

## Investigating Teachers' Attitudes Towards Implementing Drama Activities in the Algerian Secondary School Textbooks A Case Study: Second Year Textbook "Getting Through"

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### Abstract

Competency in English is crucial in a globalized world. Therefore, in a secondary school setting, English courses do not focus solely on the development of the four language skills. Rather, they put emphasis on the application of the English language in real world contexts, and this is known as the Competency Based Approach (CBA). The present paper will investigate the potential use of drama activities in teaching English in the Algerian secondary school. More precisely, focus is placed on the Second Year textbook entitled "Getting Through". Finding out if and to what extent drama activities will be used by the teachers and what they may think of them is one of our aims. Another equally significant aspect of this paper is to investigate how teachers think about the textbook "Getting Through" and how it can be adapted. To achieve these aims, we administered a teachers questionnaire and designed a Drama Adaptability Checklist. The questionnaire is aimed at a group of secondary school English language teachers, while the Drama Adaptability Checklist is used to analyse the textbook "Getting Through" (second year textbook). The results confirm the hypothesis that teachers have positive attitudes towards using drama activities in the classroom. However, the results also show that changing the textbook activities into drama activities is both difficult and time-consuming.

**Keywords:** Competency Based Approach, Drama Activities, Drama Adaptability Checklist Second Year Textbook "Getting Through".

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### Résumé

La maîtrise de l'anglais est cruciale dans un monde globalisé. Par conséquent, dans un lycée, les cours d'anglais ne se concentrent pas uniquement sur le développement des quatre compétences linguistiques. Plutôt, ils mettent l'accent sur l'application de la langue anglaise dans des contextes réels, et ceci est connu en tant qu'approche par Compétences. Le présent article examinera l'utilisation des activités de drame dans l'enseignement de l'anglais au lycée algérien. Plus précisément, l'accent est mis sur le manuel de la deuxième année intitulé «Getting Through». L'un de nos objectifs est de savoir si et dans quelle mesure les activités de drame sont utilisées par les enseignants et ce qu'ils en pensent. Un autre aspect aussi significatif est d'étudier comment les enseignants pensent sur le manuel «Getting Through» et comment il peut être adapté. Pour atteindre ces objectifs, nous avons administré un questionnaire destiné aux enseignants et conçu une liste de contrôle de l'adaptabilité du drame. Le questionnaire est destiné à un groupe des professeurs d'anglais de lycée, tandis que la liste de contrôle de l'adaptabilité de drame est utilisée pour l'analyse du manuel "Getting Through" (manuel de deuxième année). Les résultats confirment l'hypothèse selon laquelle les enseignants ont des attitudes positives à l'égard de l'utilisation des activités de drame en classe. Cependant, les résultats montrent également que transformer les activités du manuel en activités de drame est à la fois difficile et long.

**Mots clés:** Approche basée sur les compétences, activités dramatiques, liste de contrôle de l'adaptabilité des dramatiques, Manuel de la deuxième année.

### ملخص

الكفاءة في استخدام اللغة الانجليزية هي من متطلبات العصر الحديث و لذلك فان برامج تعليم اللغة الانجليزية المستعملة على مستوى الثانويات لا تهدف فقط لتطوير المهارات الاربعة (الكتابة، القراءة، الاستماع و الكلام)، بل تهدف ايضا الى وضعها حيز التطبيق من خلال ممارسة اللغة في محيطها الطبيعي- خارج جدران القسم. و هذا ما يطلق عليه الخبراء اسم "طريقة المقاربة بالكفاءات". تتطرق هذه الدراسة الى امكانية استعمال عدة انواع من الانشطة الدرامية لغرض تسهيل تعليم اللغة الانجليزية بالمدارس الثانوية الجزائرية. حيث يتم التركيز على كتاب السنة الثانية على وجه التحديد. و تسعى هذه الدراسة الى تحقيق هدفين: الاول هو معرفة ان كان اساتذة التعليم الثانوي قد استخدموا الانشطة الدرامية من قبل و ما انطباعاتهم حول ذلك، و الثاني هو تجميع اراء الاساتذة حول محتويات كتاب السنة الثانية وطريقة تكييفه ليوافق متطلباتهم. و لهذا الغرض تم إعداد استبيان لاساتذة اللغة الانجليزية للطور الثانوي و تم تصميم قائمة معايير للإستعمال في تنقيح محتويات الكتاب و فصل انشطته الى نوعين: 1. انشطة قابلة للتكيف لتصبح أنشطة درامية 2. أنشطة غير قابلة للتكيف. تبين هذه الدراسة ان اساتذة التعليم الثانوي لهم موقف ايجابي تجاه استخدام الأنشطة الدرامية في القسم، ولكن في الحين ذاته تثبت هذه الدراسة ان تكييف أنشطة الكتاب ليس بالعمل السهل لأنه يستغرق الكثير من الوقت.

