

# Chapter 2 : Literature Review

## 2.1 Introduction

The application of Drama in Education (DIE) in the field of education, including second language (L2) teaching, has been widespread since the mid-20th century, particularly in recent times. Various researchers are using DIE in different areas of language teaching and learning, i.e., oral skills (Kao, 1994; Miccoli, 2003; Stinson & Freebody, 2006), vocabulary (Demircioglu, 2010; Yumurtaci & Mede, 2020), intercultural awareness (Piazzoli, 2010; Rothwell, 2011; Piazzoli, 2022), cultural aptitude (Jacobs, 2023), and attitude towards drama in L2 learning (Shacker et al., 1994; Altweissi & Maaytah, 2022). Additionally, the distinction between the research design and the way of conducting the experiments among scholars make this field an even more intriguing and researchable field of inquiry, and the outcomes provide us with a new way of looking at language pedagogy. Thus, a literature review was needed to understand the developing area of research and practice in L2 teaching and learning using DIE. The present chapter looks at the development of DIE in L2 teaching and learning in the 21st century with an overview of the studies done in the 20th century. However, it becomes important to understand the background of language pedagogy and how and why the need for DIE was felt in a second language classroom.

Language is not only an articulation of speech sounds; rather, it goes beyond the vocal sounds and the rules. Language is also about prosodic and paralinguistic features. Language is not only a means of communication; it also represents that language community's culture. So, teaching a second language demands careful planning and execution of the content. The world is changing at its own pace, and the demands of a second language have become significant.

Learners are always affected by the gradual change in society. Therefore, innovation in pedagogy is much needed as per the current demands. Now, the classroom space is not just one person activity. Rather it has become a public performing space, especially language classrooms (O'Toole, 2009). Contemptuous researchers and practitioners have understood the needs of the changing times and contributed significantly to the field. Grammar Translation Method, Audio-Lingual Method, Communicative Language Teaching, Total Physical Response, The Silent Method, etc. have been developed so far. The researchers and practitioners felt the urge to make the language teaching more performative rather than textual, as in the Grammar Translation Method, imitative as in Audio Lingual Method, or short-activity oriented as in communicative language teaching. Thus, the need for the introduction of drama-based pedagogy became almost inevitable. The techniques of drama, which were conventionally in use for developing a theatre production, came into the domain of education specifically for academic goals and started being known as Drama in Education, Educational Drama or Creative Drama. McAvoy and O'Connor (2022) defines Drama in Education as a unique performance and pedagogical discipline focused on process-oriented theatrical techniques designed to engage a broad spectrum of learners. Simply, Drama in Education emerged as a tool in the field of education and uses drama as 'a teaching and learning medium to develop students' critical thinking and affective domain' (O'Hara, 1984).

This chapter systematically selects and synthesizes highly significant studies related to the field. The second section of the chapter provides an overview of the significant initiatives taken into the research inquiry of DIE for L2 teaching and learning in the 20th century. The third section discusses the major works of the 21st century and findings discussed in select thirty-

eight research papers through thematic and content analysis, followed by a discussion of the findings. The fourth section provides an overall conclusion of the thesis.

## 2.2 Development of DIE for L2 Teaching in the 20th Century

The introduction of drama for the purpose of language teaching could be traced back to 1968 with the work of Douglas Barnes; *Drama in English classroom*. This was also a time of shift in the understanding of language. Chomsky (1957), in his work 'Transformational Generative Grammar', argued the generative nature of the language, which laid the foundation for the pedagogy which addresses creativity in language teaching. The innateness hypothesis attracted not only the first language researchers but also the researchers studying second language/foreign language acquisition/learning. Chomsky propounded that linguistic creativity may provide evidence for the presence of creativity in human beings in a general sense. Chomsky created a way for the functional aspect of language to become an essential practice. Building on that, Barnes (1968) highlights the importance of bringing dialogue into an English Language Learning classroom. Drama always had the elements to achieve the functional as well as a formal aspect of language as stated by O'Toole (2009):

'Language itself – verbal, and also vocal and gestural language – is not only the primary instrument of human communication but also the prime medium of drama. Out of performed dialogue, new understanding emerges, which is cognitive and embodied, personal and social, emotional and sensory, and kinaesthetic, understanding that we can call 'learning'. This has always been the theatre's job. It is also the job of the English teacher.' (p14)

Hymes (1972) proposed a theory of communicative competence that also made the case stronger for the drama technique to be used for language teaching. The context for language teaching which was missing in the traditional pedagogy was being given emphasis in the new methods. After Douglas Barnes's work, we find a gap in the publication of some new research and practices on the subject matter. In 1976, Richard Via published a book 'English in Three Acts' which mainly discusses the practical implication of drama techniques in the language classroom. His contemporary researchers Alan Maley and Alan Duff released a book in 1978 on the similar idea to use drama techniques to develop activities to be done for language classrooms. Their activities were designed in a standard format which was certainly beneficial for foreign language classrooms. Their sessions contained nine units: aim, focus, level, time, preparation, procedure, follow up, variation, and notes. Maley and Duff's book was full of useful activities which promise to help learners to function in a new language. (Via, 1979). This was the time when the interaction between drama practitioners and language teachers could be realized. Though it was not necessary for a language teacher to hire a drama expert to teach students a language, the language teachers need not be trained drama professionals, either. The teacher just needed the attitude to use drama in his/her classroom (Maley & Duff, 1978). Their activities ranged from non-verbal to dialogue, imaginative to emotive and smaller activities for everyday teaching to performance-oriented works. A similar nature of work could be found in the practice of Alan Bird (1979) as he dissertates the idea of using different exercises, stories, and situations to generate dialogue in the classroom, where he also discusses the use of Pre-text to start the session to get the desired start. However, it was not him but Cecily O'Neill who popularized the term while using it for her drama sessions. Pre-text is the launching strategy that works as a starting point for the drama process. Pre-text carries the

meaning of the text that exists before the event (Taylor & Warner, 2006). Alan Bird's (1979) significant contribution to this field can be observed through his unique approach to handling the theme where not only is maximum dialogue possible, but a maximum number of participants can also get a chance to speak. Further, he prioritizes the use of activities that could be developed into a bigger activity, and gradually, he moves towards a performance-oriented activity. He also suggests bringing the printed text in the process, but obviously towards the end. Bird indeed proposed different ideas which one can use to develop a drama session for language development. However, it should also be noted that he didn't provide any model or structural plan for practitioners to use. Smith and Via (1982) highlight that the school administration and common people more commonly understand the performance-oriented sessions which lead to playmaking. They argue that though this process is an effective way of learning a language and culture, the whole process takes too much time to be attainable for the classroom. They suggest drama techniques that can be fitted into class time allotments. They also focus on the selection of techniques that can be applied to situations where teachers' competence in drama is not at par, and the facilities provided to them are less. For the same, they choose four techniques: relaxation, observation, Talk and Listen, and improvisation. Relaxation, observation, and improvisation are the terms that are more commonly used in the field of educational drama and are well understood. Talk and Listen is a technique that allows each one to listen and helps him to give a natural and logical response to what has been said. The learners use cards for this. All that A says is written on one card, and all that B says is written on another (Smith & Via, 1982). In the same year, Stephen Krashen proposed the affective filter hypothesis in his book *Principles and Practice in Second Language Acquisition*. Krashen suggests that students learn better if their anxiety is less. If we look at the paper by

