



## THE ROLE OF A TEACHER USING DRAMA TECHNIQUES IN THE EFL CLASSROOM WITH AN EXAMPLE OF ENGLISH AND UZBEK DRAMAS

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**Annotation:** The article investigates the role of games in teaching drama on the materials of English and Uzbek dramas. Therefore, it tends to analyze the methods of teaching by drama games in initial stages and determine the more efficient ones. This was a study, in which a pre-test, treatment activities and a post-test were used.

**Keywords:** Drama, teacher, learner-centered, role-plays, techniques, games

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### Introduction

Teachers and parents often don't really understand what a classroom drama teacher does, they can question the importance of Drama class-especially since most classroom teachers feel pressured to get through a given curriculum in a given time, and drama class necessarily shortens the classroom teacher's contact time. Those of us who work in drama with and for young people know automatically that it is essential, but we are not always easily able to communicate this understanding. Additionally, many English language teachers don't use dramatic games in their classrooms although they know the effect and importance of drama for more effective teaching and learning process because they don't know to organize drama games in classrooms

Many teachers feel that they cannot approach drama games without being a trained actor. They feel, at times, they just would not know what to do. Even if they have the activities in a book, which explains them clearly, some feel they could not do them accurately or explain the purpose of the activity.

The teacher must know how to plan the drama games, what to do first, and how to lead the students into performing. This does not mean that teachers must be actors, or even directors. If they have done a course in dramatics or consulted a theatre craft manual, so much the better, but what is required is class experience and how to manage groups of students. The teacher's class experience is particularly valuable, and so is the teacher's interest in activating the language class, in making it livelier and more participative. The dramatic game is one of the many techniques that can be used to foster participation in speaking and conversing. Courses and manuals are helpful, but it is the teacher's common sense

that must be relied on and the knowledge he/she has of the interaction process when people decide to communicate with one another.

A teacher with such characteristics would be able to utilize a play-script to the hilt, extracting much more from the learners than would be possible with a traditional textbook. He or she could alternate from being a guide by the side, encouraging the learners to act out the scene, articulate difficult words, discuss the excerpt, and so on, to assuming the role of a sage on stage, clarifying vocabulary items, explaining the grammar elements, or just role-modeling the characters. The possibilities are enormous.

The teacher's role in creative drama is that of facilitator, not director. The teacher's role has changed from the expert dispensing knowledge to the facilitator of student learning. The teacher's task is to provide a variety of experiences in exploration, expression and reflection, and to structure and guide activities in the class. For the teacher who is contemplating using drama methods, the following guidelines may be helpful. Drama games are particularly useful when:

- Students need motivating, especially when material being studied (texts especially) appears boring or difficult, or when work (writing, reading,
- speaking and listening) is not interesting in itself;
- making value judgments or critical appraisals is encouraged (e.g. in the study of literature texts);
- Oral skills (fluency, pronunciation, intonation) are the objectives;
- Retention and the ability to recollect material being studied is important.

Some researchers have demonstrated that creative, instructional and educational drama activities have positive contributions to the general education process and that these games improve speaking skills. By Wessel dramatic and role-playing games are valuable classroom techniques that encourage students to participate actively in the learning process. It is important note that dramatic activity takes several dissimilar forms and that the teacher can supply students with a range of learning experiences by applying different methodologies according to individual needs, interests and learning levels. In addition, these role-playing games enable the teacher to create a supportive, enjoyable classroom environment in which students are encouraged and motivated to effectively learn the target language.

Teachers' attitudes are extremely important for young students because they look to teachers for encouragement and support of their ideas and behavior. Teachers should be open to all ideas. Sometimes, young learners may come up with irrelevant ideas. Clearly, teachers must find appropriate ways to encourage,

support and guide students' ideas. Respect of all ideas foster trust, and trust in the teacher is essential to successful work in creative drama control.

### **Materials and methods**

Drama games for children in EFL is one of the important techniques that make English learning free of being a lesson. Thanks to drama games, students indirectly learn to use language, thought, emotion and behavior together in the suitable time and environment by acting out the roles that are given to them in the best way. Drama games enable students to use English as a communicative instrument in their daily life. Through drama, children create a story-like memory and with that memory, children can easily remember and use the things that they have learnt in different situations and settings.