**الكلمات المفتاحية:** نهج قائم على الكفاءة ؛ أنشطة الدراما ؛ قائمة مراجعة الأنشطة الدرامية ؛ كتاب السنة الثانية ثانوي.

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## Introduction

The ability to use English as a means to communicate with other people has always been one of the aims of teachers. However, students leave secondary school after years of English language instruction with a significant inability to communicate in the real world. This may be because It is not easy for them to build their communicative competence. However, it could also indicate that the activities used in the classroom are not effective. Learners find working on monotonous or rule oriented activities such as the ones used in grammar instruction less engaging. The ability to design activities that engage, entertain and educate students is the solution to this problem.

The textbook “Getting Through”, designed to meet the needs of second year secondary school students, is claimed to be following the Competency Based Approach (CBA). Thus, its role is to help both the teachers and the students to develop the different competencies they need to communicate in the current globalized world (Riche et al., 2013). Unfortunately, this is not the case in Algeria. After years of schooling, a significant number of students can barely use English. However, it is our belief that this challenge can be overcome if schools adapt more creative ways of instruction such as drama activities which-contrary to popular belief- are not limited to plays in theatres. Indeed, drama activities range from very simple role plays and improvised lines to fully developed theatrical projects (Cumico, 2005; Dodson, 2000; Dundar, 2013, Zafeiriadou, 2009). This range of activities can be used flexibly in the language classroom to facilitate speaking, to focus on pronunciation, and to promote collaboration between students especially in end of unit projects. In fact, these activities do not only help the students improve their communicative competence, but also help the teachers with their cognition/beliefs regarding the effectiveness of such activities (Borg, 2015).

## Review of the literature

### 1.1. Language Teaching Methods and Approaches

#### 1.2.

The field of foreign language teaching is constantly evolving. Indeed, the teaching profession has witnessed many changes throughout the years. These changes are in the assumptions and the practices of language teaching; otherwise named as “*methods and approaches*” (Richards and Rodgers, 1982: 154)

Since the publication of Richard Anthony’s book in (1963), some authors (Richards and Rodgers, 1982; Larsen-Freeman, 2000; Celce-Murcia, 2001) defined the terms Methods and Approaches somehow differently from each other. In this research, we adopt the following definitions of both terms:

“**Approach:** theoretically well-informed beliefs and positions about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings.”

“**Method:** a generalized set of classroom specifications for accomplishing linguistic objectives. Methods tend to be concerned primarily with teacher and student roles and behaviours and secondarily with such features as linguistic and subject-matter objectives, sequencing and materials. They are almost always thought of as being applicable to a variety of audiences in a variety of contexts.” (Brown, 2000 :17)

### 1.2. History of Language Teaching Methods

Even before the twentieth century, foreign languages were taught. However, since the last one hundred years or so, the world has witnessed a gradual explosion in the teaching and spread of foreign languages. In turn, this has led to the emergence of many teaching methods/approaches. As the world has evolved, these methods/approaches have done the same. According to Albert Marckwardt (1972: 5), these “*changing winds and shifting sands*” (referring to methods and approaches) seem to occur in a cyclical manner every quarter of a century. Each new method/approach gets rid of the negatives of the previous one as well as brings

positives of its own, and thus puts the language teaching profession on the way of improvement.