Smith and Via (1982), they prefer to start their session with relaxation. They opine that when a person is calm and relaxed, the entire body is open to taking in new information. When the entire physical body is engaged, the learning process is simpler and the ability to remember is improved (Smith & Via, 1982). The way they start and develop their session and their approach seem to be in line with the beliefs of cognitivists. Morgan and Rinvoluceri (1983) published a book 'Once Upon a Time: Using Stories in the Language Classroom.' This book highlights the importance of using stories in the second language classroom. The authors chose the story in the book on two bases: whether the story is entertaining enough to tell and listen to and whether the stories are thought-provoking or not. These criteria also fulfil the basis of the Drama in Education, which is to engage the participants in that particular session. The plot, background information (context) and character are the main building blocks of their sessions. These three things are three out of six major principles of process drama proposed by Bowel and Heap (2001). Though their technique seems to have their own unique characteristics, they certainly led to the foundation of Process Drama, which can be seen in the works of Kao and O'Neill (1998), Bowel and Heap (2001), and others. One remarkable job done by Morgan and Rinvoluceri is pattern teaching (grammar teaching). This book has tried to deliver some ways of teaching grammar with the help of a story. Rinvolucry has also worked on grammar teaching and written two books, Grammar Games (1984) and More Grammar Games (1993), but both books comprise language games rather than stories to teach grammar. Plenty of stories use triple repetition of sequences or sentences as an essential device. Often a particular grammar structure will naturally occur as part of the repetition, Repetition being central to the story, and pleasurable (Morgan & Rinvoluceri, 1983). However, Morgan and Rinvoluceri's approach seems to be teacher-oriented. Davies (1990) supports Holden's (1982) idea of a five-point plan to

integrate drama activities into the lesson in his research article. He provides a roadmap to use different drama techniques such as mime, simulation, role-play, scripted play, creating one's own script, and improvisation. Though his research article does not add anything new to the discipline, as these techniques were already in practice, it compiles the important techniques and discusses their implementation in the context of language learning.

The year 1998 witnessed two groundbreaking works in the discipline. One is *Words into Worlds: Learning a Second Language through Process Drama* by Shein Mei-Kao and Cecily O'Neill and the other is *Educational Drama and Language Arts: What Research Shows* by Betty Jane Wagner. We would like to talk about the latter first. The book looks into past research done on classroom drama for language learning. Wagner lists twenty-five quasi-experimental studies of drama's effect on oral language starting from the year 1957 to the year 1993. With a primary focus on English as a first language in these twenty-five studies, Wagner also discusses five studies done on second language acquisition, which consisted of two quasi-experimental studies and three qualitative studies. The studies showed a positive effect on the learners. Wagner points out that the new studies need to provide a clear structure of drama teaching so that we can understand which strategies and activities are critical to students to widen their competence in oral language. She also talks about establishing authentic frames in a drama session for language and literacy growth. This frame is also one of the six elements of the planning process drama by Howell and Heap (2001). Further, she reviews the research done on writing and comprehension of the language. The book made a significant contribution to the field by discussing different methodologies that are being used in the field of creative drama and Drama in Education research. In the book 'Words into Worlds: Learning a Second Language through Process Drama', Shin Mei-Kao and Cecily O'Neill use process drama as a

tool for teaching a second language. They provide a detailed account of the planning and using process drama in a second language classroom. Though some of the practitioners used process drama for different objectives, most of the language studies used brief exercises and language games. If we look at the key elements of their drama structure, we can find the following eight elements: introducing process drama (with the use of photographs, pre-texts from literary sources, newspaper cuttings, among others), contexts, roles, teacher in role, tension, non-verbal activities, questioning, reflection. Their sessions were divided into three phases: preparation phase, participating in drama, and reflective phase, where each phase has its own function but is closely related to the other two. The preparation phase provides learners with a background for the drama as well as essential language items to be used while participating in the activities. Analytical knowledge is obtained before it is put into practice and will be gradually transformed into accessible knowledge for later real-life communication. Meanwhile, new non-analytical knowledge is generated through primary processes due to the unpredictable and simultaneous situations and ideas that evolve in drama. The reflective phase allows learners to clarify their new non-analytic knowledge so that unnecessary struggles in language learning are avoided and the learning rate increases. L2 knowledge is built upon the interaction between the process of forming analytical and non-analytical knowledge when the three phases support one another in function, theme, and purpose. One major contribution by authors that makes this book class different from earlier research is the stepwise procedure given for assessing students' performance during the course. Assessment in educational drama practice requires a special approach. Kao and O'Neill discuss the three steps for doing so: documenting drama activities, transcribing the data, and analyzing and interpreting the data. The development of Drama in Education for second language teaching in the twentieth century created a way for

21st-century researchers to build upon. The spectrum of the method became wide, and the understanding of its utility was realized even more deeply by 21st-century researchers. The next section of the chapter looks closely and structurally into the growth in the field.

### 2.3 The 21<sup>st</sup> Century Development and Debates in DIE for L2 Teaching

In the 21st century, studies on Drama in Education for second language teaching progressed significantly. DIE started being used in multiple areas of language teaching. This section of the chapter attempts to look at the highly relevant literature in the discipline. To access the research articles, we used the Google Scholar search engine to reach the various databases. The key terms used for searching the research papers are given in Table 2.1.

*Table 2.1: Search Terms Used for Accessing the Research Papers*

Drama	AND	Second Language Teaching
Roleplay		Second Language Learning
Storytelling		Second Language Classroom
Improvisation		Language Teaching
		Language Learning
		Language Education
		English Language Teaching
		Communication Skills
		EFL
		ESL
		EAL