Drama is one of the most effective methods for young learners in English Language Teaching.

Dramatic Arts education is an important means of stimulating creativity in problem solving. It can challenge students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express.

Drama also helps students develop tolerance and empathy. In order to play a role competently, an actor must be able to fully inhabit another's soul. An actor must be able to really understand how the world looks through another person's eyes. This does not mean he must agree with every character. In today's increasingly polarized and intolerant culture, the ability to understand others' motives and choices is critical. Drama can help build responsible global citizens.

Additionally, to its intrinsic educational value, Drama can reinforce the rest of the school curriculum. Since communication and empathy are central to drama, a student who has explored like in the drama classroom will be better able to understand ideas in history and current events. He will be able to put himself into the shoes of figures in history and literature, to understand being interest human beings interact. The link between dramatic arts and subjects such as English, history, social studies, and related areas is obvious. The study of literature would be impossible without Drama. There are important periods of our collective literary history in which virtually all of the surviving literature is dramatic. More importantly, Drama can be used to promote active learning in any subject-to give students a kinesthetic and empathetic understanding as well as an intellectual understanding of a topic.

We know, as for strengthening the psychological factor in communication, language learners tend to be shy or to hesitate to speak the foreign language in

public. They are too keen in pronunciation mistakes or making grammatical errors. With drama, students have the opportunities in the form of "rehearsal." At the same time, they can work and share the experiences together with other students learning the same foreign language. Through these games, their psychological fear in communication can be eradicated.

With observe to the advantage of the "listening" and "speaking" language activities, a drama script uses everyday language, which enables the students to practice them frequently through the rehearsals and performances. They listen to the correct pronunciation of their teachers, audio materials, or their friends. In addition, they are able to learn the pronunciation through practicing. We can say that drama education is the interaction between listening and speaking. To this, Gill mentions, "learners get to hear and produce the sounds of that language more authentically and in a more wholesome fashion than they would in a regular class." In addition, these activities enable the students to improve their reading and writing skills using the script.

Drama has really important effects on children who learn English by developing skills in reading, listening, speaking, writing and preparing the children for the real life. The main benefit of drama can be concluded under six main headings: motivation, imagination and creativity, different learning styles, real life, group dynamics and confidence.

Moreover, there are some differences between the theatre and classroom drama. A teacher structures creative drama and it has a definite form. It consists of a beginning, middle and a conclusion. Each activity has intent and a purpose. It is facilitated by the classroom teacher, who builds on the actions and reactions of student's in-role to change the imagined context in order to create an episodic sequence of dramatic action Grady compares the two terms as follows.

### **Discussion**

Drama games are a great tool for a whole multitude of reasons. They can be part of your warm-up, help establish you as the facilitator, aid group cohesion and help students explore themes or particular skills. Secondary school teachers to use the games in their classes, certain types of drama games have been given emphasis. These drama games are:

1. Language games (including improvisations)
2. Mime games
3. Role play games
4. Simulations.

*Language games* introduce themselves to one another to less structured activities which sometimes border on improvisation.

An example of a “warm-up” drama used in class is “Circles of fun” in which students are placed in groups of eight or ten. They sit around in a circle, holding hands, legs straight in front of them. They have to rise to their feet without bending their knees and without releasing their hands. How they go about it is up to them.

Generally, language games are based on observation (memory), interpretation (guessing) and individual/group interaction. Most “games” are based on exercises used in drama training, usually for relaxation and warm up.

Unless the games were of the structured kind teachers were less willing to use them in their classes. Observations indicated that the less structured games allowed students the easiest switch to their mother-tongue. Even in upper-intermediate and advanced classes, when the game got exciting, student switch out of English the exceptions were two schools where the large majority of pupils used English as their home language or one of their home languages.

Improvisation games will help you develop an instinctive response, spontaneity and the confidence you need to build when improvising. When the class is confident it can be an excellent tool to develop acting skills and can help generate creative material.

