

## **Drama to Instruct and Entertain: Literature and Performance for EFL students, EFL Dramatists and EFL Directors (Drama Instructors): Curriculum and Extra -curricular Activities**

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### **Abstract**

While acting has always been a concern for dramatists and performers since the Greeks and Romans, it nevertheless plays and assumes more prominent roles up to the present day; for the dramatists and players, it is a play to write and to be performed on a stage; for students it is a play to read as literature and it becomes a text to analyze for academic evaluation—testing. This article argues that English as a foreign language (EFL) students, EFL dramatists and EFL directors can pair up to make English language learning, and teaching through drama an enjoyable learning experience. The process requires EFL dramatists to write topics related to students' culture, and curriculum designers should set clear goals to strengthen these aspects. By the same token students should feel drama as a vehicle of education for language learning. Thus, their potential for learning expands beyond their class or lecture to the extent that they look up at theatre as a venue of self-learning the natural way. The paper would then recommend a one-act play to read and perform, inserted in the curriculum of teaching English as a means of learning and performing. Ultimately, students prospects be achieved following the measures proposed in the paper.

**Keywords:** EFL students, EFL dramatists, drama, theater, conventions, curriculum as a medium of teaching language skills through drama, to instruct and entertain

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## Introduction

The drama has always played an essential role in educating the public. It developed over the ages—the antiquities, Middle Ages, the Renaissance, the nineteenth, twentieth and twenty-first centuries—producing different kinds of theatres, classical, closet, absurd and experimental. Students of drama, as a rule of thumb, should be acquainted with, at least, Aristotle's *Poetics*, a seminal book of dramatic principles, which is “a set of lecture notes” written to defend his poetics “against the charges” made by Plato concerning “imitation, pity and fear” as essential elements so crucial for the composition of tragedy (Else, 1967, pp. 2-8). Therefore, EFL students studying dramatic play as literature or as a play to perform should seek drama proper in the poetics to start with as a foundation of dramatology. Aristotle demands, “poets while composing their epic, tragedy, comedy, dithyrambs, and music with flute and lyre” (p15) to abide by these poetics as rules when writing these genres. At the time of Aristotle, Plato, Homer, Sophocles, and their contemporaries, practitioners of drama, poetry was the language of drama, [x]as a means of dramatic communication on stage. Since the Greeks and Romans, theater has evolved from[x] a play to perform rather than literature to read and criticize. Together with Aristotle’s poetics and Plato’s *Dialogues*, Shakespeare’s theater and modern innovations to the theater in the twentieth century and twenty-first centuries, new conventions to the canon have been added, which have not been identified before in the classical antiquities and the Elizabethan theater. Boulton sums up the modern principle for drama, as a play and literature, but with emphasis on the former, where production is flesh and blood of theatre as cited above. At this point, it would be essential as well for EFL students to be acquainted with modern subgenres of drama and theaters in which they are staged.

## Drama Subgenres and Theaters and the Ideal Play to start with for EFL Students to Study as literature and Play to Perform (as Hamlet)

At this stage, when introducing major drama genres and subgenres to EFL students as plays to instruct and entertain, they will possess good knowledge of dramatic genres, elements of drama, and its conventions. Furthermore, EFL students should know literary history of poetry and prose. When tracing dramatic shows over the ages in the classical antiquities and till the modern times, they were written either in verse, prose or both. Almost all Greek dramas were written in verse. In addition to these shows, Shakespeare's plays—tragedies, comedies and history plays in the Elizabethan theater were written in verse; what is interesting to realize is that, Johnson, a major dramatist, invented “comical satire . . . With an alternative mode of writing comedy in a late Elizabethan theatrical culture[was] dominated by Shakespeare” (Bednarz, 2004, P. 247. By the same token T.S Eliot's plays are in rhyme. According to Boulton, “the use of true poetry in drama can best be explained by a reference to the inadequacy of language”(p. 131). Poetry used in drama means that they come from aristocratic or noble families, and prose is left for servants, low - class people or villains. However, people, in reality, speak in prose rather than in verse, but the language