## Eligibility Criteria

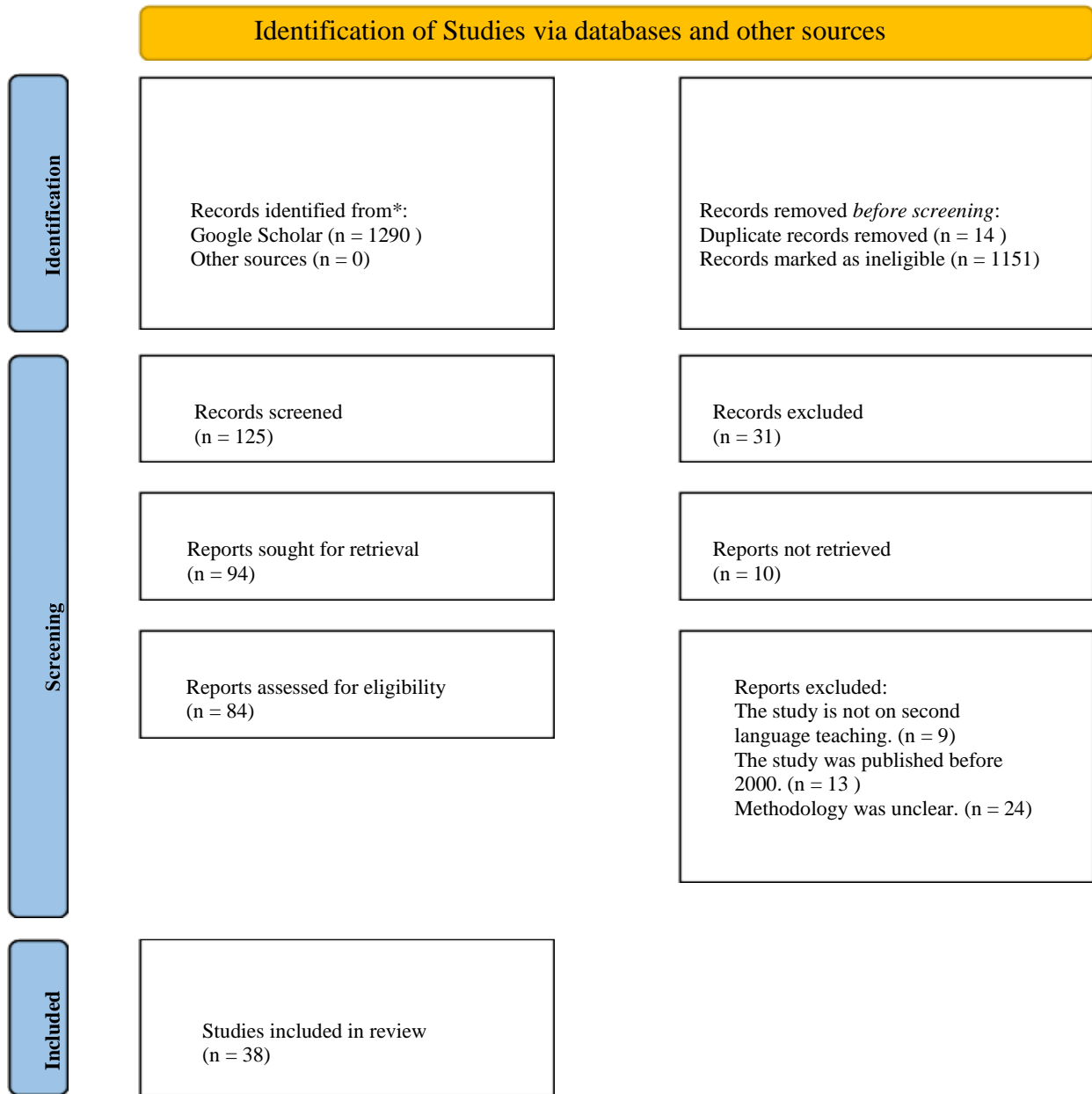


Figure 2.1: PRISMA Flow Chart for Research Synthesis on DIE for L2 Teaching

## Inclusion Criteria

- The studies must be research papers.
- Must include second language teaching.
- Must include any of the drama techniques to teach a second language.
- The methodology is properly reported.
- The study must be published in or after 2000.

A summary of the selected thirty-eight studies on Drama in Education for second language teaching and learning at different educational levels is presented in Table 2.2.

*Table 2.2: Studies on DIE for L2 Teaching and Learning in 21<sup>st</sup> Century*

<b>Author(s)</b>	<b>The aim of the study</b>	<b>Findings</b>
Miccoli (2003)	To study the use of drama in oral skill	Confronting fear and risk-taking directed students towards the development of oral skills. These factors made students believe that language is not limited to linguistic features only; rather, feelings, motivation and meaning hold an important part. The students

		also understood the limitations of peers and themselves.
Fleming, Merrell and Tymms (2004)	To develop the pupils' confidence and improve their literacy and oracy skills.	Findings stated that the students studying through drama project improved their literacy and oracy skills. Improvement in confidence among students could also be seen.
Stinson and Freebody (2006)	To investigate impact of process drama on oral communication	The improvement in oral communication at many different levels. First, the accurate pronunciation was found. Second, the range of words was used during the interaction. Third, the relevance of the conversation with the topic and context was noticeable. Fourth, interaction with the examiner was smooth and engaging enough, and last, the requirement for assistance during the interaction became

		<p>easier and free-flowing among speakers.</p> <p>Improvement in confidence in other English-speaking contexts.</p> <p>Relationship among students also got improved within the class and across racial groups</p>
O’Gara (2008)	To investigate the impact of drama techniques on comprehension and application of verb tenses and compare their effectiveness with the traditional methods currently utilized in the school setting.	The result supported the effectiveness of drama techniques over traditional method in teaching verb tenses.
Piazzoli (2010)	Determining techniques that enable students to cultivate their intercultural awareness by using process drama in an additional language setting.	The researcher discovered two techniques to augment intercultural awareness. One technique was manipulating the aesthetic distance allowing

		<p>learners to experience distancing and yet able to empathize with the situations and characters, and the second is, a communicative forum where students got the chance to reflect and negotiate meaning.</p>
Demircioglu (2010)	Effectiveness of drama in English vocabulary teaching	<p>Result supported the hypothesis that employing drama as a means of teaching vocabulary to young students is an extremely effective method.</p> <p>The researcher extends his view with the claim that the repeated use of new words in different contexts by means of drama helped students to pick up the meaning behind them and they did not need to memorize them.</p> <p>The use of senses and the emotional involvement of students in the drama sessions</p>

		<p>helped students to put the newly acquired words in long term memory.</p>
<p>Kao (2011)</p>	<p>How can the questioning method aid in the development of speaking skills in a drama-oriented language class?</p>	<p>EFL teachers get the opportunity to carry out natural interaction through questioning methods, even with novice L2 learners. Dramatic exercises can be used to address both implicit and explicit linguistic and content issues.</p> <p>Teachers should pay close attention to the pace and complexity of drama scenes when dealing with low-level language learners who haven't had much experience with it, and they should double-check their students' comprehension of the roles and duties assigned.</p> <p>Teachers can introduce many social settings, relationships,</p>

		and registers into a typically stable classroom discourse environment by using make-believe moments in dramatic scenarios.
Piazzoli (2011)	Application of process drama to decrease language anxiety	Students who experienced language anxiety gained advantages from the emotive atmosphere created by process drama. The research also indicated that participants could express themselves more spontaneously using the medium of role, authentic contexts, and dramatic conflicts.
Rothwell (2011)	To explore the possibilities in which process drama helped learners to develop inter-cultural literacy	Process drama contributes to the learner's intercultural literacy. Researcher asserts that a more purposeful incorporation of the kinesthetic approach into the L2 classroom can motivate, scaffold, and validate the verbal

		<p>participation of beginner learners.</p> <p>This method of learning a language made the process more ‘real’ and memorable for the students.</p>
<p>To, Chan, Lam and Tsang (2011)</p>	<p>How can process drama improve L2 acquisition by considering more emotive elements in learning, by emphasizing creativity, and by transforming the didactic discourse in the classroom to more valid and less threatening environment, thus enabling more student conversation.</p> <p>Understanding the teacher’s and student’s perception on the application of process drama for L2 teaching</p>	<p>Motivation of learning was enhanced.</p> <p>Confidence in speaking was increased.</p> <p>Improvement in writing.</p> <p>Process drama enabled learners to use language in contexts with purpose.</p> <p>The classroom also witnessed a variety of ways for the students to express themselves, involvement of learners of different abilities, and increased amount of participation of the students.</p>

