019b).

Laban & Ullmann (1971) believe that the interaction of movement and space is fundamental, as it underpins both the affective and mental development of children (Laban & Ullmann,

1971). Guberina (2010) points out that the speech is produced through movement, resulting from the activity of the entire body, grounded in physical space. This spatial and motor development in children is essential for their emotional and mental growth, ultimately leading to the development of speech (Guberina, 2010).

Creative movement can be implemented in teaching English as a second language through activities that combine language with physical movement (Laban & Ullmann, 1971). An example of movement-based activity is Total Physical Response (TPR). TPR is a method developed by James Asher and it involves learning a foreign language through movement. In the TPR method, the teacher gives commands to the students in a foreign language and reinforces them with body movements while the students respond by performing actions with their bodies (Asher, 2000).

Mime

Mime, as a specific aspect of creative movement, involves expressing ideas and narratives without the use of spoken language (Laban & Ullmann, 1971). Gaudart (1990) describes mime as “acting out an idea or story through gesture, bodily movement and expression, without using words” (Gaudart, 1990; p. 235). This approach highlights paralinguistic aspects of language, including facial expressions, gestures, and movements, to enhance rather than replace verbal communication. (Holden, 1981). Laban & Ullmann (1971) note that in mime, visible movement of the body is the sole form of expression. It uses gestures as a form of language that, although non-verbal, can be interpreted into words (Laban & Ullmann, 1971). Sauvignon (1987; according to Gaudart, 1990), mime allows learners to become comfortable with performing in front of their peers without worrying about language, and even though no language is used during mime, it can encourage subsequent language use. It can also significantly stimulate the imagination. Participants must construct a message based solely on visual clues, making it a powerful exercise for both those performing the mime and those interpreting it. This process requires a degree of visualization, an important aspect of language learning. Mime engages different sensory inputs, such as visual and kinesthetic, to support verbal communication. It initiates a mental rehearsal of the necessary language and emphasizes the significance of non-verbal communication by temporarily removing the verbal element. This technique is highly flexible and generally requires no elaborate equipment. It is versatile and can be adapted to learners at any proficiency level (Maley & Duff, 2005).

2.4. The role of the teacher

Holden (1981) claims that teachers have two crucial responsibilities when incorporating drama into their teaching. First, they must overcome their own apprehensions about using drama. Second, they need to present the activity in a way that motivates and engages their students. Students often work in pairs and groups in drama activities, but the teacher remains actively involved. The teacher is essential for organizing preliminary work, presenting ideas, and ensuring students understand their tasks. Additionally, the teacher facilitates discussions by asking questions and determining how to extend the activity, potentially incorporating reading or writing tasks (Holden, 1981).

Byrne (1976) emphasizes that a crucial aspect of a teacher's role is to offer learners opportunities to use language independently, expressing what they want to say, not what they are directed to say. While these opportunities may be more guided in the early stages of learning, it is vital to consistently provide them so that learners can see the values of what they are learning and view language as a tool for communication rather than as knowledge to be stored away (Byrne, 1976).

For drama activities to be beneficial for all ages and skill levels, it is crucial that the teacher knows the class well and has established a positive relationship with the students. Teachers must also be aware of any social or religious sensitivities within the group to avoid any inappropriate requests. Creating a secure and supportive environment where both the teacher and students feel confident and expect to enjoy and benefit from drama activities is essential (Davies, 1990).

Gavrilović Smolić points out that the role of the teacher is pivotal in shaping the learning experience and outcomes for students. Teachers are responsible for creating a safe, supportive, and positive learning environment that encourages students to engage and thrive. They must establish routines that make students feel secure, foster positive social interactions, and adapt their teaching to meet the needs of all learners. Teachers are also tasked with providing constructive feedback, tracking student progress, and celebrating successes to reinforce positive development. Additionally, the teacher's attitude, behavior, and interactions with students are critical, as students often reflect the example set by their teacher. Ultimately, the teacher's goal is to guide, support, and inspire students, helping them believe in their potential and achieve success (Gavrilović Smolić, 2019c).

2.5. Student involvement

According to Gavrilović Smolić (2019a), drama activities are particularly beneficial for young learners as they are naturally inclined towards play and exploration. The study emphasizes that children are more receptive to drama activities because they align with their developmental stage, characterized by a readiness for play and imaginative engagement. This makes drama an effective tool for language acquisition in younger students.

Drama activities should be inclusive, encouraging participation from all students regardless of their language proficiency levels. This inclusive approach helps build a supportive learning environment where students can learn from each other and gain confidence in using the language. By involving all students, drama activities create a dynamic, interactive classroom atmosphere that promotes active learning and peer collaboration (Gavrilović Smolić, 2019a).

2.6. Challenges and concerns

Research by Vukojević (2018) on the attitudes of future English teachers towards using drama in education suggests that while the majority recognize its advantages and benefits, only 15% of the students feel confident in their ability to teach through drama. Future teachers emphasize the need for more professional development and training in drama to ensure effective implementation and to build their competence and confidence. The insights from the research highlight the importance future teachers place on drama as a valuable teaching tool, their recognition of its benefits, and the need for specialized training and support to effectively integrate drama into the curriculum (Vukojević, 2018). Royka (2002) notes several challenges that teachers face when attempting to use drama in the classroom. One primary concern is the lack of expertise in drama, where teachers feel they need to be trained actors to implement drama activities effectively. This fear is coupled with the anxiety of looking and feeling foolish in front of their students, which can be a significant barrier to using drama-based methods. Additionally, some teachers believe that drama is merely play and not a serious method for studying English, fearing it might undermine their professionalism and control over the classroom. Lastly, the time constraints and the lack of resources to prepare and conduct drama activities deter teachers from integrating drama into their lessons (Royka, 2002).

3 Methodology

3.1. Aim

The aim of the research is to provide practical insights into the use of drama techniques in English language teaching. It investigates English teachers' experiences, perceptions, attitudes, and challenges in incorporating drama techniques into their language teaching practices. Additionally, the study seeks to evaluate teachers' perceptions of the effectiveness of these techniques on students' language skills and to assess the training and support provided to teachers for implementing drama-based activities.

3.2. Participants

The study involved 60 English teachers from upper and lower primary schools across Croatia, ensuring a diverse representation of teaching environments and experiences.

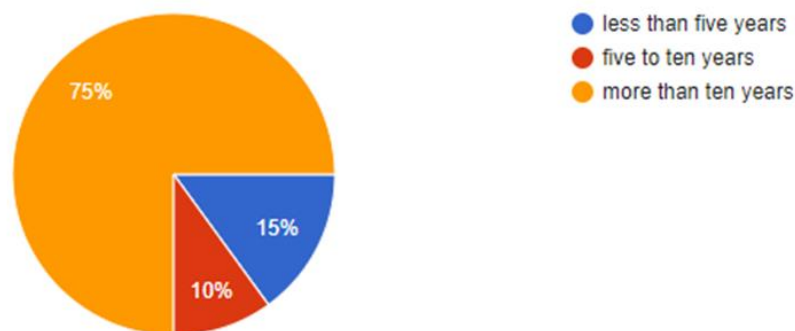


Figure 1 Participant's Experience

As seen in Figure 1, a significant majority of the participants, 75%, had over ten years of experience in teaching English, highlighting their extensive background and expertise in the field. 15% had been teaching for less than five years, and 10% had five to ten years of experience.

3.3. Instruments

For the research, participants completed an online questionnaire (Google Forms) comprising 22 questions designed to capture a comprehensive range of data. The questionnaire was structured into several sections, each focusing on different aspects of the teachers' experiences and perceptions.

In the first section, *Experience and Exposure*, questions aimed to determine the participants' teaching experience and their previous use of drama techniques in English language classes. Teachers were asked how long they had been teaching English and whether they had incorporated drama techniques.

The second section, *Perceptions and Attitudes*, explored teachers' initial associations with drama in the classroom, the specific techniques that came to mind, their overall perceptions of using drama, and what they believed to be the primary goals of integrating drama into teaching.

The third section, *Challenges and Concerns*, focused on potential obstacles teachers might foresee in incorporating drama techniques into language teaching. Questions in this section addressed issues such as time constraints, classroom management, resource limitations, and student resistance.

In the *Effectiveness and Impact* section, participants were asked to evaluate the effectiveness of drama in improving students' English language skills and to share any observed positive outcomes or changes in student engagement, comprehension, or communication skills.