of drama is different from that of real life in terms of exaggeration—facial expressions and body language. Boulton argues that students of drama should recognize its significant genres, tragedy and comedy and their sub - genres such as melodrama, the heroic play, problem play; comedy of errors, comedy of manners, sentimental comedy, comedy of character or humors; farce; drama of ideas; didactic drama or propaganda plays, history play, tragic-comedy, symbolic drama, mime, pantomime and many others. If EFL students can grasp these categories in theory and practice, it is no doubt that their proficiency of the English will remarkably improve. Thus, EFL students' ability in English and drama becomes self-evident. It is recommendable that for a good start as in most colleges and schools in the world when curriculum planners or drama organizers recommend Shakespeare's Hamlet to start with for instructional and entertaining aims; for better results, there should be some modification to the original text, depending on the level of students and their acting talents. It is a great idea, to my best knowledge, to stage the first act in Hamlet since it introduces the plot, a major character, point of narration, setting, and action of the play. Guerin and et al. argue that the play was well-known among the Elizabethans audiences. The play "dealt with a theme they were familiar with and fascinated by—revenge" (p. 41). Revenge play is an excellent example to practice since it represents the poetics of tragedy; it is an introduction to the form and content of the drama. Otherwise, any play or sketch will do for the purpose to get EFL students in the atmosphere of drama as a play to read and act. The best way to be in the atmosphere is to get students to do some exercises, which will enable them to perform with ease in class or on stage.

### **Crucial Linguistic Exercises as Warm - up Activities**

Since students of drama, as literature, are not going to be professional actors, it is such a good thing to start with some basic excises which can be of great help to have them speak freely on any subject for two or three minutes or introduce themselves in class for one minute as a start. Then after that, they can do it on stage before their classmates as their audience; another, would be to have them express themselves in language functions: making an imaginary phone call, or order a meal at a restaurant, make a request, shake hands with his/her fellow students. Finally, we can ask them to express fits of anger and shouts with facial expressions, and body movement as a body language. These basic techniques of drama can help EFL students communicate basic language functions resulting in the smooth delivery of a speech, which in turn help them develop personality traits, such as confidence and positive thinking towards self-learning. A rule of thumb states that we learn better by doing and interacting with others through drama or real-life situations. These exercises then will enhance the learning experience for EFL students of drama or EFL students of English language. The techniques or procedures have proved valid during the educational processes for all levels of learning, which I applied in all classes or lecture.

### **Drama in the Curriculum or an Extracurricular Activity for Learning English**

In this regard, EFL students at college, particularly in non-native English-speaking countries, who study drama as part of the curriculum, may suppose that a play is just a text, void of feelings and emotions, which are essential for being in the atmosphere of the play in the academic and acting sense. But drama is more than that. It is “a form of cultural production to enable students to utilize their bodies and minds in the service of being able to link language and experience, desire and affirmation, knowledge and social responsibility” (Doyle 1993, p. 1). These are parameters of linking drama with education, culture, and language. To put these measures in practice and place students on the right track of an approaching a play, contrary to their opinion just mentioned, is to make them change this negative attitude that the basic function of a play is merely to instruct rather than entertain. Therefore, dramatists of EFL texts should write plays as much entertaining as instructional as possible. This task may seem easy to handle. However, it is tedious, time - consuming, and challenging. In addition to these just mentioned, a host of factors be taken into consideration. Initially, dramatic conventions and technical jargon of theatre are crucial elements for understanding drama. Just to mention a few by order of importance , audition says it all in the sense that when the selection of the roles be given to the cast by the director of a play; technically it paves the way for the resolution upon which parts be given to the cast(actors and actresses), who will do what: the leading and minor parts. Basically, audition starts with play reading; if all goes well production begins on a proper stage to host the play; thereby rehearsals are made in order to generate the blood of the play; each of the cast memorizes his / her own part. Then, comes real acting which adds beauty to the intended play, such as movement, body language, facial expressions, improvisation, costume, speech control, make-up, sound effects, prompting (for keeping the cast on track in case one of the cast forgets his or her part on stage). Finally, when all goes well, a final rehearsal or dress rehearsal has to be made with intervals between the scenes or acts if the play is a little long, one hour. All these I have applied myself while directing sketches performed by EFL students. Only now the play is ready for production. These, on the one hand, are the basic requirements of a play on stage to achieve success, on the other, a director of a play must also consider technical issues such as lighting, stage managing, scenery or décor. By so doing we can turn a play from being a piece of literature, which students study to pass an exam, to at least, a performance, which can be done as a play reading—a very simple method to feel the play as a text which requires students to employ their language through speech motors, important for improving their pronunciation, intonation and speaking skills as a whole.