The following are the most common language teaching methods and approaches and their shortcomings:

### **1.2.1 The Grammar Translation Method (GTM)**

This method was originally used to teach classical languages, such as Latin and Greek, which were not taught for everyday communication. They were thought to help in the growth of students' intellectual abilities. (Larsen-Freeman, 2000: 11) However, gradually the grammar translation method was generalized to teach modern languages such as French and English. In the late 1960s, after the Algerian independence, this method dominated the field of language education in Algeria, at all levels. (Lakehal-Ayat, 2008: 199-201).

### **1.2.2 The Direct Method (DM)**

This method is a fierce reaction to the stilted/boring practices of the Grammar Translation Method. Therefore, it is astonishingly different from its predecessor since its very basic rule is "*No translation is allowed*" (Larsen-Freeman, 2000: 23). The Direct Method as mentioned in (Diller, 1978) receives its name from the view adopted by its supporters: meaning must be conveyed in a "*direct*" way via the target language with the help of other means such as demonstrations and visual aids that do not include the use of the mother tongue. This method was used in Algeria during the 1970s through the textbooks of that period such as *Andy In Algeria* and *Madjid In England* (1977) cited in (Lakehal-Ayat, 2008).

### **1.2.3 The Audio-lingual Method (ALM)**

The Audio-Lingual Method, affected by structuralism in linguistics and behaviourism in psychology, occurred as a reaction to the reading approach which lacks emphasis on the oral skill. Audio-lingualism dominated the United States during the 1940s through the 1960s. These were some of its characteristics which were seen also as its shortcomings by (Celce-Murcia, 2001: 7)

- a. Dialogues are used to start lessons.
- b. Since audio-lingualism is based on behaviourism assumptions, mimicry, memorisation and stimulus response activities are encouraged.
- c. Inductive grammar instruction is favoured over deductive instruction.
- d. The four skills are organized in favour of the oral skills : listening and speaking come first- reading and writing are delayed.
- e. Pronunciation is of great importance.
- f. Vocabulary is controlled at the beginning.
- g. Errors are to be prevented and avoided.
- h. Language manipulation is superficial and decontextualized.

### **1.2.4 The Communicative Approach**

Language is essentially a system for communication. Thus, language teaching should be the way to achieve the aim of such a system-to develop the learner's communicative competence (Savignon, 2001). This approach is greatly affected by the works of the Linguists Dell Hymes (1971) and M.A.K Halliday (1973), which introduced terms like pragmatic, social, semantic and linguistic competences.

Within the last quarter century, Communicative Language Teaching (CLT) is shown to be the "*new*" or "*innovative*" method of teaching since it derives from multidisciplinary fields covering linguistics, psychology, philosophy, sociology and educational research (Savignon, 2001: 16).

## **1.3 Competence Vs Competency**

According to the American Heritage dictionary, the words competence and competency mean basically the same thing:

**Competence** (noun). a. The state or quality of being adequately or well qualified; ability. See Synonyms at ability. b. A specific range of skill, knowledge, or ability (American Heritage Dictionary, 2006).

**Competency** (noun). The quality of being adequately or well qualified physically and intellectually (American Heritage Dictionary, 2006).

However, there is wide variation in the literature regarding the interpretation of the meaning of the terms competence and competency. In fact, the interpretation of the term competence ranges from a description of performance and skills acquired by training to a broader view that encompasses knowledge, understanding, skills, abilities and attitudes. Therefore, the confusion and the debate concerning the concept of competence leads to the different uses of the term, which becomes sometimes synonymous with competency.