The *Training and Support* section inquired about the teachers' training and professional development related to drama integration, the nature of their training, and whether they felt adequately supported with resources and guidance for incorporating drama into their classes.

Student Feedback gathered information on whether teachers had received feedback from students regarding drama-based activities and how students generally responded to the inclusion of drama in their learning process.

The *Pedagogical Considerations* section examined how teachers aligned the use of drama with their overall teaching approach and which specific language skills or aspects they believed drama was particularly effective in addressing.

In the *Future Integration* section, teachers were asked about their plans for further integrating drama into their English language lessons and what support or resources they would find most beneficial in enhancing their ability to incorporate drama into their teaching.

Finally, the *Incorporating Student Inclusion* section explored teachers' beliefs about including all students in drama-based activities and which students they believed should or should not be included in these activities.

All participants were informed prior to answering the questions that the data collected would be exclusively used for research purposes and that their involvement was voluntary and anonymous. The questionnaire used in the study can be found in the appendix.

3.4. Procedure and data analysis

3.4.1. Methods for statistical analysis

Data preparation and storage for statistical analysis were done using Microsoft Excel 2019. SPSS Statistics was used for data processing. The obtained data are presented in tables and graphic formats.

The following statistical procedures were used in the study:

1. descriptive statistics – used to summarize and present the main features of the data, providing a clear overview of participants' responses
2. Kolmogorov-Smirnov and Shapiro-Wilk tests – used to assess whether the data follows a normal distribution, determining the suitability of parametric versus non-parametric tests
3. Kruskal-Wallis test – applied to compare responses across different groups when the data did not meet normality assumptions
4. Pearson's coefficient for examining correlations – used to examine the strength and direction of correlations between continuous variables

3.5. Results and discussion

The analysis of the collected data provides valuable insights into the use of drama techniques in teaching English and the perceptions of the teachers involved. Various statistical tests were applied to ensure a comprehensive examination of the data, including descriptive statistics, normality assessments, the Kruskal-Wallis test, and Pearson's correlation coefficient. The following sections detail the results of these analyses and discuss their implications for both the theoretical understanding and practical application of drama in language education.

3.5.1. Descriptive statistics – results and discussion

Experience and exposure

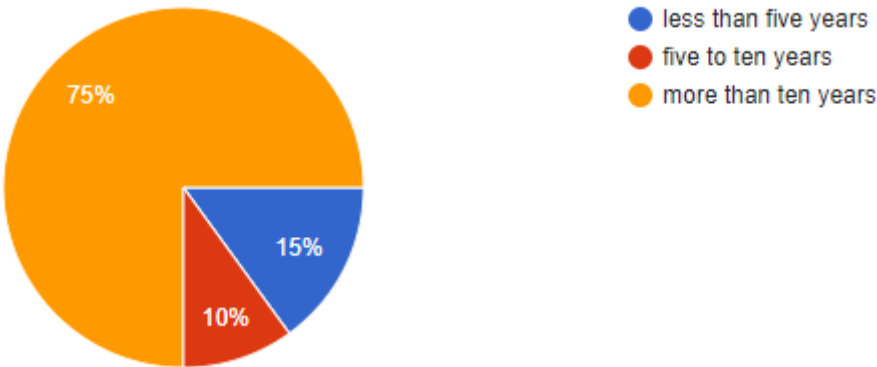


Figure 2 Participant’s experience

As seen in Figure 2, a significant majority of the participants, 75%, had over ten years of experience in teaching English, highlighting their extensive background and expertise in the field. 15% had been teaching for less than five years, and 10% had five to ten years of experience.

The results highlight that the majority of the participants bring extensive teaching experience to the study, which likely adds depth and reliability to the findings. The presence of less experienced participants may provide contrasting perspectives, enriching the overall analysis.

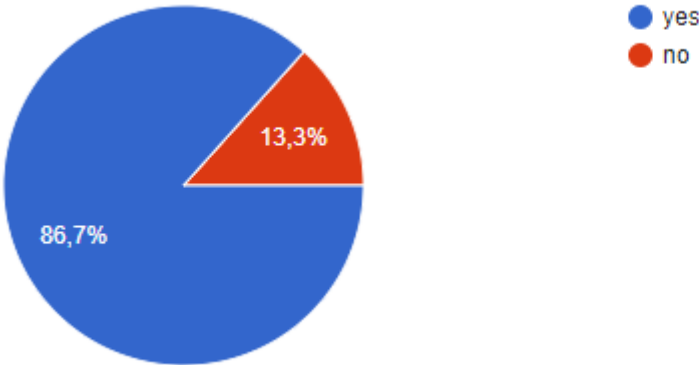


Figure 3 Usage of Drama Techniques

The pie chart in Figure 3 displays the response to the question, "Have you ever incorporated drama techniques in your English language classes". The blue segment constitutes 86.7% of the responses. This indicates that a significant majority of the teachers have incorporated drama techniques in their English language classes, while 13.3% of participants

reported that they have not. This shows that a smaller portion of the teachers have not used drama techniques in their classes. This distribution suggests that drama techniques are widely used among the English teachers surveyed.

Perceptions and Attitudes



Figure 4 Teachers' First Associations with Drama in the Classroom

Regarding participants' perceptions and attitudes toward the use of drama, the first question was, "When you think of drama in the classroom, what is your first association". The largest segment, 48,3 percent, indicated that the majority of the participants associate drama with positive engagement. The second largest segment, representing 46,7%, suggests that a significant number of teachers view drama as a tool for active learning. Only a small percentage, 1,7%, answered that they were concerned about classroom management or unsure or neutral about their association with drama in the classroom. Participants were also given the opportunity to share their own perceptions of drama. One participant (1.7%) mentioned that drama is good for extroverts but challenging for introverts.

Overall, the majority of the teachers associate drama in the classroom with positive engagement and active learning, while concerns about classroom management, neutrality, and mixed feelings about personality suitability are much less common.

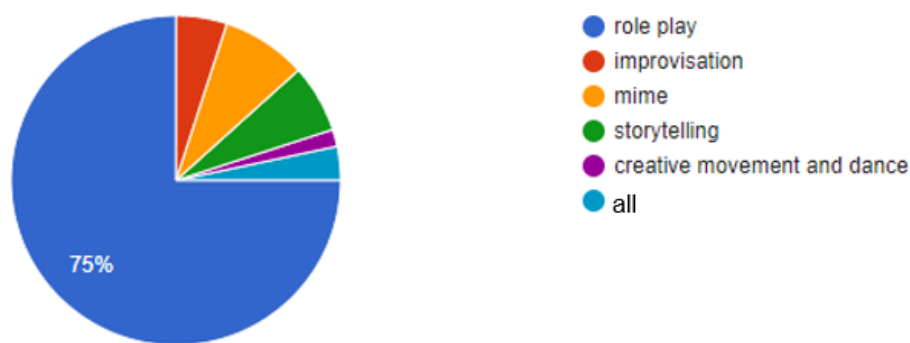


Figure 5 Common Drama Techniques and Activities in the Classroom

The pie chart in Figure 5 illustrates the responses to the question, "When you think of drama in the classroom, what techniques and/or activities first come to mind". The majority, accounting for 75% of the responses, chose role play. A smaller portion (8.3%) mentioned mime, followed by 6.7% who selected storytelling. Additionally, 3.3% of participants indicated that all techniques come to mind, while the smallest percentage (1.7%) cited creative movement and dance.

Overall, the chart highlights that role play is the predominant technique associated with drama in the classroom, followed by mime, storytelling, a combination of all techniques and creative movement and dance.