		<p>The relationship between the teacher and the student improved.</p> <p>More contributory and encouraging attitudes among students were developed for second language teaching using process drama. More non-verbal expressions were included in the classroom.</p>
<p>Dunn, Bundy and Woodrow (2012)</p>	<p>Studying the function and effect of digital technology supported drama pedagogy. The study also explored the potential of a drama-based research project intended to develop the resilience of recently arrived refugee children through language goals.</p>	<p>The drama work utilized a variety of technologies which enabled it to perform seven key functions including language function.</p> <p>Utilizing technology also created possibilities for the learners to take ownership of their own learning.</p> <p>Participants also got the opportunity to form collective</p>

		experiences with peers and the instructor.
Albalawi (2014)	To examine the impact of using drama in teaching English on the creative thinking of intermediate students	The researcher determined a statistically valid difference between the outcome of the control group and the experimental group. The findings indicate that employing the use of drama to teach English is an effective way to foster creative thinking among intermediate students.
Anderson and Loughlin (2014)	This study examined academic language-related processes (i.e., literate language and speech act use) of English Language and their instructor in traditional and classroom-drama English language acquisition situations in order to better understand how context	In the drama-integrated lessons, the teacher asked more questions to encourage students to develop their academic language through literate language use. Students became linguistically productive through the drama activities which were student-directed.

	could affect observed L2 academic language outcomes.	There was more learner-to-learner interaction in a drama-integrated class.
Ampatuan and Jose (2016)	<p>How is the role-playing method utilized to teach communication arts?</p> <p>How does the role-playing method enhance the participants' communication skills?</p>	<p>The findings showed that role-play, as a sort of communicative activity, was a useful classroom strategy to help students build their communicative competence and give them a chance to practice using the English language accurately and fluently.</p> <p>Additionally, it was found that role-playing helped students improve their communicative skills as long as it wasn't done for too long.</p> <p>It encouraged pupils to express themselves, gave them self-confidence and the chance to practice social norms, and</p>

		allowed students to utilize the language they had acquired.
Decoursey and Trent (2016)	Is it beneficial to give students the choice to study theater education as part of their degrees in language education?	<p>Despite several restrictions brought on by the educational system, the pre-service teachers considered theatre to be somewhat useful, particularly in boosting confidence.</p> <p>The participants also said that teaching aims to provide pupils with a meaningful existence by fostering a sense of equality with other students and members of society.</p>
Schenker (2017)	How is an extracurricular drama project helpful in developing learners' foreign language skills and develop a community of foreign language students?	The play was able to establish a community of language learners who supported one another in the process of language learning by bringing together kids with varying language proficiency levels.

		<p>Another advantage was the boost in motivation for those students who worked directly on the output in their goal language.</p> <p>Even those who had initially intended to enroll in just one class proceeded to enroll in additional language classes after the semester was over.</p> <p>It develops the atmosphere between teachers and students. Pronunciation and vocabulary knowledge was also observed.</p>
<p>Kalogirou, Beauchamp and Whyte (2017)</p>	<p>The impact of theatre teaching methods on Welsh-language primary school students' vocabulary development.</p>	<p>The finding showed the increasement in listening capacity and taking turns during a conversation. Process drama</p>

		<p>also helped building learners' self-esteem and confidence.</p> <p>It also developed drama ethics like sharing, playing, imagining for the educational context like L2 learning and extra-curricular objectives. The result also showed that the process drama suited to the non-specialist teachers.</p>
Hulse and Owens (2017)	To enable student-teachers to acquire drama pedagogy skills that can be integrated into their classroom teaching for the enriching experience of the students.	Teachers were willing to integrate drama in their second language classroom. Some barriers could also be seen during the classroom such as maintaining control, linguistic barrier, and time constraint
Korkut & Çelik (2018)	How does creative drama enhance pronouncing abilities at various suprasegmental and segmental levels?	Post-test revealed that the learners scored higher in pronunciation skills. The participants enhanced tonic prominence and into-

		<p>nation.</p> <p>Whereas, mixed results were observed for the segmental features.</p>
<p>Nezami, Barekat and Tahriri (2018)</p>	<p>Does the use of drama in the classroom help EFL learners improve oral communication skills (fluency, comprehensibility, effort, and quality)?</p> <p>What is the attitude of experimental group toward drama-based instruction after the intervention?</p>	<p>There was a significant improvement in their oral skills.</p> <p>Attitude was positively changed towards drama-based instructions.</p> <p>The result showed a positive change in the oral communication skills of the learners for all four measured variables (fluency, comprehensibility, effort, and quality).</p>
<p>Abenoza and Decoursey (2019)</p>	<p>The application and utility of drama to teach beginner level of French to Chinese students</p>	<p>Using drama activities in the classroom proved to be advantageous for the students learning a third language as it</p>

		<p>increased the engagement between the learners and the language instructor, as well as among the students themselves. Immediate feedback and modification of pronunciation were prompted in the classroom with drama activities. Learners broadly viewed drama activities as relaxing, enjoyable, and intriguing, which made the process of learning a third language more memorable. Though grammar learning was not significantly improved.</p>
Altun (2019)	<p>Does using drama in foreign language classes help students learn the target language?</p> <p>Does drama integration in language classes help</p>	<p>Many students expressed that the pedagogy of drama activities was helpful in developing attentiveness in conversation, creating a purposeful conversation and enhancing verbal communication.</p>

	students improve their communication skills??	
Göktürk, Çalışkan and Öztürk (2020)	To investigate the consequence of creative drama activities used for enhancing communication capabilities in a 7th-grade English course.	<p>The students' speaking skills improved significantly.</p> <p>The attitude of the students towards the course improved significantly over the course of activities.</p> <p>The findings obtained from the research dairy also supported the aforementioned results.</p> <p>Drama created a stress-free and entertaining environment which made the communication process easier for the student, which led to the development of communication skills. Because learners understood that engagement in a speaking</p>

		activity is more than making mistakes.
Alam, Karim and Ahmad (2020)	Examining the utility and implementation of using process drama with undergraduate students in Indian classroom settings.	<p>Process drama can be utilized as an effective approach to strengthening language reception and production among students.</p> <p>Researchers also believed that thoughts and actions can be assimilated to enhance the communicative competence of the students. They also point out the limitations of this method such as the lack of resources to implement in the ESL classroom.</p>
Alasmari and Alshae'el (2020)	To investigate the impact of using drama activities on the proficiency level.	<p>The study reveals a positive effect on the learner's proficiency level in the English Language.</p> <p>The researchers also suggest that drama activities produce a</p>