### **Using Dramatic Conventions and Techniques to Improve language skills**

These conventions are the heart of theater and “perhaps the theatre has never been more necessary than today. against the rush into recorded media. It is true that more and more students want to study it, to do it, to present it” (Leach 2008, preface). Leach suggests theater is a school of life from which a great number of people learn, whether professionals, students or theater goers; all learn from, depending on their objective theatre art, knowledge and experience and above all culture. Then it follows that when EFL students participate in the acting process, their language skills improve remarkably. This is observed when listening to each other and speaking at some cues; such skills prove valid during acting. Interestingly enough, drama creates real-life situations

to a great extent. Now EFL students can benefit from other aspects of language demonstrated on stage such as body language and facial expressions, which probably they have not encountered yet before getting into acting world; these are crucial aspects of language as verbal and non-verbal means of communication. As a result, students' reaction to what is being said becomes faster when carrying on a conversation. Instead of hesitation and mumbling words, which do not sound like English when put in a similar situation, their speech becomes crystal clear; with the aid of drama they can handle similar situations as those they may have already practiced in drama to communicate their basic needs such as ordering a meal at a restaurant, making a phone call, answering a phone, and above all interacting with their classmates and instructors in English, instead of sitting idle, physically there, mentally not. Nothing can move students towards learning English but motivating them through drama in practice. Only then a drama class becomes a small stage on which the actors and actresses are the students themselves and the director of the play or a dramatic scene is the instructor himself or herself. Drama is now a tool to abolish students' abilities to perform, and master language skills. By introducing conventions and techniques of drama if followed literally and well, EFL students, EFL dramatists, and EFL directors will make drama an enjoyable and learning experience par excellence. Above all, the choice of a text to be transformed from being a text to study into a play to perform by EFL students or native speakers is an essential element to consider. The outcomes of this process are fruitful. It is a case in point which involves both personal efforts on the part of students and the ones on the part of curriculum planners. Their objectives are to improve students' levels of mastering language skills by helping them develop their dramatic abilities, which will materialize for their prospects. Now, one may raise a question: Is it all that students need to know about drama as literature to read or a play to be performed in front of an audience, students themselves in class or on stage on campus? The answer is a big no. There are so many more to consider besides those above mentioned. Drama concerns all in the business of teaching - learning English language skills. To make these fruitful, one cannot do without curriculum planners, teaching staff and EFL dramatists or drama instructors, who should provide feedback on the outcomes of drama as one of the methods to improve language skills and personality traits such as confidence and getting rid of shyness, an obstacle hindering students to communicate in class. I have observed these negative traits in most classes I have taught. Here is the remedy to achieve so many objectives at one go, through drama.

### **Curriculum Planners and Production of a Play as an Extracurricular activity**

Sometimes drama is at odds with education: "Drama and curriculum are somehow natural enemies. Certainly drama has been until recently been excluded from the central curriculum of most schooling systems, and mainly exists on the margins: strongly in so - called 'co - curricular or 'extra-curricular activities' (i.e., those that take place outside 'normal school life; fragmented within English or literature courses; occasionally as the poor third creative art in liberal studies courses; and otherwise embedded, if anywhere, only in the early childhood era. (O' Toole, 2009,

