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Difficulties University Students Encounter in Studying Drama in Faculty of Arts and College of Education at University of Zawia and Faculty of Arts and Education at Sabratha University

A Dissertation Submitted in Partial Fulfilment of the Requirement for the Degree of Master of Art in Applied Linguistics

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Abstract

Drama courses are an integral part of the English departments at Libyan universities. Effective teaching of drama can significantly enhance students' proficiency in both the English language and its associated cultures. This study investigates the multifaceted difficulties encountered by Libyan undergraduate students majoring in English at Zawia and Sabratha Universities when studying drama within an English as a Foreign Language (EFL) context. Employing a mixed-methods approach, the research integrates quantitative data from a 20-item questionnaire administered to 50 students with qualitative insights from semi-structured interviews with seven students and detailed observations of eight drama class sessions. The findings reveal that students face significant linguistic, pedagogical, and psychological challenges, including difficulties comprehending complex dramatic texts, performance anxiety, and cultural unfamiliarity with Western theatrical traditions. Pedagogical approaches were found to be predominantly teacher-centred and text-based, with a notable absence of practical, performance-orientated activities that students expected and desired. Despite these obstacles, students recognised the potential of drama to enhance creativity, personal growth, and language proficiency when taught interactively. The study concludes that effective drama instruction in Libyan EFL settings requires a shift towards student-centred methodologies, incorporating performance-based tasks, culturally responsive teaching, and improved institutional support. Recommendations are offered for educators, curriculum designers, and institutions to transform drama into a more engaging, accessible, and effective component of language education.

Declaration

I hereby declare that I am the author of this thesis, entitled **The Difficulties EFL Students Encounter in Studying Drama at University of Zawia and Sabratha University**. And the material contained in this dissertation is all my own work. When the work of others has been adopted or paraphrased, it has been acknowledged according to appropriate academic convention.

Signature:…… **Date:……..**

Dedication

To my beloved mother, who has always been the light that guides my path.

To the soul of my beloved father, whom I had for only five years. I only wish that you were here to be proud of me.

To the memory of my beloved brother, whose love and kindness will forever remain in my heart.

To my husband, who gave me love and pushed me forward to reach my dreams.

To my small children, who were the motivation to complete this work.

To all supportive family and friends, I dedicate this work to you.

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List of Abbreviation

EFL	English as a Foreign Language
DBP	Drama-Based Pedagogy
TBLT	Task-Based Language Teaching
L1	First Language
L2	Second Language
SPSS	Statistical Package for the Social Sciences

CHAPTER ONE: INTRODUCTION

1.0 Introduction

In the domain of English language teaching, the use of literature -particularly drama- has long been recognised as a powerful means of fostering linguistic, cultural, and communicative competence among EFL learners. Drama engages students not only cognitively but also emotionally and socially, offering a platform for interaction, critical thinking, and the practical application of language skills. For learners in EFL contexts such as Libya, however, the study of English drama presents a distinct set of challenges that are often overlooked in mainstream language pedagogy.

The dissertation explores the multifaceted difficulties that Libyan university English major students encounter in studying English drama. These include linguistic complexity, cultural unfamiliarity, traditional teaching methods, and psychological barriers, all of which may hinder students' academic achievement and personal engagement with the material. The study is grounded in the belief that a clearer understanding of these challenges can inform more effective and culturally responsive teaching practices within EFL environments.

1.1 Background of the Study

The study of drama within English language learning environments has long been associated with the development of linguistic proficiency, cultural awareness, and communicative competence. Drama offers a dynamic and immersive context for real-life language use, encouraging learners to engage with vocabulary, pronunciation, intonation, pragmatics, and emotional expression in meaningful ways. Within undergraduate English language and literature programmes, drama plays a pivotal role in enriching students' exposure to authentic texts and fostering interpretive and performance skills. However, in English as a Foreign Language (EFL) contexts such as Libya, these pedagogical benefits are not always fully realised. Undergraduate students majoring in English often face significant barriers when studying drama, stemming from a range of interconnected linguistic, cultural, pedagogical, and psychological factors. Dramatic texts are frequently characterised by idiomatic expressions, archaic structures, and metaphorical language,

which can be difficult to interpret for students with limited exposure to such literary forms (Shuaib & Jawad, 2022). Without a firm grasp of these linguistic complexities, learners struggle to comprehend the material and appreciate its literary depth.

Cultural unfamiliarity further complicates the learning process. Many English plays reflect Western social norms, historical events, and philosophical ideals that differ considerably from those familiar to Libyan students. This cultural distance may hinder students' ability to connect with characters, empathise with narratives, or engage meaningfully with thematic content, resulting in reduced motivation and interest (Saad & El-Moghrabi, 2021). Furthermore, drama instruction in Libyan universities typically relies on teacher-centred methods that prioritise lecture and memorisation over student engagement and performance. As Abukhattala (2016) notes, such traditional approaches often fail to cultivate the creativity, critical thinking, and interpretive skills required for drama. Psychological challenges such as performance anxiety, fear of making mistakes, and low confidence levels also limit students' willingness to participate in drama-related activities (Mohamed & Ahmed, 2023). These overlapping difficulties present a considerable obstacle to the effective teaching and learning of drama. Addressing them requires the adoption of more interactive, student-centred, and culturally responsive instructional strategies that better support undergraduate English majors in developing both linguistic competence and literary understanding.

1.2 Statement of the Problem

Despite the well-established educational value of drama in enhancing language proficiency and cultural awareness, undergraduate students majoring in English at Libyan universities continue to face considerable challenges in studying dramatic texts. These challenges are multifaceted, arising from the linguistic complexity of the material, cultural unfamiliarity with the content, traditional teacher-centred instructional methods, and psychological barriers such as anxiety and low self-confidence. The continued presence of these obstacles suggests a significant gap in current pedagogical approaches and learner support systems within English language and literature programmes. This study seeks to explore these issues in depth in order to inform more effective and context-sensitive strategies for teaching drama to English majors in Libyan higher education.

1.3 Research Question

This study is guided by one central research question:

> What are the difficulties encountered by Libyan undergraduate students majoring in English in learning and understanding English drama?

The research seeks to uncover the specific linguistic, cultural, psychological, and pedagogical challenges faced by English majors within the context of EFL instruction in Libyan universities. This question provides a focused lens through which students' academic experiences with drama can be critically examined, enabling the identification of key barriers and the development of informed, contextually appropriate pedagogical responses.

1.4 Aim of the Study

The aim of this study is to explore the difficulties experienced by Libyan undergraduate students majoring in English in their study of English drama. By examining these challenges in depth, the study seeks to generate a clearer understanding of the underlying factors that hinder student engagement and comprehension. The ultimate goal is to offer practical and pedagogically sound recommendations that can enhance the effectiveness of drama instruction within EFL-oriented English language and literature programmes in Libyan higher education.

1.5 Significance of the Study

This study holds both pedagogical and academic significance, particularly within the context of EFL instruction in the Arab world. By examining the specific difficulties encountered by Libyan undergraduate students majoring in English in their study of drama, the research provides valuable insights for language educators, curriculum developers, and academic institutions aiming to enhance the teaching of literature. It highlights the linguistic, cultural, and pedagogical barriers that hinder students' engagement with dramatic texts, thereby informing more focused, inclusive, and responsive teaching practices that align with learners' needs.

In addition, the study contributes to the relatively limited body of research on literature pedagogy in non-Western, EFL educational contexts. Drama is often underutilised in English curricula, despite its potential to promote language acquisition, critical thinking, and intercultural

competence. By foregrounding the experiences of Libyan English majors, this research addresses an important gap in the literature and offers practical implications for adapting drama instruction to local sociocultural realities. Ultimately, the findings may inform the design of teacher training programmes, support the implementation of more interactive classroom strategies, and contribute to educational policy reforms that recognise the pedagogical value of drama in English language education.

1.6 Methodology

This study adopted a mixed-methods research design to explore the difficulties encountered by Libyan undergraduate students majoring English in their study of English drama. The integration of both quantitative and qualitative approaches allowed the researcher to obtain a comprehensive understanding of the issue, combining broad patterns with in-depth insights. Quantitative data were collected through a structured, closed-ended questionnaire distributed to 50 students enrolled in English departments at the Faculty of Arts and the College of Education at University of Zawia, as well as the Faculty of Arts and Education at Sabratha University. The questionnaire aimed to identify common experiences related to linguistic, cultural, and instructional challenges faced by students when studying dramatic texts.

To enrich and contextualise the quantitative findings, qualitative data were gathered through semi-structured interviews with seven students from the same academic departments. These interviews provided nuanced perspectives on learners' personal struggles and classroom experiences with drama. In addition, classroom observations were conducted across four literature classes, each observed twice, totalling eight sessions. The observations enabled the researcher to document real-time teaching practices and levels of student engagement. Quantitative data were analysed using Microsoft Excel to generate descriptive statistics, while qualitative data were examined through thematic analysis to identify recurring themes and patterns relevant to the central research question.

1.7 Delimitations of the Study

This study is confined to undergraduate students majoring in English at two Libyan universities: University of Zawia (Faculty of Arts and College of Education) and i Sabratha University (Faculty

of Arts and Education). It specifically investigated the challenges these students face in studying English drama within the context of EFL instruction. The scope of the study is limited to drama subject and does not extend to other literary genres such as poetry, fiction, or non-dramatic prose. Furthermore, the research does not examine the influence of teachers' academic qualifications, professional development, or the availability of institutional resources on the teaching of drama. These aspects fall outside the present study's focus and may be considered areas for future research.

1.8 Definition of Key Terms

To ensure conceptual clarity, the following key terms are defined as they are applied within the scope of this study. *Drama* refers to a genre of literature characterised by dialogue and performance, used both as a cultural artefact and as a pedagogical tool in language education. Within the undergraduate English language and literature curriculum in Libyan universities, drama constitutes a core component taught to students majoring in English. In this context, it is intended to promote linguistic competence, critical thinking, and cultural awareness through active engagement with authentic literary texts. *English as a Foreign Language (EFL)* denotes the teaching and learning of English in countries where English is not the primary language of communication, such as Libya. *Cultural competence* is defined as the ability to understand and effectively respond to cultural references, norms, and values embedded within a second language, an essential skill when interpreting drama rooted in Western sociocultural contexts. *Interactive learning* refers to a student-centred instructional approach that emphasises active participation, collaboration, and communication, particularly through methods such as role-play and performance, which are central to drama pedagogy. *Traditional teaching methods*, in contrast, describe teacher-centred practices that prioritise lecture, memorisation, and limited student interaction approaches commonly used in Libyan university settings that may hinder effective engagement with drama. Lastly, *thematic analysis* refers to the qualitative data analysis method used in this study to identify and interpret recurring patterns and themes in interview and classroom observation data.

1.9 Structure of the Thesis

This dissertation is organised into five chapters, each addressing a key component of the research process. Chapter One introduces the study by outlining the background, research problem, central question, aim, significance, methodology, and overall structure. Chapter Two provides a comprehensive review of relevant literature, focusing on the role of literature and drama in EFL contexts, teaching methodologies, assessment practices, and the specific challenges associated with drama instruction. Chapter Three details the research methodology, including the design, data collection tools, participant selection, ethical considerations, and analytical procedures. Chapter Four presents and analyses the study's findings, integrating both quantitative and qualitative data in response to the research question. Finally, Chapter Five offers a critical discussion of the results, interpreting them in light of the existing literature and drawing out their educational implications. The last chapter also concludes the dissertation by summarising the main findings, discussing the study's limitations, and proposing practical recommendations for teaching practice and future research.

1.10 Summary of the Chapter

This introductory chapter has outlined the scope, context, and purpose of the study, which investigates the difficulties encountered by Libyan undergraduate students majoring in English in learning and understanding English drama. The background section discussed the pedagogical value of drama in EFL instruction and the specific linguistic, cultural, psychological, and methodological challenges it presents within the Libyan higher education context. The statement of the problem, central research question, and aim of the study were clearly articulated, followed by a discussion of the study's significance for educators and curriculum developers. A brief overview of the mixed-methods research design was provided, alongside the delimitations that define the study's focus. Key terms relevant to the research were defined, and the overall structure of the dissertation was outlined. The next chapter presents a critical review of the relevant literature, providing the theoretical and empirical foundation for the study.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter reviews and synthesises topics relevant to the challenges faced by Libyan undergraduate students majoring in English in studying drama within EFL contexts. It explores major themes including the definition and significance of literature, the role of literature in language education, pedagogical approaches to teaching literature and drama, techniques for drama instruction, and the integration of drama as a source of authentic language within the English language curriculum. Emphasis is placed on the cultural, linguistic, and methodological implications of teaching drama in non-native English-speaking contexts, laying the foundation for the present study's focus.

2.1 The Definition of Literature

The concept of *literature* has been a topic of extensive debate across fields such as literary theory, philosophy, and cultural studies. Definitions vary widely depending on historical, cultural, and disciplinary perspectives. In recent decades, scholarly discourse has moved beyond fixed definitions, acknowledging literature as a socially constructed and interpretively flexible category. This section explores both traditional and contemporary definitions of literature and their implications for language education.

Historically, literature has been associated with canonical texts works of poetry, prose, and drama regarded as having artistic or intellectual value. Wellek and Warren (2017) describe literature as written works that reflect aesthetic purpose and intellectual engagement. (Eagleton, 2008, p.2) defines literature as "a highly valued form of writing that uses language in ways that differ from ordinary communication, often with an emphasis on form, style, and emotional impact." These traditional views centre on the *literariness* of the text itself, its structure, style, and rhetorical features.

In contrast, more recent interpretations have expanded this understanding. (Attridge, 2015, p.57) emphasises the *otherness* of literature, its power to subvert norms, challenge perceptions, and evoke singular responses. From this view, literature is not static but dynamic, capable of unsettling

assumptions and transforming perspectives. Similarly, (Mambrol, 2018) argues from a reader-response perspective that literature does not possess intrinsic meaning; rather, its literariness is created through the act of reading. According to this view, texts become literature based on the interpretive communities that engage with them, reflecting broader cultural and social influences.

Beyond academic definitions, personal and pedagogical perspectives offer additional richness. (Violetta-Irene 2015, pp123-130) presents a variety of teachers' views, including literature as "feelings and thoughts in black and white," or "a world of fantasy, horror, feelings, visions … put into words." These characterisations highlight literature's emotional, imaginative, and humanistic dimensions. Literature is often described as a reflection of lived experience "a record of experience interpreted by personality" (Violetta-Irene, 2015, p.85.). Upadhyay (2020) reinforces the idea that literature transcends print: it is what resonates with people, inspires reflection, and endures across cultures.

Importantly, literature is inseparable from language. As a crafted form of language, it offers a rich resource for linguistic exploration, cultural understanding, and critical engagement. In EFL contexts, literature, particularly drama, becomes a bridge between language form and language use, offering learners exposure to authentic expression and deeper cultural meaning. Understanding how literature is defined and approached is therefore essential for framing its pedagogical application in language classrooms.

2.2 Definition of Drama

The term *drama* originates from the Greek word *dran*, meaning "to act," "to do," or "to perform." As one of the principal literary genres, alongside poetry and prose, drama is distinct in that it is composed not merely to be read, but primarily to be performed. Unlike other literary forms, drama relies on live enactment through characters who speak and act in front of an audience. This performative nature makes drama an art form that integrates both text and theatrical realisation. The essence of drama lies in its lifelike imitation; it often reflects real human experiences, emotions, and conflicts, thereby offering audiences both aesthetic engagement and insight into the human condition. (Carlson, 2020, p. 5)

Drama is fundamentally built upon dialogue, which serves as its primary mode of storytelling. The interplay between language, gesture, stage direction, and visual elements such as costume and

scenery enables drama to portray a simulated yet compelling version of reality. It is this dynamic interaction between script and performance that distinguishes drama from other genres of literature. While a play may be read as a literary text, its true form is realised when it is staged, transforming written language into lived experience. This inherent performativity positions drama as a powerful medium of communication, one intended to convey messages, provoke thought, and engage the audience emotionally and intellectually.

Attempts to define drama have been made from both literary and theatrical perspectives. (Dryden 1995, pp. 30-36) famously defined a play as "a just and lively image of human nature, representing its passions and humours and the changes of fortune to which it is subject for the delight and instruction of mankind." Similarly, the *Shorter Oxford English Dictionary* (p. 603) describes drama as "a composition in verse or prose and verse, adapted to be acted on the stage, in which a story is related by means of dialogue and action and is represented with accompanying gesture, costume and scenery as in real life." These definitions emphasise drama's dual role as both literary art and staged performance. As Dawoud (2012) notes, the genre's fluidity and complexity make it particularly difficult to categorise rigidly. Nevertheless, its defining feature remains its capacity to come alive through action, making it a unique and powerful tool for both literary study and language learning.

2.3 Characteristics of Drama

Drama is a literary genre uniquely intended for performance. Unlike prose or poetry, which are primarily read, drama is written to be enacted on stage before an audience, relying on dialogue and action to convey its narrative. The origin of drama is commonly traced to ancient Greece, between 600 and 200 BC. However, some scholars argue for earlier roots, such as Egyptian religious coronation rites (Yuniari, 2020). This ancient lineage reflects drama's deep cultural and ritualistic foundations, reinforcing its status as both a literary and performative art form.

What sets drama apart from other genres is its dual nature, it exists simultaneously as written text and live performance. This combination of literary and theatrical elements distinguishes drama as a collaborative medium involving playwrights, directors, actors, designers, and audiences. As Esslin (1987) notes, it is this interplay between written word and visual realisation that gives drama its distinctiveness. Another defining characteristic of drama is its immediacy: it presents action

unfolding in real time, generating a direct, reciprocal relationship between performers and audience an effect seldom found in prose or even poetry (Carlson, 2020).

A further distinguishing feature of drama is its mode of expression. Unlike narrative fiction, which recounts events through exposition, drama tells its story through enactment. It *shows* rather than *tells*. As (Styan 2022, P.12) observes, this inherent theatricality makes drama a "highly visual and kinetic form of literature," structured around live interaction and dialogue. Moreover, its performance is enhanced through staging elements such as lighting, sound, movement, and space—all of which infuse additional meaning into the text. As McAuley (2019) argues, drama becomes a multidimensional experience: it is simultaneously textual, visual, and acoustic, requiring both intellectual and sensory engagement from its audience.

Beyond its formal characteristics, drama also possesses pedagogical and philosophical value. According to Pavis (2018), drama allows learners and audiences to explore complex personal and social issues through symbolic representation. This interactive and reflective quality makes it a powerful educational tool, fostering critical thinking, empathy, and emotional awareness. In sum, the specificity of drama lies in its performative core, its collaborative creation process, and its unique fusion of verbal and non-verbal communication. These elements not only set it apart from other literary genres but also affirm its enduring significance in education, literature, and culture.

2.3.1 Elements of Drama

Drama, as a structured literary and performative form, is composed of several fundamental elements that collectively shape its narrative, emotional impact, and thematic depth. Betti (2015) identifies key components that define dramatic composition, including plot, character, thought, and diction, each playing a distinct role in conveying meaning and engaging the audience. Classical frameworks, particularly those proposed by Aristotle, continue to inform our understanding of these core elements, while contemporary analyses have expanded them to incorporate more nuanced features such as conflict, rhythm, and mood.

Plot is widely regarded as the most essential element of drama. Aristotle described plot as the "soul of tragedy," emphasising action over character in the unfolding of dramatic events. He categorised plots into three types: *simple* (lacking recognition or reversal), *complex* (involving reversal or recognition), and *episodic* (loosely structured without causal connections). Plot provides the

structural foundation of a play, ensuring progression, tension, and the development of conflict. It drives the narrative and facilitates character transformation over time.

Character is another central element, as it brings the plot to life and reflects the human experience. Characters in drama are crafted to embody real or imagined individuals, often revealing complex psychological and emotional traits. They may be *round* dynamic, multifaceted, and capable of change or *flat* static, and defined by a single trait. The depth of characterisation contributes significantly to the thematic richness and audience engagement of a dramatic work.

Thought refers to the underlying ideas, arguments, and philosophical content conveyed through the dialogue and actions of characters. It encompasses the moral, emotional, or intellectual messages that the playwright intends to communicate. Thought often stimulates reflection, evokes emotions such as fear or pity, and encourages audiences to consider broader societal or ethical issues. It is embedded in the character's expression and the dramatic structure itself, shaping the play's ideological and emotional core.

Diction, as defined by Goebel et al. (2014), is the choice and arrangement of words used in dialogue. Effective diction involves the use of clear, precise, and contextually appropriate language to articulate character, emotion, and theme. It contributes to the tone, mood, and overall atmosphere of the play. Through careful selection of language, playwrights shape audience perception and evoke specific responses. As such, diction is not merely a stylistic concern but a critical communicative tool in drama.

In addition to these classical elements, modern dramatic theory has expanded the framework to include components such as conflict, contrast, mood, tension, and rhythm. These elements serve to intensify dramatic engagement, enrich the emotional landscape, and provide texture to the unfolding action. Collectively, they contribute to the immersive and performative power of drama, making it a compelling vehicle for both storytelling and human expression.

2.3.2 Importance of Drama

Drama plays a vital role in education, culture, and personal development. It serves as a powerful medium for exploring human experiences, encouraging creativity, and engaging with complex emotions and social issues in a reflective and immersive way. Esslin (1987) highlights drama as a

space for critical thinking and emotional expression, noting its capacity to address moral dilemmas and societal challenges through live performance. In educational contexts, drama has been widely acknowledged for enhancing learning outcomes across disciplines. According to McCaslin (2020), drama fosters active participation, collaboration, and communication skills that are fundamental to both academic success and language acquisition. Similarly, Wagner (2018) argues that incorporating drama into the curriculum promotes empathy and cultural awareness by allowing students to inhabit different perspectives and broaden their worldview.

In addition to its educational value, drama offers significant therapeutic and psychological benefits. Landy and Montgomery (2019) emphasise that drama therapy provides individuals with a safe environment to express emotions, confront personal issues, and explore identity. This application of drama as a form of emotional exploration highlights its importance in supporting personal growth, self-awareness, and mental health. Drama also contributes to cultural preservation and innovation. Carlson (2020) asserts that theatre serves as both a repository of cultural heritage and a platform for contemporary voices to challenge dominant narratives and inspire social transformation.

Drama's impact on language learning, particularly in EFL contexts, is widely recognised. Hişmanoğlu (2005) stresses that while drama can significantly improve students' understanding of the target language and its culture, educators must be mindful of the risk of cultural imposition, which can lead to a loss of learners' language ego or native identity. To avoid this, drama should be used as a technique to support language learning, not as an end in itself. Lenore (1993) outlines the broad educational benefits of drama courses, highlighting their holistic effect on learners. These include the development of imagination, creativity, critical thinking, and problem-solving skills. Drama also strengthens communication, supports collaborative learning, and fosters self-esteem, all of which contribute to a more engaging and inclusive classroom environment.

Mengu (2002) further elaborates on the benefits of teaching drama in EFL classrooms, noting its effectiveness in developing students' cognitive, emotional, and linguistic competencies. Through dramatic activities, learners are able to acquire and process information, make thoughtful decisions, and enhance their emotional intelligence by empathising with the situations and emotions of characters. Drama also improves both oral and written proficiency by providing realistic and dynamic contexts for language use. By situating reading and writing in performative

scenarios, drama facilitates deeper engagement with texts and fosters a positive and lasting relationship with reading.