		<p>large volume of genuine communication through interactive and experiential tasks.</p>
<p>Yumurtaci and Mede (2020)</p>	<p>How can creative drama be effective on vocabulary development and creative thinking?</p>	<p>improvement in students' involvement, creative thinking, and vocabulary could be observed. Students got a context for their learning and application of the lesson.</p>
<p>Bora (2020)</p>	<p>How do the students perceive the text-based activities (TBA) and performance-based activities (PBA) for (i) degree of linguistic control, (ii) level of their engagement with the language, and (iii) feelings for the spontaneous occurrences of language.</p>	<p>Students have a feeling that the linguistic control was better in Text based activities in comparison to the performance based activities. Whereas communication and spontaneous conversations could be better possible through performance-based activities. It can also be concluded that text-based activities were helpful in developing accuracy and</p>

		performance-based activities were helpful in fluency and spontaneous talk.
Culha (2020)	The study makes an effort to investigate the impact of creative theater on student achievement and speaking ability in foreign language instruction.	The use of creative drama throughout the process created a positive effect on speaking ability. It also stimulated the learning process. Creative drama developed self-confidence and motivation towards language among students. The researcher also observed that the learners could converse freely because of the classroom environment created by creative drama. Students also developed group dynamics and a fearless environment to communicate in their target language.
Kadan (2021)	The study aimed to check the utility of the creative drama	The quantitative and qualitative study revealed that the creative

	method on seventh-grade students' achievement and motivation toward English language courses.	drama method elevates students' achievement and motivation.
Zaroog (2021)	Effectiveness of drama activities in enhancing the language proficiency of primary schools' pupils.	<p>Drama improves creativity and assists learners in comprehending the world around them.</p> <p>The drama also makes the practice of teaching and learning humorously pleasant and delightful.</p> <p>Drama motivates the learners to stay enthusiastically participate in their studies.</p> <p>Drama activity is an important tool to foster effective communication skills.</p>
Hietz (2021)	Effectiveness of grammar teaching through drama-based approach.	The control and experimental group both saw a significant improvement in their post-test scores.

		<p>When the post-test scores of both groups were compared, the researchers couldn't find a significant difference.</p> <p>The questionnaire and external observation reports suggest that the drama grammar approach was apprehended largely favourable and made grammar learning accessible and efficient.</p>
Bora (2021)	<p>The paper attempts to look at how authentic contemporary plays can be used in the classroom to help students improve their L2 oral production, specifically (1) syntactic complexity and (ii) pronunciation and global accuracy.</p>	<p>The drama method seems to have benefits in terms of encouraging a higher level of syntactic complexity, and repetition occurred during the rehearsal helped learners to enhance pronunciation and accuracy.</p>

<p>Farrah, Halahla and Sider (2021)</p>	<p>(1) What is the EFL teachers' general attitude towards using drama in the classroom?</p> <p>(2) Does drama in the language class have any advantage?</p> <p>(3) What problems can an instructor face while using drama?</p> <p>(4) Which drama techniques can be used in the classroom using drama?</p>	<p>The teachers showed positive attitudes towards using drama in the EFL classroom.</p> <p>They regarded drama techniques as highly efficient in performing the overall development of English language skills for the learners. Additionally, they believed that drama would also contribute to developing self confidence among students which will eventually help in their language learning and performance.</p> <p>The researchers have also discussed the challenges. The teachers believed that the large numbers of students in a class, poor level of students' performance, and time restrictions would be biggest</p>
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		challenges for the inclusion of drama in EFL classroom.
Altweissi and Maaytah (2022)	How can educational drama influence the improvement in speaking skills of sixth graders and their attitudes toward learning English as a second language?	The application of drama activities offers possibilities to foster English language speaking skills giving educators an advantage over traditional instructional approaches. The result also confirmed that students also developed a positive attitude while adopting the educational drama sessions.
Alam & Al-hawamdeh (2022)	How can the drama approach and its various techniques create an impact in an L2 classroom with a focus on improving accuracy, vocabulary, critical thinking, and social, cultural, and personal values?	Drama activities help learners enhance communication skills. Drama activities help students cultivate the ability to think critically and develop non-verbal communication skills in everyday life. Drama activities make the learning environment more stimulating and

		create a less authoritative atmosphere in the classroom.
Sari (2022)	Examines how drama and short plays play a role and affect students studying English as a foreign language (EFL).	<p>The findings suggest that short plays and drama enhanced learners' motivation to study and use the target language in their EFL classroom.</p> <p>The literature form brought joy and amusement along with the feeling of personalised learning, which made the EFL classroom more interesting.</p> <p>The short plays and drama increased learners' language skills (increased vocabulary, improved communication skills, and better understanding of English texts). Additionally, they enhanced learners' intercultural communication.</p> <p>The learning atmosphere in the classroom using short plays and</p>

		drama became more student centric which resulted in improvement in the interaction between the learners.
Lap, Thy and Thao (2022)	<p>The study examines;</p> <p>(i) What are EFL teachers' perceptions of the contribution of storytelling to young learners?</p> <p>2. What are the effects of using storytelling</p> <p>2a. On EFL young learners' attitude towards learning reading?</p> <p>2b. On EFL young learners' reading performance?</p>	<p>The study indicated that EFL teachers had a highly positive perception of the importance of storytelling in assisting young learners in developing their personalities as well as their ability to learn to read in English or other linguistic skills.</p> <p>The use of storytelling created a positive impact on the students' attitude toward the technique.</p> <p>Student's reading performance was also increased.</p>

### 2.3.1 Thematic Analysis

This analysis examines the findings of thirty-eight studies focusing on the use of drama in the L2 classroom. Within this body of research, three distinct sub-themes have emerged, shedding

light on the diverse applications of drama in different aspects of language learning. By examining these sub-themes, this analysis aims to provide a comprehensive understanding of the multifaceted benefits and implications of incorporating drama in L2 education.

### **Using Drama for Variables Related to Linguistic Skills**

Developing oral skills has become a priority in today's second language classroom. Drama techniques have been used to develop oral skills in multiple ways. Eleven out of thirty-eight studies included in this section of the chapter discuss the role and impact of DIE in developing oral skills. Miccoli (2003) states that confronting fear and risk-taking directed students towards developing oral skills. These factors made students believe that language is not limited to linguistic features only; instead, feelings, motivation and meaning hold an important part. The students also understood the limitations of peers and themselves. Stinson and Freebody (2006) found improvement in oral communication at many different levels. First, the accurate pronunciation was found. Second, the range of words was used during the interaction. Third, the relevance of the conversation with the topic and context was noticeable. Fourth, interaction with the examiner was smooth and engaging enough, and last, the request for assistance during the interaction became easier and free-flowing among speakers. Drama allows students to practice and communicate accurately and fluently with the English language, and the students develop communicative competence (Ampatuan & Jose, 2016). The participants enhanced tonic prominence and intonation. Whereas mixed results were observed for the segmental features (Korkut & Çelik, 2018). The result showed a positive change in the oral communication skills of the learners for all four measured variables (fluency, comprehensibility, effort, and quality) Nezami, Barekat, & Tahriri (2018). Immediate feedback and modification of pronunciation were prompted in the classroom with drama activities

(Abenzoza & Decoursey, 2019). Drama helps create purposeful conversation and enhances verbal communication (Altun, 2019). Drama creates a stress-free and entertaining environment, which makes the communication process easier for the student and leads to the development of communication skills (Culha, 2020). Because learners understand that engagement in a speaking activity is more significant than getting concerned about mistakes (Göktürk et al., 2020). Drama activities produce a large volume of genuine communication through interactive and experiential tasks (Alasmari & Alshae'el, 2020). The participation of learners in these drama activities helps them to communicate effectively (Zaroog, 2021; Altwieissi & Maaytah, 2022; Sari, 2022). The drama seems to have benefits in terms of encouraging a higher level of syntactic complexity, and repetition occurred during the rehearsal helped learners enhance pronunciation and accuracy (Bora, 2021).