p, 2). Here, O'Toole insists on giving drama a more significant part in the curriculum other than that one in the early stage of learning. Whose responsibility is it to broaden the role of drama in the curriculum? At this stage, EFL dramatists and EFL directors should make EFL students conscious of the fact that they must initially distinguish between drama genres such as tragedy and comedy and other types. Native speakers studying drama know these very well. However, in countries where English is taught as EFL, it is almost impossible to make students act out a play without taking certain measures, crucial to the success of drama by implementing it as a methodology of learning English and improving language skills. First, curriculum planners should insert drama, with at least, a one-act play or play reading as an integral part of the study plan or run a production of a play as an extracurricular activity; if this cannot be implemented or achieved, then drama instructors should model at bare minimum a scene of a play with the help of students who are willing to act the leading part in that scene, guided by drama instructor or EFL director who must be available to stage it. Therefore, a host of advantages of such an activity can be achieved in the short and long run. Students who are engaged in the process will feel the language and use it in context for improving their speech motors, eye contact, and speech delivery. Other benefits to gain are that drama offers self-confidence, a quality essential for fluency and personality building. Ultimately, students will be capable of eliminating their ill-speaking habits, mumbling with words, and gain communication skills to express themselves well on and off-campus. They can then project themselves to a broader audience than class. To acquire language proficiency through acting, it makes students more confident, and in a short time, they will get rid of their shyness—a phenomenon observed in most EFL classes at school or the college level in EFL learning situations. Now we can move to the most practical part of drama when a play is transformed into performance or production. The process may seem easy but it takes so much planning, budgeting, learning - teaching processes. Here one may wonder: Besides the needs of inserting drama in the curriculum for educational purposes, will there be other reasons to stage a play?

### **Staging a Play to Fit Certain Occasions**

Drama is the best means for staging some events: “. . . ‘going to the theatre’ is a culturally controlled and structured event, and that it promises some [type of] social event as well as a play performance. The spectator chooses to attend this theatre in preference to [the]theatre for a variety of significant reasons – social class and status, income, way of life, education, cultural level, aesthetic priorities, age, sex, race, knowledge. (Leach2008, p. 170). Going to theater is made for many good reasons as suggested by Leach, a good question to ask in this regard: What kind of events or causes should EFL dramatists or EFL directors be motivated by to make their play—one-act or even one scene enjoyable and instructive? In most educational centers, there must be certain events or occasions, religious, national, or specific events such as sports activity, graduation, etc. Drama instructors and EFL directors should, at a bare minimum, write a scene, a

one - act play or full - edged play, if time and budget allow it. Drama instructors and EFL directors (drama instructors) should not forget the availability of stage to house a play. On these occasions, it is preferable to start with one-act play for many reasons: “ a good one - act play” will be “ the personification of what good art is all about.” Secondly, “The one - act play is played without an interval and is shorter than a play designed for a full evening” and “it usually lasts under one hour” (Ayckbourn, 2005, Forward). On top of all that drama instructors must bear in mind that the more rehearsals they do on stage, the better it turns out in the context of enhancing the learning outcomes and acting. The practical logic behind it is that students can absorb the educational aspect of such drama activity and enjoy the performance of it. A word of precaution be made clear here: before these cultural activities are completed, there must be a little workshop introducing students to drama as play to read as literature or a play to be performed. Most EFL students do not differentiate between a play to study and play to perform. The primary difference is that the former requires production on stage, the latter a classroom or a lecture hall on a college campus. The second important thing for EFL students to grasp is drama genres and sub-genres. Conventionally, from the classical antiquities till the beginning of the twentieth century, the drama was categorized mainly as tragedy and comedy ranging from three to five acts following the three unities of time, place, and action. And the primary difference between tragedy and comedy comes from the treatment of the subject matter. In tragedy, the plot is more serious than that of comedy. The dramatization of any play can be original, no one had written about the subject matter before or adapted it from a chronicle, or history, or specific events considered to be hot topics in the local or world history. These matters are crucial when staging any piece of play or a play for educational or cultural activities.

### **Plot, Division of Play into Acts and Scenes and other Conventions.**

Plot and story distinction are necessary for theater conventions. “plot is clearly distinguished from a story upon which a plot may be based. A plot is the artful of the incidents which make up a story. A Greek tragedy usually starts with a flash back, a recapitulation of the incidents of the story which occurred before those which were selected for the plot (Selden, 1989, pp. 12,13). Selden stresses one major aspect of the plot and its principal parts of which is the as flashback. As matter of fact, there are common grounds between action and drama. Both have plot, setting, characters and point of view. However, in drama performance of a play is a peculiarity of drama as well as the unities of time which have been overlooked by modern playwrights. This attitude has come about as a result of the new trends in literature—stream of consciousness, impressionism, and other innovations such as photography. In classical theater, students of drama as well as of different genres should as Selden puts it that they must distinguish between the plot and story. We refer to it as the narrative in a play, a novel, and a short story. Additionally, Lyons and Heasley (2005) define narrative as “ a sequence of events: most stories and novels are like this,. . .It usually starts with the earliest time and proceeds to the latest time” (p. 75). I think these authors made it easier