In a study on innovation in language teaching, Linguarum (2019) concludes that the integration of theatre-based strategies in the classroom supports cognitive, metacognitive, and socio-affective skill development. Similarly, Murillo (2017) highlights drama's capacity to build self-esteem, cater to various learning styles, personalise language learning, and support cross-curricular objectives that extend beyond linguistic skills alone. Ir et al. (2016) identify role-play, mime, and simulation as particularly beneficial drama-based strategies for EFL classrooms. These techniques enable learners to explore diverse social situations and moral dilemmas, build decision-making skills, and gain confidence in expressing ideas. Furthermore, such activities promote creativity, self-expression, and peer cooperation, giving learners a platform to share their voices and develop initiative in an encouraging, performance-based environment.

2.4 Teaching of Drama

Drama education employs a range of pedagogical approaches designed to engage learners in both the artistic and academic dimensions of theatre. Among the most widely used is Drama-Based Pedagogy (DBP), which applies dramatic strategies to subject learning across the curriculum. DBP promotes *dialogic meaning-making*, encouraging students to co-construct knowledge through dramatic inquiry and embodied experience (Dawson & Lee, 2018). This participatory framework shifts the focus from passive absorption of content to active exploration, positioning learners as collaborators in the educational process.

One widely adopted method within DBP is the Teacher-in-Role technique, wherein the teacher enters the dramatic world as a character. This technique fosters dynamic classroom interactions and offers educators the flexibility to initiate, redirect, or conclude dramatic explorations while modelling character embodiment and role-play. Closely associated with this is Process Drama, which prioritises the learning journey over the final performance. In Process Drama, students and teachers collaboratively build fictional contexts that encourage empathy, critical thinking, and the exploration of multiple perspectives what (Dawson and Lee (2018, p.47) describe as an opportunity to "walk in someone else's shoes."

In addition to structured strategies, educators frequently incorporate drama games and improvisational exercises. These methods support creativity, spontaneity, and group cooperation while reducing anxiety and fostering self-expression (DramaStart Books, 2023). Improvisation, in particular, allows learners to develop narrative and communicative skills without the constraints of a script, enhancing their linguistic fluency and narrative competence through experiential learning.

Another well-established classroom technique is dramatization, where students perform scripted material adapted from literary texts such as stories, poems, or novel excerpts. Hişmanoğlu (2005) argues that this method enhances language learning by requiring students to interpret characters, analyse plotlines, and practice dialogue with emphasis on pronunciation and intonation. Though memorisation is not mandatory, learners must internalise meaning and deliver lines with appropriate emotion, tone, and expression, making eye contact and using body language to reinforce communication. This approach improves both comprehension and oral fluency in a meaningful context.

Role-play and improvisational storytelling are equally valuable, allowing students to embody characters and engage with literary texts beyond surface-level reading. In role-playing, learners assume character identities and participate in simulated interviews, panel discussions, or reenactments, which deepens their interpretive and empathetic understanding of texts. Improvisation, while unscripted, follows a narrative arc and promotes creative autonomy, decision-making, and oral expression.

Finally, the integration of drama strategies into other subject areas, especially literacy, has been shown to enhance both engagement and learning outcomes. Bowell (2013) notes that drama supports reading comprehension, vocabulary development, and narrative interpretation by bringing texts to life through performance. These methods also facilitate teachers' ability to provide feedback on pronunciation, expression, and fluency in a low-stakes environment, fostering a communicative classroom atmosphere.

In sum, the teaching of drama encompasses a broad spectrum of interactive and student-centred methodologies. Whether through DBP, improvisation, role-play, or dramatisation, these strategies cultivate linguistic competence, creativity, and critical thinking, while supporting holistic educational development in EFL contexts.

2.5 Challenges in Teaching Drama in the EFL Classroom

Teaching drama in EFL classrooms presents a unique set of pedagogical and institutional challenges. One major difficulty lies in selecting appropriate texts for learners with varying language proficiency levels. Abraham (2018) identifies the issue of finding plays that are simultaneously engaging, culturally accessible, and linguistically comprehensible. Full-length plays, especially classical works, such as those by Shakespeare, pose difficulties due to their complex character development, dense dialogue, and intricate plots, which can overwhelm students. Furthermore, the cultural specificity embedded within many dramatic texts may alienate learners unfamiliar with the social or historical context, thus reducing the overall educational impact.

Another persistent obstacle is the presence of negative attitudes or misconceptions toward drama as an academic subject. Modupe (2015) highlights *apathy* as a significant deterrent, noting that drama is often perceived as a marginal or unserious field. This perception stems from long-standing societal biases, where drama and theatre are regarded as professions associated with social outsiders. As a result, many parents discourage their children from pursuing drama, fearing limited career prospects or social stigma. Within educational institutions, drama is frequently relegated to the status of an extracurricular activity, viewed more as entertainment than a legitimate academic discipline. According to Modupe, such misconceptions are exacerbated by a lack of awareness about the subject's intellectual and interdisciplinary potential, resulting in both teacher and administrative resistance to integrating drama meaningfully into the curriculum.

The shortage of qualified drama educators compounds the problem. As (Modupe, 2015, p. 112) notes, "no educational policy can be implemented effectively without the proper teachers to carry it out". The teaching profession itself is often undervalued, and drama education suffers disproportionately from this neglect. The result is a lack of trained specialists capable of delivering drama instruction using pedagogically sound methods. Additionally, teachers without drama-specific training may trivialize its role in the classroom, further undermining its academic legitimacy.

Several practical and psychological barriers also emerge in the implementation of drama activities. Nanda and Susanto (2021) observe that although drama can enhance students' social engagement and language comprehension, its success depends heavily on the teacher's ability to design

structured, goal-oriented activities. Time constraints and the lack of theatre-specific education often limit teachers' capacity to do so effectively. Similarly, Luh (2019) argues that while the challenges associated with drama may be fewer than its benefits, they still warrant careful consideration. For instance, shy or anxious students may struggle with performance-based tasks, requiring supportive strategies to help them participate confidently. Teachers must also plan meticulously to maintain an active, focused learning environment and develop non-disruptive feedback methods that do not interrupt or discourage student performances. Furthermore, the inherently energetic nature of drama lessons can sometimes lead to noisy or chaotic classrooms, making classroom management an essential skill for drama educators.

Karakagi and Zeka (2025) add further nuance by identifying disparities in engagement across different school settings. Students in rural areas, for example, may be less familiar with drama-based learning and thus more reluctant to participate. Although drama is widely promoted as a method for building confidence and enhancing oral communication, many learners report minimal gains in self-assurance or speaking fluency, especially when drama activities are not properly scaffolded or adapted to varying levels of language proficiency. Some students also express a preference for traditional instructional methods, perceiving drama as unstructured or irrelevant. This reveals a tension between the collaborative, Vygotskian foundation of drama pedagogy and students' individual comfort levels with peer interaction and public performance. Moreover, inconsistent teacher training and a lack of paralinguistic support further limit the successful implementation of drama in the EFL classroom.

Hişmanoğlu (2005) warns of an additional cultural risk: cultural imposition. When drama texts are drawn exclusively from the target language's culture, learners may experience a loss of language ego or feel disconnected from their native identity. He advocates using drama as a *technique*, not as an end in itself, and stresses the need for culturally sensitive adaptations that retain the educational benefits of drama without marginalising students' own cultural frameworks.

In sum, while the pedagogical potential of drama in EFL contexts is significant, a number of practical, cultural, institutional, and psychological challenges must be addressed. These include selecting appropriate texts, managing student anxiety, ensuring qualified instruction, combating negative perceptions, and scaffolding performance-based tasks. Future research and policy should

explore strategies to overcome these barriers, ensuring that drama retains its collaborative and transformative power while adapting to the needs of diverse learners.

2.6 Benefits of Using Drama in the EFL Classroom

Drama has increasingly gained recognition as a powerful pedagogical tool in English as a Foreign Language (EFL) instruction, offering a range of cognitive, linguistic, emotional, and social benefits. According to Maley and Duff (2018), drama-based activities create an interactive and engaging environment where learners can use the target language in authentic contexts. This meaningful use of language not only enhances communication skills but also encourages fluency and spontaneity. In such immersive settings, students are given the opportunity to experiment creatively with language, contributing to increased confidence and oral proficiency.

A key linguistic benefit of drama lies in its capacity to develop learners' fluency, pronunciation, and vocabulary acquisition. Boudreault (2010) highlights that drama promotes natural and fluent interaction by embedding language within dynamic, contextualised communication. It also enables the acquisition of pronunciation and prosodic features in an engaging, interactive format. Students are thus better equipped to internalise vocabulary and grammatical structures as they arise organically during drama activities. Similarly, (Sirisrimangkorn 2018, p. 1241) found that students participating in drama-based speaking exercises reported noticeable improvements in oral fluency and speech memorisation, noting that "both solitary and group exercises enabled them to speak English more effectively".

Cultural competence is another significant advantage associated with the use of drama in EFL classrooms. As Kao and O'Neill (2015) observe, drama fosters an understanding of cultural nuances, idiomatic language, and context-appropriate communication. Simulation activities, such as role-play and improvisation, offer students opportunities to apply classroom knowledge in real-life scenarios. These tasks help bridge the gap between theoretical learning and practical application, enabling learners to navigate both language and cultural content with increased confidence.

Drama also encourages emotional engagement and learner motivation. Sam (2020) asserts that role-playing and character immersion enable learners to connect with texts on a personal level, which enhances retention and makes the learning process more meaningful. Emotional

involvement contributes to the enjoyment of language learning and helps reduce anxiety often associated with speaking in a foreign language. McGregor (2019) further adds that drama's collaborative nature fosters the development of interpersonal skills, peer cooperation, and mutual respect, which in turn lowers students' affective filters and enhances classroom dynamics.

Non-verbal communication is also significantly enhanced through drama. Piazzoli (2018) notes that drama requires students to synchronise verbal expression with non-verbal cues such as body language, gestures, and facial expressions. This alignment promotes holistic communicative competence, helping learners to become more expressive and effective in both spoken and embodied interaction.

Drama supports not only language acquisition but also broader educational goals. Luh (2019) explains that when students are engaged in meaningful drama tasks, they become active participants in the learning process, using both language and creativity to communicate meaning. This participatory learning helps learners assimilate content more thoroughly and spontaneously. Nanda and Susanto (2021) similarly report that drama-based instruction enhanced students' pronunciation and reading comprehension, with teachers noting significant improvements in classroom engagement and learner confidence. Furthermore, the students were able to analyse and critique character motivations, adding a layer of interpretive and literary engagement.

The pedagogical implications of drama are also far-reaching. Wagner (2016) argues that drama activities foster critical thinking and problem-solving by engaging learners in decision-making and reflective tasks. Boudreault (2010) supports this claim, stating that drama promotes autonomy and active learning, offering students a practical space to apply linguistic knowledge. In the same vein, Sirisrimangkorn (2018) observes that drama-based learning supports speaking skills while simultaneously cultivating research, collaboration, and self-directed learning. These attributes contribute to a more holistic and lifelong learning approach.

In sum, the integration of drama into EFL teaching practices yields multifaceted benefits. It enhances linguistic competence, develops cultural and emotional awareness, fosters motivation and confidence, and promotes collaboration and creativity. As a pedagogical tool, drama supports both language development and the cultivation of key 21st-century skills, reinforcing its value as a dynamic and learner-centred approach to foreign language education.

2.7 Techniques of Teaching Drama in EFL Classrooms

In recent years, the integration of drama techniques in EFL classrooms has gained considerable traction due to their documented effectiveness in enhancing language acquisition, learner confidence, and classroom engagement. A wide range of pedagogical methods have been employed to facilitate this process. For example, Almutairi and Alfarwan (2024) conducted a quasi-experimental study on Saudi EFL students and found that the use of drama activities led to marked improvements in speaking accuracy, pronunciation, vocabulary acquisition, and fluency. Similarly, Akyüz and Taniş (2020) observed that students participating in drama-based instruction exhibited improved speaking skills and higher motivation to engage in language learning tasks.

Drama has also shown positive outcomes in primary education settings. Alasmari and Alshae'el (2020) investigated the effects of drama in teaching English to sixth-grade female pupils in Sakaka City, concluding that drama not only increased language proficiency but also improved students' attitudes towards English learning. Gaudart (1990) underscores drama's broader educational value, highlighting its role in developing communication skills, critical thinking, and vocabulary through dynamic and interactive engagement. These findings demonstrate that drama-based methods significantly enhance not only language competence but also learner motivation and confidence across different educational contexts.

Drama techniques benefit all four language skills - listening, speaking, reading, and writing, as well as subsidiary linguistic competencies such as grammar, vocabulary, and pronunciation. According to Abraham (2018), integrating drama into communicative classroom activities fosters a richer learning environment. The performative nature of dramatic texts, with their narrative and emotive qualities, allows students to engage with universal themes in highly interactive and personalised ways, facilitating meaningful language use.

Luh (2019) identifies various drama-based activities suitable for EFL classrooms, emphasizing their role in boosting participation and language development. Drama games, for instance, serve as quick warm-ups to introduce topics and encourage interaction. An example is the "I Can't Stand!" game, where students describe disliked foods using vivid language, reinforcing vocabulary and creativity. Role-play allows learners to practice real-life situations, helping them develop communication skills like negotiation while using culturally appropriate language. Mime, on the other hand, relies on non-verbal expression, aiding shy students and improving memory retention

before transitioning to verbal communication. Scripted play, whether based on pre-written or student-created scripts, strengthens vocabulary, grammar, and pronunciation while promoting teamwork and performance skills. Simulations immerse students in problem-solving scenarios, such as a football team strategizing, which enhances task-based language use and critical thinking. Improvisation fosters spontaneity, requiring students to generate unscripted dialogue, thereby improving fluency and adaptability, though warm-up activities are crucial to ease learners into this unstructured format.

Dundar (2012) expands on additional creative drama techniques with educational benefits. Readers' Theatre involves adapting narratives into scripts, which students rehearse and perform, improving fluency, comprehension, and expressive delivery while ensuring inclusive participation. Frozen Image Building tasks students with creating static physical representations of concepts, which later evolve into full dramatic scenes, gradually building confidence and language skills. Skits short performances based on textbook content or original material offer a flexible way to practice language while encouraging creativity. Scriptwriting, a collaborative process, helps students refine dialogue, stage directions, and thematic elements, enhancing their writing, grammar, and speaking abilities through revision and performance. These methods collectively support linguistic development while making learning engaging and interactive.

Collectively, these techniques align with learner-centred, communicative language teaching principles. They foster an inclusive and active learning environment, where learners practise authentic language use in varied, meaningful contexts. The effectiveness of drama stems not only from its capacity to develop language skills but also from its potential to enhance collaboration, cultural understanding, and critical thinking. Thus, drama-based pedagogy remains a powerful tool for enriching the EFL learning experience.

2.8 Drama as a Source of Authentic Language Materials

Drama is widely recognised as a rich source of authentic language materials that can significantly enhance the learning experience for English as a Foreign Language (EFL) learners. Authentic materials are those that reflect genuine, real-world language use, enabling students to engage with the target language in meaningful and realistic contexts. Scholars have highlighted drama's potential to improve linguistic proficiency and intercultural competence by presenting language in

socially and culturally relevant ways. As Wessels (2013) asserts, drama integrates language and culture, offering learners the opportunity to explore language through interaction embedded in everyday life situations.

Drama fosters active participation, a critical component in developing communicative competence. Maley and Duff (2005) emphasise that drama enables learners to practise language in supportive and interactive environments through techniques such as role play and dramatization. These activities help facilitate natural acquisition of both linguistic forms and pragmatic features, such as tone, gesture, and conversational turn-taking. Moreover, drama enhances motivation by making learning enjoyable, thus increasing student engagement and retention (Stinson & Winston, 2011).

The use of authentic drama aligns with the principles of task-based language teaching (TBLT), which emphasises real-world communication and learner-centred tasks. Ellis (2003) contends that drama-based activities exemplify authenticity, interaction, and meaningful communication all key components of effective language acquisition.

Gilmore (2007) further explores the notion of authenticity in literature by outlining several dimensions: language produced by native speakers in genuine communicative contexts; intent to convey a real message to a specific audience; cultural embeddedness that mirrors the norms of a linguistic community; and interactive teacher-student exchanges that encourage meaningful engagement. In this way, drama transcends being a mere classroom exercise to become a holistic learning experience.

Shripova et al., (2019) argue that drama, through methods such as role-play, drama games, and group work, allows learners to engage with language in action. They emphasise the importance of using materials that resonate with learners' real-life contexts and interests, noting that relevance and accessibility significantly enhance language acquisition. Similarly, Piazzoli (2014) found that drama-based learning enriched learners' exposure to varied linguistic registers and stimulated cognitive, social, and emotional responses. This led to improved linguistic authenticity and intercultural awareness, deepening learner engagement on multiple levels.

Kujalova (2018) supports the use of authentic narratives enhanced through drama techniques. Such methods allow learners to express themselves physically and emotionally, relate their own

experiences to fictional characters, and rehearse language in context-rich scenarios. For students who are shy or reluctant to speak, taking on a character role can act as a protective mechanism, making it easier to communicate. Drama thus fosters the ability to infer meaning from context, enhances risk-taking, and develops emotional intelligence through multimodal learning experiences.

Gary and Maryann (1989) highlight the importance of teachers selecting diverse and authentic materials tailored to students' prior knowledge and interests. Effective language educators understand that providing learners with autonomy and opportunities for self-directed exploration fosters deeper learning. Authentic drama materials, when thoughtfully selected and applied, allow students to engage holistically, linguistically, cognitively, socially, and emotionally with the target language.

2.9 Previous Studies

Recent global research has highlighted a range of persistent challenges faced by EFL students in engaging with English drama, many of which resonate with the Libyan context. For example, Vongsawath et al. (2025) conducted a study in Laos revealing that students frequently struggle with linguistic comprehension in drama due to difficulty with inferencing and understanding contextual clues. This finding underscores the need for explicit vocabulary scaffolding and contextual support, which could be especially relevant for Libyan English majors who lack exposure to authentic English dialogue. Similarly, Rakhees (2025) investigated drama learning in Iraq and found that learners are often overwhelmed by abstract language, lexical density, and syntactic complexity. The recommendation to simplify dramatic texts and embed them in familiar contexts aligns with previous Libyan findings on students' interpretive struggles (Shuaib & Jawad, 2022).

Cultural disconnection emerged as a dominant theme in several studies. Djedidi (2023), examining Algerian students, noted that the cultural unfamiliarity of English plays led to reduced emotional engagement and comprehension. Chebr and Zeradna (2024), also in Algeria, identified grammar-related anxiety as a major barrier, particularly when students felt insecure about making mistakes in public performances. Both studies point to the importance of culturally relevant materials and

psychologically safe learning environments—insights that can inform improvements to drama pedagogy in Libya.

Teacher preparedness and methodology were key themes in Indonesian research. Megawati et al. (2025) found that many teachers lacked specific training in drama instruction, leading to passive, lecture-based delivery methods. Their call for targeted professional development is echoed in Abukhattala's (2016) critique of teacher-centred drama instruction in Libyan universities. These parallels suggest that the Libyan context is not unique in its pedagogical limitations, but that lessons can be drawn from successful interventions elsewhere.

Collectively, these studies demonstrate that linguistic, cultural, psychological, and pedagogical factors intersect to create substantial barriers to drama education in EFL settings. Yet they also offer evidence-based pathways for addressing these challenges through curriculum adaptation, teacher training, student-centred techniques, and culturally responsive practices. This body of literature thus provides a robust theoretical and empirical framework within which the present study situates itself, offering a clearer rationale for investigating the particular difficulties faced by Libyan university students majoring in English.

2.10 Summary of the Chapter

This chapter has reviewed key literature on the teaching and learning of drama within EFL contexts, with a particular focus on its definition, educational value, pedagogical techniques, and the unique challenges it poses to learners. It has examined both the theoretical underpinnings and practical considerations of using drama in language instruction, including its role as a source of authentic linguistic input and as a vehicle for cultural and emotional engagement. The review has also synthesised findings from previous studies conducted in similar and global contexts, demonstrating how issues such as linguistic complexity, cultural unfamiliarity, teacher preparedness, and learner anxiety consistently influence students' engagement with drama. These insights not only situate the current study within the broader academic discourse but also help to sharpen its focus on the Libyan EFL setting.

The next chapter outlines the research design adopted in this study. It details the methods of data collection and analysis used to explore the difficulties encountered by Libyan university students

majoring in English in studying English drama. Additionally, it describes the research instruments, participant selection, and ethical considerations that guided the empirical investigation.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This chapter outlines the methodological framework adopted to investigate the central research question of the study: *What are the difficulties encountered by Libyan university students majoring in English in learning and understanding English drama?* The chapter begins by revisiting the primary aim of the research to explore and analyse the linguistic, cultural, pedagogical, and psychological challenges that hinder students' engagement with dramatic texts within Libyan EFL classrooms. This aim necessitates a research design capable of capturing both the measurable trends and the nuanced, personal experiences of learners.

To address this, the study employs a mixed-methods approach, integrating both quantitative and qualitative data collection techniques. This methodological choice allows for a more comprehensive exploration of the research question, enabling triangulation and enhancing the validity of findings. Quantitative data, gathered through structured questionnaires, identify common patterns and trends among a larger student population. Meanwhile, qualitative data collected via semi-structured interviews and classroom observations, offer deeper insight into the subjective experiences and contextual realities of EFL learners.

This chapter explains the rationale for the chosen research design, describes the participants and setting, details the instruments used, and outlines the procedures for data collection and analysis. Ethical considerations and limitations of the methodology are also discussed, ensuring transparency and rigor in the research process. Through this design, the study aims to generate a well-rounded understanding of the multifaceted challenges Libyan students face in studying English drama, and to inform pedagogical practices that are more responsive to their needs.

3.1 Mixed Methods Research

Mixed-methods research has emerged as a powerful and flexible approach in educational research, particularly when investigating complex phenomena. Creswell (2014) defines this methodology

as "an approach to inquiry that combines or associates both qualitative and quantitative forms. It involves the collection, analysis, and integration of both qualitative and quantitative data in a single study or series of studies to understand a research problem more completely." This integrated approach is especially appropriate when the research seeks to capture both numerical trends and deeper, contextually grounded insights two perspectives essential to understanding the multifaceted challenges Libyan EFL students face in studying English drama.

Tashakkori and Teddlie (2010) categorise mixed-methods research into several models, including the explanatory sequential design and the exploratory sequential design. For the purpose of this study, a convergent parallel design was adopted, whereby quantitative and qualitative data were collected concurrently but analysed separately before being integrated to achieve a comprehensive interpretation of the research problem.