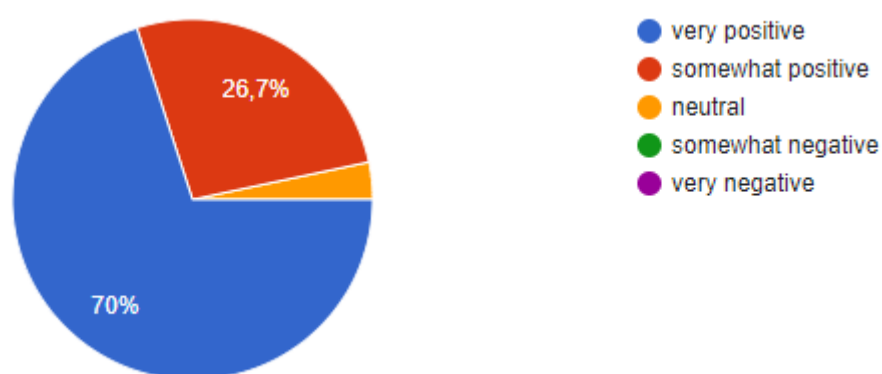


Figure 6 Overall Perceptions of Using Drama as a Tool for Teaching English

This chart shows responses to the questions "What are your overall perceptions of using drama as a tool for teaching English". The largest segment, comprising 70% of the responses,

indicates that the majority of the participants have a very positive perception of using drama as a tool for teaching English. The second largest part represents 26.7% of the responses. This suggests that a significant portion of teachers have a somewhat positive perception of using drama in their teaching. A smaller segment, comprising 3.3% of the responses, indicates that a few teachers are neutral about using drama as a teaching tool. Somewhat negative (green) and very negative (purple) do not appear in the chart, indicating that none of the respondents have a somewhat negative or very negative perception of using drama as a teaching tool.

Overall, the chart shows a strong positive perception among teachers regarding the use of drama in teaching English, with a combined 96.7% of teachers viewing it positively. Only a small fraction remains neutral, and none have a negative view.

This is also confirmed by the mean value and standard deviation, seen in Table 1. The mean score of 4.67 is very close to the highest possible score (the scale goes to five), indicating that, on average, teachers have a very positive perception of using drama as a teaching tool. The standard deviation of 0.542 suggests that there is relatively low variability in the responses. The low standard deviation indicates that this positive perception is consistently shared among the respondents, with little deviation from the mean score.

Table 1 Descriptive Statistics for Drama Perceptions

		6 - What are your overall perceptions of using drama as a tool for teaching English?
N	Valid	60
	Missing	0
Mean		4,67
Std. Deviation		0,542

In summary, the data suggests that teachers generally view the use of drama in teaching English very positively and that this view is widely consistent across the sample.

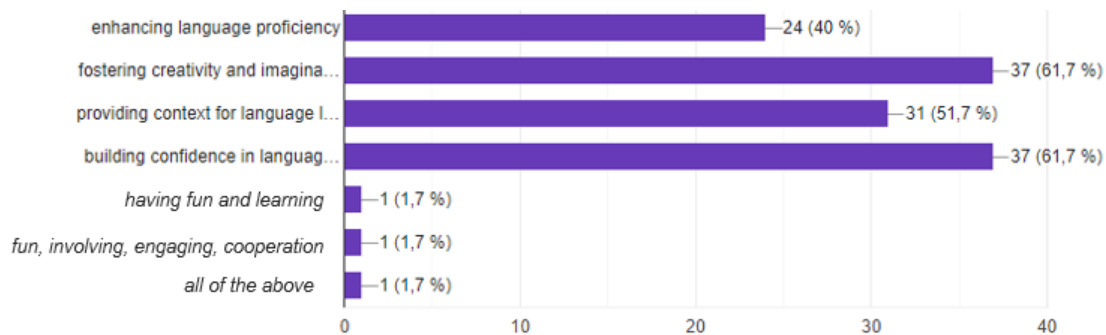


Figure 7 Primary Goals of Using Drama in Teaching English

The bar chart in Figure 7 illustrates the responses to the question, "What do you believe is the primary goal of using drama in teaching English". Participants were also allowed to select all options that applied or write their own. The most commonly selected goal was building confidence in language use, 61,7%. Similarly, 37 respondents (61.7%) also believed that drama fosters creativity and imagination, making it a top goal alongside building confidence. That drama provides context for language learning was selected by 51,7% of participants. 40% of the participants believed that enhancing language proficiency is a primary goal of using drama in teaching English. Goals such as having fun, engaging, and involving students were less commonly selected, suggesting that teachers prioritize drama's educational and developmental benefits over purely entertainment or engagement purposes.

Overall, the chart highlights that building confidence and fostering creativity are the primary goals associated with using drama in teaching English, followed by providing context for language learning and enhancing language proficiency. Less emphasis was placed on the goals of having fun, engaging and involving students, suggesting a focus on the educational benefits of drama.

Challenges and concerns

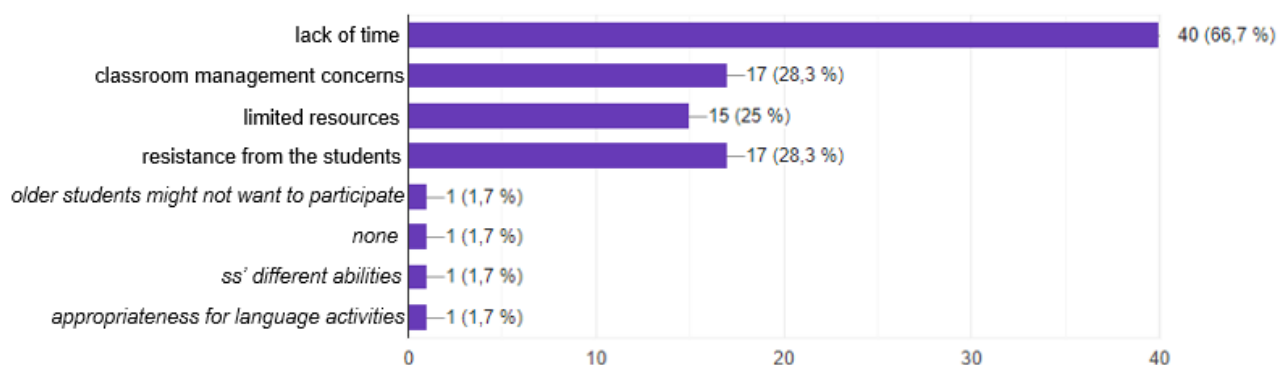


Figure 8 Challenges in Incorporating Drama Techniques

The bar chart in Figure 8 displays the responses to the question, "What challenges, if any, do you foresee in incorporating drama techniques into an English language class". The participants could select all options that applied or write their own. The most frequently selected challenge, with 40 respondents (66.7%) indicating that time constraints are a major concern in incorporating drama techniques. Classroom management concerns were mentioned by 17 participants (28.3%), suggesting that managing the classroom during drama activities is a significant concern. Seventeen participants (28.3%) foresee student resistance as a challenge, implying that some students may be reluctant to participate in drama activities. Fifteen participants (25%) identified limited resources as a challenge. A few challenges (1,7% each) were additionally identified by the participants, and those are the following: *older students might not want to participate*, *different abilities among students*, and *appropriateness for language activities*, and *none* (implying no challenges were foreseen).

Overall, the most significant barrier to incorporating drama techniques into English language classes is a lack of time, as highlighted by most respondents. Classroom management concerns and student resistance are also notable challenges. Limited resources present a considerable obstacle as well. A few participants mentioned specific concerns related to older students, diverse student abilities, and the appropriateness of drama for language activities, but these were much less common.

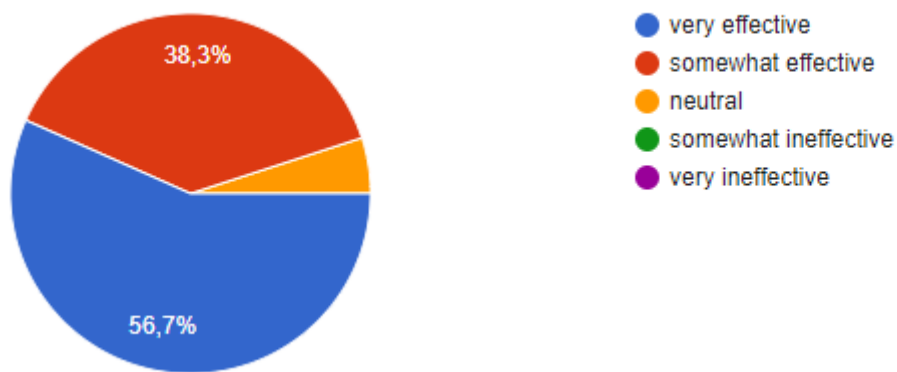


Figure 9 Perceived Effectiveness of Drama in Improving English Language Skills

The pie chart in Figure 9 shows the responses to the question, "In your experience, how effective do you believe drama is in helping students improve their English language skills". 56,7% of the participants responded with very effective, which indicates that the majority of the teachers participating in this study believe drama is very effective in helping students improve their English language skills. 38,3% of the respondents view drama as somewhat effective in improving language skills. A smaller segment, making up 5% of the responses, indicates that a few teachers are neutral about the effectiveness of drama in improving English language skills. Somewhat ineffective and very ineffective segments do not appear in the chart, indicating that none of the respondents view drama as somewhat ineffective or very ineffective.