to distinguish than Seldon does, with my deep respect to him. In addition to all that been said, a point of reminder which is EFL dramatists or drama instructors must maintain certain conventions of drama, which EFL students must pay attention to. Conventionally whether in tragedy or comedy, division of acts into scenes must be made clear. In tragedy, as in Greek tragedy there is a chorus "reciting lyrics or invocations to the gods between the episodes. The same is true of plays closely modeled on the Greek conventions, such as Milton's *Samson Agonistes* and T.S. Eliot's *Murder in the Cathedral*" (Boulton, p. 76). At this point as well students of drama must be aware of distinguishing between plot and story in drama, and in fiction as pinpointed above.

### **Dramatic Dialogue— its Speakers or Characters—Features: Soliloquy and Aside**

Soliloquy and aside are also crucial elements of a dialogue on stage. "An important aspect of dialogue is the differentiation of the speech of individuals. Every speech, at least, ideally, is characteristic of the speaker. Completely realistic representation of personal idioms would be dull. Many people do not talk in sentences; and many of the human race come into of these three categories. "(Boulton, 1960, p.108). Boulton has demonstrated the distinction of dialogue concerning its speakers and its features. This distinction brings us to another convention of drama to follow is the kind of dialogue addressed to the audience; it is done through character who speaks directly to the audience in a short or long speech, soliloquy; it is a dramatic technique which dramatizes the sincere feelings and inner thoughts of a character. An excellent classical example is Hamlet's long soliloquy in which he expresses his inner feelings and thoughts about what should be done to avenge his father's murder at the hands of his uncle, Claudius. However, the dialogue in a play does not depend much on soliloquy; there must be a dialogue with an interaction between the actors and the actresses." A play is its dialogue," according to Boulton, (p. 97). This means that the persons who interact in it must keep the cues right—the last word of speaker on a page and stage. The dialogue is also a feature in a novel and a short story. Greenblatt and Abrams (2006) see it as "a feature of many genres, especially in both the novel and drama" ( p. A 67).here, Boulton differentiates between real-life dialogue and dramatic one above mentioned; it is essential here to distinguish between two aspects of language, the formal or the standard and the non-standard or the colloquial. At this point, EFL students must be aware of language dialects which are formal and informal media of English culture. EFL students, EFL dramatists and EFL directors or drama instructors use English as the only medium of learning and teaching; speech variants add to the process enjoyment of learning the English language as a means of instruction and entertainment. Speech variants, when putting in practice in class, on stage or off - campus, represent real - life situations which enrich the experiences for EFL students and EFL dramatists and EFL directors. Mastery of speech variants will be means and ends to English language proficiency. In addition to soliloquy, EFL students must also be aware of another aspect of speech, the aside. "It is: accepted on the stage as a means of showing that one actor says to another his insincere or has a double

meaning. It is used very little in the more naturalistic twentieth - century drama"(Boulton, p. 119). It is still in some plays staged in Middle East theaters such as Egyptian comedies.

### **The Perfection of Speech on Stage**

Speech perfection leads to clarity of dialogue. "Moreover, many broken speeches, hesitations, ambiguous expressions and animal noises take on interesting significance on the stage. The person who wants to succeed in play-reading should learn to laugh and cry on the stage as well, for one literal pronunciation of such conventional signs as 'Boohoo!' or 'Ha, ha!' can make a good dramatic dialogue sound wholly ridiculous, and embarrassing" (Boulton, PP .126-127). As Boulton has noted other aspects of speech above mentioned, however, there are certain precautions to follow when speaking on stage. First, the speakers on stage whether students or professionals must have a clear speech, void of mistakes as regards clear pronunciation; it is a must to speak up clearly; otherwise the speech of the cast or students during performance will hinder the audience from understanding the dialogue or speech acted on stage. Such aspects of speech are essential things for EFL students who are eager to speak the language in a very natural way like native speakers – whether they put on American English or British English. Thus, the drama is an excellent method of teaching pronunciation as well as gaining confidence. It paves the way for improving self-expression and develops mental concentration to monitor oneself while speaking. Then it follows that drama does not only instruct but also entertains when performing it alive, which is far better than reading it as play or watching it on stage. These methods and many others I have learned while I was a student of drama at Webber Douglas Academy for Dramatic Arts in London.