3.2 Rationale for the Mixed-Methods Approach

The rationale for adopting a mixed-methods research design lies in the need to explore not only the prevalence of the challenges encountered by students but also the lived experiences behind these difficulties. The quantitative component, comprising a structured questionnaire, provided statistical data on students' self-reported challenges in studying drama. This helped identify prevalent issues across a larger sample. Complementing this, the qualitative component involved semi-structured interviews and classroom observations. These allowed for richer, narrative-based insights into the psychological, pedagogical, and cultural dimensions that the numerical data alone could not fully capture. Classroom observations, in particular, offered the researcher a direct lens into student behaviour and teaching practices, thereby illuminating the realities of drama instruction in EFL contexts.

3.3 Research Design

Research design refers to the overall strategy used to integrate the different components of a study in a coherent and logical manner. It encompasses the selection of participants, the tools for data collection, and the procedures for data analysis, with the ultimate goal of ensuring internal validity, reliability, and alignment with research objectives (Creswell, 2014).

This study employed a mixed-methods research design to address the research question: *What are the difficulties encountered by Libyan university students majoring in English in learning and understanding English drama?* Combining quantitative and qualitative approaches enabled the researcher to examine both the scope and depth of these challenges. The primary data collection tools included a structured questionnaire (quantitative), semi-structured interviews (qualitative), and classroom observations (qualitative). This triangulation ensured greater reliability and depth of interpretation, particularly in understanding the cultural and pedagogical barriers affecting student engagement with dramatic texts.

3.3.1 Context of the Study

The study was conducted at three major institutions in Libya: University of Zawia (Faculty of Arts and College of Education) as well as the Faculty of Arts and Education at Sabratha University. The selection of these sites was both strategic and practical. Zawia University was selected due to the researcher's professional affiliation with the institution as a teaching assistant in the Department of English. This insider position facilitated smooth access to participants and classroom settings. To broaden the scope and enhance the diversity of perspectives, Sabratha University was included as a secondary site. This provided variation in student demographics, institutional settings, and teaching practices, thereby enriching the dataset and strengthening the study’s generalisability within the Libyan context.

3.3.2 Participants

In qualitative and mixed-methods research, the selection of participants is guided by their relevance to the research objectives and their ability to provide rich, contextualised insights (Creswell, 2014; Cohen, Manion, & Morrison, 2018). For this study, participants were selected from English departments at University of Zawia (Faculty of Arts and College of Education) as well as the Faculty of Arts and Education at Sabratha University during the 2024–2025 academic year. The sample included 57 female undergraduate EFL students, all of whom were enrolled in advanced stages of their academic programmes, ranging from the 5th to 8th semesters at Zawia and final-year students at Sabratha. Their similar educational and cultural backgrounds offered a coherent context for examining shared challenges in learning drama within EFL settings.

A stratified convenience sampling strategy was employed to ensure participants had direct exposure to drama as part of their curriculum while also being accessible during the research period. For the questionnaire, 50 students were approached during their scheduled drama classes with the assistance of the course instructors, which facilitated targeted and context-relevant data collection (Bryman, 2016). For the interviews, convenience sampling was used to identify seven students who voluntarily agreed to participate. This approach is suitable for exploratory studies where participant willingness and availability are important considerations (Patton, 2015). These interviews aimed to gain deeper insights into individual perceptions, motivations, and experiences. Furthermore, four drama instructors from the same departments were observed as part of the classroom observation phase. Since the number of teachers involved in teaching drama was limited, all eligible instructors were included using total population sampling, which is appropriate when the population is small and directly relevant to the research (Etikan, Musa, & Alkassim, 2016). By integrating data from students and instructors through triangulated methods (questionnaires, interviews, and observations) the study sought to construct a comprehensive and credible understanding of the pedagogical and experiential dimensions of drama in EFL contexts.

3.3.3 Ethical Considerations

Ethical integrity was a fundamental concern throughout the research process. Approval was obtained from the heads of the three English Departments at both Zawia and Sabratha Universities, from English Departments at University of zawia (Faculty of Arts and College of Education) as well as the Faculty of Arts and Education at Sabratha University. Participants were assured of the confidentiality of their personal information, and data were anonymised to protect their identities. All research activities were conducted in accordance with ethical standards for educational research, ensuring the dignity, autonomy, and safety of participants were respected throughout.

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3.4 Tools of Data Collection

To ensure comprehensive data collection, this study employed both quantitative and qualitative research tools. The primary instruments were: (1) a closed-ended questionnaire; (2) classroom observation; and (3) a semi-structured interview. The questionnaire and interview were targeted exclusively at students, while classroom observation was conducted across both students and teachers.

3.4.1 Students' Questionnaire

A questionnaire is a standardised set of questions used to gather data from respondents on a specific issue. (Rathi and Ronald, 2022, p.145) define it as "a bunch of questions used to collect information or data from the people in relation to the given problem." In this study, a structured, closed-ended questionnaire was developed to collect quantitative data on the difficulties students face in studying drama. A Likert-type summated scale was employed, allowing participants to express their level of agreement with 20 statements using a five-point scale: (i) strongly agree, (ii) agree, (iii) neutral, (iv) disagree, and (v) strongly disagree.

Kothari (2004) notes that such scales are constructed through item analysis to retain only those items that best differentiate between high and low scorers. Brace (2008) further asserts that the success of a questionnaire depends on how well the items align with research objectives and how clearly they are phrased. The items were designed to capture students' perspectives on linguistic, cultural, and pedagogical challenges encountered in drama classes. Participants were instructed to read and respond independently to ensure authenticity of responses.

3.4.2 Classroom Observation

Classroom observation serves as a crucial qualitative tool, enabling researchers to witness the natural behaviours, interactions, and instructional strategies employed in real-time educational settings. Cohen, Manion, and Morrison (2000) argue that observation is particularly effective for capturing non-verbal cues and situational context factors often overlooked in questionnaires or interviews. Given the performative nature of drama, observation is ideal for capturing student engagement, classroom dynamics, and non-verbal communicative behaviours.

Marshall and Rossman (2014) further stress that observation offers rich insights into the social and pedagogical complexities of learning environments. Structured classroom observations were conducted over four different classes each observed across three sessions two weeks after the questionnaire phase. These sessions took place at both Zawia and Sabratha Universities. With prior institutional approval, the researcher recorded various classroom elements including student participation, teacher methods, the use (or absence) of performance activities, and technology use. Following Robson's (2011) model, structured observation was employed through a predefined checklist to maintain objectivity and focus on behaviour patterns relevant to the research questions. As Bryman (2016) notes, such structured approaches are widely used in education for collecting quantifiable data within controlled environments.

3.4.3 Semi-Structured Interview

The semi-structured interview is a flexible qualitative method allowing for in-depth exploration of participants' individual perspectives. Harrell and Bradley (2009) argue that this technique offers the necessary balance between guided questioning and the freedom to pursue emerging themes. In drama-based learning, such interviews are particularly useful for uncovering nuanced difficulties ranging from linguistic struggles with dramatic language to affective or cultural discomfort.

Dörnyei (2007) contends that semi-structured interviews are well-suited to educational research as they provide access to participants' lived experiences and subjective interpretations, often illuminating issues missed by standardised tools. In this study, seven students from the 7th and 8th semesters at University of Zawia were randomly selected and interviewed. Each participant was asked seven open-ended questions related to their experience with drama courses. The interviews were conducted in Arabic, audio-recorded with consent, and later transcribed and translated for analysis. Each session lasted approximately five minutes and offered rich insight into the personal, cultural, and academic challenges experienced by learners.

3.5 Pilot Study

A pilot study is a preliminary investigation conducted prior to the main study to test the feasibility, clarity, and reliability of research instruments. According to (Polit & Beck, 2017, p.38) "Pilot studies assess the feasibility of methods, refine instruments, and identify logistical

challenges." Similarly, (Cresswell, 2014, p.168) claims that "pilot test helps researchers evaluate data collection procedures and instruments validity." Thabane et al. (2010) describe it as a means of evaluating the practicality of key research steps and enhancing the overall study design.

For this research, a pilot study was carried out at the Department of English, Faculty of Arts, University of Zawia. Five EFL students who had completed at least one drama course were randomly selected to participate. These individuals represented a range of language proficiency levels to ensure a broad representation of experience. The pilot questionnaire was administered in-class and completed within approximately 15 minutes. Based on the pilot feedback, certain items were reworded or removed for clarity. Notably, the results highlighted the necessity of translating the questionnaire into Arabic (L1), which helped ensure participant comprehension and reduce time constraints.

Following the questionnaire, two pilot semi-structured interviews were conducted, each lasting 20–30 minutes. These interviews revealed participant hesitancy and difficulties in articulating ideas in English. To address this, the interviews were thereafter conducted in L1, allowing participants to express their thoughts more comfortably. Additionally, the classroom observation checklist was revised multiple times to ensure alignment with both the research questions and themes emerging from the literature review.

3.6 Data Collection Procedures

The data collection procedures were implemented in a sequential manner to ensure methodological rigor and to facilitate the effective triangulation of data sources. The process comprised three distinct phases, corresponding to the primary research instruments.

The initial phase involved the administration of **a** quantitative questionnaire to a cohort of 50 undergraduate EFL students. This instrument, featuring a 20-item Likert-scale design, was distributed in-person during scheduled class sessions to ensure a high response rate. Participants were provided with standardized instructions and were required to complete the questionnaire independently, a process requiring approximately 15 minutes.

Following the quantitative phase, structured non-participant observations were conducted. After securing formal institutional permissions, the researcher observed four distinct drama classes, each

taught by a different instructor. To capture a holistic view of pedagogical practices and student interactions, each class was observed across three separate instructional sessions. Data was systematically recorded using a pre-defined checklist, focusing on pedagogical approaches, student engagement, resource utilization, and the frequency of performance-based activities.

The final phase consisted of semi-structured interviews designed to elicit rich qualitative data. A purposive sample of seven students was selected for in-depth interviews. To mitigate language anxiety and encourage candid responses, all interviews were conducted in the participants' first language (Arabic). The interviews, which followed a protocol of seven open-ended questions, were audio-recorded with prior consent and subsequently transcribed verbatim to ensure accuracy for thematic analysis. This multi-phase approach ensured a comprehensive dataset, integrating breadth of perspective with depth of insight.

3.7 Data Analysis Procedures

The analysis of data collected in this study followed a mixed-methods approach, consistent with the research design. Quantitative data derived from the closed-ended questionnaire items were analysed using the Microsoft Excel. This facilitated the generation of descriptive statistics, including frequencies, means, and percentages, which allowed for a preliminary overview of participants' responses. As Field (2017) notes, descriptive statistics are essential for understanding basic patterns and trends in the data before proceeding to more advanced inferential analyses.

For the qualitative data obtained from semi-structured interviews and classroom observations, a thematic analysis approach was adopted. This method was selected because it allows researchers to systematically identify, organise, and interpret patterns or themes within the data. Thematic analysis offers flexibility and clarity, making it suitable for both novice and experienced researchers (Nowell et al., 2017). It provides a structured yet adaptable framework for handling diverse qualitative inputs, enabling a deeper understanding of participants' experiences and perceptions.

According to Braun et al. (2019), thematic analysis enhances transparency in qualitative research by allowing researchers to trace how raw data are categorised into themes, which strengthens the credibility and dependability of the findings. In this study, thematic analysis was used to extract and group participant narratives into key themes relevant to the research questions, particularly

regarding challenges, attitudes, and pedagogical implications of teaching and learning drama in EFL contexts.

The integration of both quantitative and qualitative analysis ensured a comprehensive understanding of the research problem, allowing for triangulation and validation of findings across different data sources.

3.8 Summary of the Chapter

This chapter has outlined the methodological framework employed to investigate the challenges faced by Libyan EFL university students in studying English drama. A mixed-methods research design was adopted to provide a comprehensive exploration of the issue by integrating both quantitative and qualitative data. The rationale for using this approach was justified in relation to the research aims and questions, which focus on identifying the linguistic, cultural, and pedagogical barriers students face. The chapter described the study's context, participants, ethical considerations, and research instruments, including a structured questionnaire, semi-structured interviews, and classroom observations. Each tool was discussed in terms of its relevance and contribution to data triangulation. The procedures for data collection and analysis were detailed, with particular emphasis on the use of SPSS for quantitative data and thematic analysis for qualitative insights.

The next chapter presents and analyses the research findings, beginning with the quantitative results from the questionnaire, followed by qualitative insights from interviews and observations. These findings are synthesised to address the study’s research questions and to highlight recurring themes that illuminate students' lived experiences with drama in EFL classrooms.

CAPTER FOUR: RESULTS AND ANALYSIS

4.0 Introduction

This chapter presents the findings of the study based on data collected through three instruments: the student questionnaire, semi-structured interviews, and classroom observations. The data are organised and analysed to answer the central research question: *What are the main challenges faced by Libyan EFL university students in studying drama?* Quantitative data were processed using Microsoft Excel and are presented through frequency tables and descriptive interpretation. Qualitative data from interviews and observations were thematically analysed to identify recurrent patterns and contextual insights.

4.1 Analysis of the Questionnaire

The questionnaire was designed to capture students' perceptions of their experiences with studying drama, particularly in relation to creativity, engagement, linguistic challenges, and instructional practices. Responses from 50 students were collected and analysed. Below is a detailed breakdown of the results.

Table 4.1: Student Perceptions of Creative Expression in Drama Classes

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students enjoy drama classes because they provide an opportunity for creative expression.	23 (46%)	13 (26%)	9 (18%)	5 (10%)	0 (0%)

As shown in Table 1, a significant proportion of participants responded positively to the statement regarding the opportunity for creative expression in drama classes. Specifically, (46%) of the students strongly agreed and (26%) agreed, indicating that (72%) overall value drama for its creative dimension. This highlights the perceived importance of creativity in enhancing engagement and enjoyment in drama education. While 18% responded neutrally suggesting ambivalence or uncertainty only (10%) disagreed, and none strongly disagreed, which implies minimal resistance or dissatisfaction in this area.

These findings suggest that most students perceive drama as a platform for imaginative expression and personal exploration, aligning with pedagogical perspectives that associate drama with enhanced learner motivation, emotional investment, and language use in meaningful contexts.

Table 4.2: Student Perceptions of Activity Variety in Drama Classes

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The variety of activities in drama classes, such as acting exercises and script analysis, contributes to students' overall enjoyment of the subject.	20 (40%)	17 (34%)	4 (8%)	7 (14%)	2 (4%)

The data in Table 2 reveal that the majority of students specifically, (74%) (40% strongly agree, 34% agree) believe that the inclusion of diverse activities, such as role-plays, acting tasks, and script analysis, significantly enhances their enjoyment of drama classes. This indicates a generally positive perception of pedagogical variety, aligning with established research that advocates for dynamic and participatory teaching methods in drama education.

A small segment of students (8%) selected a neutral response, potentially indicating a limited engagement or ambiguity about the impact of activity variety on their enjoyment. Meanwhile, (18%) of the respondents expressed dissatisfaction, with (14%) disagreeing and (4%) strongly disagreeing. These negative responses, while in the minority, suggest that for some learners, either the nature of the activities or their execution may not be entirely effective or appealing.

Overall, the findings reinforce the importance of maintaining diverse, engaging tasks in drama classes to foster learner interest and enjoyment. However, they also indicate the need for inclusive and adaptable approaches to accommodate students who may be less receptive to traditional drama activities.

Table 4.3: Influence of Favourite Moments on Students' Overall Drama Experience

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students have a favourite moment or activity in drama class that significantly enhances their overall experience.	17 (34%)	8 (16%)	20 (40%)	3 (6%)	2 (4%)

The responses in Table 3 indicate that half of the participants (34% strongly agree, 16% agree) acknowledge that a specific favourite moment or activity in drama class contributes significantly to their overall learning experience. This supports the notion that emotionally or personally resonant events play a central role in shaping student perceptions and engagement in the EFL drama context.

However, a considerable portion (40%) remained neutral, neither affirming nor denying the value of a standout experience. This suggests either a lack of impactful engagement during class or variability in how different students perceive “favourite” or “memorable” experiences. Such neutrality can signal a missed opportunity for teachers to create more personalised, memorable, or student-driven activities that resonate on an individual level.

Only (10%) expressed disagreement (6% disagree and 4% strongly disagree), indicating that for a minority, drama classes may lack personally meaningful moments or that the format doesn't support individual preference and engagement effectively.

In summary, while many students do find that a favourite moment elevates their learning experience, the high proportion of neutral responses highlights the need for educators to develop more inclusive and emotionally resonant drama experiences that cater to diverse learners.

Table 4.4: Students Dislike Drama Classes Due to Specific Assignments or Projects

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students dislike drama classes because of specific assignments or projects.	6 (12%)	4 (8%)	8 (16%)	25 (50%)	7 (14%)

The results in Table 4 reveal that a clear majority of students (64%) disagree or strongly disagree with the notion that specific assignments or projects make them dislike drama classes. This suggests that, for most participants, task-based elements of the curriculum such as presentations, performances, or creative writing are not perceived as discouraging or overly burdensome. These findings affirm the potential of project-based learning in drama to sustain interest and support educational outcomes.

However, a minority of students (20%) reported dissatisfaction, with (12%) strongly agreeing and (8%) agreeing that specific assignments or projects contribute negatively to their classroom

experience. This subgroup indicates that certain types of tasks may trigger anxiety, confusion, or disengagement possibly due to unclear instructions, misalignment with students' abilities, or discomfort with performance-based assessment.

Furthermore, (16%) of students chose a neutral stance, suggesting uncertainty or indifference about how projects influence their enjoyment. This may reflect inconsistency in how different assignments are perceived or a lack of emotional investment in classroom tasks.

In sum, while assignments and projects are broadly accepted and do not appear to be a widespread barrier to engagement in drama, educators should remain sensitive to the diverse responses of learners especially those who find certain tasks demotivating. Clear scaffolding, inclusive design, and student voice in task selection may help address this minority concern.

Table 4.5: Drama Classes Allow Students to Express Themselves Creatively

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Drama classes allow students to express themselves creatively.	15 (30%)	8 (16%)	13 (26%)	12 (24%)	2 (4%)

Table 5 presents a mixed but insightful perspective on students' perceptions of creative expression in drama classes. A combined total of (46%) of respondents either strongly agreed (30%) or agreed (16%) that drama classes facilitate creative self-expression. This supports the fundamental pedagogical premise that drama can serve as a platform for imagination, individuality, and emotional articulation.

However, the data also reveal significant reservations. Over a quarter of students (26%) remained neutral, suggesting ambivalence about whether their creativity is effectively supported or recognised in class activities. Moreover, (28%) of participants expressed negative views (24%) disagreed and (4%) strongly disagreed indicating that a substantial subset of learners may not feel sufficiently empowered to express themselves through the current instructional approaches.

These findings underscore the need for drama educators to reflect on the inclusivity and openness of classroom dynamics. For example, rigid structures, limited student choice, or overly teacher-centred delivery might inhibit creativity. Offering diverse formats for expression such as

improvisation, storytelling, role rotation, or visual dramatization can help make creativity more accessible to a broader range of students.

Overall, while nearly half the class acknowledges the creative potential of drama, the remaining responses point to a need for more intentional pedagogical strategies that ensure all learners, regardless of confidence or skill level, can experience and contribute creatively.

Table 4.6: Collaboration and Teamwork in Drama Classes Positively Contribute to Students' Liking of the Subject

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The collaboration level and teamwork in drama classes positively contribute to students' liking of the subject.	22 (44%)	14 (28%)	10 (20%)	3 (6%)	1 (2%)

The data in Table 6 highlight the critical role of collaboration and teamwork in shaping students' positive attitudes toward drama classes. A significant (72%) of students either strongly agreed (44%) or agreed (28%) that working with peers enhances their enjoyment of the subject. This strong endorsement reinforces the idea that drama, by nature a collaborative art form, thrives on interaction, co-creation, and shared responsibilities, all of which appear to foster a more engaging and fulfilling learning environment.

Interestingly, (20%) of respondents indicated a neutral stance, which could suggest variability in how collaboration is structured or experienced. Some students might not yet feel the full benefit of group activities, possibly due to unequal participation, personality clashes, or lack of guidance during teamwork tasks.

Only (8%) of participants expressed dissatisfaction with (6%) disagreeing and (2%) strongly disagreeing indicating that while rare, some learners may find collaborative environments uncomfortable or unproductive. These responses should prompt educators to ensure that group dynamics are carefully managed, that roles are fairly distributed, and that all students are supported in contributing meaningfully to group work.

Overall, these results underscore the pedagogical value of teamwork in drama education. Creating inclusive, well-structured group tasks not only aligns with best practices in collaborative learning but also significantly enhances students' enjoyment and participation in the subject.

Table 4.7: Drama Difficulties Negatively Affect Students' Overall Liking of the Subject

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students face challenges or difficulties in drama classes that negatively affect their overall liking of the subject.	14 (28%)	6 (12%)	9 (18%)	18 (36%)	3 (6%)

The results in Table 7 reflect a divided perception among students regarding the extent to which challenges in drama negatively influence their overall enjoyment of the subject. (40%) of respondents (28%) strongly agreeing and (12%) agreeing acknowledged that difficulties encountered in drama classes adversely affect their overall liking. This indicates a significant portion of learners perceive existing barriers whether linguistic, cultural, instructional, or performance-related as detrimental to their engagement with the subject.

Conversely, another (40%) of students (36%) disagreeing and (6%) strongly disagreeing stated that such challenges do not reduce their enjoyment. This balanced response underscores an important point: students' tolerance for difficulty may vary, and some are more resilient or perhaps better supported in navigating these challenges.

The (18%) neutral response rate suggests uncertainty or indifference among some students, which may stem from sporadic experiences or unclear perceptions of what constitutes a challenge.

These findings underscore the necessity for differentiated teaching strategies, ensuring that while drama remains stimulating, potential stressors such as complex scripts, performance anxiety, or cultural references are addressed. Providing scaffolding, inclusive practices, and feedback mechanisms may help alleviate the negative impact on students who struggle, thereby enhancing overall student satisfaction and performance in drama classes.

Table 4.8: Drama Classes Provide a Supportive and Inclusive Environment

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Drama classes provide a supportive and inclusive environment.	20 (40%)	6 (12%)	15 (30%)	6 (12%)	3 (6%)

The findings indicate that a majority (52%) of the students perceive their drama classes as fostering a supportive and inclusive learning environment. With (40%) strongly agreeing and (12%)

agreeing, this reflects a generally positive atmosphere where students likely feel safe, engaged, and respected factors that are crucial in the context of performance-based, interactive learning.

However, the (30%) neutral response suggests a substantial portion of students are either ambivalent or uncertain about the level of inclusivity and support they experience. This ambivalence could stem from inconsistencies in classroom dynamics, limited teacher facilitation, or unequal participation opportunities.

Notably, (18%) of respondents expressed dissatisfaction, with (12%) disagreeing and (6%) strongly disagreeing, indicating that for some students, the classroom climate may lack the emotional or social safety needed for full participation. This is particularly concerning in drama education, where vulnerability, expression, and collaboration are key components.

These results underscore the importance of intentional classroom management, inclusive pedagogy, and emotional scaffolding in drama instruction. Teachers must work proactively to ensure all students feel acknowledged, involved, and free to express themselves without fear of judgement. Enhancing inclusivity could involve differentiated instruction, encouraging quieter students, managing peer dynamics, and creating a climate of mutual respect.