The chart shows a strong positive perception among the teachers regarding the effectiveness of drama in enhancing students' English language skills. A combined 95% of teachers consider drama to be either very effective or somewhat effective, while only a small fraction remains neutral, and none perceive it as ineffective.

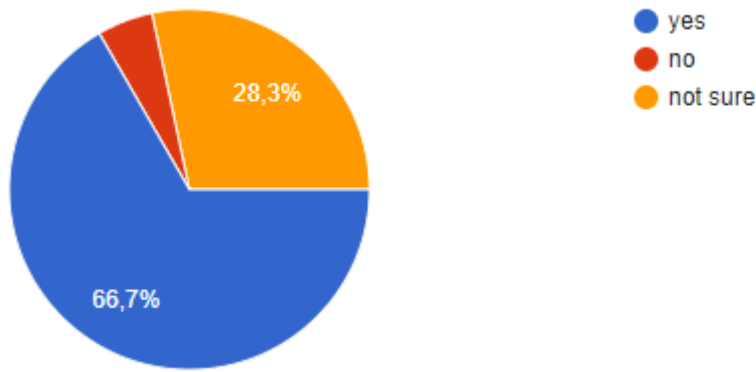


Figure 10 Observed Positive Outcomes of Using Drama in Teaching

The pie chart displays the responses to the question, "Have you observed any specific positive outcomes or changes in student engagement, comprehension, or communication skills as a result of using drama". The largest segment, comprising 66.7% of the responses, indicates that the majority of the teachers have observed specific positive outcomes or changes in student engagement, comprehension, or communication skills as a result of using drama techniques. 28,3% of the participants are unsure whether they have observed specific positive outcomes or changes. The smallest segment, making up 5% of the responses, indicates that a few teachers participating in this study have not observed any specific positive outcomes or changes as a result of using drama.

Overall, this chart highlights the generally positive impact of drama techniques on student outcomes as perceived by teachers, with most teachers observing benefits, though there remains some uncertainty among a minority.

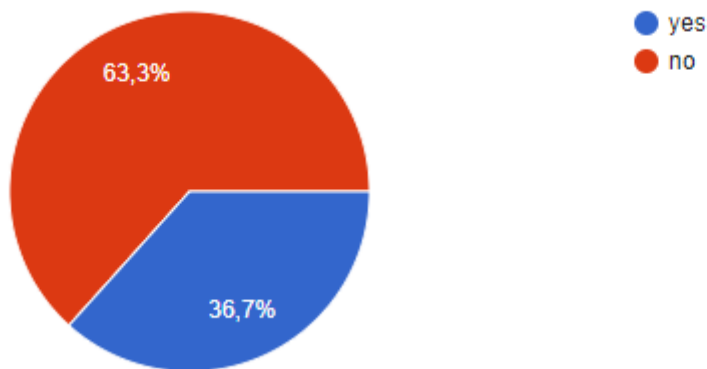


Figure 11 Training on Integrating Drama into Language Teaching

The pie chart illustrates the responses to the question, "Have you received any pre-service or in-service training related to integrating drama into language teaching". The majority of teachers, 63,3%, have not received any pre-service or in-service training related to integrating drama into language teaching. 36,7% suggests that a little over one-third of the teachers have received some form of training on integrating drama into their teaching practice. This suggests a potential gap in professional development opportunities for educators in this area.

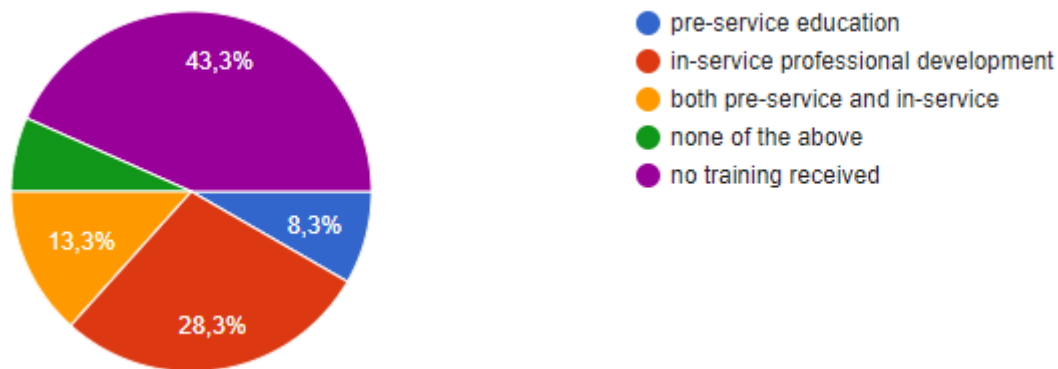


Figure 12 Nature of Training in Integrating Drama into Language Teaching

This chart in Figure 12 provides a clear overview of the types and extent of the training that teachers have received regarding the integration of drama techniques into their teaching practices by answering the question, "Which of the following describes the nature of your training in integrating drama into language teaching". The largest segment, comprising 43,3% of the responses, has not received any training. A significant portion of the participants have had in-service professional development programs. 13,3% of the participants have received training both during their initial teacher education and through ongoing professional development. A smaller segment, representing 8,3% of the responses, shows that a few teachers received training during their initial teacher education. The small segment represents 6,7% of the responses, indicating that these teachers' training in integrating drama into language teaching does not fit into the provided categories. This might indicate a need for more tailored or diverse training programs to meet the specific needs of teachers.

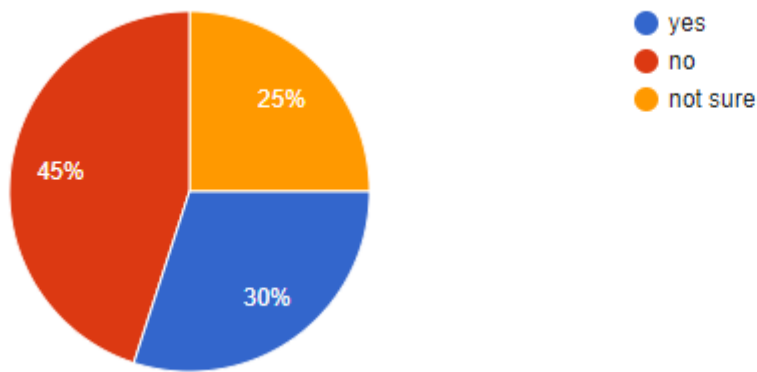


Figure 13 Teachers' Perceptions of Support for Incorporating Drama into English Classes

The pie chart in Figure 13 displays the responses to the question, “Do you feel adequately supported in terms of resources and guidance for incorporating drama into your English classes?”. A significant portion, 45%, do not feel adequately supported regarding resources and guidance for incorporating drama into their English classes. 30% of the teachers feel they have adequate support for incorporating drama into their teaching. 25% of the responses indicate that a quarter of the teachers are unsure about the level of support they have.

In summary, the chart highlights that a significant portion of teachers feel they do not have adequate support in terms of resources and guidance for incorporating drama into their English classes. A smaller group feels adequately supported, while a quarter of the teachers are unsure about the level of support available to them, indicating potential gaps or inconsistencies in resource provision.

Student feedback

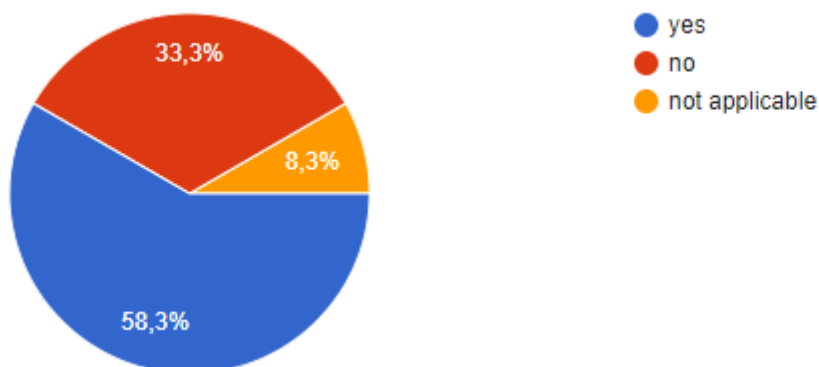


Figure 14 Received Student Feedback on Drama-Based Activities

The pie chart above in Figure 14 illustrates the responses to the question, "Have you gathered any feedback from students regarding their experiences with drama-based activities in your classes?". 58,3% have responded yes, indicating that many teachers have gathered student feedback regarding their experiences with drama-based activities. 33,3% of the participants have not collected feedback from students about their experiences with drama activities, and 8,3% indicate that for some teachers, gathering feedback is not applicable, perhaps due to the nature of their classes or the absence of drama-based activities.