Drama techniques have also been utilized to study vocabulary development among L2 learners. Demircioglu (2010) supported the hypothesis that employing drama to teach vocabulary to young students is an extremely effective method. The researcher extends his view with the claim that the repeated use of new words in different contexts using drama helped students to pick up the meaning behind them, and they did not need to memorize them. The use of senses and the emotional involvement of students in the drama sessions helped students to put the newly acquired words in long-term memory. Bora (2021) corroborates the view that drama helps learners develop greater vocabulary retention. Kalogirou et al. (2017) extend the effectiveness of drama for vocabulary development. They state that the contextualized input and production of language in a motivated and safe environment and the reflection on the activities certainly help learners acquire vocabulary. Yumurtaci and Mede (2020) mention that contextualized learning in drama classrooms supports students in developing vocabulary. The

studies conducted by Alam and Al-hawamdeh (2022), and Sari (2022) further the view that drama is effective in developing vocabulary.

Only three studies mentioned the use of drama for grammar learning. Abenzoza and Decoursey (2019) report that grammar learning could not be significantly improved. On the contrary, O’Gara (2008) and Hietz (2021) claim the effectiveness of drama in developing grammar skills. Hietz’s study on conditional clauses resulted in significant improvement among learners. The questionnaire and external observation reports from her study also suggest that the drama grammar approach was apprehended as largely favourable and made grammar learning accessible and efficient. Hietz’s study opens up the possibility for future research to be done to see the impact of drama on grammar learning in great detail. Though the study on grammar seems to be ignored, the researchers attempted to check the effectiveness of drama on accuracy. Bora (2021) states that drama enables learners to develop accuracy. The utilization of repetition in various rehearsal stages proved beneficial in directing students' attention towards semantic, morphological, and lexical errors. Furthermore, the involvement of peer correction likely fostered an increased awareness of mistakes. Additionally, the shared objective of effectively presenting a play to an audience motivated students to actively seek alternative approaches for generating coherent output, ultimately leading to enhanced accuracy in their performance. Alam and Al-hawamdeh's (2022) questionnaire-based study revealed that students consider process drama to be effective in developing the accuracy of the target language.

### **Using Drama for the Variables Related to Affective Domain**

Researchers have rigorously studied the role of affective factors in language learning (Krashen, 1986; Macintyre & Gregersen, 2012). There have also been few attempts to examine the role

of drama techniques for the affective factors. We have discussed those studies in the subtheme. We could find five studies on Attitude (To et al., 2011; Nezami et al., 2018; Farrah et al., 2021; Altweissi & Maaytah, 2022; Lap et al., 2022). To et al. (2011) report that more contributory and encouraging attitudes among students were developed for second language teaching using process drama. Few Studies show that learners developed a positive attitude towards the inclusion of drama-based activities in the L2 classroom (Nezami et al., 2018; Altweissi & Maaytah, 2022; Lap et al., 2022). Farrah et al. (2021) study the attitude of teachers toward incorporating drama techniques in L2 classrooms and report a positive attitude of teachers towards them.

Moreover, there are three studies on drama techniques in developing motivation among students for L2 learning. All three studies report that drama techniques elevated the motivation of students to learn a second language. There are two studies pertaining to the use of drama for the affective filter– confidence (Fleming et al., 2004; Kalogirou et al., 2017). Both studies report that drama increased confidence among students. Piazzoli (2011) studies the efficacy of process drama in reducing anxiety and argues that process drama creates an emotive space for learners, which helps those who experience language anxiety perform better in the L2 classroom.

### **Using Drama for Variables Related to Social Skills**

Social skills can be described as acquired behaviours that conform to societal norms, enabling individuals to interact with others in a manner that elicits positive responses and helps them avoid negative reactions (Gresham & Elliott, 1993). Various scholars have agreed that learning a second language equips learners with more than just linguistic competence (Kuo & Lai, 2006;

Eguz, 2019). This section synthesizes the studies utilizing drama techniques in a second-language classroom. Piazzoli (2010) investigates the role of process drama in developing intercultural awareness among university students. Piazzoli confirms that process drama is applicable to developing intercultural sensitivity among students, and to do this, she also proposes two techniques. One is manipulating the aesthetic distance, allowing learners to experience distancing and yet be able to empathize with the situations and characters, and the second is a communicative forum where students get the chance to reflect and negotiate meaning. Rothwell (2011) and Sari (2022) further the idea through their study of university students and secondary school students, respectively. Though Sari approaches the drama sessions differently than Piazzoli and Rothwell by using short plays in the L2 classroom, the findings support the idea that drama techniques may be applied to develop intercultural sensitivity.

Schenker (2017) attempts to find out the role of drama in community building. Findings from his studies show that rehearsal and performance of a play were able to establish a community of language learners who supported one another in the process of language learning by bringing together learners with varying language proficiency levels. Additionally, utilizing drama in L2 classrooms develops teacher-student and student-student relationships (To et al., 2011).

Dunn et al. (2012) study the efficacy of using drama techniques in developing resilience among recently arrived refugees' children through language goals. They report that drama created a learning context that empowered students to provide assistance to fictional characters who encountered various challenges that struck a balance between relatability and a certain degree of detachment.

### 2.3.2 Content Analysis

This review also performs content analysis. This analysis is done manually to find out the answers to the following research questions:

- Which variables were examined most in research on the use of DIE for L2 teaching and learning?
- Who are the participants in research studies investigating the use of DIE for L2 teaching?
- What are the target languages the researchers are working upon?
- Which countries are active in the field of using DIE for L2 teaching and learning?
- What are the key techniques being used in DIE for L2 teaching and learning?
- Which methodological trends, data collection tools, and sample groups were preferred most in research on the use of DIE for L2 teaching and learning?

#### **Variables of the Studies**

Since one study may point at more than one variable, the total frequency was higher than the number of studies included in this research synthesis. The review of literature suggests that the main variables of the study were oral skills (frequency, henceforth f,= 10), vocabulary (f= 6), affective filters – motivation, confidence and anxiety-- (f= 6), and grammar (f= 3). In addition, the reviewed studies also had variables like intercultural awareness, attitude, reading, and grammar among others. Table 2.3 presents the variables of the study found in the reviewed literature.

Table 2.3: List of Variables Studied by the Researchers

<b>Theme</b>	<b>Variables</b>	<b>Researchers</b>
<b>Linguistic</b>	Oral skills	Miccoli (2003); Fleming, Merrell, & Tymms (2004); Stinson and Freebody (2006); Nezami, Barekat and Tahriri (2018); Altun (2019); Göktürk, Çalışkan and Öztürk (2020); Culha (2020); Kadan (2021); Altweissi and Maaytah (2022); Sari (2022)
	Vocabulary	Demircioglu (2010); Kalogirou, Beauchamp, and Whyte (2017); Yumurtaci and Mede (2020); Bora (2021); Alam and Al-hawamdeh (2022); Sari (2022)
	Grammar	O’Gara (2008); Abenzoza and Decoursey (2019); Hietz (2021)
	Communication	Ampatuan and Jose (2016)
	Pronunciation	Korkut and Çelik (2018); Abenzoza and Decoursey (2019)
	Accuracy	Bora (2021); Alam and Al-hawamdeh (2022)
	Fluency	Bora (2021)
	Syntactic complexity	Bora (2021)
	Writing	To, Chan, Lam and Tsang (2011)
	Reading	Lap, Thy, and Thao (2022)
	Academic language	Anderson and Loughlin (2014)
	Communicative	Alam, Karim and Ahmad (2020)