Generally, competence is noted when a learner is observed performing a task or function that has been established as a standard. The achievement of competence requires the attainment of learning objectives as observable, measurable outcomes for a specific level of learner performance. Such specific detailing of performance expectations defines competences. Hence, competences are verified on the basis of evidence documenting learner achievement. (Winterton et al., 2005)

Competency, on the other hand, is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilizing psychosocial resources (including skills and attitudes) in a particular context. For example, the ability to communicate effectively is a competency that may draw on an individual's knowledge of language, practical IT skills and attitudes towards those with whom he or she is communicating. (Rychen & Salganik, , 2003)

Therefore, one can conclude that although the terms "competence" and "competency" are interpreted differently, there is an agreement that an individual who has the necessary knowledge, skills and attitude is described as being competent in what they do.

## 2.1-Defining Drama

Usually when people first hear the word drama, they think about either a play or a genre of movies. Although they are right in assuming so, drama is broader than that. The most general definition of drama is "communication between people" (Via, 1987: 110); in this sense drama becomes synonymous with language itself-perhaps, a narrower definition is needed. Susan Holden provided such a definition in her book. She stated that drama is a "let's pretend" task; that is, "it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person" (1981: 1), which emphasises the aspect of "*doing* rather than ... the [aspect of] presentation" (1981: 8).

## 2.2-The Benefits of ELT Drama

Drama is all about the benefits of the learners. As Wessels put it "Drama in education uses the same tools employed by actors in the theatre. Butwhile in the theatre everything is contrived for the benefit of the audience, in classroom-drama everything is contrived for the benefit of the learners" (1987: 8). In the communicative approach to language teaching, students use authentic language in the real world to convey real meaning and to solve real-life problems. Dramaactivities are helpful means that can be used in the classroom to achieve this aim (. Theatre activities engage students in the context and put their focus on form; this reinforces fluency activities such as improvisation and role-play activities, reading and discussing plays as literature, or producing full-length plays that require careful attention to language and pronunciation while developing problem-solving skills in the target language.

After trying drama activities in several teacher in-service training workshops, Culham (2002)compiled a list of more than eight aspects (summarised in the next five points) that come with using drama activities:

Expression is not only limited to words, so lower level students are welcome to participate (less stress equals more involvement).

Drama activities occur in a community of learners and ,thus, build common feelings of support among the members of the group despite their level of proficiency. This makes drama activities very effective in mixed-ability classes.

Non-verbal cues are naturally used in their appropriate context by the teachers

which makes drama activities relevant to any Total Physical Response approach.

Drama activities provide the learners with confidence boost because they do not put demand that triggers their affective filter.

The discourse in the classroom is student-centred, which shifts attention from the teacher and puts on the learning process. This in turn reduces teacher talk time- considered one of the best practices in ELT.

These activities do not only affect students, but they also have an impact on the teacher in the following way:

- Teachers' learning experiences influence their own cognitions;
- Teacher cognition influences how teachers learn as a result;
- Teachers use their cognition to filter new information and construct experience;
- Teacher cognition gives rise to the study of the divide between beliefs and classroom practice;
- Teacher cognition can be resistant to change;
- Teacher cognition influences classroom decision making and is shaped by the decisions taken in the classroom.

(Phipps & Borg, 2007)

### **2.2.1 Drama and Speaking:**

In Goodwin's research mentioned in Heldenbrand (2003), it is concluded that "drama is a particularly effective tool for pronunciation teaching since various components of communicative competence (discourse intonation, pragmatic awareness, non-verbal communications) can be practiced in an integrated way" (2001:126). This puts Drama on top of the tools used for teaching pronunciation in ELT, which is an important aspect of the Speaking skill. Similarly, Drama helps in building the speakers' confidence enabling him/her to speak more fluently because "they could experiment with the new language, and not fear the threat of an imposing teacher-figure constantly supervising and correcting them" (Gill, 1996 cited in Heldenbrand, 2003:31)

### **2.2.2 Drama and Vocabulary:**

Vocabulary is at the core of language learning in almost all the textbooks, and drama can play a role in the learning/teaching process of vocabulary instruction. According to Sam (1990: 86) "drama helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games." In this process, the right classroom environment is mandatory for learners to actually visualize and participate with the vocabulary in an authentic real life English language environment.