In summary, the chart shows that a majority of the teachers have gathered feedback from their students regarding their experiences with drama-based activities, suggesting an interest in understanding the impact of these activities. However, a significant portion of the teachers have not collected such feedback, which could indicate a missed opportunity for improving drama integration based on student input. The small percentage for whom gathering feedback is not applicable suggests that drama-based activities may not be used in all classrooms.

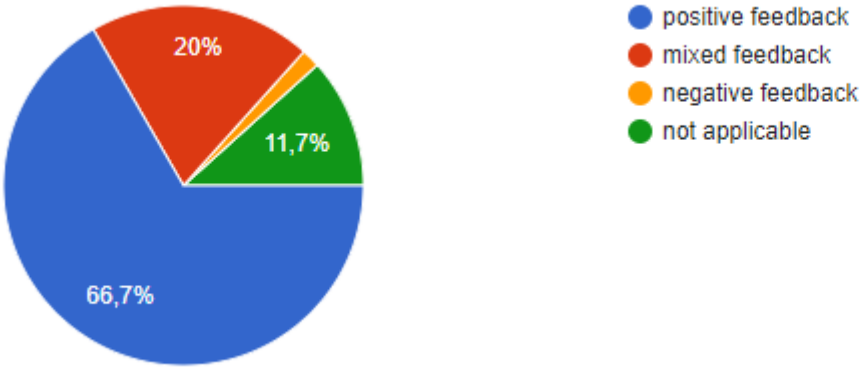


Figure 15 Student Responses to the Inclusion of Drama in Language Learning

The pie chart in Figure 15 displays the responses to the question, "How have students generally responded to including drama in the language learning process?". The majority of students, 66,7%, have reacted positively to the inclusion of drama, suggesting that drama-based activities are generally well-received and beneficial for student engagement and learning. A significant portion of students, 20%, have had mixed feelings about the inclusion of drama. 11,7% of the participants responded with not applicable, possibly because they do not use drama-based activities. This smallest segment, representing 1.7% of the responses, indicates that very few students have responded negatively to the use of drama in their language learning.

Overall, the chart highlights that the majority of students have responded positively to the inclusion of drama in the language learning process, suggesting its effectiveness in engaging students. A smaller group of students have had mixed feelings, indicating that while generally well-received, drama may not resonate with all learners. The minimal negative responses and the not applicable segment suggest that drama-based activities are mostly beneficial, though not universally used or perceived as effective for every student.

Pedagogical considerations

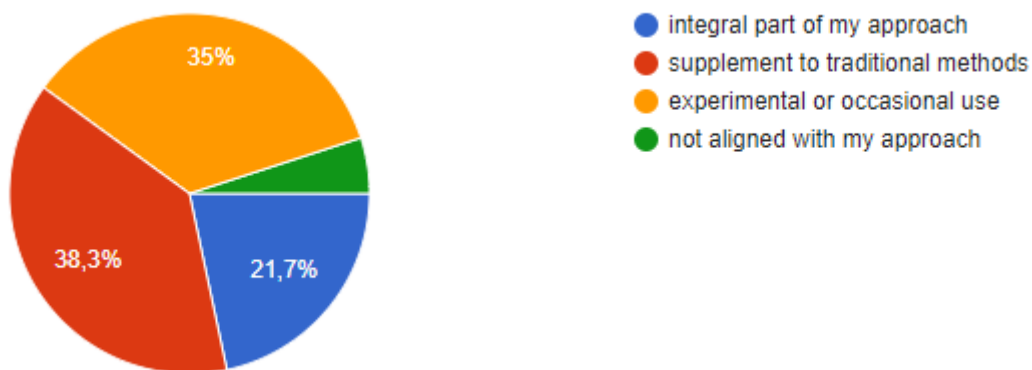


Figure 16 Alignment of Drama with Pedagogical Approaches in Teaching English

The pie chart in Figure 16 provides insights into how teachers integrate drama into their teaching practices by participants answering the question, “How do you align the use of drama with your overall pedagogical approach in teaching English?”. The largest number of the participants, 38,3%, use drama as a supplement to traditional teaching methods, and a slightly lesser number of the participants, 35%, use it experimentally or occasionally. For 21,7% of the participants, drama is an integral part of their teaching approach. The smallest segment, making up 5% of the responses, shows that a few teachers do not align the use of drama with their overall pedagogical approach.

Overall, the chart shows that most teachers use drama as a supplement to traditional teaching methods, with a slightly smaller group incorporating it experimentally or occasionally. A smaller yet significant portion integrates drama as an essential part of their teaching approach, indicating a more committed use of these techniques. The smallest segment suggests that a few teachers do not align drama with their pedagogical approach.

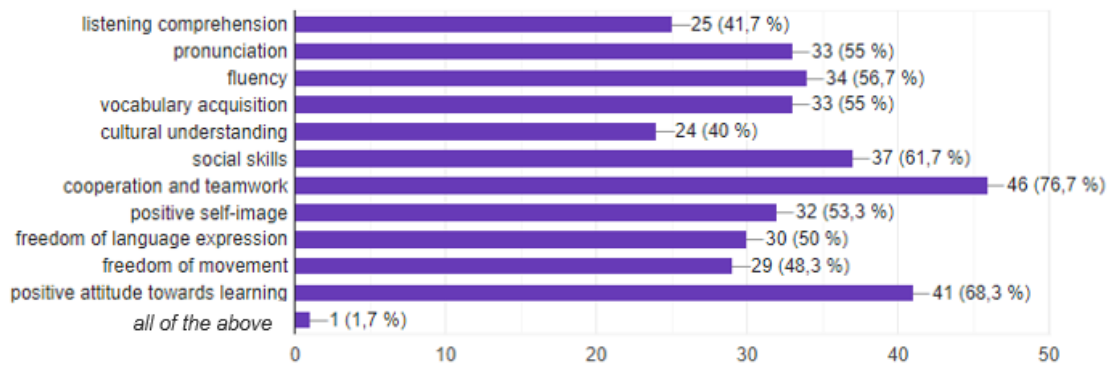


Figure 17 Perceived Benefits of Drama Techniques for Skill Development

The bar chart in Figure 17 provides insights into teachers' opinions on the various benefits of using drama techniques. The participants answered the question, “In your opinion, are drama techniques particularly beneficial for the development of the following”, by choosing the suggested answer or writing their own. The highest percentage, 76.7%, indicates that drama techniques are particularly beneficial for developing cooperation and teamwork. 68.3% of the participants believe that drama techniques foster a positive attitude towards learning. 61.7% noted that drama techniques are beneficial for the development of social skills. 56.7% of the respondents see drama as beneficial for improving fluency in the language. 55% of the participants believe drama helps improve pronunciation. 55% agree that drama is beneficial for vocabulary acquisition. 53.3% feel that drama techniques aid in building a positive self-image. 50% believe that drama techniques help in promoting freedom of language expression. 48.3% of participants considered drama aids in the freedom of movement. 41.7% see benefits in developing listening comprehension through the use of drama techniques. 40% of the participants believe that drama helps in developing cultural understanding. Only 1 (1.7%) respondent selected drama techniques as beneficial for all the listed skills and attributes. Overall, the responses highlight the multifaceted advantages of integrating drama into teaching practices.