Table 4.9: Drama Classes Contribute to Students' Personal Growth and Development

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Drama classes contribute to students' personal growth and development.	12 (24%)	11 (22%)	20 (40%)	4 (8%)	3 (6%)

The data reveals that (46%) of students believe that drama classes positively contribute to their personal growth and development, with (24%) strongly agreeing and (22%) agreeing. This demonstrates a generally favourable perception of drama's potential to enhance self-awareness, confidence, empathy, and interpersonal skills qualities often associated with personal development.

However, the relatively high proportion of neutral responses (40%) is notable. This suggests that a significant number of students are either unsure of the developmental impact of drama or have not yet experienced tangible personal benefits. This ambivalence may be due to limited exposure

to drama, a lack of reflective opportunities within the curriculum, or minimal integration of personal development goals into drama activities.

A smaller portion of students expressed disagreement, with (8%) disagreeing and (6%) strongly disagreeing. For this group, drama classes may not be sufficiently structured or intentional in addressing personal growth, or students may not perceive the connection between dramatic practice and their broader development.

These results suggest a need to explicitly link drama activities to personal development objectives, such as communication skills, self-expression, leadership, and emotional resilience. Teachers might consider incorporating reflective tasks, peer feedback, and self-assessment strategies to help students better recognise and articulate their growth through drama engagement.

Table 4.10: Students' Suggestions in Drama Classes That Would Enhance Their Overall Experience

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students have suggestions for improvement or changes in drama classes that would enhance their overall experience.	14 (28%)	12 (24%)	9 (18%)	13 (26%)	2 (4%)

The data indicates that (52%) of students either strongly agree (28%) or agree (24%) that they have suggestions for improving their drama classes, reflecting a clear awareness of potential areas for enhancement. This finding reinforces the idea that students are not only engaged with the subject but also reflective and eager to contribute to its development. Their responses suggest openness to innovation and indicate that drama education may benefit from greater responsiveness to student feedback.

On the other hand, (18%) of students remain neutral, possibly reflecting either a lack of sufficient experience in drama classes to offer constructive input or ambivalence about suggesting changes. This group may benefit from more structured opportunities to reflect on their learning experience, such as feedback sessions or participatory curriculum design.

Interestingly, (30%) of respondents (26% disagree, 4% strongly disagree) do not feel that changes are necessary. This could imply satisfaction with current instructional practices or a preference for

traditional methods. Alternatively, it may suggest a reluctance to engage critically with pedagogical structures, perhaps due to limited encouragement to do so.

These results underscore the value of establishing open channels for student input in curriculum design and classroom practices. Incorporating students' voices not only enhances relevance and engagement but also aligns with learner-centred teaching approaches. A systematic collection of qualitative feedback from students could help identify specific areas such as assessment methods, content selection, or performance formats that may require reform.

Table 4.11: Challenges in Drama Classes Related to Performance Anxiety or Fear of Public Speaking

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students face challenges in drama classes related to performance anxiety or fear of public speaking.	15 (30%)	14 (28%)	6 (12%)	11 (22%)	4 (8%)

This data highlights the prevalence of performance-related anxiety among EFL learners in drama classes, a factor that can significantly impede language production and learner confidence. With (58%) of respondents either agreeing or strongly agreeing, the findings point to a widespread concern about public performance, reinforcing what literature has long established about the link between language anxiety and oral communication, particularly in performance-based pedagogies.

A minority of students (30%) expressed either disagreement (22%) or strong disagreement (8%), suggesting they are either more comfortable with public speaking or do not perceive performance tasks as anxiety-inducing. This variation may reflect individual differences in personality, prior exposure to drama or public speaking, and levels of communicative competence in English.

The (12%) neutral responses may indicate students who are undecided or who have not yet experienced performance tasks sufficiently to form a clear opinion. These students may also represent a group that could tip either way based on future classroom experiences.

The data underscores the importance of teacher sensitivity to performance anxiety. While drama is a powerful tool for communicative language teaching, its benefits may be diminished if students feel threatened or overly self-conscious. These findings support the need for gradual exposure to

performance, use of low-stakes activities, and integration of scaffolding techniques, such as peer support, rehearsal time, or anonymous feedback to build confidence progressively.

Incorporating these insights into curriculum planning can help minimise performance-related stress while still leveraging drama's potential for linguistic and personal development.

Table 4.12: Understanding and Grasping Certain Concepts in Drama Classes is Difficult for Students

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Understanding and grasping certain concepts in drama classes is difficult for students.	20 (40%)	4 (8%)	14 (28%)	7 (14%)	5 (10%)

The findings suggest that nearly half of the respondents (48%) experience difficulty understanding key concepts in drama classes, with (40%) strongly agreeing and (8%) agreeing. This high percentage highlights a critical pedagogical challenge, especially in contexts where drama is taught as part of an EFL curriculum where linguistic barriers intersect with interpretative and cultural comprehension.

The relatively large neutral group (28%) implies that some students might be uncertain or ambivalent about their understanding, potentially due to inconsistent experiences, partial comprehension, or limited exposure to more complex dramatic texts. Their indecisiveness may reflect a lack of confidence rather than a lack of difficulty.

Meanwhile, a smaller subset of students (24%) in total (14% disagree, 10% strongly disagree) felt confident in navigating dramatic content. This group may consist of students with stronger linguistic or literary backgrounds, or those who respond well to the teaching methodologies employed.

These results suggest the need for more accessible, scaffolded teaching strategies in drama instruction especially approaches that break down difficult concepts, use multimodal materials, and integrate translation or L1 support when appropriate. Furthermore, incorporating differentiated instruction and formative feedback could reduce conceptual barriers for a broader range of students.

In summary, this data reflects a clear demand for pedagogical innovation and targeted support to ensure that drama content is both understandable and engaging for all students, regardless of proficiency level or background.

Table 4.13: The workload in drama classes is overwhelming and affects the ability of students to enjoy the subject

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The workload in drama classes is overwhelming and affects the ability of students to enjoy the subject.	17 (34%)	7 (14%)	6 (12%)	12 (24%)	8 (16%)

The responses indicate a divided perception regarding the impact of drama coursework on student enjoyment. Nearly half of the participants (48%) perceived the workload as overwhelming, with

(34%) strongly agreeing and (14%) agreeing that it negatively affects their engagement with the subject. In contrast, (40%) of respondents disagreed or strongly disagreed, suggesting that a substantial portion of students did not find the workload burdensome. A smaller group (12%) remained neutral, potentially reflecting varied personal coping capacities or differences in the perceived demands of specific drama tasks. These findings highlight the need for differentiated instructional approaches and workload management to ensure that academic pressure does not hinder learner engagement or diminish the pedagogical value of drama in EFL contexts.

Table 4.14: Students struggle with the collaborative aspect of drama classes, such as working in groups or pairs

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students struggle with the collaborative aspect of drama classes, such as working in groups or pairs.	12 (24%)	11 (22%)	7 (14%)	16 (32%)	4 (8%)

The data reveals a relatively balanced division of opinions regarding challenges in group collaboration within drama classes. A significant portion of respondents (46%) acknowledged difficulties in working with peers (24%) strongly agreed and (22%) agreed suggesting that collaborative tasks may present interpersonal or organizational challenges for nearly half of the students. Meanwhile, (14%) of participants remained neutral, possibly reflecting ambivalence or inconsistent experiences with collaborative learning. On the other hand, (40%) of students reported no significant issues with teamwork, as reflected by the (32%) who disagreed and (8%) who

strongly disagreed. These results suggest that while collaboration is integral to drama education, it may not suit all learners equally, pointing to the importance of preparing students with cooperative learning skills and thoughtfully structured group dynamics to mitigate friction and enhance productivity.

Table 4.15: Feeling pressured to conform to certain expectations or standards in drama classes, affecting comfort level

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Feeling pressured to conform to certain expectations or standards in drama classes, affecting comfort level.	20 (40%)	3 (6%)	2 (4%)	12 (24%)	13 (26%)

The findings indicate a nearly even division among students concerning the pressure to conform to expectations in drama classes. A considerable (46%) of students reported that such pressures negatively affected their comfort, with (40%) strongly agreeing and (6%) agreeing. This suggests that for nearly half of the participants, expectations around performance, expression, or class norms may create a restrictive or anxiety-inducing atmosphere. In contrast, another (50%) (24% disagreeing and (26%) strongly disagreeing) did not share this concern, implying they felt free to express themselves without undue expectations. Only (4%) remained neutral, showing that most students had a definite stance. These contrasting views point to differing levels of comfort in expressive environments and highlight the potential impact of instructional style, peer dynamics, or self-confidence on student experiences in drama education. Tailored pedagogical approaches that prioritize psychological safety and inclusivity may help alleviate discomfort for those affected.

Table 4.16: Limited resources or facilities hinder the ability of students to fully engage in drama class activities

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Limited resources or facilities hinder the ability of students to fully engage in drama class activities.	17 (34%)	11 (22%)	14 (28%)	7 (14%)	1 (2%)

The data reveals that a significant portion of students (56%) believe that a lack of adequate resources or facilities negatively affects their ability to fully participate in drama class activities. Of this group, (34%) strongly agree and (22%) agree, pointing to clear dissatisfaction with current infrastructure or support tools such as performance space, props, audiovisual equipment, or

teaching aids. Notably, (28%) of students expressed neutrality, possibly indicating inconsistency in resource availability across different classrooms or uncertainty about how resources impact their experience. Conversely, (16%) of the participants (14% disagree and 2% strongly disagree) did not perceive limited resources as a major hindrance potentially reflecting better classroom conditions or adaptability among this group. These findings highlight the importance of providing consistent and well-equipped learning environments to support active engagement, particularly in performance-based subjects like drama, where physical and material resources are critical to experiential learning.

Table 4.17: Challenges in expressing creativity of students within the constraints of drama class assignments

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Challenges in expressing creativity of students within the constraints of drama class assignments.	19 (38%)	5 (10%)	10 (20%)	13 (26%)	3 (6%)

This data reflects students' perspectives on the degree to which drama class assignments restrict their creative expression. Nearly half of the respondents (48%) expressed concern, with (38%) strongly agreeing and (10%) agreeing that assignment constraints hinder their creativity. This suggests that a significant number of students perceive the structure or format of tasks in drama classes as limiting rather than enabling. On the other hand, (20%) of students responded neutrally, possibly indicating indifference or inconsistency in how constraints are experienced across different assignments. A substantial (32%) of students (26% disagreeing and 6% strongly disagreeing) felt that they were still able to express their creativity despite any limitations. These divided perceptions suggest a need for more flexible, student-centered approaches in assignment design—ones that balance academic objectives with room for individual expression and innovation. Ensuring creative freedom may not only enhance engagement but also foster a richer learning environment in EFL drama instruction.

Table 4.18: Issues related to inclusivity or diversity impact students' experience in drama classes

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Issues related to inclusivity or diversity impact students' experience in drama classes.	9 (18%)	7 (14%)	2 (4%)	22 (44%)	10 (20%)

This table explores the extent to which inclusivity and diversity issues affect students' experiences in drama classes. A minority of students (18%) strongly agreeing and (14%) agreeing perceived these concerns as having a meaningful impact, resulting in a combined (32%) indicating some sensitivity to inclusivity or diversity challenges. However, a considerable majority (64%) rejected this notion, with (44%) disagreeing and (20%) strongly disagreeing, suggesting that they have not encountered significant issues related to exclusion or lack of diversity in their drama experiences. The (4%) neutral responses may reflect uncertainty, lack of direct experience, or reluctance to take a stance. These results could be interpreted in two ways: either the classroom environment is generally perceived as inclusive and diverse, minimizing the relevance of such issues for most students, or alternatively, a lack of awareness or reflection on inclusivity may exist among the student body. This underscores the importance of maintaining and further enhancing inclusive teaching strategies, while also fostering greater awareness of diversity-related dynamics in classroom settings.

Table 4.19: Students Find It Challenging to Balance Drama Class Commitments with Other Academic or Extracurricular Activities

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Students find it challenging to balance drama class commitments with other academic or extracurricular activities.	16 (32%)	8 (16%)	5 (10%)	19 (38%)	2 (4%)

This table addresses students' perceptions regarding the difficulty of balancing their responsibilities in drama classes with other academic or extracurricular commitments. Nearly half of the respondents (48%) expressed that they struggle to manage drama-related obligations alongside other duties, with (32%) strongly agreeing and (16%) agreeing. This underscores that for many students, the workload associated with drama may pose challenges that interfere with their broader academic and personal schedules, potentially leading to increased stress or reduced engagement.

Conversely, (42%) of participants (38% disagreeing and 4% strongly disagreeing) reported no significant difficulties in balancing these commitments. This group may possess stronger time management skills or may experience less demanding extracurricular or academic pressures.

Meanwhile, (10%) of students remained neutral, suggesting either variability in their experiences or uncertainty regarding the extent of the challenge.

Overall, the data highlights the need for curriculum designers and instructors to consider the broader academic context in which drama courses are situated. Greater flexibility in deadlines, workload distribution, or collaborative planning may help alleviate pressure for students who struggle to balance competing priorities, while supporting sustained engagement with the drama curriculum.

Table 4.20: Addressing Challenges Related to Balancing Drama Class Commitments

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Addressing challenges related to balancing drama class commitments with other academic or extracurricular activities would significantly improve students' overall experience in studying drama.	21 (42%)	24 (48%)	5 (10%)	0 (0%)	0 (0%)

This item assesses students' views on whether mitigating time-management and workload issues in drama courses would enhance their overall academic experience. The results reveal an overwhelming agreement, with (90%) of respondents either strongly agreeing (42%) or agreeing (48%) with the statement. This reflects a near-unanimous perception that addressing such challenges could have a significantly positive impact on their engagement and satisfaction.

Only (10%) of participants remained neutral, and notably, no student expressed disagreement. This suggests that concerns around balancing academic responsibilities are not only widespread but also deeply felt. The absence of dissenting opinions strengthens the argument for revisiting scheduling practices, curriculum pacing, or workload design within drama instruction.

When considered in tandem with findings from Table 19 which showed that nearly half of the respondents struggle to manage drama class alongside other academic or extracurricular demands, these results underscore the critical need for educational policies that offer greater flexibility. Strategies such as staggered deadlines, more adaptive scheduling, or assignment adjustments during peak periods may enhance student well-being and foster deeper engagement with drama as a subject.

4.1.1 Student Responses Across All Questionnaire

The following chart offers a comparative visualisation of student responses across all questionnaire items. It allows for a clearer understanding of trends in agreement, neutrality, and disagreement on key issues related to drama learning in EFL contexts.

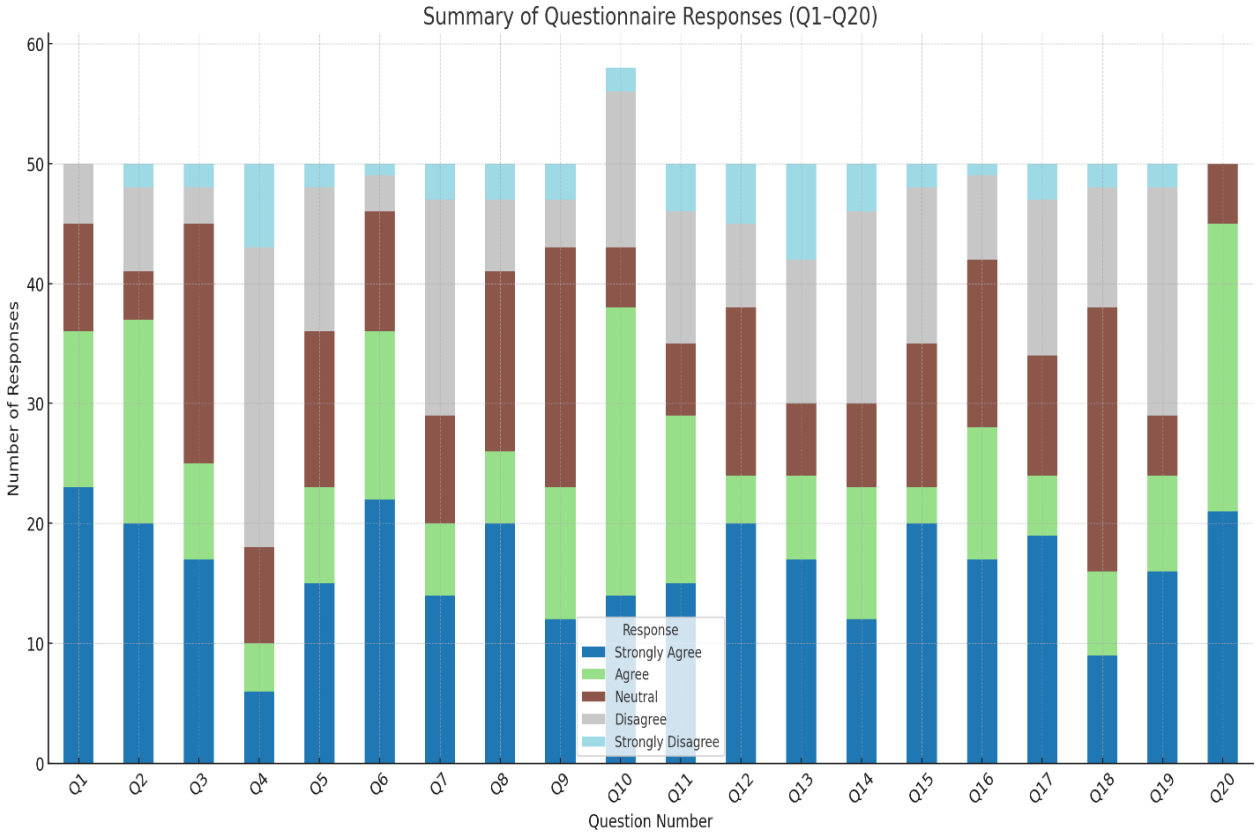


figure 4.1: Summary of The Questionnaire Responses.

4.1.2 Key Findings of the Questionnaire

The questionnaire results provide a comprehensive picture of Libyan EFL students' experiences and perceptions regarding drama classes. Overall, the data reveals a balanced mixture of appreciation for the subject's creative and collaborative potential, alongside notable challenges related to pedagogy, curriculum structure, and contextual limitations.

A significant majority of students expressed that drama classes contribute positively to creative expression, personal development, and enjoyment particularly when they involve a variety of activities, such as acting, script analysis, and group work. Collaborative elements were seen as especially enriching, with many students valuing teamwork and peer interaction. Similarly,

drama's role in enhancing communication skills, confidence, and self-expression was consistently acknowledged.

However, several recurrent challenges emerged. Many students reported difficulty balancing drama coursework with other academic or extracurricular responsibilities. Concerns were also raised about performance anxiety, limitations on creativity imposed by rigid assignments, and insufficient resources or classroom facilities. In some cases, the structure of assessments and group dynamics contributed to feelings of stress or disengagement.

Interestingly, perceptions of inclusivity, diversity, and the overall classroom environment varied widely. While some students felt highly supported, others cited pressure to conform to expectations, a lack of personalization, or struggles with group collaboration as barriers. These differing experiences suggest that the learning environment may not be uniformly equitable or adaptive to individual student needs.

Crucially, the majority of respondents believed that addressing logistical and pedagogical challenges, particularly workload and scheduling issues, would substantially improve their experience with drama classes. This strong consensus points toward a need for institutional reflection on how drama is taught, assessed, and integrated within the wider curriculum.

In sum, the questionnaire highlights both the potential and the pitfalls of drama instruction within the EFL context. While drama offers rich opportunities for linguistic, cognitive, and social development, its impact is contingent on effective classroom practices, equitable support structures, and a curriculum that balances rigor with flexibility.

4.2 The Analysis of Interviews

To complement the quantitative data, the researcher conducted semi-structured interviews with seven students from three English departments across three institutions: The Faculty of Arts at Zawia University, the Faculty of Arts and Education at Sabratha University, and the College of Education at Zawia University. Each participant responded based on their personal experiences with studying drama as part of their EFL coursework.

Thematic analysis of the interview data uncovered several recurring challenges that hinder students' engagement and success in drama classes. Among the most prominent themes were

uninspiring or rigid teaching methodologies, a marked absence of practical, performance-based activities, and a general sense of unmet expectations regarding what drama education should offer. Students frequently expressed a desire for more interactive and creative approaches that could transform drama from a theoretical subject into a lively and expressive learning experience.

Despite these obstacles, students acknowledged the value of drama in enhancing various aspects of their language development, including vocabulary acquisition, pronunciation, cultural understanding, and confidence in spoken English. They emphasised that, when taught effectively, drama could foster a more engaging and immersive environment that not only improves linguistic skills but also stimulates creativity and critical thinking.

Overall, the interview findings highlight a clear gap between the pedagogical potential of drama and the current instructional realities faced by EFL learners. Addressing these concerns, particularly by incorporating more dynamic and participatory teaching practices, could significantly enhance students' academic outcomes and their overall experience with drama education.

Theme 1: Initial Interest in Drama and Evolving Perceptions

Many participants began their study of drama with considerable enthusiasm, believing it would be both intellectually enriching and personally enjoyable. Drama was initially perceived as an interactive and expressive medium that could enhance their language skills while offering a break from more conventional learning routines. However, as the course progressed, students reported that their interest began to wane due to a lack of participatory activities and overly rigid teaching methods.

For instance, Student 1 explained, *"At the beginning, I was excited because I thought we would act and move and do things. But it turned out to be mostly reading and writing. I lost interest because I wanted to feel the story, not just read it."* This statement reflects a common sentiment among participants who entered the course with high expectations for practical engagement, only to find themselves confined to passive learning modes.

Similarly, Student 7 shared, *"I imagined drama would help me speak freely and express my feelings in English. But we were told to just memorize and explain. It didn't feel like real drama*

to me." This perception highlights how the potential of drama to foster creativity and communication was often overshadowed by a focus on theoretical analysis and rote interpretation.

These responses illustrate a noticeable shift in students' perceptions from initial excitement about drama as a dynamic, immersive tool for language learning, to a more disillusioned view shaped by restrictive and non-interactive pedagogical approaches. The lack of performative or student-centered methods diminished the subject's appeal, reinforcing the need for more experiential and expressive classroom practices.

Theme 2: Role of Teaching Methods in Engagement

All interviewed students emphasized that teaching methods played a crucial role in shaping their engagement with drama. The effectiveness of instructional strategies directly impacted their interest, participation, and overall learning experience. Educators who employed innovative and student-centered approaches, such as role-playing, debates, and contextual discussions, were seen as more successful in sustaining student motivation.

Student 2 recalled one such instance: *"Even when we didn't have activities, our teacher explained the play like a story, with feelings and questions. She made us imagine ourselves in the roles, and that made it fun and easier to understand."* This comment illustrates how dynamic delivery and emotional engagement, even in the absence of elaborate classroom activities, can enhance student motivation.

Conversely, traditional, non-interactive methods were commonly cited as demotivating. Student 4 expressed frustration: *"We just read the script silently or listened to the teacher reading. There was no acting, no discussions, just explaining the meaning. It was boring, and most of us stopped paying attention."* This reveals that a passive, lecture-based style fails to tap into the immersive and performative nature of drama, thereby weakening its pedagogical potential.