*Mime* games are about developing the skill but they also help establish the techniques of visualization, third eye and spatial awareness. They can also be used to challenge communication when you ban the use of words. Mime to the language teacher, one could generally say that mime is acting out an idea or story through gesture, bodily movement and expression without using words. This may seem strange in a language classroom. Mime games can be carried out individually or in groups. A story or newspaper article could be read and then mimed. Alternatively, students could listen to an account and then mime what they hear. For example, a simple story could be planned and executed by the students in a mime. Possibilities for follow up language work are then tremendous.

## **Results**

*Role play* is possibly the most familiar to teachers, and therefore the most acceptable of the drama games. Teachers' interpretation of role play varies. The most common form of “role play” is to select a dialogue, often an extract for listening comprehension, assign parts to the students and get them to read the dialogue aloud with the teacher correcting pronunciation errors. In training and retraining teachers, we have attempted to move them away from this “model” and teach them to create situations which would give rise to more spontaneous speech. There are many types of role play: dramatic plays, story dramatization and

socio drama, seminar style presentations, debates and interviews. They range from beginners' role play for weaker students to advanced role plays for the more proficient students in the EFL classes. At lower levels, for example, students, working in pairs may be asked to greet each other, or invite the other person for some occasion. At a higher level, the invitation can be of increased difficulty when one student is asked to persuade the other person to attend an occasion but the other person is very reluctant to do so. At an even higher level, students, working in groups, are given pictures of people. They are assigned roles, each student playing the role of someone in the picture. They are given a few minutes to decide what the person is like. They then act out what is happening in the picture, what the people are saying, how they are behaving and so on. The next challenge can come when the teacher changes the situation. For example, the picture shows a street scene. The teacher, after about ten minutes of the first role play, changes the scene. "You are now attending a party," she tells them. "So-and-so is the host. How will you behave now?" Different types of role play demand different approaches. The way the role play is introduced, the description of the roles, the facilitation and debriefing sessions vary accordingly.

Jones puts a *simulation* a case study where learners become participants in an event and shape the course of the event. The learners have roles, functions, duties, and responsibilities within a structure situation involving problem solving. An appropriate simulation does not give confidence a teacher to control the behavior of his or her learners. It is, in fact, dependent on what each participant contributes to the situation in the form of skills, experience and knowledge. A clear line cannot be drawn between role play and simulation. These two drama activities overlap. Role play is frequently used within simulations. In role-simulation, the participant remains the same individual while reacting to a task that has been simulated on the basis of his own personal or professional experience. In language teaching, the differences between role play and simulations are not that important. As Livingston pointed out, "the main concern for the language teacher is the opportunities role play and simulations provide". Role play and simulations have long been used as a form of training in the professional field, but it was only in that simulations became more acceptable in classrooms. It was even later that their value as effective devices for facilitating communication practice in the foreign language classroom was formally recognized.

## Conclusion

Two key points to think about keep the stories short and simple and allow the children the possibility to use their imagination. These activities can be adapted

for younger learners by keeping the story reproduction an oral activity with the use of picture flashcards to prompt ideas and words they have at their disposal.

Split class into small groups and allocate a scene to each group. They can then re-tell the scene from what they remember. Any changes they make will only make the story richer!

An alternative is that each group re-tells the whole story making two changes. They then practice saying their script and then tell it to the class who has to find the two changes that have been made.

Teachers should give them a pre-prepared script. In their groups they have to change the end of the story.

#### *Homework and follow-up suggestions*

The homework teachers give will depend on the type of story, play, scene or poem teacher is acting out with the children. General ideas include drawing a picture of their favorite character or scene for younger learners. For older children they could write letters from one character to another about what happens in the story or write a continuation of the story. Many of the games are non-verbal but can be adapted at a later stage. It can be considered as essential method that can be adopted in Uzbekistan. A number of linguists and scientists suppose that knowledge of second or particularly, foreign language invites the learner to get acquainted with the nation's culture, which can be accumulated over several years. Therefore, it is vital for an instructor to be equipped with a good pile of ways to enable young learners to gain knowledge of English and successfully possess the skills for long time.

To achieve the goal and objectives the researcher implements a variety of approaches to integration them where it is possible. Since the classes are mainly multilevel groups the blending of methods and techniques can be considered to make the process go faster.

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