### **2.2.3 Drama and Motivation:**

Being motivated is a prerequisite of any successful learning experience, and learning a language is no exception. Drama is by motivational by nature because "the enjoyment comes from imaginative personal involvement...[it] also help[s] to get rid of the diffidence and boredom that come from being forced to stay passive most of the time" (Maley and Duff, 1982: 13). Therefore, it follows naturally that if teachers use drama activities in the classroom, students' motivation will not be an issue.

### **2.2.4 Drama and Culture:**

The use of drama in foreign language learning is closely tied to learning about the cultural aspects of the target country. Cumico (2005) asserts that drama is an under-exploited resource in the foreign language classroom for promoting intercultural competence and developing an awareness of the communicative dimension rooted in the language we use. Drama also offers sufficient opportunities to explore the foreign culture's specificities such as conflict situations and emotions which are seldom encountered in textbooks.

## Methodology

### 3.1. Participants

Since teachers are the primary curators of the textbook content, their views, beliefs and attitudes towards the textbooks being used are of paramount importance to us in this research. The initial sample consisted of 36 secondary school teachers of English from different schools in Algeria who were invited to take part in a workshop organized by the British Council in Algiers. The workshop is part of a yearly program called the Algerian English Language Teaching Professionals Network (AELTPN) workshop series. The aim of this series of workshops is to give teachers practical tips and tasks to use with their students in the classroom to make studying English more entertaining and more engaging. Out of the 36 participants, only 24 answered the whole questionnaire.

### 3.2. Instruments

The teachers questionnaire is divided into two parts: the first part was given at the start of the workshop and the second part at the end. The 24 teachers came from different regions in Algeria, and were motivated to pursue professional development opportunities by taking part in such workshops. All of them were so kind to fill in the questionnaire and take part in this study. Description of the Questionnaire

The Teachers questionnaire consists of twenty eight (28) open-ended and multiple-choice questions. These questions are divided into two parts and four sections. Part 1 of the questionnaire has 7 questions and is aimed at extracting general information about the participating teachers, and hence it is given before the start of the workshop. Part 2, on the other hand, contains 21 questions, and is given at the end of the workshop. The aim of this part is to gain some insight into teachers' beliefs and attitudes towards using drama activities in the classroom and towards the current textbook "Getting Through".

The questionnaire includes four (04) sections, which are divided as follows:

**Section one**, questions 1 to 4 are general questions about teachers' background and experience in teaching. Question 4 is a qualifying question that determines which teachers will take part two of the questionnaire.

**Section two**, from Question 5 to Question 16 is focused on drama activities, their types and their usefulness.

**Section three**, from Question 17 to Question 27 is about the textbook "Getting Through" and teachers attitudes towards it.

**Section four** consists of only one question (Q28) about teachers 'suggestions or any additions related to the study.

Section	Section Title	Number of Questions
Section One	General Information	Q1 to Q4
Section Two	Drama Activities	Q5 to Q16
Section Three	Attitudes towards Textbooks	Q17 to Q27
Section Four	Suggestions	Q28

**Table 1: Questionnaire Sections**

The second means of research is a textbook analysis checklist. This checklist is called the Drama Adaptability Checklist (DAC), which eventually yields a Drama Adaptability Score (DAS) that indicates if the activities in the textbook are easy or difficult to adapt and why. The checklist is used to find the precise number of activities to adapt. These activities are then used in a training workshop along with the teachers' questionnaire to help us get a clear idea about teachers' perspectives regarding implementing drama activities in the textbook/the classroom.

Unit	Theme	Activity Number	Page Number	Checklist Conditions					Drama Adaptability Score (DAS)
				Defined objective	Clear Instructions	Communicative focus	Space and Time	Group and Pair Work	

Drama Activities Checklist (DAS) Template

## Results and Discussion

### 4.1. Teachers Questionnaire

The first section reveals that the male participants are a minority 21% while the majority are female teachers 79%. In addition, the majority of the participants in the sample 79% have had more than five years teaching English using the different secondary school textbooks.