Future integration

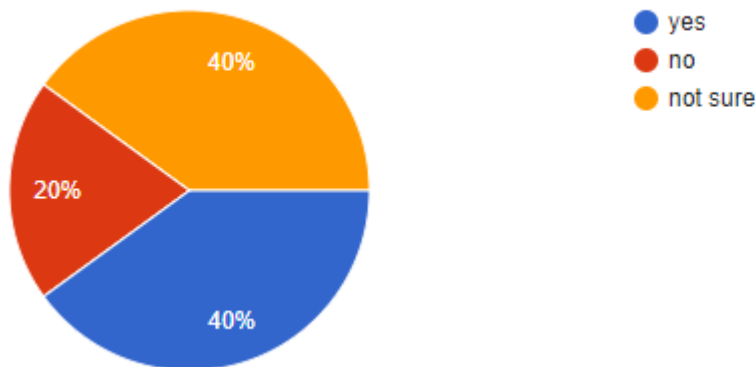


Figure 18 Plans for Integrating Drama in Future English Lessons

The chart in Figure 18 provides insights into teachers' intentions regarding the future use of drama techniques in their English language lessons, showing a balance of interest, uncertainty, and lack of plans by answering the questions: “Are there specific plans or ideas you have for further integration of drama into your future English language lessons”. With 40% of the teachers having plans to integrate drama and another 40% being open to the possibility but unsure, there is significant potential for increased use of drama techniques in the future. 20% of the teacher do not have any specific plans or ideas for further integrating drama into their lessons.

In summary, the chart indicates a balanced outlook among teachers regarding the future use of drama techniques in their English language lessons. While 40% have specific plans to integrate drama and another 40% are open but unsure, there is considerable potential for increased use of drama in the future. However, the 20% of teachers without plans for further integration suggests that some may still be hesitant or lack the resources or confidence to expand their use of drama in the classroom.

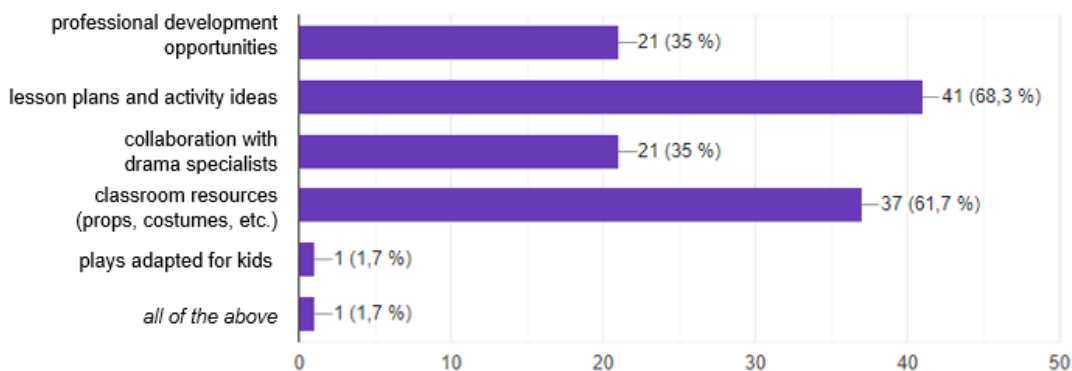


Figure 19 Most Beneficial Support and Resources for Integrating Drama into Teaching

The bar chart in Figure 19 provides insight into the types of support and resources teachers find most beneficial for enhancing their ability to incorporate drama into their teaching. The participants answered the following question “What support or resources would you find most beneficial in enhancing your ability to incorporate drama into your teaching”. The most commonly selected resource, selected by 68,3% of the teachers, was *lesson plans and activity ideas*. Chosen by 61,7%, classroom resources like props and costumes are the second most beneficial resource. 35% of the participants feel like professional development opportunities would enhance their skills in using drama in the classroom. Chosen by 35% of participants as well, is collaboration with drama specialist. One participant wrote that plays adapted for kids would be beneficial and one respondent wrote *all of the above*.

In summary, the chart highlights that teachers find lesson plans and activity ideas to be the most beneficial resource for incorporating drama into their teaching, followed closely by classroom resources like props and costumes. Professional development opportunities and collaboration with drama specialists are also valued, each selected by 35% of the participants. The responses indicate that teachers prioritize practical, ready-to-use materials and support in the form of resources and expertise to effectively integrate drama into their classrooms. Additionally, individual suggestions such as plays adapted for kids and a desire for all available resources further emphasize the diverse needs and preferences among teachers.

Incorporating Student Inclusion

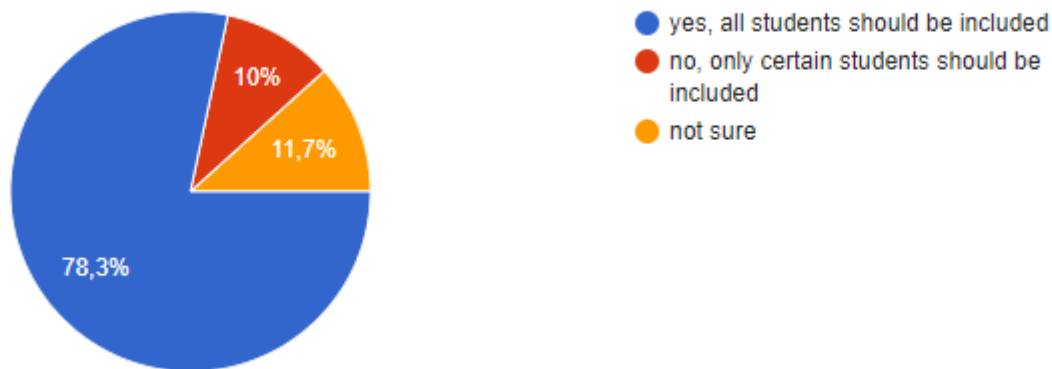


Figure 20 Teacher Beliefs on Student Inclusion in Drama-Based Activities

The pie chart in Figure 20 shows the responses to the question, “Do you believe that all students should be included in drama-based activities in English classes?”. The vast majority, 78,3%, of teachers support this idea, reflecting a belief in the inclusive and universal benefits of such activities. A notable portion (11,7%) of the teachers are unsure, which may indicate a need for more information or guidance on the benefits and implementation of drama activities for all students. A small percentage (10%) of teachers believe that only certain students should be included, possibly due to concerns about the suitability or effectiveness of drama activities for all students.

Overall, the chart indicates strong support among teachers for including all students in drama-based activities in English classes, reflecting a belief in the inclusive and universal benefits of such activities. However, a notable portion of teachers are unsure, suggesting a need for more information or guidance on the implementation and benefits of these activities. A small group of teachers believe that only certain students should be included, possibly due to concerns about the suitability or effectiveness of drama for all learners.

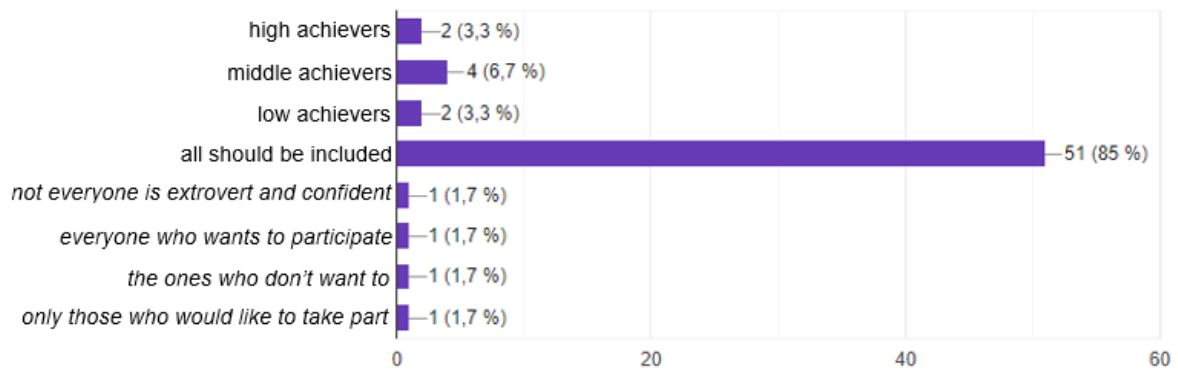


Figure 21 Teacher Preferences for Student Inclusion in Drama-Based Activities

This chart in Figure 21 provides insights into teachers' preferences about which students should be included in drama-based activities. The participants answered the following question, “If not all students should be included in drama-based activities, which students do you believe should be included” by selecting the offered answer or writing their own. The majority of the participants (85%) believe that all students should be included in drama-based activities. 6,7% of the participants selected middle achievers, indicating a preference for including students who perform at an average academic level. 3,3% believe that only high achievers should be included. A few participants wrote their own criteria for inclusion based on confidence and voluntary participation.