These contrasting experiences demonstrate how deeply the teaching approach affects student perceptions. While drama has inherent potential to engage learners, that potential remains unrealized unless the teacher actively fosters participation, creativity, and emotional involvement through well-designed, interactive instruction.

Theme 3: Absence of Practical Activities

A prominent and recurring concern among the interviewees was the lack of hands-on, performative elements in their drama courses. While drama is inherently an experiential and interactive discipline, many students reported that their classes were heavily text-based, focusing on reading and interpreting plays rather than performing them. This absence of practical engagement, such as acting, role-playing, or dramatized group activities, was seen as a major limitation that negatively affected their enjoyment and learning outcomes.

Student 5 articulated this sentiment clearly: *"We were expecting to act and do scenes, but mostly we just read and answered questions. Without performing, it felt like any other subject, not drama."* This reflects a dissonance between students' expectations and the classroom reality, where the lack of embodiment and expression turned what should be an active subject into a passive experience.

Similarly, Student 3, who expressed a strong interest in watching and analyzing plays, shared disappointment over missed opportunities for deeper involvement: *"Sometimes we discussed characters or themes, but we almost never got to act them out or create our own scenes. That made the learning feel incomplete."* Even when opportunities for creative participation did arise, students described them as sporadic and insufficient to build confidence or sustain engagement.

This consistent theme underscores the critical importance of embedding practical drama-based activities in the curriculum. Without them, the subject risks losing its distinctiveness and its potential to foster not only linguistic skills but also creativity, collaboration, and confidence.

Theme 4: Connection Between Drama and Personal Experiences

Many students emphasized that drama became significantly more meaningful when its themes or activities resonated with their own personal or cultural experiences. When students were able to draw parallels between their lives and the dramatic content, the subject transitioned from being purely academic to emotionally and cognitively engaging.

Student 6 illustrated this point, stating: *"The one time I enjoyed drama most was when we acted out scenes that felt close to our lives. It made the performance feel real, not just an assignment."*

This observation underscores how personalization and emotional resonance can deepen engagement and foster more authentic performances.

Similarly, Student 7 reflected on how drama served as a tool for self-exploration and cultural awareness: *"Some plays made me think about who I am as an English learner and as someone from a different culture. It wasn't just about language; it was about finding myself in the stories."* This statement highlights the potential of drama not only to improve linguistic competence but also to support identity development and intercultural understanding.

These perspectives demonstrate that students derive greater value and satisfaction from drama education when it intersects with their lived experiences. Tailoring content to be culturally and personally relevant can, therefore, significantly enhance both motivation and learning outcomes.

Theme 5: Drama as a Tool for Language Development

Despite the pedagogical and structural limitations highlighted throughout the interviews, many students acknowledged that drama still contributed positively to their English language development. This was particularly evident in areas such as vocabulary acquisition, syntactic range, and expressive fluency. Drama's immersive and performative nature allowed learners to internalize language patterns and use them more creatively.

Student 2 reflected on this by saying: *"After taking the drama course, I started to write differently. My writing felt more alive, more emotional. I could describe things better and use more complex sentences."* This response indicates that exposure to dramatic texts and performance exercises enhanced their expressive writing capabilities.

Likewise, Student 5 emphasised the impact of drama on verbal and creative fluency, noting: *"I never used to speak much in class, but when we were given characters to act, I felt freer. I could express ideas and feelings without worrying too much about grammar."* This highlights drama's potential to reduce language anxiety and promote spontaneous speech, a key marker of language proficiency.

However, while these benefits were recognised, students often positioned them as secondary gains. Their overall enthusiasm for the linguistic aspects of drama was frequently tempered by dissatisfaction with rigid or underwhelming instructional methods. As such, while drama holds

intrinsic value for language learning, its full potential is only realized when supported by engaging and student-centered pedagogical strategies.

Theme 6: Limited Genre and Theme Preferences

The interviews revealed that students' engagement with drama was significantly influenced by the genre and thematic content of the plays studied. Many participants expressed strong preferences for certain genres, such as action, tragedy, or romance, and noted that their motivation waned when the course materials failed to align with these interests.

Student 3, for instance, shared: *"I enjoy drama more when the play has action or intense conflict. If it's slow or just emotional, I lose focus quickly."* This indicates that the narrative intensity of a play can directly affect students' willingness to engage with the material.

Similarly, Student 6 noted a preference for deeper psychological or socially relevant themes, stating: *"I like stories that reflect real life or make me think. Modern plays with real problems feel more meaningful than old texts with strange language."* Such statements underscore that student interest is not only genre-specific but also shaped by perceived relevance and relatability.

However, when drama content diverged from their preferences, students often reported disengagement and a shift toward exam-oriented learning. In such cases, drama was approached as an obligation rather than a source of linguistic and personal enrichment. These findings suggest the importance of offering diverse dramatic content that can cater to a wide range of student interests and foster sustained motivation.

Theme 7: Unrealized Expectations and Negative Impact on Motivation

A recurring theme across the interviews was the gap between students' initial enthusiasm for studying drama and the disillusionment they experienced as the course progressed. Many students began with the expectation that drama would offer a dynamic, expressive, and collaborative learning environment. However, the absence of performance-based activities and limited engagement strategies often led to a decline in motivation and enjoyment.

Student 1 reflected this sentiment, stating: *"I thought we would be acting, moving, and expressing ourselves like in real theatre. But most of the time, we just read and answer questions, it's not what*

I imagined." This contrast between expectation and practice points to a disconnect in how drama is conceptualized pedagogically versus how it is experienced by learners.

Similarly, Student 5 expressed disappointment with the limited theatrical engagement, sharing: *"I really hoped to perform and be more active in class, but we barely did anything on stage. It felt more like a literature class than a drama class."* Such accounts reveal how unmet expectations can diminish students' sense of purpose and reduce the perceived value of drama as a language-learning tool.

These findings highlight the importance of aligning course design with students' anticipations and incorporating more embodied and participatory learning practices to maintain engagement and fulfill the potential of drama as an educational medium.

4.2.1 Key Findings of the Interview

The thematic analysis of student interviews paints a nuanced picture of the challenges and potentials associated with studying drama in EFL contexts. While students entered drama courses with enthusiasm and the hope for creative and engaging learning, their experiences were often shaped by uninspired teaching strategies, lack of performance opportunities, and limited alignment with personal interests or expectations. Despite these shortcomings, students consistently recognized the linguistic and expressive value of drama, particularly in vocabulary acquisition and enhanced writing skills. Their responses underscore a strong desire for more interactive, student-centered, and emotionally resonant pedagogical approaches. These qualitative insights not only reinforce the questionnaire findings but also provide depth to the understanding of how instructional methods shape learner attitudes. To further contextualize these perspectives, the following section presents the results of classroom observations, offering a real-time view of teaching practices and student engagement in drama classrooms.

4.3 Classroom Observation Analysis

For the sake of triangulation and to complement the question of the study and the findings of the study, eight classroom observations across four drama classes taught by four different instructors were conducted. These observations took place at the Faculty of Arts and the College of Education at Zawia University, as well as the Faculty of Arts at Sabratha University. Each class was observed

twice, with each session lasting approximately one hour. The students observed were in the final stages of their undergraduate studies, offering mature perspectives on their educational experiences.

A semi-structured observation checklist guided the process, enabling the researcher to systematically assess various dimensions of drama instruction. The key areas observed included instructional approach, use of language, classroom interaction, student engagement, and incorporation of drama-specific activities. A recurrent theme across observations was the limited use of practical drama methods. Most teachers relied heavily on text-based instruction, typically reading from printed scripts or handouts. Discussions often took place in the students' first language (L1), rather than utilizing English as the medium of instruction, which limited opportunities for immersive language practice.

Crucially, the researcher found that creative components such as role-playing, enactments, or staging scenes were largely absent from classroom practices. Students were rarely encouraged to physically embody characters or explore dramatic techniques that would foster experiential learning. This contributed to a generally passive learning environment, with few opportunities for active participation or creative expression. In some classes, students appeared disengaged or hesitant, potentially due to a lack of stimulating activities or clarity regarding the purpose of the lessons.

Moreover, the classroom setups were not always conducive to performance-based tasks. Seating arrangements were typically rigid and lecture-oriented, which discouraged movement and interaction. The lack of visual aids, multimedia tools, or designated performance spaces further constrained the potential for dynamic drama instruction. Teachers, while often competent in textual analysis, appeared to lack training or confidence in facilitating performance-based pedagogy.

Overall, the observations echoed many of the concerns raised in student interviews. There was a noticeable gap between the theoretical value of drama for language development and the reality of its implementation in classrooms. The findings highlighted the need for more inclusive, interactive, and student-centered approaches that align with the pedagogical goals of drama education. In the subsequent chapter, these findings will be synthesized and discussed in relation to the broader literature and the research questions posed.

4.3.1 Activities Employed by Teachers

During the classroom observations, a variety of instructional activities were noted, each reflecting differing levels of student engagement and pedagogical effectiveness. These activities were categorized based on well-established typologies relevant to drama instruction, including Information-Based Activities, Persona-Response Activities, Language-Based Activities, Paraphrastic Activities, Moral-Philosophical Activities, Stylistic Activities, and Cultural-Based Activities. Each category provided insight into the instructional strategies used by drama instructors and their impact on learners' engagement and comprehension.

4.3.1.1 Information-Based Activities

Information-Based Activities were the most commonly observed across all classes. These are designed to activate prior knowledge, facilitate comprehension, and promote interaction around thematic or narrative elements of the drama texts. Among these, brainstorming sessions were the most frequently used.

4.3.1.1.1 Brainstorming Sessions

All four teachers (designated A, B, C, and D) consistently incorporated brainstorming as a preliminary activity in their drama sessions. The intent of these sessions was to stimulate creativity, activate schema related to the text, and encourage collective inquiry. Teacher A was particularly effective in structuring these sessions, often dividing students into small groups to enhance participation and foster collaborative thinking. This structure helped to balance contributions among group members and reduced the domination of louder voices.

Teacher B also employed brainstorming but preferred whole-class discussions supported by visual aids such as whiteboards or mind maps to record and organize student responses. This visual anchoring helped students retain information and stay engaged. However, in classrooms led by Teachers C and D, a lack of moderation occasionally resulted in the dominance of a few outspoken students, limiting contributions from quieter or less confident participants.

It was evident that when teachers provided clear objectives and time boundaries, as seen with Teacher A brainstorming became a dynamic and inclusive practice. In contrast, time mismanagement and insufficient scaffolding, particularly noted in Teacher C's classroom,

occasionally led to superficial discussions or off-topic dialogue. This variance underscores the importance of teacher facilitation skills in maximizing the pedagogical value of brainstorming activities in drama instruction.

4.3.1.1.2 Lecture Sessions

Lecture-based instruction was a core component of all observed classes and served as a primary means of content delivery. Teachers A, B, C, and D demonstrated varying degrees of effectiveness in their lecture approaches, particularly in terms of language use, student engagement, and instructional aids.

Teacher A stood out by integrating multimedia tools, such as PowerPoint slides and video clips, to reinforce key themes and enhance student comprehension. Her exclusive use of the target language (L2) throughout the lecture provided students with immersive language exposure, supporting both content understanding and linguistic competence.

In contrast, Teacher B adopted a bilingual delivery method, alternating between L1 and L2 to clarify complex ideas while maintaining some level of language practice. This approach proved particularly effective in fostering comprehension without overwhelming students with unfamiliar vocabulary, striking a balance between accessibility and challenge. Her frequent use of questioning further encouraged participation and made the lecture more interactive.

Teachers C and D conducted their lectures predominantly in L1. While this method facilitated students' conceptual understanding, especially of literary or theoretical elements, it significantly limited opportunities for L2 engagement. Nonetheless, Teacher C’s strength lay in her structured, step-by-step explanations of complex concepts, while Teacher D enhanced relevance by linking lecture content to real-life situations, thereby increasing its practical value.

4.3.1.1.3 Reading Notes from Textbooks or Handouts

A notable observation across the classes was the teachers’ reliance on textbook materials and handouts as a primary instructional tool. Teachers B, C, and D frequently read aloud from printed materials and engaged students in L1 discussions to explain or elaborate on the text. This method supported understanding of plot and character but fell short in promoting active language use, particularly in speaking and listening skills in L2.

Teacher A, in contrast, conducted these reading sessions exclusively in L2, combining reading with spontaneous questioning and commentary. Her delivery was clear, animated, and student-centered, which not only aided comprehension but also provided students with essential exposure to academic discourse in English. Her approach fostered an environment where language acquisition and content engagement were mutually reinforced, positioning L2 as the default medium of instruction and interaction.

These contrasting strategies underscore the broader pedagogical trade-off between accessibility and language immersion. While L1-supported reading sessions may lower cognitive load and enhance immediate comprehension, L2-exclusive delivery, as demonstrated by Teacher A offers long-term benefits in linguistic competence and confidence.

4.3.1.1.4 Comprehension Questions

Comprehension questions were used variably across the observed classes to deepen understanding and stimulate critical thinking. Teachers A and B demonstrated effective use of probing questions that encouraged students to think beyond surface-level interpretations. These teachers skillfully framed questions that not only assessed understanding but also promoted reflective engagement with dramatic texts. Their questioning strategies were interactive and created opportunities for dialogue and clarification.

In contrast, Teachers C and D made limited or no use of such questioning techniques, which consequently diminished opportunities for students to articulate their understanding or engage critically with the material. The absence of comprehensive questioning limited classroom interaction and may have constrained students' deeper processing of content. Overall, the use of comprehension questions by Teachers A and B contributed significantly to a more reflective and dialogic learning environment.

4.3.1.2 Personal-Response Activities

Personal-response activities allow students to express individual thoughts and emotional reactions to drama texts, fostering personal connection and linguistic development. Several personal-response strategies were observed with differing levels of effectiveness across the four teachers.

4.3.1.2.1 Small Group Discussions

Small group discussions were implemented only by Teacher A. This strategy allowed students to collaborate, share interpretations, and engage more intimately with the drama texts. Teacher A organized the discussions purposefully within the lecture, prompting students to explore dramatic themes and characters in L2, thereby reinforcing both critical and communicative skills. Her groups were active, balanced, and demonstrated peer support.

In contrast, Teachers B, C, and D did not use small group discussions in any observed sessions. Teacher B maintained a more teacher-centered approach throughout. Teacher C explicitly noted that group discussions were not suitable for her lesson content, while Teacher D made no attempt to incorporate collaborative discussion. The absence of group interaction in these classes represented a missed opportunity for fostering student-centered learning and active participation.

4.3.1.2.2 Verbal Reflections on Feelings and Reactions

Teachers A and B encouraged students to verbally express their emotional reactions to dramatic events or characters, helping students engage affectively with the text. However, neither teacher integrated a written component, which could have reinforced language development more fully. These discussions occurred predominantly in L2 in Teacher A's class, further strengthening students' fluency and confidence.

In contrast, Teachers C and D discussed reactions exclusively in L1, potentially limiting students' opportunity to expand emotional vocabulary and syntactic range in L2. While the activity fostered student reflection and personal interpretation, the lack of L2 integration in these classes curtailed its full pedagogical benefit for language acquisition.

4.3.1.2.3 Connecting Drama to Students' Lives

All four teachers encouraged students to relate drama content to their personal lives and experiences. This activity consistently elicited student engagement and self-reflection, and students were generally receptive to exploring the relevance of dramatic themes within their own cultural or emotional contexts.

However, language use varied significantly. Teacher A conducted the discussions entirely in L2, which not only supported thematic engagement but also promoted linguistic development through expressive, authentic language use. Teachers B, C, and D, while effective in eliciting personal connections, relied heavily on L1. This limited students' opportunity to practice contextual vocabulary and articulate personal insights in the target language. As a result, although the activity had pedagogical merit across all classrooms, its language learning potential was more fully realized in Teacher A's lessons.

4.3.1.2.4 Individual Interpretations

Teacher A placed a significant emphasis on encouraging individual interpretations during drama lessons, creating space for students to articulate their unique viewpoints and interpretations of dramatic texts. This approach not only promoted personal engagement but also allowed students to develop their analytical and expressive skills in L2. Her inclusive pedagogy ensured that all students, regardless of confidence level, were invited to contribute.

Conversely, Teacher B focused disproportionately on active and outspoken students, unintentionally excluding quieter or less confident learners. This approach may have restricted equal classroom participation and hindered the development of critical thinking in some students. Teachers C and D did not include opportunities for individual interpretation, nor did they facilitate discussions that encouraged students to engage with the material on a personal level. Their teacher-centered methods limited the depth of interaction and student agency in class, reducing the potential for meaningful personal connection with the dramatic texts.

4.3.1.2.5 Expression of Responses to Text

Student expression of responses to drama texts varied significantly across the observed classrooms. Teacher A made a deliberate effort to involve all students by encouraging verbal responses and creative reactions to the material, fostering an inclusive atmosphere where all voices were valued. Her strategy promoted deeper engagement with the texts and provided meaningful opportunities for L2 practice.

Teacher B also allowed for student responses but was selective in her engagement, often directing attention toward a subset of active students. This approach may have led to uneven participation

and limited the confidence-building potential for more reserved learners. In contrast, Teacher C encouraged reading and textual discussion but maintained a focus on comprehension rather than creativity, which reduced opportunities for expressive language use. Teacher D delivered most of the interpretations herself, leaving minimal space for students to independently articulate or reflect on the text. This teacher-dominated style curtailed students' ability to creatively engage with drama and limited classroom interactivity.

4.3.1.2.6 Students' Enjoyment of the Lecture

Student enjoyment was visibly linked to the teacher's instructional style and classroom atmosphere. Teacher A's students demonstrated high levels of motivation and active participation, clearly stimulated by her energetic delivery and creative instructional techniques. Her engaging approach made drama classes enjoyable and interactive, fostering a sense of excitement around the subject.

Teacher B also generated moderate enthusiasm, though the overall engagement level was less pronounced. Her teaching still fostered moments of interest, but the absence of inclusive strategies likely affected full-class involvement. Meanwhile, Teachers C and D fostered more passive classroom environments. Their traditional, lecture-based styles resulted in reduced student interaction and visibly lower levels of enjoyment. This difference suggests that student enjoyment in drama is strongly influenced by pedagogical creativity and opportunities for interaction.

4.3.1.3 Language-Based Activities

Language-based activities are critical in drama instruction as they enable students to engage with the content while simultaneously developing their linguistic competence. This section highlights how such activities were utilized, or omitted across the observed classrooms.

4.3.1.3.1 Group Discussions

Teacher A effectively incorporated group discussions into her drama classes, promoting collaborative learning and deeper engagement with the dramatic texts. These discussions enabled students to share diverse viewpoints, enhanced their interpretative skills, and encouraged peer-to-

peer learning. Teacher A's structured facilitation ensured productive exchanges and reinforced critical thinking through guided dialogue.

In contrast, Teacher B did not implement group discussions, thereby limiting opportunities for student interaction and the co-construction of knowledge. Teacher C considered such discussions irrelevant to the lesson, suggesting a more teacher-centered approach and a missed opportunity for student-led exploration. Similarly, Teacher D excluded group discussions entirely, restricting the development of teamwork, communication skills, and critical analysis.

It is important to note the distinction between group discussions and small group discussions. While small groups foster more intimate and focused interaction, larger group discussions allow for broader perspectives but may dilute individual participation. The general absence of either format in Teachers B, C, and D's lessons points to a lack of interactive engagement, which could have otherwise enriched students' understanding and participation in drama learning.

4.3.1.3.2 Role-Play

Role-play was effectively employed only by Teacher A, who used it as a core component of her instructional strategy. This technique allowed students to step into characters' roles, enact scenes, and explore dramatic scenarios firsthand. Such active involvement not only enhanced comprehension of the material but also fostered empathy, creativity, and spontaneous use of language. Teacher A's lessons were notably dynamic, immersive, and well-received by students, reflecting the pedagogical strength of integrating role-play into drama education.

In contrast, Teachers B, C, and D did not utilize role-play in their classrooms. This absence potentially limited students' opportunities for experiential learning, reducing the expressive and performative dimensions of drama. Without role-play, students may have lacked authentic platforms to practice communication, collaboration, and emotional expression—skills that are central to both language development and dramatic interpretation. The exclusion of this method hindered engagement and weakened the practical application of drama content.

4.3.1.3.3 Language Activities (e.g., Crossword Puzzles, Prediction Exercises)

Teacher A innovatively embedded language activities such as crossword puzzles and prediction tasks into her lessons. These exercises were not treated as isolated tasks but were contextually

aligned with the themes and structure of the plays being studied. This approach enabled students to consolidate vocabulary, reinforce grammar, and deepen textual analysis, all within an engaging and thematic framework. Teacher A's integration of language and literature created a holistic learning experience that enhanced both linguistic proficiency and literary understanding.

Conversely, Teachers B, C, and D did not employ such language activities in their lessons. This lack of structured, interactive linguistic practice may have limited students' opportunities for reinforcing L2 skills in a meaningful context. Without these targeted activities, drama classes risked becoming passive and overly reliant on textual discussion without functional language application. Teacher A's strategy illustrates the pedagogical benefits of aligning language-focused exercises with dramatic content to foster more engaging and effective language learning environments.

4.3.2 Language-Based and Performance-Oriented Activities in Drama Classrooms

The classroom observations revealed notable contrasts in how teachers incorporated language-based and performance activities into their drama instruction. Teacher A consistently implemented interactive strategies such as debates, student-led performances, and active use of metalanguage, all of which fostered student engagement, critical thinking, and language development. These practices transformed the classroom into an active learning environment where students were encouraged to collaborate, reflect, and creatively express themselves.

In contrast, Teacher B's approach was more limited. While she incorporated some debates and modeling of performances herself, these were primarily used for review or clarification rather than as tools for deep engagement. Her use of metalanguage was also more sporadic, which may have impacted students' linguistic development and comprehension. Meanwhile, Teachers C and D largely avoided debates, performances, and metalanguage, resulting in more passive learning environments with fewer opportunities for creative or interactive student participation.

Teacher A's integrative and dynamic approach stood out for its potential to cultivate both linguistic and dramatic competence. In comparison, the minimal use of these techniques by the other instructors underscores a missed opportunity to activate higher-order thinking skills and experiential learning.