The second section shows that 25% of the teachers would not use drama activities. The other 75%, however, said they would use drama activities in the classroom. It appears that the teachers were willing to use drama activities at the warm-up stage of the lesson to engage their students as soon as they enter class. Only four teachers mentioned they would use drama activities only for revision purposes. Moreover, all the teachers indicated that they would do some kind of performance activity as a project. This was encouraging and showed that teachers were open to trying new activities that engage their students. However, all the teachers gave drama activities a secondary role in class because they were only prepared to allot only a minimal amount of time.

Indeed, in section three, the majority of the respondents 83% thought the textbooks were not connected. They did not seem to flow well together. This was contrary to what the authors of the textbooks claim: "it complies with the curriculum designed and issued by the Ministry of National Education in December 2005. It also keeps the procedures used in the first year coursebook *At The Crossroads*." (Riche et al, 2013:6). The results indicate a negative attitude towards the ease of use of "Getting Through" since 71% of the teachers said they did not find it user friendly. Only 7 of the 24 participants found this textbook easy to use. Not surprisingly, most of the teachers (71%) stated that the content of "Getting Through" was not a fit for the students' level.

### 4.2. Textbook Analysis

The Drama Adaptability Checklist (DAC) is inspired by Maley and Duff's book entitled *Drama Techniques: A Resource Book of Communication Activities for Language Teachers (2005)*. The Drama Adaptability Checklist contains six elements that will be called conditions henceforth. These conditions are as follows:

**Defined Objective:** Each drama activity should have an objective that is clear to both the teacher and the students. According to Maley and Duff "This indicates the broad reasons for doing the activity" (2005: 2). This should trigger and motivate the students and set their expectations of what they should perform.

**Clear Instructions:** This follows logically from the previous step. After knowing the destination or the objective, the students should be clearly informed about their roles, their space, their timing, their language. Without clear instructions, drama activities would become chaotic and counterproductive. The teacher plays a crucial role in making this a success. This is because "for drama activities to work well, teacher needs to be convinced that they will work. A class rapidly senses any hesitancy or

nervousness, or lack of conviction on the part of the teacher. "You are the key to the success of these activities. If you do them reluctantly, or half-heartedly, it is better not to do them at all." (Maley and Duff, 2005: 30).

**Communicative Focus:** The sole focus of drama activities in the language classroom is communication (although they can be used to focus on grammatical points). The aim is to provide a safe space for students to be engaged and make mistakes while communicating and expressing themselves.

**Time and Space:** This point is closely tied to the second point (clear instructions). Since Drama activities "(...) essentially involve using the imagination to make oneself into another character, or the classroom into a different place" (Scrivener, 1994:69), both time and space must be considered carefully in order for the activities to succeed.

**Groups and Pairs:** All drama activities prioritize group and pair work over solo work since they encourage interactivity.

**Feedback and Reflection:** After preparation and performance comes the time to reflect. The students should get feedback primarily from the teacher followed by feedback from their peers.

In what follows is a graph which analyses the "Getting Through" process:

the graph clearly shows that a very small number (3%) of the analysed activities can be adapted to become drama activities. Out of this 3%, only two thirds are easy to change. The vast majority of activities in Getting Through (65%) are discarded since they lack the communicative focus. The analysis of the rest of the activities has revealed that they do not match the Competency Based claims put forward by the authors of the textbook. Contrarily, the majority of the activities (32%) lack more than three of the conditions of the Drama Adaptability Checklist. This is an unexpected finding that matches the teachers overall negative attitudes towards the textbook and its centrality around systemic aspects of language such as grammar and vocabulary.