	competence	
	Proficiency Level	Alasmari and Alshae'el (2020); Zaroog (2021)
	Linguistic Control	Bora (2020)
<b>Non-linguistic</b>	Intercultural awareness	Piazzoli (2010); Rothwell (2011); Sari (2022)
	Attitude	To, Chan, Lam and Tsang (2011); Nezami, Barekat and Tahriri (2018); Farrah, Halahla, and Sider (2021); Altweissi and Maaytah (2022); Lap, Thy and Thao (2022)
	Social-cultural personal values	Alam and Al-hawamdeh (2022)
	Community building	Schenker (2017)
	Resilience	Dunn, Bundy and Woodrow (2012)
	Creative thinking	Albalawi (2014); Yumurtaci and Mede (2020)
	Critical thinking	Alam and Al-hawamdeh (2022)
	Perception	Lap, Thy and Thao (2022)
	Motivation	To, Chan, Lam and Tsang (2011); Kadan (2021); Sari (2022)
	Anxiety	Piazzoli (2011)
	Teacher to Student Relationship	To, Chan, Lam and Tsang (2011)
	Student to Student Relation	To, Chan, Lam and Tsang (2011)

	Literacy	Fleming, Merrell and Tymms (2004),
	Muliliteracy	Ntelioglou (2011)
	Confidence	Fleming, Merrell and Tymms (2004); Kalogirou, Beauchamp and Whyte (2017)
<b>Teaching Strategy</b>	Drama, Learning Experience, Strategy	Kao (2011); Decoursey and Trent (2016); Farrah, Halahla and Sider (2021)
	Technology Intervention	Dunn, Bundy and Woodrow (2012)
	Barriers	Hulse and Owens (2017); Alam, Karim and Ahmad (2020); Farrah, Halahla and Sider (2021)

**Participants of the Studies**

Whether DIE would work with different age groups of learners or be limited to the pre-primary and primary classes has always been a matter of debate. Our review of the literature analyses select thirty-eight studies and observes that the research is being carried out successfully on different age groups of participants. However, DIE is often used in school education, as twenty-one out of thirty-eight studies are done with school students. Meanwhile, ten out of thirty studies are from universities, which reveals that DIE is also applicable to university students. Table 2.4 presents the different groups of participants in the reviewed studies with the frequency of the studies.

*Table 2.4: Participants of the Studies*

<b>Participants</b>	<b>Frequency</b>
University Students	10
Primary School Students	5

Middle School Students	5
Secondary School students	5
Secondary School Students	3
School Students (not specified)	3
Teachers	5
Pre-service teachers	3
Young learners (not specified)	2
Adult learners (not specified)	1
Parents	1

### **Target Language of the Studies**

From the initial years of DIE for L2 teaching, English was widely used as the target language (i.e., Barnes, 1968; Via, 1976; Maley & Duff, 1978). The scenario mostly stays the same in the 21st century as thirty-one out of thirty-eight studies were done on English as a target language. Few studies also had other languages. The target language and frequency of the study on the target language have been presented in Table 2.5.

*Table 2.5: Target Language of the Studies*

<b>Target Language</b>	<b>Frequency</b>
English	31
German	3
Italian	2
French	2
Spanish	1
Welsh	1

## Countries where the Research were Conducted

Drama-based pedagogy in second-language classrooms is spreading in various countries. Though the number of studies is still less, it is a good sign to see that practitioners from different parts of the world are adopting DIE for L2 teaching and learning. Turkey tops the list with 6 studies coming out from there. Australia produced 4 studies from the list of included 38 studies. The name of the countries with the frequency of the studies is presented in table 2.6.

Table 2.6: Countries where the Researches were Conducted

<b>Country</b>	<b>Frequency</b>
Australia	4
Turkey	6
India	2
Hong Kong	3
Saudi Arabia	2
Italy	3
Brazil	1
Singapore	1
Canada	1
England	2
Sudan	1
Austria	1
Pakistan	1
Taiwan	1
Philippines	1

USA	2
Wales	1
Iran	1
Iraq	1
Palestine	1
Indonesia	1
Vietnam	1

### **Teaching Techniques**

Drama in Education consists of different practices utilised in L2 classrooms. The selection of drama practices in an L2 classroom depends on the practitioners and the needs of the learners. Process drama, which emerged in the discipline towards the end of the 20th century (i.e. Kao & O'Neill, 1998), gained significant attention from researchers in the 21st century. Our review of literature reveals that the primary teaching technique used in an L2 classroom is process drama (f=11). Drama performance (f=7), creative drama (f=6), and other smaller and fragmented theatre techniques are also being used widely. The list of theatre techniques being used for second language teaching and learning is presented with the frequency in Table 2.7.

*Table 2.7: Teaching Techniques Used in the Studies*

<b>Teaching Techniques</b>	<b>Frequency</b>
Process Drama	11
Creative Drama	6
Storytelling	3
Roleplay	4
Mime	2

Drama Games	3
Improvisation	3
Drama Performance (scripted plays, teacher directed plays, student directed plays, short plays)	7
Verbal Mode Activities	1
Drama Activities (not specified)	2
Reflection	1
Educational Drama	1
Theatre Production	3
One Act Plays	1
Reader's Theatre	1
Tableaux	1
Simulation	1
Script Analysis	3
Language Games	2

### **Research Methods**

The research synthesis shows that the researchers are focusing on quantitative (f=15) or mixed-method (f=16) for conducting the study. Considerable number of scholars are using qualitative method (f=7), which shows the possibility of conducting the study with different research methods. All these research methods with the frequency of their application in the studies are presented in table 2.8.

Table 2.8: Research Methods Used in the Studies

<b>Research Methods</b>	<b>Frequency</b>
Quantitative Method	15
Mixed Method	16
Qualitative Method	7

### **Tools of the Data Collection**

DIE is dynamic in nature, so the data collection tools should also be capable of collecting the authentic and right amount of data. Questionnaires (f=18) and pre-test and post-test methods (f=17) are used primarily to collect data in the studies. Researchers are also using tools such as interviews (f=12), and observation and field notes (f=10), among others. Multiple ways are being used to collect the data to capture the dynamic nature of the pedagogy. The used tools in select thirty-eight reviewed literature are presented with the frequency in Table 2.9.

Table 2.9: Tools of the Data Collection for the Studies

<b>Unit</b>	<b>Frequency</b>
Language Test using Pre-test and Post-Test Method	17
Questionnaire	18
Interviews	12
Observation Field Notes	10
Focus Group Discussion	7
Video-recordings	7
Reflective Journal	5
Communicative Forum	2
Drama Artefacts	2

Reflective Conversations	1
Written Assignments	1
Portfolios	1
Photographs	1
Speaking Rubric	1
Research Diary	1
Audio Recording	1
Stimulated Recall	1
Survey Form with Open-ended Questions	1
Pretest Posttest Retention Test Method	1
Observation Form	1
Personal Reflections	1

### 2.3.3 Discussion

The research synthesis focused on examining research papers published in the twenty-first century, specifically addressing the implementation of DIE for L2 teaching and learning. The drama techniques applied in the second half of the twentieth century for teaching and learning language showed their utility at various levels. Twentieth-century scholars used the techniques of creative drama, drama games, storytelling, and short drama activities, among others, to develop students' linguistic and non-linguistic skills. However, twentieth-century research primarily focused on first-language teaching. Thus, the twentieth century had a need for more research on L2 teaching. Also, the studies fail to report proper methodology and framework for drama-based research in an L2 classroom. With the work of Kao and O'Neill (1998), there

appears to be significant growth in the field, and more studies focusing on examining various variables started being implemented. Hence, various L2 researchers have coloured the canvas of DIE with elements such as employing various pedagogical interventions, different research methods, and tools for data collection and taking different participants for the studies and target languages.