Figure 4.2 below visually summarises the extent to which each teacher employed key language-based and performance activities in their classrooms:

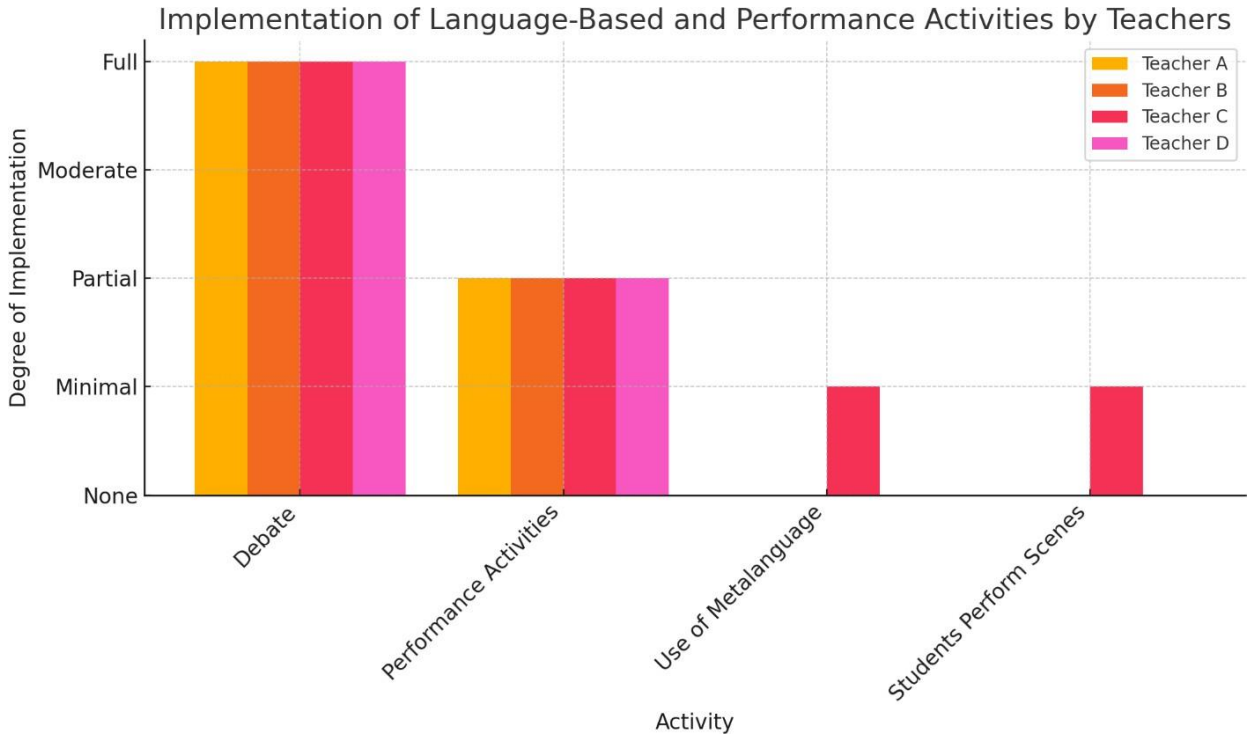


Figure 4.2: Teachers' Use of Language-Based and Performance Activities

4.3.1.4 Paraphrastic Activities Summary and Transition

The paraphrastic activities observed during the classroom sessions provided significant insights into the varying instructional approaches used by teachers to foster language comprehension and expression through rewording and retelling tasks. Teacher A's consistent use of L2 and emphasis on student-centered paraphrasing, such as interactive story retelling, offered students a robust environment for developing fluency and engagement. In contrast, Teachers C and D relied heavily on L1 and did not involve students in active paraphrasing or retelling, limiting opportunities for autonomous language use and critical engagement. Teacher B adopted a balanced bilingual approach, providing both clarity and incremental L2 exposure.

These findings underscore how paraphrastic tasks, especially when delivered in L2 and combined with student participation, can significantly enhance learners' linguistic confidence and narrative

skills. The data also reveals the extent to which teacher facilitation influences whether such activities are perceived as enriching or restrictive.

Figure 4.3 below illustrates the varying levels of teacher engagement across paraphrastic activity types.

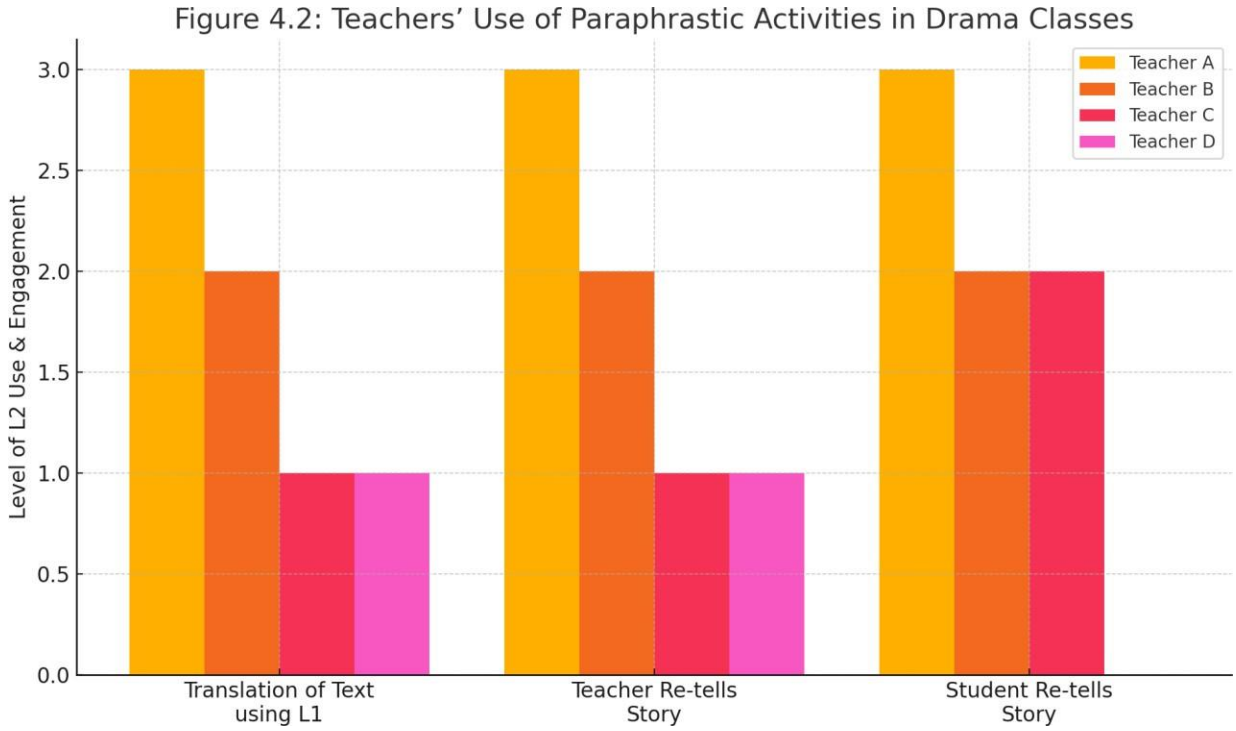


Figure 4.3: Summary of Teachers' Implementation of Paraphrastic Activities

4.3.1.5 Moral-Philosophical Activities in Drama Classrooms

The classroom observation of moral-philosophical activities revealed significant differences in how teachers fostered students' ethical thinking, reflection, and self-awareness. Teacher A emerged as the most proactive in this regard, integrating reflective sessions and self-evaluation activities into her lessons. These strategies promoted student autonomy, critical thinking, and

engagement with the learning material. In contrast, Teachers B, C, and D did not include reflection or self-assessment, thus offering fewer opportunities for personal growth and deeper learning.

All four teachers incorporated discussions on moral dilemmas and moral values, but their strategies varied. Teacher A consistently used L2, maximizing both language practice and intellectual engagement. Teachers B and C blended L1 and L2, balancing clarity with exposure to the target language, while Teacher D relied mainly on L1, ensuring comprehension but limiting L2 development.

Overall, the implementation of moral-philosophical activities ranged from highly integrative to minimal, highlighting the critical role of reflective and ethical engagement in drama education. These variations are summarized in the figure below.

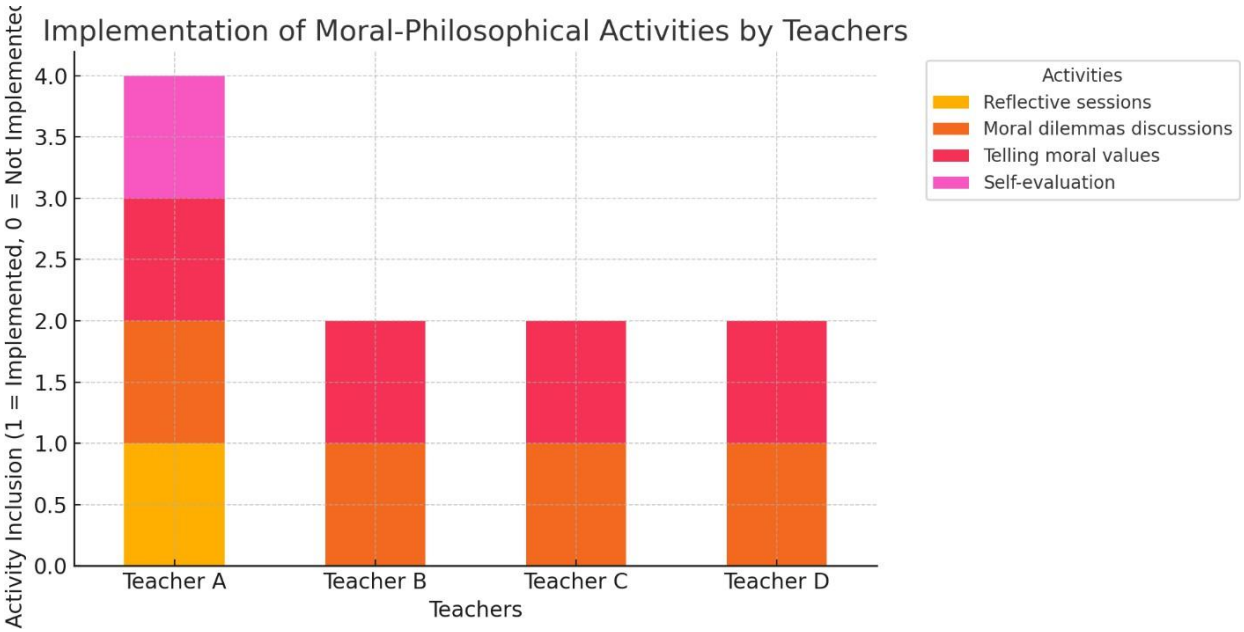


Figure 4.4: Implementation of Moral-Philosophical Activities by Teachers in Drama Classes

4.3.1.6 Stylistic Activities

Observations revealed that all four teachers incorporated key tasks such as identifying linguistic features (e.g., vocabulary, figures of speech) and discussing multiple meanings of the play. However, their use of the target language (L2) varied significantly.

Teacher A consistently used L2, promoting both language development and critical thinking. Teacher B adopted a balanced approach by integrating L1 for clarity while still providing exposure to L2. Teachers C and D, on the other hand, leaned heavily on L1, which supported comprehension but limited students' opportunities for language immersion and practice.

Notably, activities like extracting descriptions of settings and identifying adjectives to describe characters were implemented more selectively. Teachers A and B encouraged students to explore descriptive language and literary elements actively, while Teacher C omitted several of these tasks. Teacher D included some activities but with minimal use of L2.

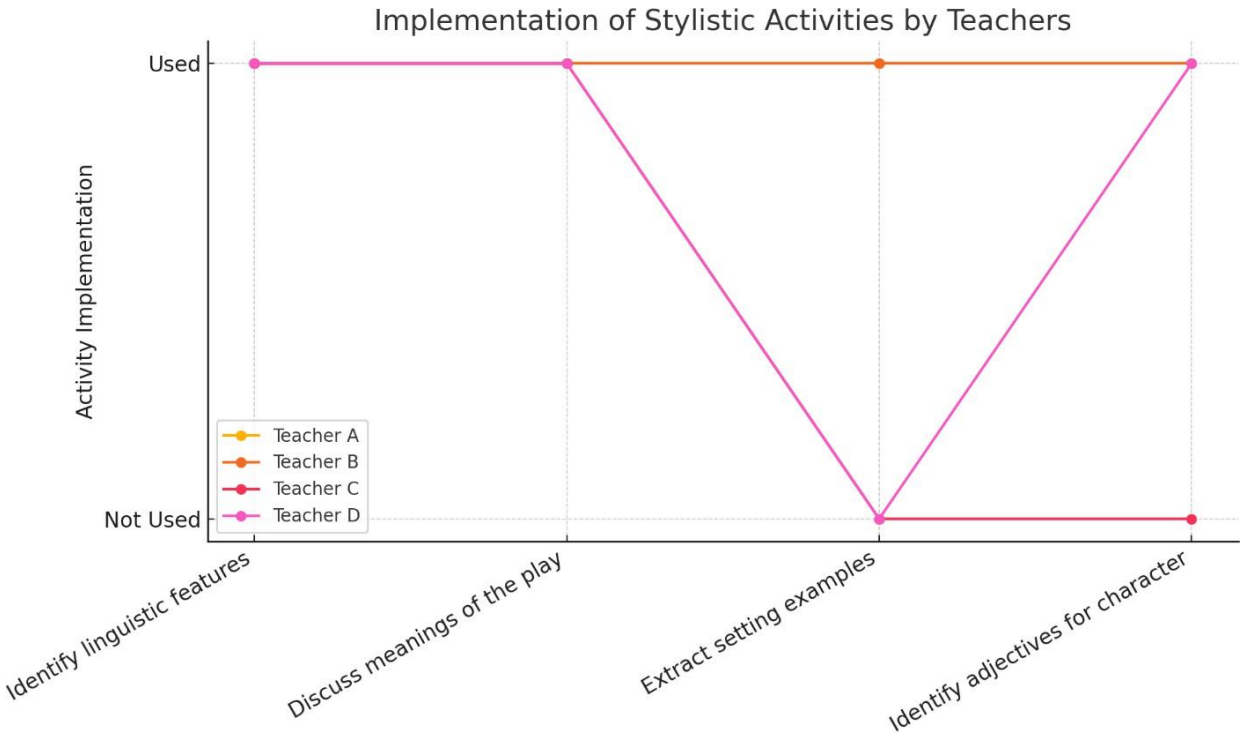


Figure 4.5: Teacher participation in implementing stylistic activities

In summary, while all teachers addressed stylistic elements, the depth of engagement and the degree of L2 integration varied. These differences influenced how effectively students could develop both their literary analysis skills and language proficiency.

4.3.1.7 Cultural-Based Activities

All four teachers (A, B, C, and D) demonstrated cultural awareness by adapting their lessons to address potential cultural barriers. They selectively skipped challenging lines or provided contextual explanations in the target language (L2) to ensure student comprehension. This practice fostered inclusivity and improved accessibility, allowing students to connect the play's cultural elements to their own backgrounds and reducing potential confusion due to cultural or linguistic differences. Furthermore, the observation revealed that all teachers introduced students to various literary criticism approaches, such as psychological, ethical, social, historical, and feminist analyses. However, Teachers A and B distinguished themselves by applying feminist criticism more deliberately and engagingly. This not only enriched students' understanding of the plays but also enhanced their critical thinking by encouraging them to analyze themes of gender, power, and societal norms. In sum, while all teachers incorporated cultural sensitivity and critical perspectives, the depth and consistency of these practices varied. Teachers A and B demonstrated stronger integration of critical theory, especially feminist perspectives, and cultural mediation, which likely offered their students a richer and more analytical learning experience.

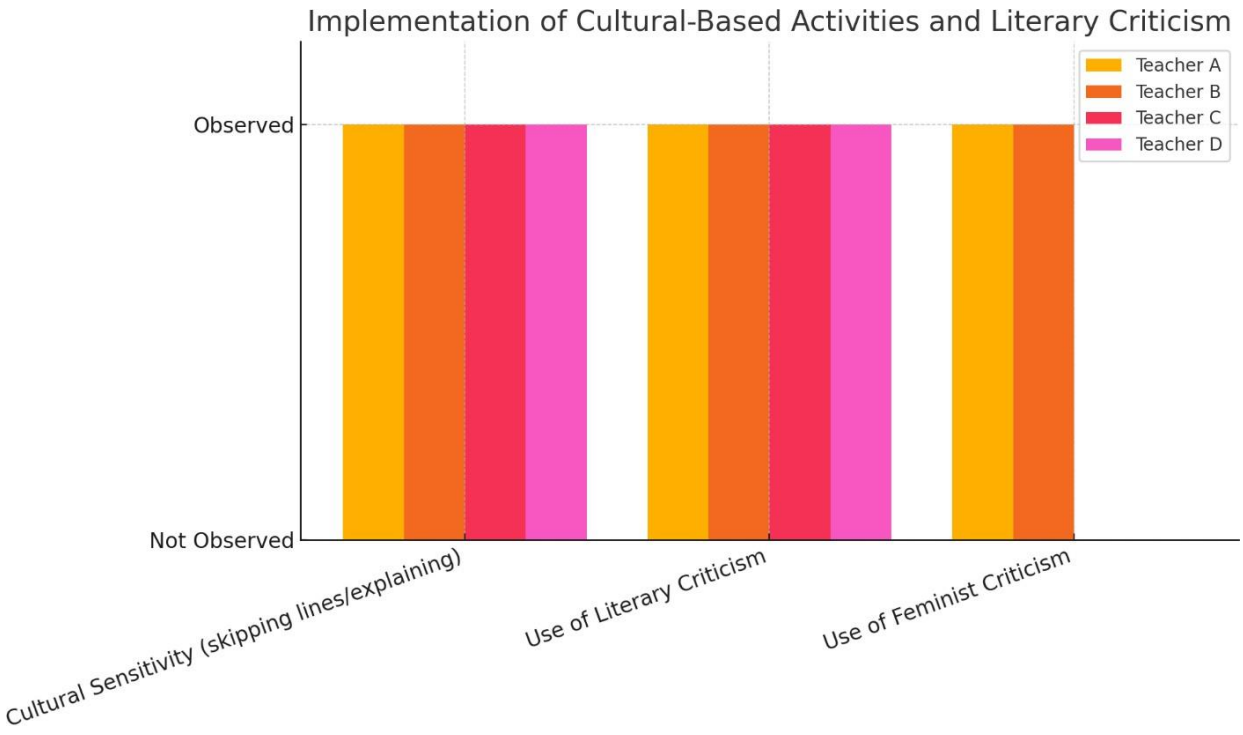


Figure 4.6: Teachers' implementation of culture-sensitive strategies and literary criticism

4.3.2 General Classroom Management

Classroom observations revealed that Teacher A consistently fostered an interactive and engaging environment, characterized by a student-centered approach, flexible seating arrangements encouraging movement, a lively and supportive atmosphere, and effective use of technology. In contrast, Teachers B, C, and D demonstrated more traditional instructional methods, with limited student mobility, moderate student-centered activities, and minimal use of technological tools. While all classrooms maintained a generally positive atmosphere, the presence of dynamic activities and digital tools in Teacher A's class significantly enhanced student engagement and learning experience.

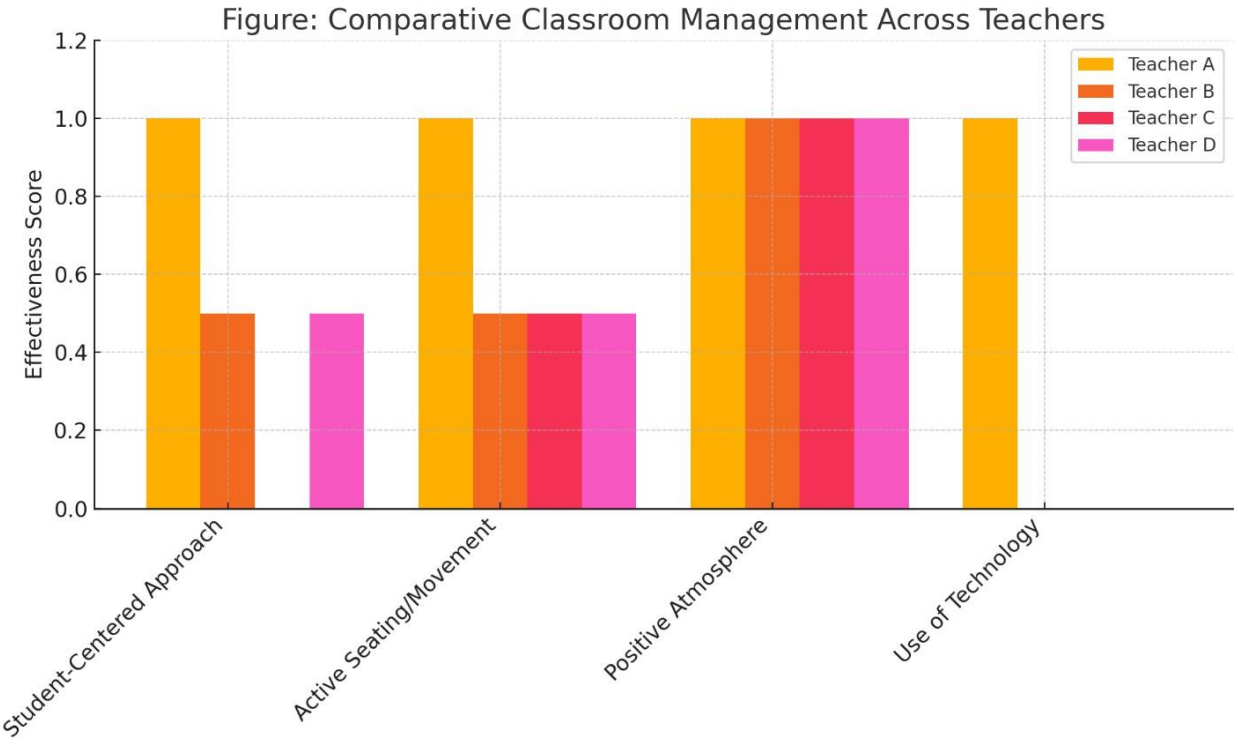


Figure 4.7: Comparative Classroom Management Across Teachers

4.3.3 Observer's Commentary on Teachers

The classroom observations provided deeper insight into the pedagogical practices of the four drama instructors. Each teacher exhibited distinct teaching philosophies and classroom dynamics, leading to varied student experiences.

Teacher A demonstrated exemplary student-centered instruction, creating a warm and supportive classroom climate that encouraged confidence, creativity, and active participation. The integration of creative drama activities linked lessons to real-world experiences and effectively enhanced language acquisition. Clear instructions, inclusive strategies, and constructive feedback allowed all students to thrive, culminating in an engaging classroom performance that reflected both linguistic and dramatic skill development.

Teacher B maintained a well-organized and positive environment, effectively supporting language development through structured instruction. While students were generally engaged, the lack of drama-specific activities limited opportunities for experiential learning. Quieter students were less involved, suggesting that a more inclusive strategy, coupled with drama integration, could further foster engagement and allow all learners to participate meaningfully.

Teacher C’s instruction was more teacher-centered, with limited creativity or use of drama-related methodologies. Lessons were primarily focused on passive content delivery, with minimal interactive elements or scaffolding for student participation. The overreliance on L1 and absence of drama activities constrained language immersion and development. Incorporating interactive, student-focused strategies could substantially enhance both engagement and pedagogical effectiveness.

Teacher D brought energy to the classroom, but the lack of clear objectives, structured drama activities, and consistent feedback reduced the effectiveness of instruction. Participation was uneven, and opportunities for language practice through drama were largely absent. While the atmosphere was vibrant, the teaching approach would benefit from more structure, guided interaction, and targeted feedback to support meaningful learning outcomes.

These observations highlight the significant impact of teaching strategies and classroom management on student engagement, especially in drama education. They underscore the need for

drama instructors to combine structured objectives, inclusive strategies, and interactive, drama-based activities to support language development and learner motivation.