## 5. Conclusion

It can be said that almost all the activities included in "Getting Through" are not designed with students' speaking performance in mind. This explains why the drama adaptability checklist reveals the difficulty in changing these activities to ones that are engaging and communicative. These activities are hard not only for the teachers who do not have enough time to spend on adapting them, but also for the students who find them boring and uninteresting. Therefore, as a first step, the teachers should be exposed to training sessions that help them in adapting the textbook activities to fit their needs and their students' needs.

The ideal solution to this problem is to rethink the design of "Getting Through". Both teachers and students can benefit from clearer instructions, clear objectives, focused and engaging communicative activities and the opportunity to use English in real life contexts. All these points are inherent constituents of drama activities, and hence our belief in the necessity of including them as a means of English language instruction in Algeria.

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APPENDIX

Unit	Theme	Activity Number	Page	Checklist Conditions						Drama Adaptability Score (DAS)
				Defined objective	Clear Instructions	Communicative	Space and Time	Group and Pair Work	Feedback and Reflection	
Signs of Time	Lifestyles	1-4	22	0	1	0	0	0	0	1
		1-2	23	0	1	1	0	1	1	4
		1-3	24	0	1	0	0	0	0	1
		1-2	25	0	1	0	0	0	0	1
		1-4	26-	0	1	0	0	0	0	1
		1-5	27	0	1	0	0	0	0	1
		Project	28- 29 30	1	1	0	0	0	0	0
Make Peace	Peace and Conflict Resolution	1-5	44	0	1	0	0	0	0	1
		1-2	45	1	1	1	0	1	1	5
		1-4	46-	0	1	0	0	1	1	3
		1-3	47	0	1	0	0	0	0	1
		1-2	48-	0	1	1	0	0	0	2
		Project	49 50 51	0	1	0	0	0	0	0
Waste Not, Want Not	World Resources and Sustainability	1-5	66-	0	1	0	0	0	0	1
		1-3	67	0	1	0	0	0	0	1
		1-3	68-	0	1	0	0	0	0	1
		1-2	69	0	1	0	0	0	0	1
		Project	70	0	1	0	0	0	0	1
			71 72							

Budding Scientist	Science and Experiments	1-3	86	0	1	0	0	0	0	1
		1	87	1	1	1	0	1	0	4
		1-2	88	0	1	0	0	1	0	2
		1-2	89	0	1	0	0	0	0	1
		1-5	90-	0	1	0	0	0	0	1
		Project	91	0	1	0	0	0	0	1
		A	92	0	1	1	0	0	0	2
		Project	93							
News and Tales	Literature and the Media	1-3	106-	0	1	0	0	0	0	1
		1-3	107	0	1	1	0	1	1	3
		1-3	107-	0	1	0	0	0	0	1
		1	108	0	1	0	0	0	0	1
		Project	109-	0	1	0	0	0	0	1
			110							
			111							
			112							
No Man is an Island	Disasters and Solidarity	1-3	126	0	1	0	0	0	0	1
		1-2	127	1	1	1	0	1	0	4
		1-2	128	0	1	0	0	0	0	1
		1-6	129-	0	1	0	0	0	0	1
		Project	131	1	1	0	0	0	0	2
			132							
Science or Fiction	Technology and the Arts	1-4	146-	0	1	0	0	0	0	1
		1-2	147	0	1	1	0	1	0	3
		1-2	147	0	1	0	0	0	0	1
		1-4	148	0	1	0	0	0	0	1
		1	149-	0	1	0	0	0	0	1
		Project	150	0	1	0	0	0	0	1
		A	151	0	1	0	0	0	0	1
		Project	152							
B	153									

**Investigating Teachers' Attitudes Towards Implementing Drama Activities in the Algerian Secondary School Textbooks A Case Study: Second Year Textbook "Getting Through"**

Business is Business	Management and Efficiency	1-3	166	0	1	0	0	0	0	1
		1-2	167-	0	1	1	0	1	1	4
		1-4	168	0	1	0	0	1	0	2
		1-3	170-	0	1	0	0	0	0	1
		Project	171	0	1	0	0	0	0	1
		172-								
		173								
	174									

**DAC analysis of Getting Through Units 1-8**