In summary, the chart reveals that the vast majority of teachers believe all students should be included in drama-based activities, reflecting a strong commitment to inclusivity. A small percentage prefer to focus on middle achievers, suggesting a belief that drama could particularly benefit students at an average academic level. An even smaller group chooses to include only high achievers, possibly viewing drama as more suited to those already excelling. Additionally, a few teachers emphasize the importance of confidence and voluntary participation, indicating that some believe student readiness and willingness should guide inclusion.

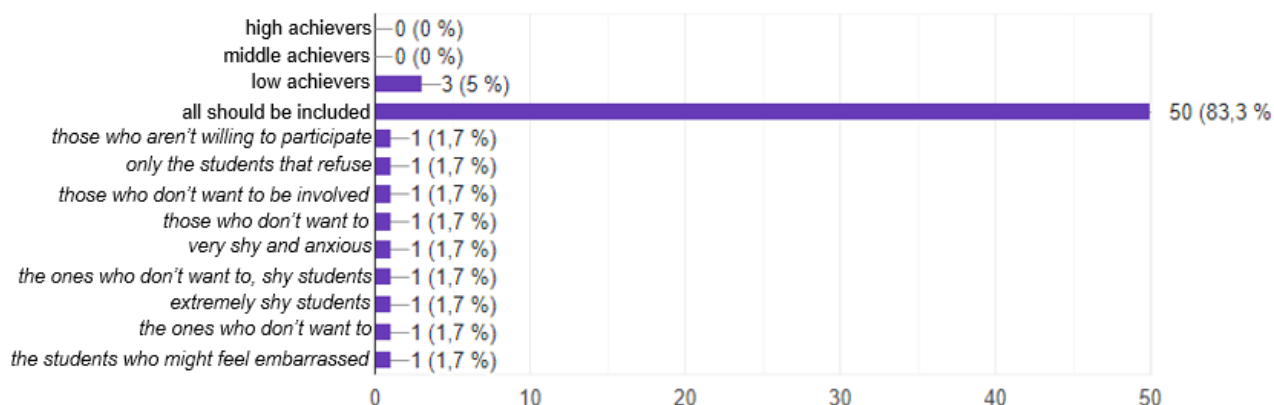


Figure 22 Teacher Opinions about Excluding Students from Drama-Based Activities

The bar chart in Figure 22 displays the responses to the question, “If not all students should be included in drama-based activities, which students do you believe should not be included?”. Similarly to the chart in Figure 22, the majority of the participants believe all students should be included (83,3%), with one responding changing their mind from the previous question. A small number of the participants (5%) believe that low achievers should not be included in drama-based activities. A few respondents provided their own specific exclusion criteria, which generally focused on the students who are either shy and anxious or unwilling to participate.

The analysis of the two charts in Figure 21 and Figure 22 highlights a strong preference for inclusivity in drama-based activities among teachers. The majority (83.3%) believe all students should be included, reflecting a widespread recognition of the benefits of drama for enhancing the learning experience for every student. Only a small number (5%) suggested that low achievers should be particularly included or excluded, indicating some concerns about the suitability of drama for these students. Additionally, a few teachers mentioned excluding students who are shy, anxious, or unwilling to participate. Overall, the findings emphasize the importance of inclusive practices while acknowledging the need for tailored support to ensure all students can benefit from drama-based activities.

3.5.2. Normality of the samples

To be able to use parametric statistics, we first needed to test the normality of the sample distribution. If the sample size N is less than 50, the result of the Shapiro-Wilk test is considered. If the sample size N is greater than 50 (in this study, N=60), the results of the Kolmogorov-Smirnov test is used to check the normality of the sample.

Table 2 Test of Normality

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
1 - How long have you been teaching English?	0,455	60	0,000	0,562	60	0,000

If the significance value (Sig.) is less than 0.05 ($p < 0.05$), the hypothesis is rejected, indicating that the distribution is not normal. As seen in Table 2, Sig. is less than 0,05. It was determined that there is a significant deviation from the assumptions of normal distribution, indicating that the distribution is asymmetrical. Due to the significant deviation from the assumptions of normal distribution, we will use non-parametric techniques such as the Kruskal-Wallis test.

3.5.3. Correlation between teaching experience and drama technique perceptions

Pearson's coefficient was used to test the correlation between years of experience and the rest of the questions related to use of drama techniques. The test determines whether there is a relationship between the number of years teachers have been teaching English and various perceptions, attitudes, and experiences related to using drama techniques in teaching English. The results are presented in Table 3.

Table 3 Correlation

N=60		1 - How long have you been teaching English?
3 - When you think of drama in the classroom, what is your first association?	r	-0,054
	p	0,682
5 - When you think of drama in the classroom, what techniques and/or activities first come to mind?	r	-0,047
	p	0,725

7.1 - enhancing language proficiency	r	-0,138
	p	0,293
7.2 - fostering creativity and imagination	r	-0,226
	p	0,083
7.3 - providing context for language learning	r	-0,100
	p	0,447
7.4 - building confidence in language use	r	-0,085
	p	0,520
8.1 - lack of time	r	0,048
	p	0,715
8.2 - classroom management concerns	r	-0,211
	p	0,105
8.3 - limited resources	r	0,105
	p	0,426
8.4 - resistance from students	r	-,362**
	p	0,004
9 - In your experience, how effective do you believe drama is in helping students improve their English language skills?	r	0,023
	p	0,861
10 - Have you observed any specific positive outcomes or changes in student engagement, comprehension, or communication skills as a result of using drama?	r	0,172
	p	0,189
11 - Have you received any pre-service or in-service training related to integrating drama into language teaching?	r	0,009
	p	0,943
12 - Which of the following describes the nature of your training in integrating drama into language teaching?	r	-0,021
	p	0,871
	r	-0,006

13 - Do you feel adequately supported in terms of resources and guidance for incorporating drama into your English classes?	p	0,963
14 - Have you gathered any feedback from students regarding their experiences with drama-based activities in your classes?	r	0,176
	p	0,179
15 - How have students generally responded to the inclusion of drama in the language learning process?	r	-0,092
	p	0,485
16 - How do you align the use of drama with your overall pedagogical approach in teaching English?	r	-0,011
	p	0,935
17.1 listening comprehension	r	0,018
	p	0,890
17.2 pronunciation	r	-0,064
	p	0,627
17.3 fluency	r	-0,184
	p	0,159
17.4 vocabulary acquisition	r	-0,156
	p	0,235
17.5 cultural understanding	r	0,092
	p	0,484
17.6 social skills	r	-0,038
	p	0,775
17.7 cooperation and teamwork	r	0,044
	p	0,738
17.8 positive self-image	r	0,100
	p	0,446
17.9 freedom of language expression	r	-0,073

	p	0,581
17.10 freedom of movement	r	-,272*
	p	0,035
17.11 positive attitude towards learning	r	-0,059
	p	0,652
18 - Are there specific plans or ideas you have for further integrating drama into your future English language lessons?	r	0,101
	p	0,441
19.1 - professional development opportunities	r	-,292*
	p	0,024
19.2 - lesson plans and activity ideas	r	-0,127
	p	0,334
19.3 - collaboration with drama specialists	r	0,038
	p	0,775
19.4 - classroom resources (props, costumes, etc.)	r	-0,132
	p	0,316
20 - Do you believe that all students should be included in drama-based activities in English classes?	r	0,202
	p	0,122
21b - If not all students should be included in drama-based activities, which students do you believe should be included?	r	-0,102
	p	0,440
22b - If not all students should be included in drama-based activities, which students do you believe should not be included?	r	-0,082
	p	0,533

** . Correlation is significant at the 0.01 level.

*. Correlation is significant at the 0.05 level.

As seen in Table 3 there is a statistically significant negative correlation between the number of years teaching English and student resistance. Specifically, the Pearson correlation coefficient (r) is -0.362, indicating a weak negative relationship. This suggests that as the

number of years teaching English increases, the teachers notice that the students' resistance tends to decrease. This correlation is statistically significant with a p-value of 0.004, which is less than the 0.05 threshold, indicating that the observed relationship is unlikely to be due to chance.

Additionally, other significant correlations involve the number of years of teaching English. There is a negative correlation between the years of teaching and freedom of movement in drama activities, with $r = -0.272$ and $p = 0.035$. This indicates that more experienced teachers perceive less freedom of movement in drama activities.

There is a negative correlation between years of teaching and the need for professional development opportunities, with $r = -0.292$ and $p = 0.024$. This suggests that more experienced teachers feel less need for professional development opportunities related to drama techniques.