4.3.4 Summary of Classroom Observation Findings

The classroom observations across four teachers revealed significant variation in instructional methods, student engagement, and the integration of drama-based activities. Teacher A consistently employed a dynamic, student-centered approach, utilizing performance, role-play, language exercises, and reflective activities. Her classes were lively, inclusive, and rich in L2 use, fostering strong participation and language development.

Teacher B created a structured and positive learning environment with moderate student engagement. Although some language development strategies were present, the limited use of practical drama activities and reliance on L1 reduced opportunities for immersive learning. Student participation was uneven, with quieter students often overlooked.

Teachers C and D relied heavily on traditional, teacher-centered approaches with minimal incorporation of drama or student interaction. Their focus remained on reading and discussion in L1, resulting in limited L2 exposure and few opportunities for creativity or performance. Although classroom atmospheres were generally positive, the lack of variety in methods hindered student motivation and skill development.

Overall, the data underscore the importance of drama-specific, student-centered strategies, such as role-play, group discussion, performance, and reflection, in enhancing language learning, engagement, and critical thinking. Teachers who prioritized interaction and creativity saw more effective student outcomes than those who followed conventional, lecture-based models.

4.4 Summary of the Chapter

The chapter presented a comprehensive analysis of the data collected through student questionnaires, semi-structured interviews, and classroom observations to explore the challenges faced by Libyan EFL university students in studying drama. The findings revealed several key insights:

- From the questionnaire, students demonstrated an overall appreciation for drama as a tool for creative expression, personal growth, and collaborative learning. However, challenges such as performance anxiety, difficulty grasping complex concepts, and workload management were also evident.
- Interview data shed light on students' internal experiences and highlighted the value they placed on supportive instruction, engaging tasks, and moral or cultural relevance in drama texts. Many students expressed a desire for more inclusive and interactive teaching methods.
- Observation findings revealed stark contrasts between teaching styles. While Teacher A exemplified best practices, through the use of performance, reflection, L2 immersion, and inclusive strategies, Teachers B, C, and D varied in their emphasis on creativity, student participation, and language use. Notably, limited use of technology and underutilisation of reflective or student-led practices hindered engagement in some classrooms.

Taken together, the results show that drama holds rich pedagogical potential in EFL contexts, but its effectiveness depends greatly on teaching approaches, classroom dynamics, and the degree of student involvement. The diversity of experiences among both teachers and student's points to the need for professional development, curriculum flexibility, and student-informed instructional design.

The next chapter will critically interpret the results presented in Chapter Four, linking them to existing literature and theoretical frameworks. It will explore the broader implications of the findings for EFL drama instruction, offer insights into best practices, and propose pedagogical recommendations for improving drama education in similar contexts. This reflective discussion will serve as a bridge between empirical results and actionable strategies for curriculum and teacher development.

CHAPTER FIVE: DISCUSSION AND CONCLUSION

5.0 Introduction

This chapter presents an integrated discussion of the study's findings, drawing connections between the results and existing theoretical and pedagogical frameworks relevant to drama instruction in English as a Foreign Language (EFL) settings. The study explored the key challenges Libyan university students face when studying drama, focusing on how instructional practices, student attitudes, and classroom dynamics affect their engagement, comprehension, and language development. Drawing on data collected through student questionnaires, semi-structured interviews with students, and classroom observations, the chapter provides a multi-perspective interpretation of the results. It is structured to first discuss major findings in relation to the research questions and relevant literature, followed by a synthesis with previous studies, pedagogical implications, a review of study limitations, and finally, recommendations for future research and practice in EFL drama education.

5.1.1 Challenges in Drama Education for Libyan EFL Students

The findings of this study reveal several interrelated challenges that hinder Libyan EFL university students from fully engaging with drama as part of their language curriculum. One of the most prominent barriers is linguistic difficulty, particularly the tension between the use of the target language (L2) and the reliance on the native language (L1). While exclusive L2 instruction encourages fluency and immersion, many students struggled with comprehension, leading some instructors to revert to L1, which, although helpful for clarity, limited sustained language practice. This finding is consistent with previous studies (e.g., Nation, 2003; Littlewood, 2004) that highlight the delicate balance between input comprehensibility and target language exposure in EFL contexts.

Additionally, performance anxiety and fear of public speaking emerged as significant deterrents to student participation. As drama inherently requires vocal expression and public performance, students often felt self-conscious and unprepared, echoing Horwitz et al.'s (1986) findings on foreign language anxiety. Furthermore, the cognitive and interpretive demands of drama, such as

analysing complex plots, character motivations, and cultural references, proved particularly challenging for students with limited literary exposure or vocabulary range. This aligns with literature emphasizing the need for scaffolding when introducing abstract or metaphorical content in L2 learning (Lazar, 2020; Maley & Duff, 2005).

Finally, many students reported difficulty balancing the workload of drama classes with other academic responsibilities. The demands of memorisation, group rehearsals, and performance preparation often clashed with other coursework, leading to stress and disengagement. These challenges suggest a need for more flexible scheduling, clearer assessment criteria, and support structures that help students manage drama's unique demands within a broader academic framework.

5.1.2 Pedagogical Approaches and Their Effectiveness

The study's findings underscore the significant influence of pedagogical approaches on student engagement, comprehension, and language development in drama-based EFL instruction. Creative methods such as role-play, group performances, and moral dilemma discussions, predominantly observed in Teacher A's classroom, proved highly effective in fostering active participation and language use. This is strongly supported by previous research, including Kao and O'Neill (1998), who argue that drama-based activities promote authentic communication and meaningful interaction, which are critical for second language acquisition. Similarly, Maley and Duff (2005) advocate for role-play and improvisation as essential tools in enabling learners to personalize language and internalize it in a non-threatening context.

In contrast, classrooms dominated by teacher-centered approaches, such as those led by Teachers C and D, demonstrated lower levels of student autonomy, interaction, and engagement. These observations align with Littlewood's (2004) critique of traditional transmission-based teaching in EFL, which often fails to provide sufficient opportunities for communicative practice. Conversely, the more student-centered environments observed with Teachers A and, to some extent, B allowed learners to take ownership of their learning, a principle reinforced by Nunan (1999), who emphasizes the benefits of learner-centered instruction in enhancing motivation and learning outcomes.

Inclusive classroom practices, such as differentiated instruction, the use of both L1 and L2 for clarification, and supportive feedback, also played a crucial role in shaping student experiences. As the findings show, students in inclusive settings (particularly Teacher A's class) demonstrated greater confidence and willingness to participate. This is consistent with Vygotsky's (1978) sociocultural theory, which posits that scaffolded support within a learner's zone of proximal development enhances both performance and long-term competence. Additionally, constructive feedback, as discussed by Hattie and Timperley (2007), was more effectively implemented in classrooms where students felt emotionally safe and guided, contributing to their linguistic and personal development.

Lastly, the use or absence of technology had notable pedagogical implications. Teacher A's integration of multimedia tools and digital content enriched the learning experience, offering multimodal input that catered to diverse learning styles. This supports the findings of Mayer (2001), who emphasizes the cognitive benefits of dual-channel learning through visual and auditory stimuli. Conversely, the lack of technological integration in the classrooms of Teachers B, C, and D may have limited engagement and the potential for enriched contextual understanding, particularly in a subject like drama that benefits from visual and performative illustration. These results point to a need for more systematic incorporation of digital tools to modernize instruction and enhance accessibility in drama education.

5.1.3 Student Engagement and Perceptions

The study's findings revealed that student engagement in EFL drama classes is closely tied to opportunities for creativity, collaboration, and personal expression. Many students reported that drama provided a valuable outlet for imaginative exploration and social interaction, especially when role-play and group activities were emphasised. This supports Lazar's (1993) assertion that literature, and drama in particular, promotes affective involvement and personal response, which are key to language retention and learner motivation. Additionally, the majority of students valued drama classes for enabling them to express themselves in ways not typically available in conventional language instruction, aligning with Maley and Duff's (2005) view that drama fosters personal growth and linguistic risk-taking through creative performance.

Another important aspect highlighted was the emotional impact of specific, memorable classroom moments, what students identified as "favourite activities." These peak experiences not only enhanced enjoyment but also contributed to students' deeper emotional connection with the subject. As emphasised by Arnold (1999), emotional engagement plays a fundamental role in cognitive processing and memory, particularly in foreign language contexts. When learners are emotionally invested in a task, such as performing a skit or interpreting a dramatic scene, they are more likely to internalise the language used, thus facilitating both fluency and confidence.

Moreover, the importance of a supportive and inclusive learning environment emerged as a crucial factor influencing student perceptions. Students in Teacher A's class, where positive feedback, emotional safety, and mutual respect were consistently observed, reported higher satisfaction and engagement levels. This finding echoes Dörnyei's (2001) emphasis on classroom climate as a central determinant of motivation. A non-judgmental atmosphere, where students feel free to experiment with language and take creative risks, is essential for fostering both academic and personal development. Conversely, environments lacking in emotional support or dominated by rigid expectations were associated with decreased participation and confidence, highlighting the need for emotionally responsive teaching strategies in drama-based EFL instruction.

5.1.4 Classroom Management and Environment

Classroom management and physical learning environments played a significant role in shaping students' participation and overall engagement in drama activities. Findings from the classroom observations demonstrated that flexible layouts, such as open spaces for performance or circular and U-shaped seating contributed positively to interaction and student-centered learning. For instance, in Teacher A's class, the absence of fixed seating encouraged movement, collaboration, and performance immersion, which correlates with Schewe's (1998) argument that physical space in drama-based instruction is not just a backdrop but a dynamic part of the learning process. Conversely, more rigid layouts observed in other classes limited spontaneous participation and reduced opportunities for peer interaction.

Resource limitations also emerged as a recurring challenge. A lack of technological tools (e.g., multimedia projectors, sound systems) and inadequate physical resources (e.g., props, stage areas) were reported to hinder effective drama instruction and student involvement. These observations

echo the findings of Kao and O'Neill (1998), who emphasised the importance of resource-rich environments for drama pedagogy, where material and technological support enables a multimodal learning experience that caters to diverse learning preferences.

Furthermore, the study highlighted the importance of inclusivity, cultural awareness, and diversity management within the drama classroom. Teachers who demonstrated sensitivity to cultural references in texts and adjusted their instruction accordingly were more successful in creating inclusive spaces. Explaining cultural allusions in L2 and occasionally bridging understanding with L1 helped students relate to unfamiliar themes without feeling excluded. This finding aligns with Kramsch's (1993) view that intercultural competence is fundamental to language learning, especially in literature-based instruction where socio-cultural contexts are often embedded. In classrooms where inclusivity was not actively managed, students were more likely to disengage, indicating that fostering diversity and cultural accessibility is essential for equitable participation in EFL drama education.

5.2 Synthesis with Literature

The findings of this study largely align with existing scholarship on the pedagogical value and challenges of drama-based instruction in EFL contexts. Consistent with the work of Maley and Duff (2005), this research confirmed that drama enhances language learning by fostering creativity, emotional engagement, and communicative competence. Students in this study expressed appreciation for creative expression, collaboration, and interactive tasks, echoing Kao and O'Neill's (1998) assertion that drama promotes authentic language use in meaningful contexts.

Moreover, the challenges identified, such as linguistic barriers, performance anxiety, and difficulty grasping complex dramatic texts, mirror concerns raised by Stinson and Winston (2011), who found that EFL learners often struggle with the dual cognitive load of language processing and dramatic interpretation. Similarly, performance-related anxiety reported in this study supports previous observations by Liu and Jackson (2008), who linked public speaking in L2 settings with heightened language anxiety and reduced participation.

A notable point of divergence from prior studies lies in the extent of teacher-centered practices still prevalent in some observed classrooms. While earlier literature, such as Heathcote and Bolton (1995), promotes student-led exploration and improvisation in drama education, this study found

that some instructors leaned heavily on direct instruction and L1 use, which, although supportive in certain cases, tended to limit students' exposure to immersive L2 experiences. This suggests a gap between theoretical recommendations and classroom realities, especially in contexts with limited training or institutional support for drama-based pedagogy.

Another unique contribution of this study is its emphasis on resource-related challenges and cultural accessibility. While previous literature often focuses on pedagogical techniques, this research highlights how limited access to technology and inadequate classroom infrastructure can impede effective drama teaching. Furthermore, the sensitivity demonstrated by teachers in managing cultural content, either by skipping lines or contextualizing unfamiliar references extends Kramsch's (1993) concept of intercultural awareness, illustrating how localized adjustments are crucial in EFL literary instruction.

In sum, this study reaffirms the pedagogical potential of drama in EFL education while also shedding light on underexplored practical constraints and instructional inconsistencies. By offering grounded insights from Libyan university classrooms, it contributes a regional perspective to the global discourse on drama-based language teaching, encouraging further inquiry into context-specific adaptations and teacher development strategies.

5.3 Implications of the Study

5.3.1 Implications for Teachers and Pedagogical Practices

The findings of this study highlight the critical need for EFL teachers to receive specialized training in drama-based instructional methods and student-centred pedagogies. While some instructors demonstrated effective use of creative strategies such as role-play, group work, and performance-based tasks, others relied predominantly on teacher-centred instruction and frequent use of L1. This limited students' exposure to the target language and reduced opportunities for authentic communication. Teacher development programs should therefore focus on equipping educators with practical techniques that promote communicative competence, creativity, and learner autonomy through drama.

Furthermore, the importance of scaffolding in supporting students with complex linguistic and literary content was clearly evident. Effective scaffolding strategies, such as pre-teaching key

vocabulary, using visual aids, and segmenting dramatic texts, are essential for helping learners gradually build the confidence and linguistic proficiency needed for meaningful engagement. Empowering teachers with these tools will not only enhance student participation but also lead to more effective learning outcomes in drama-integrated EFL classrooms.

5.3.2 Implications for Curriculum Designers

The study suggests that curriculum designers must find a balanced approach to integrating drama that supports both creativity and academic rigor. While drama offers rich opportunities for expressive and communicative language use, its implementation in EFL syllabi is often inconsistent and poorly aligned with formal assessment structures. A more coherent curriculum design should include dedicated drama modules that are explicitly tied to language learning outcomes, with assessment tools, such as performance rubrics, reflective journals, and peer reviews, that capture a broader spectrum of student abilities. Moreover, drama should be embedded as a core pedagogical element rather than treated as an optional supplement. Structured, level-appropriate units that evolve alongside students' linguistic and cognitive development can ensure that drama contributes meaningfully to the acquisition of language, development of critical thinking, and cultivation of intercultural competence.

5.3.3 Implications for Institutions

At an institutional level, the study reveals the urgent need to improve infrastructure to support drama-based EFL teaching. Many students reported limitations in physical and technological resources, such as the absence of multimedia tools, performance spaces, and flexible seating arrangements, which constrained their ability to engage fully in drama activities. Institutions should therefore invest in creating more dynamic and flexible learning environments conducive to interactive and performance-rich instruction.

Equally vital is the institutional commitment to fostering emotionally supportive and inclusive classroom climates. Given the expressive and often vulnerable nature of drama activities, students need to feel psychologically safe and respected. Providing professional development for instructors on inclusive teaching practices, classroom management, and student well-being

alongside policies that promote diversity and emotional safety, can significantly enhance the effectiveness of drama pedagogy and ensure that it is accessible and impactful for all learners.

5.4 Limitations of the Study

While this study offers meaningful insights into the challenges and pedagogical dynamics of drama education in Libyan EFL university contexts, several limitations must be acknowledged. First, the sample size was relatively small and confined to a specific geographical area, which may limit the generalizability of the findings to other educational institutions or regions within Libya and beyond. Though the data gathered were rich and contextually relevant, they may not capture the full diversity of EFL learning experiences in drama education elsewhere.

Second, the use of self-reported questionnaires introduces the possibility of response bias. Some participants may have provided answers that reflected perceived expectations or socially desirable views, rather than fully honest opinions. Although this limitation was partially addressed through the triangulation of interview and observation data, it remains an inherent concern in studies relying on self-reported perceptions.

Finally, the observational component was constrained by time and logistical challenges. As a result, the findings reflect a snapshot of classroom practice rather than a sustained or longitudinal observation of teaching styles and student behaviour. This temporal limitation may have restricted the depth of insights into the long-term effectiveness and consistency of instructional approaches.

5.5 Suggestions for Future Research

Future research should consider examining the integration of drama-based instruction at earlier stages of EFL learning, such as in primary or secondary education, to assess the long-term benefits of early exposure to drama on language development and learner confidence. Comparative studies across universities in different regions of Libya, or between Libya and other similar EFL contexts, would also be valuable in identifying how institutional and cultural factors influence the implementation and outcomes of drama pedagogy.

Moreover, longitudinal research tracking student progress over extended periods would provide a deeper understanding of the sustained impact of drama on language fluency, communicative competence, and affective dimensions such as motivation, creativity, and self-efficacy. Such

studies would contribute significantly to the growing body of knowledge on the role of drama in EFL education and support more informed pedagogical and policy decisions.

5.6 Summary of the Chapter

This chapter has synthesized the study's findings with existing literature, offering a comprehensive discussion of the pedagogical, linguistic, and institutional dimensions of teaching drama in EFL contexts. Despite the challenges, such as linguistic complexity, performance anxiety, and resource constraints, the results reaffirm the powerful role of drama in fostering creativity, critical thinking, and communicative language use. The research highlights the necessity of adopting inclusive, student-centred approaches and calls for enhanced professional development and curricular integration of drama within EFL programs.

The study contributes to a deeper understanding of how drama can be meaningfully embedded into language education to enrich student experiences and outcomes. It advocates for a reimagining of EFL pedagogy one that is grounded in creativity, intercultural awareness, and learner empowerment, thereby offering a transformative path forward for language educators and institutions alike.

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Appendix 1: Students' Questionnaire

This questionnaire is designed to investigate the difficulties EFL Libyan university students encountered in drama. Your assistance in completing the following questions is greatly appreciated. please put a tick (√) for the option(s) that you choose.

تم تصميم هذا الاستبيان للتحقيق في الصعوبات التي يواجها طلاب الجامعات الليبية في مجال اللغة الإنجليزية كلغة أجنبية في الدراما. مساعدتكم في استكمال الأسئلة التالية هي موضع تقدير كبير. يرجى وضع علامة (√) أمام الخيار الذي تختاره.

	Statement	Strongly Agree	agree	Neutral	Disagree	Strongly disagree
1.	I enjoy drama classes because they provide an opportunity for creative expression. أنا أستمتع بمحاضرة الدراما لأنها توفر فرصة للتعبير الإبداعي.					
2.	The variety of activities in drama classes, such as acting exercises and script analysis, contributes to my overall enjoyment of the subject. إن تنوع الأنشطة في دروس الدراما، مثل تمارين التمثيل وتحليل النص، يساهم في استمتاعي العام بالمادة.					
3.	I have a favorite moment or activity in drama class that significantly enhances my overall experience. لدي لحظة أو نشاط مفضل في فصل الدراما مما يعزز تجربتي بشكل عام.					
4.	I dislike drama classes because of specific assignments or projects. أنا لا أحب دروس الدراما بسبب مهام أو مشاريع محددة.					
5.	Drama classes allow me to express myself creatively. تسمح لي دروس الدراما بالتعبير عن نفسي بشكل إبداعي.					
6	The level of collaboration and teamwork in drama classes positively contributes to my liking of the subject. إن مستوى التعاون والعمل الجماعي في دروس الدراما يساهم بشكل إيجابي في إعجابي بالمادة.					

	Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
7.	I face challenges or difficulties in drama classes that negatively impact my overall liking of the subject. أواجه تحديات أو صعوبات في دروس الدراما مما يؤثر سلبا على إعجابي العام بالمادة.					
8.	Drama classes provide a supportive and inclusive environment. توفر دروس الدراما بيئة داعمة وشاملة.					
9.	Drama classes contribute to my personal growth and development. تساهم دروس الدراما في نموي وتطوري الشخصي.					
10.	I have suggestions for improvement or changes in drama classes that would enhance my overall experience. لدي اقتراحات للتحسين أو التغييرات في دروس الدراما التي من شأنها أن تعزز مستواي بشكل عام.					
11.	I face challenges in drama classes related to performance anxiety or fear of public speaking. أواجه تحديات في دروس الدراما تتعلق بقلق الأداء أو الخوف من التحدث أمام الجمهور.					
12.	Understanding and grasping certain concepts in drama classes is difficult for me. من الصعب بالنسبة لي فهم واستيعاب مفاهيم معينة في دروس الدراما.					
13.	The workload in drama classes is overwhelming and affects my ability to enjoy the subject. عبء العمل في دروس الدراما مرهق ويؤثر على قدرتي على الاستمتاع بالمادة.					
14.	I struggle with the collaborative aspect of drama classes, such as working in groups or pairs. أجد صعوبة في التعامل مع الجانب التعاوني في دروس الدراما، مثل العمل في مجموعات أو في ثنائيات.					

	Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
15.	I feel pressured to conform to certain expectations or standards in drama classes, impacting my comfort level. أشعر بالضغط للتوافق مع توقعات أو معايير معينة في دروس الدراما، مما يؤثر على مستوى راحتي.					
16.	Limited resources or facilities hinder my ability to fully engage in drama class activities. الموارد المحدودة للمرافق تعيق قدرتي على الانخراط بشكل كامل في أنشطة فصل الدراما.					
17.	I face challenges in expressing my creativity within the constraints of drama class assignments. أواجه تحديات في التعبير عن إبداعي ضمن قيود واجبات صف الدراما.					
18.	Issues related to inclusivity or diversity impact my experience in drama classes. تؤثر القضايا المتعلقة بالشمولية أو التنوع على تجربتي في دروس الدراما.					
19.	I find it challenging to balance drama class commitments with other academic or extracurricular activities. أجد صعوبة في الموازنة بين التزامات فصل الدراما و الأنشطة الأكاديمية أو اللامنهجية الأخرى.					
20.	I believe that addressing these challenges would significantly improve my overall experience in studying drama. أعتقد أن معالجة هذه التحديات من شأنها أن تحسن بشكل كبير تجربتي الشاملة في دراسة الدراما.					

Appendix 2: Filled Students' Questionnaire

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Students' Questionnaire

استبيان الطلبة

This questionnaire is designed to investigate the difficulties EFL Libyan university students encountered in drama. Your assistance in completing the following questions is greatly appreciated. please put a tick (√) for the option(s) that you choose.

تم تصميم هذا الاستبيان للتحقيق في الصعوبات التي يواجها طلاب الجامعات الليبية في مجال اللغة الإنجليزية كلغة أجنبية في الدراما. مساعدتكم في استكمال الأسئلة التالية هي موضع تقدير كبير. يرجى وضع علامة (√) أمام الخيار الذي تختاره.