In this research synthesis, we could observe three subthemes emerging from the included thirty-eight studies: using drama for the variables related to linguistic skills, using drama for the variables of affective domain, and using drama for the variables related to social skills. In the first subtheme, we observe that multiple researchers are using the method to develop oral skills such as speaking, participating in conversation, and pronunciation. Drama techniques have also been successfully utilized to develop vocabulary. However, a limited number of studies have been conducted on teaching grammar, reading, and writing. This gap raises the question of whether DIE is limited to specific language teaching skills or whether it can work for the overall language development of the learners. In the second subtheme, we have included studies on variables such as confidence, attitude, motivation and anxiety. The findings suggest that the method helps foster the students' language learning skills by enhancing their confidence and motivation, reducing anxiety and developing a positive attitude among learners. However, more studies need to be focused on variables like anxiety and confidence to reach a substantial conclusion. In the third subtheme, we compile studies on the use of drama in developing social skills. A considerable number of studies have been done on the same. The findings suggest that Drama in Education successfully enhances students' social skills, such as intercultural awareness, resilience, community building, and teacher-student and student-student relationships.

Additionally, we observed that various types of drama techniques are being utilized in L2 classrooms, i.e. Process drama, creative drama, drama performance, storytelling, and roleplay, among others. Based on the evidence found so far, we can say that Process Drama is becoming more popular among scholars to teach a second language (i.e., Stinson & Freebody, 2006; Piazzoli, 2010; Kao, 2011; Hulse & Owens, 2017; & Alam & Al-hawamdeh, 2022). Whereas many scholars work with smaller and fragmented drama activities (i.e., Demircioglu, 2010; Abenoza & Decoursey, 2019), which elevate students' performance in an L2 classroom. Therefore, we can say that the availability of a dynamic range of techniques in DIE is helping practitioners to choose suitable techniques as per their application and limitations. However, many researchers have not provided the framework or a model so that the difference between the use of drama is observed, providing insights on the merits-demerits and applicability-limitations of each technique. Incorporating that in the methodology of the papers will undoubtedly improve the papers' understanding and help us distinguish between the processes taken by different scholars. Moreover, not all language classrooms have the same time to conduct the classes. Therefore, it would be exciting and enriching to see how different scholars adopt and accommodate the drama techniques per their classroom needs and limitations. Additionally, a comparative study between different drama techniques, i.e. process drama, creative drama, performance-oriented activities, and other smaller and fragmented drama activities, can be done to understand their effect in different educational settings.

The findings on the research methods show that the researchers mainly use quantitative or mixed methods. In the quantitative method, questionnaire and pretest-posttest design are the tools which are commonly used. The scholars mostly use semi-structured interviews and observational field notes in the mixed method. The findings indicate a significant need for

scholars to emphasize utilizing qualitative methods. In light of these findings, we propose that researchers incorporate qualitative methodologies to facilitate a more comprehensive exploration of in-depth analysis. Employing the qualitative approach can serve as an instrumental means to enhance our understanding of both the theoretical underpinnings and practical applications of DIE in language pedagogy.

Incorporating drama within the classroom offers a wide range of benefits that extend beyond a singular mode of language instruction. It encompasses various language modes and frequently transcends language itself, thereby fostering the development of creative thinking, critical thinking, group building, problem-solving skills, leadership skills and overall life skills. Consequently, more research endeavours to examine one or two variables within a study are needed to fully capture the multifaceted nature of drama as an educational approach. To comprehensively understand the impact of Drama in Education, researchers ought to investigate multiple variables simultaneously. Regrettably, only a few studies have made attempts in this direction thus far, such as the studies conducted by To et al. (2011) and Alam and Al-hawamdeh (2022).

Moreover, assessing outcomes in L2 classrooms utilizing DIE remains a significant concern. Current scholarly practices predominantly rely on conventional assessment methods, which may not effectively capture drama-based pedagogy's unique benefits and nuances. As such, there is a pressing need for future research endeavours to address this aspect and explore innovative approaches to assess the outcomes of drama-based language instructions. By investigating these new dimensions, researchers can provide valuable insights into the multifaceted benefits of drama in the classroom and contribute to advancing effective teaching methodologies in L2 education.

Few studies using the attitude and perception scale suggest that DIE is received positively by students and teachers (To et al., 2011; Göktürk et al., 2020; Altweissi & Maaytah, 2022). These findings are further supported by researchers' direct observations and field notes. However, we cannot find a standardized scale specially developed for measuring the perception or attitude in the language classroom using drama-based pedagogy.

Findings from the study revealed that scholars have predominantly focused their investigations on a limited number of target languages. Furthermore, with this subset, the overwhelming majority of studies (30 out of 38) have concentrated on exploring the application of Drama in Education, specifically within the context of English language teaching. This observation highlights the necessity for conducting empirical studies encompassing a broader range of target languages. By expanding the scope of research to include multiple languages, valuable and critical insights can be gained regarding the pedagogy of Drama in Education. Such studies hold significant potential for language practitioners, researchers and policymakers by shedding light on the effectiveness and applicability of drama-based approaches in diverse linguistic contexts.

This research synthesis acknowledges potential limitations. Firstly, including research papers written exclusively in English may present a skewed presentation of work conducted in countries where English is not a primary language for research and education. This limitation implies that the current findings may need to fully capture the extent of research efforts and practices undertaken in those regions. Secondly, the present review focuses solely on journal articles, potentially neglecting valuable insights from sources such as book chapters, conference papers, and online materials. The exclusion of these alternative sources may limit the depth of the analysis.

## 2.4 Conclusion

This chapter presented the development of Drama in Education for language teaching in the twentieth century and discussed the state of the art of Drama in Education research in L2 teaching. Our comprehensive literature review shows that DIE holds significant benefits in L2 teaching and learning classrooms. The empirical evidence suggests that students derive various advantages from incorporating drama techniques in the L2 classroom. Furthermore, both students and teachers exhibit a positive attitude towards including drama in L2 instruction. However, it is essential to note that there is still room for scholarly debates and discussions to expand the scope of DIE for L2 teaching and learning.

However, there are significant gaps in the existing research. Few studies have investigated the efficacy of DIE for teaching grammar, and there is also a need for more research focusing on middle school students. Additionally, studies that explore DIE for L2 teaching in rural educational settings have yet to be found. Moreover, within our review, only two questionnaire-based studies were found in the context of Indian education. Addressing these gaps, the forthcoming chapters will attempt to provide a framework for using DIE in teaching and learning grammar and will exhibit its execution and efficacy through three empirical studies.