For other variables/questions, the correlations with the number of years teaching English were not statistically significant, meaning no meaningful relationship was observed.

3.5.4. Kruskal-Wallis – results and discussion

We examine the impact of years of experience on individual variables/questions using the Kruskal-Wallis test. For the analysis, the data was grouped based on the duration of teaching experience into three categories: less than five years, five to ten years, and more than ten years.

The test assessed multiple variables, but significant differences were found in the following areas:

- overall perceptions of using drama as a tool for teaching English
- fostering creativity and imagination
- resistance from students
- freedom of language expression
- freedom of movement.

The Table 4 below presents the Kruskal-Wallis H values, degrees of freedom (df), and the asymptotic significance (Asymp. Sig.) for the variables where significant differences were observed:

Table 4 Kruskal-Wallis

Variable	Kruskal-Wallis H	df	Asymp. Sig.
Overall perceptions of using drama as a tool	5.901	2	0.045
Fostering creativity and imagination	5.364	2	0.048
Resistance from students	9.927	2	0.007
Freedom of language expression	6.147	2	0.046
Freedom of movement	8.653	2	0.013

The Kruskal-Wallis test revealed several statistically significant differences based on the years of teaching experience. For the overall perceptions of using drama as a tool for teaching English, there was a significant difference ($p = 0.045$), indicating that teachers' views vary depending on their experience levels. Specifically, more experienced teachers tend to have a more favorable perception of using drama techniques, suggesting that with more years of experience, teachers recognize and appreciate the benefits of drama more. Similarly, for fostering creativity and imagination, a significant difference was observed ($p = 0.048$), showing that teachers' perceptions differ significantly across various experience levels. More experienced teachers generally perceive a greater positive impact on creativity and imagination, indicating that experience may enhance recognition of drama's effectiveness in these areas.

The perceived resistance from students towards drama techniques also showed a significant difference ($p = 0.007$), suggesting that the more experienced teachers encounter lower levels of student resistance. This could mean that experienced teachers are better at implementing drama techniques in a way that reduces resistance. Additionally, perceptions of freedom of language expression in drama activities varied significantly based on experience ($p = 0.046$). More experienced teachers tend to perceive higher levels of language expression freedom, indicating that experience may contribute to creating an environment where students feel more comfortable expressing themselves. Lastly, significant differences were found in how teachers perceive the freedom of movement in drama activities depending on their years of teaching experience ($p = 0.013$). Teachers with more experience perceive greater freedom of movement in these activities, suggesting that experienced teachers might be more effective in facilitating and encouraging physical expression through drama.

The Kruskal-Wallis test has shown that years of teaching experience significantly impact teachers' perceptions of using drama in English teaching, particularly in areas such as overall perceptions, fostering creativity, student resistance, freedom of language expression, and freedom of movement. These findings suggest that experience plays a role in shaping teachers' attitudes and effectively integrating drama techniques into their teaching practices. These observations indicate potential areas of impact but should not be taken as absolute or universally applicable rules.

4 Conclusion

The findings from this study, supported by the insights from the literary review, underscore the significant potential of drama techniques in enhancing English language teaching and learning. Both the literature and the study highlight the benefits of drama in promoting active learning, fostering creativity, and improving social skills.

Teachers in Croatia hold positive perceptions of drama techniques, recognizing their value in developing cooperation, teamwork, and a positive attitude towards learning. However, significant challenges such as time constraints, classroom management concerns, and lack of resources prevent the effective integration of drama in teaching. These barriers reflect broader issues identified in the literature, where practical implementation often struggles against logistical limitations.

The study also identified a need for more comprehensive training and support, as many teachers have not received adequate professional development or resources related to drama. This gap underscores a critical area for development, consistent with the literature for enhanced support for teachers.

Despite these challenges, there is significant interest among teachers in further integrating drama into their teaching practices. Additionally, the strong preference for inclusivity, with most teachers believing all students should be included in drama activities, aligns with the inclusive educational philosophies discussed in the literature.

The statistical analysis employed in this study, including the Kruskal-Wallis test and Pearson's correlation, provided valuable insights into the perceptions and challenges associated with the use of drama techniques in English language teaching. The Kruskal-Wallis test revealed significant differences in teachers' attitudes and experiences based on their years of teaching,

particularly in areas such as fostering creativity and managing student resistance. Similarly, correlation analysis highlighted how experience levels influence teachers' perceptions of student engagement and the need for professional development. These findings underscore the importance of tailored support and training to better equip teachers in effectively integrating drama into their pedagogical practices.

In conclusion, while the study reinforces the positive impacts of drama techniques highlighted in the literature, it also calls attention to the practical challenges that must be addressed. By providing more targeted support, resources, and training, educational institutions can help teachers overcome these challenges, maximizing the benefits of drama for English language learners.

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Appendix

Questionnaire

Experience and exposure:

1 How long have you been teaching English?

- less than five years
- five to ten years
- more than ten years

2 Have you ever incorporated drama techniques in your English language classes?

- yes
- no

Perceptions and Attitudes:

3 When you think of drama in the classroom, what is your first association?

- positive engagement
- active learning
- concerns about classroom management
- unsure/neutral
- other (please specify)

4 When you think of drama in the classroom, what techniques and/or activities first come to mind?

5 When you think of drama in the classroom, what techniques and/or activities first come to mind?

- role play
- improvisation
- mime
- storytelling
- creative movement and dance
- other

6 What are your overall perceptions of using drama as a tool for teaching English?

- very positive
- somewhat positive
- neutral
- somewhat negative
- very negative

7 What do you believe is the primary goal of using drama in teaching English?

- enhancing language proficiency
- fostering creativity and imagination
- providing context for language learning
- building confidence in language use
- other (please specify)

Challenges and Concerns:

8 What challenges, if any, do you foresee in incorporating drama techniques into English language class?

- lack of time
- classroom management concerns
- limited resources
- resistance from students
- other (please specify)

Effectiveness and Impact:

9 In your experience, how effective do you believe drama is in helping students improve their English language skills?

- very effective
- somewhat effective
- neutral
- somewhat ineffective
- very ineffective

10 Have you observed any specific positive outcomes or changes in student engagement, comprehension, or communication skills as a result of using drama?

- yes
- no
- not sure

Training and Support:

11 Have you received any pre-service or in-service training related to integrating drama into language teaching?

- yes
- no

12 Which of the following describes the nature of your training in integrating drama into language teaching?

- pre-service education
- in-service professional development
- both pre-service and in-service
- none of the above
- no training received

13 Do you feel adequately supported in terms of resources and guidance for incorporating drama into your English classes?

- yes
- no
- unsure

Student Feedback:

14 Have you gathered any feedback from students regarding their experiences with drama-based activities in your classes?

- yes
- no
- not applicable

15 How have students generally responded to the inclusion of drama in the language learning process?

- positive feedback
- mixed feedback
- negative feedback
- not applicable

Pedagogical Considerations:

16 How do you align the use of drama with your overall pedagogical approach in teaching English?

- integral part of my approach
- supplement to traditional methods
- experimental or occasional use
- not aligned with my approach

17 In your opinion, are drama techniques particularly beneficial for the development of the following:

- listening comprehension
- pronunciation
- fluency
- vocabulary acquisition
- cultural understanding
- social skills
- cooperation and teamwork
- positive self-image
- freedom of language expression
- freedom of movement
- positive attitude towards learning
- other (please specify)

Future Integration:

18 Are there specific plans or ideas you have for further integrating drama into your future English language lessons?

- yes
- no
- unsure

19 What support or resources would you find most beneficial in enhancing your ability to incorporate drama into your teaching?

- professional development opportunities
- lesson plans and activity ideas

- collaboration with drama specialists
- classroom resources (props, costumes, etc.)
- other (please specify)

Incorporating Student Inclusion:

20 Do you believe that all students should be included in drama-based activities in English classes?

- yes, all students should be included
- no, only certain students should be included
- unsure

21 If not all students should be included in drama-based activities, which students do you believe should be included? (Select all that apply)

- high achievers
- middle achievers
- low achievers
- other (please specify)
- all should be included

22 If not all students should be included in drama-based activities, which students do you believe should not be included? (Select all that apply)

- high achievers
- middle achievers
- low achievers
- other (please specify)
- all should be included

Izjava o izvornosti rada

Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istog nisam koristio drugim izvorima osim onih koji su u njemu navedeni.

(vlastoručni potpis studenta)