	Statement	Agree	Strongly agree	Neutral	Disagree	Strongly disagree
1.	I enjoy drama classes because they provide an opportunity for creative expression. أنا أستمتع بمحاضرة الدراما لأنها توفر فرصة للتعبير الإبداعي.		√			
2.	The variety of activities in drama classes, such as acting exercises and script analysis, contributes to my overall enjoyment of the subject. إن تنوع الأنشطة في دروس الدراما، مثل تمارين التمثيل وتحليل النص، يساهم في استمتاعي العام بالمادة.	√				
3.	I have a favorite moment or activity in drama class that significantly enhances my overall experience. لدي لحظة أو نشاط مفضل في فصل الدراما مما يعزز تجربتي بشكل عام.			√		
4.	I dislike drama classes because of specific assignments or projects. أنا لا أحب دروس الدراما بسبب مهام أو مشاريع محددة.					
5.	Drama classes allow me to express myself creatively. تسمح لي دروس الدراما بالتعبير عن نفسي بشكل إبداعي.				√	

	Statement	Agree	Strongly Agree	Neutral	Disagree	Strongly Disagree
6.	The level of collaboration and teamwork in drama classes positively contributes to my liking of the subject. إن مستوى التعاون والعمل الجماعي في دروس الدراما يساهم بشكل إيجابي في إعجابي بالمادة.		✓			
7.	I face challenges or difficulties in drama classes that negatively impact my overall liking of the subject. أواجه تحديات أو صعوبات في دروس الدراما مما يؤثر سلبا على إعجابي العام بالمادة.		✓			
8.	Drama classes provide a supportive and inclusive environment. توفر دروس الدراما بيئة داعمة وشاملة.	✓				
9.	Drama classes contribute to my personal growth and development. تساهم دروس الدراما في نموي وتطوري الشخصي.		✓			
10.	I have suggestions for improvement or changes in drama classes that would enhance my overall experience. لدي اقتراحات للتحسين أو التغييرات في دروس الدراما التي من شأنها أن تعزز مستواي بشكل عام.		✓			
11.	I face challenges in drama classes related to performance anxiety or fear of public speaking. أواجه تحديات في دروس الدراما تتعلق بقلق الأداء أو الخوف من التحدث أمام الجمهور.		✓			
12.	Understanding and grasping certain concepts in drama classes is difficult for me. من الصعب بالنسبة لي فهم واستيعاب مفاهيم معينة في دروس الدراما.	✓				
13.	The workload in drama classes is overwhelming and affects my ability to enjoy the subject. عبء العمل في دروس الدراما مرهق ويؤثر على قدرتي على الاستمتاع بالمادة.	✓				
14.	I struggle with the collaborative aspect of drama classes, such as working in groups or pairs. أجد صعوبة في التعامل مع الجانب التعاوني في دروس الدراما، مثل العمل في مجموعات أو في ثنائيات.	✓				

	Statement	Agree	Strongly Agree	Neutral	Disagree	Strongly Disagree
15.	I feel pressured to conform to certain expectations or standards in drama classes, impacting my comfort level. أشعر بالضغط للتوافق مع توقعات أو معايير معينة في دروس الدراما، مما يؤثر على مستوى راحتي.	✓				
16.	Limited resources or facilities hinder my ability to fully engage in drama class activities. الموارد المحدودة للمرافق تعيق قدرتي على الانخراط بشكل كامل في أنشطة فصل الدراما.			✓		
17.	I face challenges in expressing my creativity within the constraints of drama class assignments. أواجه تحديات في التعبير عن إبداعي ضمن قيود واجبات صف الدراما.			✓		
18.	Issues related to inclusivity or diversity impact my experience in drama classes. تؤثر القضايا المتعلقة بالشمولية أو التنوع على تجربتي في دروس الدراما.	✓				
19.	I find it challenging to balance drama class commitments with other academic or extracurricular activities. أجد صعوبة في الموازنة بين التزامات فصل الدراما و الأنشطة الأكاديمية أو اللامنهجية الأخرى.	✓				
20.	I believe that addressing these challenges would significantly improve my overall experience in studying drama. أعتقد أن معالجة هذه التحديات من شأنها أن تحسن بشكل كبير تجربتي الشاملة في دراسة الدراما.		✓			

Appendix 3: Classroom Observation Checklist

Instructor: …… Faculty: ……..

Date: …… Class Duration: …….

Session Number: ……. Year/ Semester Level: ……..

Play: ……

1. **Y** = The measure was observed
2. **N** = The measure was not observed
3. **NA** = The measure was not applicable in this class or in this setting

Activities Employed by Teachers

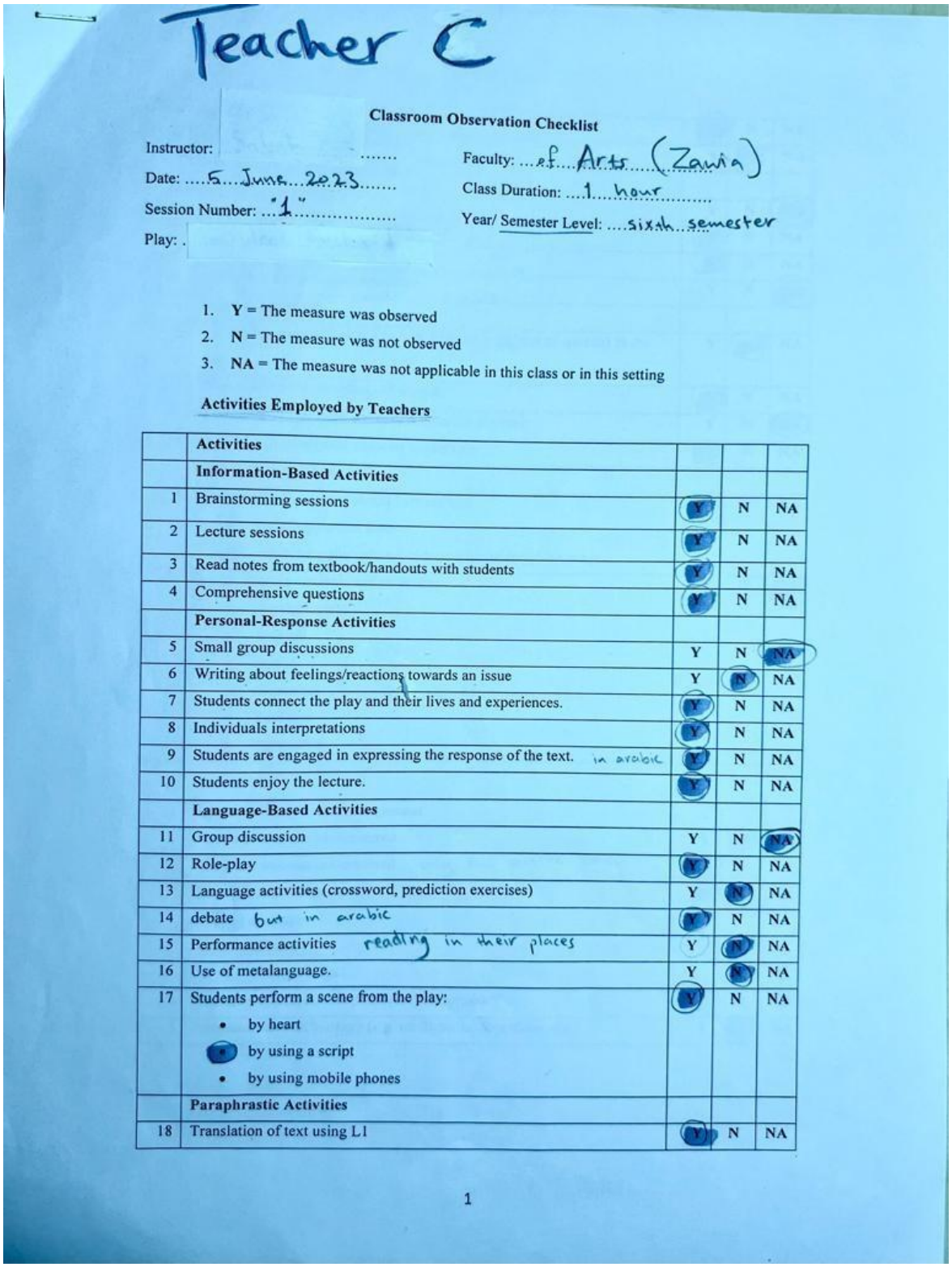
	Activities			
	Information-Based Activities			
1	Brainstorming sessions	**Y**	**N**	**NA**
2	Lecture sessions	**Y**	**N**	**NA**
3	Read notes from textbook/handouts with students	**Y**	**N**	**NA**
4	Comprehensive questions	**Y**	**N**	**NA**
	Personal-Response Activities			
5	Small group discussions	**Y**	**N**	**NA**
6	Writing about feelings/reactions towards an issue	**Y**	**N**	**NA**
7	Students connect the play and their lives and experiences.	**Y**	**N**	**NA**
8	Individuals interpretations	**Y**	**N**	**NA**
9	Students are engaged in expressing the response of the text.	**Y**	**N**	**NA**
10	Students enjoy the lecture.	**Y**	**N**	**NA**
	Language-Based Activities			
11	Group discussion	**Y**	**N**	**NA**
12	Role-play	**Y**	**N**	**NA**
13	Language activities (crossword, prediction exercises)	**Y**	**N**	**NA**
14	debate	**Y**	**N**	**NA**
15	Performance activities	**Y**	**N**	**NA**
16	Use of metalanguage.	**Y**	**N**	**NA**
17	Students perform a scene from the play: • by heart • by using a script • by using mobile phones	**Y**	**N**	**NA**
	Paraphrastic Activities			
18	Translation of text using L1	**Y**	**N**	**NA**
19	Re-tell story to students	**Y**	**N**	**NA**

20	Students re-tell story to the class	**Y**	**N**	**NA**
	Moral-Philosophical Activities			
21	Reflective sessions	**Y**	**N**	**NA**
22	Discussions on moral dilemmas	**Y**	**N**	**NA**
23	Tell moral values to students	**Y**	**N**	**NA**
24	Conduct self-evaluation activities	**Y**	**N**	**NA**
	Stylistic Activities			
25	Identify linguistics features (e.g. Vocabulary, figures of speech) in the play	**Y**	**N**	**NA**
26	Discuss different meanings of the play	**Y**	**N**	**NA**
27	Extract examples from a text that describe a setting	**Y**	**N**	**NA**
28	Identify adjectives that describe a character.	**Y**	**N**	**NA**
	Cultural-Based Activities			
29	Instructor is aware of cultural barriers by: • skipping certain lines • explaining the cultural concepts in the target language	**Y**	**N**	**NA**
30	Use of literary analysis and criticism. • Psychological • Ethical • Social • Historical • Feminist • Formalism	**Y**	**N**	**NA**

	General Classroom Management			
1	The class was teacher-centered	**Y**	**N**	**NA**
2	The class was student-centered	**Y**	**N**	**NA**
3	The class was sitting in: • U shape • Groups • Using a stage	**Y**	**N**	**NA**
4	The class atmosphere is positive. (comfortable)	**Y**	**N**	**NA**
5	Instructor uses technology (e.g. multimedia, data show, etc.)	**Y**	**N**	**NA**

The observer comments	

Appendix 4: Filled Classroom Observation Checklist



Teacher C

Classroom Observation Checklist

Instructor: .....

Faculty: ...ef Arts (Zawia)

Date: ....5...June...2023.....

Class Duration: ...1...hour.....

Session Number: ..."1".....

Year/ Semester Level: ....sixth..semester

Play: .

1. **Y** = The measure was observed
2. **N** = The measure was not observed
3. **NA** = The measure was not applicable in this class or in this setting

Activities Employed by Teachers

	Activities			
	Information-Based Activities			
1	Brainstorming sessions	Y	N	NA
2	Lecture sessions	Y	N	NA
3	Read notes from textbook/handouts with students	Y	N	NA
4	Comprehensive questions	Y	N	NA
	Personal-Response Activities			
5	Small group discussions	Y	N	NA
6	Writing about feelings/reactions towards an issue	Y	N	NA
7	Students connect the play and their lives and experiences.	Y	N	NA
8	Individuals interpretations	Y	N	NA
9	Students are engaged in expressing the response of the text. in arabic	Y	N	NA
10	Students enjoy the lecture.	Y	N	NA
	Language-Based Activities			
11	Group discussion	Y	N	NA
12	Role-play	Y	N	NA
13	Language activities (crossword, prediction exercises)	Y	N	NA
14	debate but in arabic	Y	N	NA
15	Performance activities reading in their places	Y	N	NA
16	Use of metalanguage.	Y	N	NA
17	Students perform a scene from the play: • by heart • by using a script • by using mobile phones	Y	N	NA
	Paraphrastic Activities			
18	Translation of text using L1	Y	N	NA

1

19	Re-tell story to students	Y	N	NA
20	Students re-tell story to the class	Y	N	NA
	Moral-Philosophical Activities			
21	Reflective sessions	Y	N	NA
22	Discussions on moral dilemmas	Y	N	NA
23	Tell moral values to students	Y	N	NA
24	Conduct self-evaluation activities	Y	N	NA
	Stylistic Activities			
25	Identify linguistics features (e.g. Vocabulary, figures of speech) in the play	Y	N	NA
26	Discuss different meanings of the play	Y	N	NA
27	Extract examples from a text that describe a setting	Y	N	NA
28	Identify adjectives that describe a character.	Y	N	NA
	Cultural-Based Activities			
29	Instructor is aware of cultural barriers by: • skipping certain lines • explaining the cultural concepts in the target language	Y	N	NA
30	Use of literary analysis and criticism. • Psychological • Ethical • Social • Historical • Feminist • Formalism	Y	N	NA

	General Classroom Management			
1	The class was teacher-centered	Y	N	NA
2	The class was student-centered only the active ones	Y	N	NA
3	The class was sitting in: • U shape • Groups • Using a stage	Y	N	NA
4	The class atmosphere is positive. (comfortable)	Y	N	NA
5	Instructor uses technology (e.g. multimedia, data show, etc.)	Y	N	NA

teacher C

- Absence of creativity and engaging environment.

The observer comments	- Absence of inclusive environment where students feel encouraged to express themselves. - Lesson lacks a clear focus on specific language objectives, making it harder for students to connect drama to their English learning goals. - the play isn't performed in any way. - Less confident students fade into the background without any targeted support or encouragement to participate actively. - Absence of positive feedback - Additionally, time management could be better

- Absence of attention to individual needs.
- Students seem not enjoyed.
- The teacher takes time reading the play and explaining it in L1.

(The play is not performed at all.)

3

Appendix 5: Students' Interview Questions

1. What initially sparked your interest in studying drama, and how has that interest evolved over time?

   ما الذي أثار اهتمامك في البداية بدراسة الدراما؟ وكيف تطور هذا الاهتمام مع مرور الوقت؟

2. Can you share a specific moment or experience related to drama studies that made you particularly passionate about the subject?

   هل يمكنك مشاركة لحظة أو تجربة معينة تتعلق بدراسة الدراما والتي جعلتك شغوفا بالموضوع بشكل خاص؟

3. In your opinion, what aspects of studying drama do you find most enjoyable and fulfilling? Are there specific elements or activities within the curriculum that stand out to you?

   في رأيك، ما هي جوانب دراسة الدراما التي تجدها أكثر امتاعا وإشباعا؟ هل هناك عناصر أو أنشطة محددة ضمن المنهج الدراسي تهمك؟

4. How do you incorporate your personal experiences and emotions into your drama studies? Can you provide an example of a project or performance where this connection was especially meaningful to you?

   كيف تدمج تجاربك الشخصية وعواطفك في دراسة الدراما؟ هل يمكنك تقديم مثال لمشروع أو أداء كان فيه هذا الارتباط ذا معنى خاص بالنسبة لك؟

5. What role does creativity play in your approach to studying drama, and how do you express your creative ideas within the context of your coursework?

   ما هو الدور الذي يلعبه الإبداع في أسلوبك في دراسة الدراما، وكيف تعبر عن أفكارك الإبداعية في سياق المحاضرات الخاصة بك؟

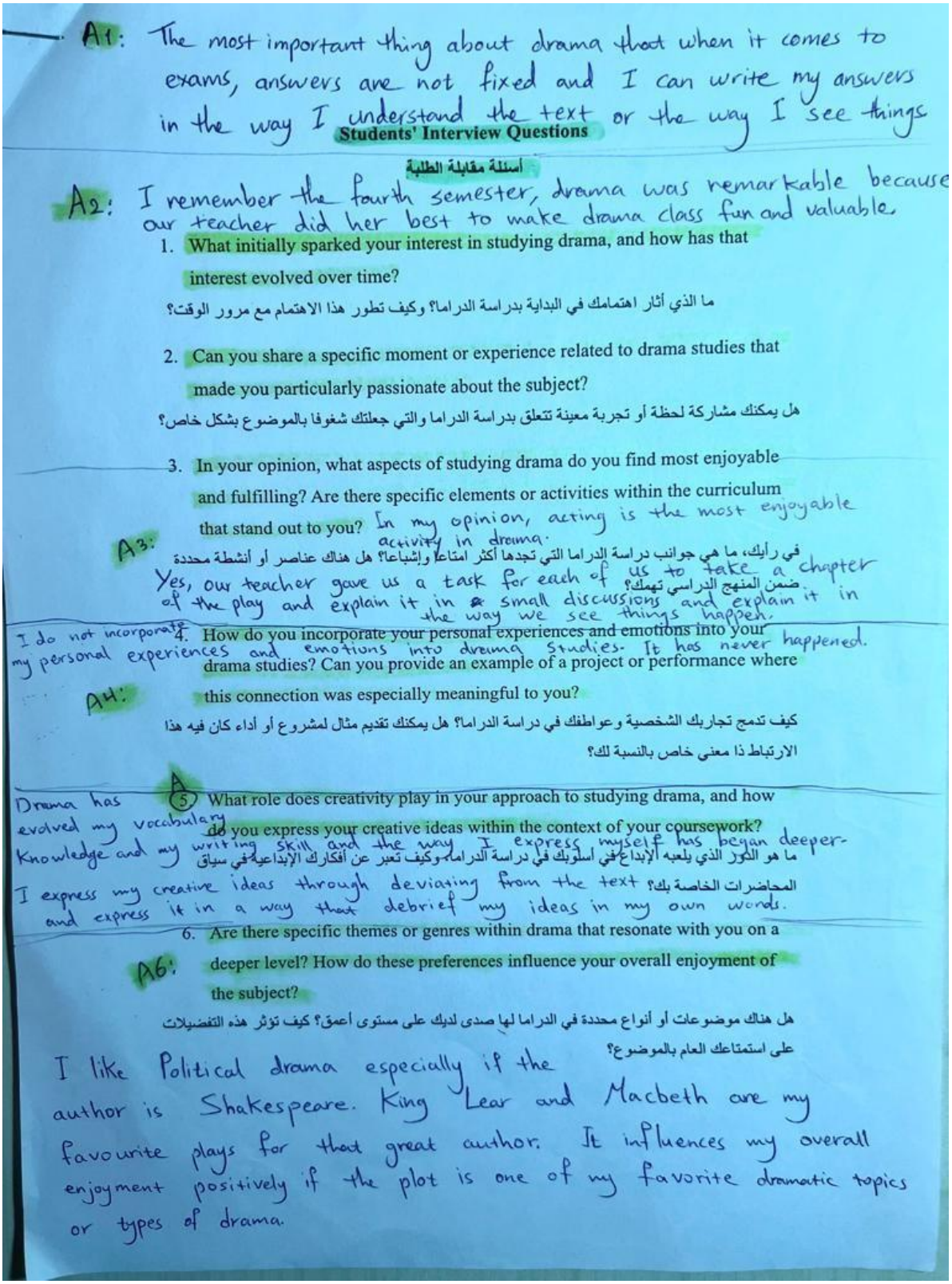
6. Are there specific themes or genres within drama that resonate with you on a deeper level? How do these preferences influence your overall enjoyment of the subject?

   هل هناك موضوعات أو أنواع محددة في الدراما لها صدى لديك على مستوى أعمق؟ كيف تؤثر هذه التفضيلات على استمتاعك العام بالموضوع؟

7. Reflecting on your overall experience with drama studies, what aspects have surprised you or challenged your expectations in a positive way? How has this influenced your appreciation for the discipline?

بالتأمل في تجربتك الشاملة مع دراسة الدراما، ماهي الجوانب التي فاجأتك أو تحدت توقعاتك بطريقة إيجابية؟ كيف أثر ذلك على تقديرك للانضباط؟

Appendix 6: Filled Students' Interview Questions



A1: The most important thing about drama that when it comes to exams, answers are not fixed and I can write my answers in the way I understand the text or the way I see things

Students' Interview Questions

أسئلة مقابلة الطلبة

A2: I remember the fourth semester, drama was remarkable because our teacher did her best to make drama class fun and valuable.

1. What initially sparked your interest in studying drama, and how has that interest evolved over time?

ما الذي أثار اهتمامك في البداية بدراسة الدراما؟ وكيف تطور هذا الاهتمام مع مرور الوقت؟

2. Can you share a specific moment or experience related to drama studies that made you particularly passionate about the subject?

هل يمكنك مشاركة لحظة أو تجربة معينة تتعلق بدراسة الدراما والتي جعلتك شغوفا بالموضوع بشكل خاص؟

3. In your opinion, what aspects of studying drama do you find most enjoyable and fulfilling? Are there specific elements or activities within the curriculum that stand out to you?

A3: In my opinion, acting is the most enjoyable activity in drama.

في رأيك، ما هي جوانب دراسة الدراما التي تجدها أكثر امتاعا وإشباعا؟ هل هناك عناصر أو أنشطة محددة ضمن المنهج الدراسي تهمك؟

Yes, our teacher gave us a task for each of us to take a chapter of the play and explain it in small discussions and explain it in the way we see things happen.

I do not incorporate my personal experiences and emotions into drama studies. It has never happened.

4. How do you incorporate your personal experiences and emotions into your drama studies? Can you provide an example of a project or performance where this connection was especially meaningful to you?

A4:

كيف تدمج تجاربك الشخصية وعواطفك في دراسة الدراما؟ هل يمكنك تقديم مثال لمشروع أو أداء كان فيه هذا الارتباط ذا معنى خاص بالنسبة لك؟

A

Drama has evolved my vocabulary Knowledge and my writing skill and the way I express myself has began deeper-

5. What role does creativity play in your approach to studying drama, and how do you express your creative ideas within the context of your coursework?

ما هو الدور الذي يلعبه الإبداع في أسلوبك في دراسة الدراما؟ وكيف تعبر عن أفكارك الإبداعية في سياق المحاضرات الخاصة بك؟

I express my creative ideas through deviating from the text and express it in a way that debrief my ideas in my own words.

6. Are there specific themes or genres within drama that resonate with you on a deeper level? How do these preferences influence your overall enjoyment of the subject?

A6:

هل هناك موضوعات أو أنواع محددة في الدراما لها صدى لديك على مستوى أعمق؟ كيف تؤثر هذه التفضيلات على استمتاعك العام بالموضوع؟

I like Political drama especially if the author is Shakespeare. King Lear and Macbeth are my favourite plays for that great author. It influences my overall enjoyment positively if the plot is one of my favorite dramatic topics or types of drama.

7. Reflecting on your overall experience with drama studies, what aspects have surprised you or challenged your expectations in a positive way? How has this influenced your appreciation for the discipline?

بالتأمل في تجربتك الشاملة مع دراسة الدراما، ماهي الجوانب التي فاجأتك أو تحدت توقعاتك بطريقة إيجابية؟ كيف أثر ذلك على تقديرك للانضباط؟

A7: At first, my level of expectations was really high that I expected drama would be taught ~~to~~ ~~us~~ by performing methods, but this didn't happen. Now I'm studying it to succeed.