### **Fixing Speech on Stage for Clarity and understanding the Text Performed**

Voice is an organ that helps project one's speech on a stage, and using it in the right way makes your utterances said well. "Voice training is now seen as an essential ingredient in actor training, and work is done by teachers like Cicely Berry (b. 1926), Patsy Rodenburg (b. 1944), and Nadine George (b. 1944) have helped many actors to achieve their potential. Understanding how the voice works should—but does not always—begin with finding out something about speech organs. . . . Basically, the speech organs may be divided into three: (1) the respiratory system, that is, the lungs, the windpipe, and so on; (2) the larynx, vocal cords and glottis; and (3) the articulatory system, the nose, lips, tongue and so on. The actor also needs to learn herself as she speaks" (Leach, 2009, p. 115). Leach stresses the importance of speech on stage, which must be done with the assistance of professionals, as mentioned above. This implicitly means when discussing speech on stage that there is a need to fix speech problems arising from the lack of projecting sentences, phrases or even shouts and laughter on stage loud enough, there must be a quick remedy for all these. In the context of Leach's argument about training actors on speech, then it follows that EFL director must appoint a good language expert on speech who can in turn train student with the play in his hand so as to correct speech errors in case one forgets one's part while acting If this goes not work,

there is a need for a prompter; he can also handle both speech problems and forgetting of roles by actors on stage; it is an essential job in the business of drama; prompter's only job is a guide to speech to achieve role perfection. As a result, a prompter can fix speech problems and control of players 'roles' from A to Z on stage during performance. This is extremely important to safeguard the actors and actresses from going off - topic, which might be a crime from censorship's point of view. Another crucial aspect of production, equally important as that of a prompter who works toward speech perfection, it is the stage manager's job who works as an assistant director to perform most of the tasks on the stage.

### **Stage Management and Stage Directions**

“Contact with stage management team and the designer, been maintained throughout the rehearsal period, is now consolidated. The stage manager and her group will certainly attend several run— thoughts, and the designer and stenographer, will also participate in it. (Leach, 2009, p. 142). Leach calls stage management process “The Last Lap” in which preparations are ready in about two weeks before the “the first performance” (P .141). This is one of the most critical jobs in theatre, assigned to the stage manager who follows the director's notes on the cast (their movements, roles, cuts and clues on which performers resume one's speech when someone else's part finishes, lighting (house lights, spot lights), props (things used on stage such furniture) during rehearsals and finally his presence, as the curtain drawn before the audience till the last minute of the show is essential. Consequently, drama demands good management, proper budget, and reasonable planning to achieve the desired goals to instruct and entertain. This job is fruitful for EFL students in that it teaches them to take notes during rehearsals. It is an excellent tool of learning after skimming, scanning, paraphrasing, summarizing, analyzing, etc. These are essential skills for reading and writing at all levels of learning, be gained through stage management practiced by students on stage. Finally, most plays have the conventions of stage directions, which direct readers as well as performers of drama to follow, as set by the playwrights, not the directors.

### **Putting it all together in a production on stage**

These guidelines mentioned above are just one building block of drama. Another is the procedure of putting it all in practice so that EFL dramatists, EFL directors, and EFL students can benefit from drama as a play to read for exams and a play to be performed on the stage. To motivate EFL students doing it, Mala and Duff (2005) have laid down some good reasons for using drama by EFL students. First, drama "integrates language skills in a natural way. Second, "it integrates verbal and non-verbal aspects of communication—mind and body.” Third, drama restores "the importance of feeling as well as thinking. Fourth, 'it brings the classroom interaction to life through an intense focus on meaning—contextualizing the language, naturally, "it promotes risk-taking, which is an essential element in effective language learning" (p. 1). These reasons to use the drama, and the ones above mentioned are the most important since they pave the for EFL students to be

in the atmosphere of drama. And here one must pose a question related to the business of drama: "Must there be techniques to follow to help make drama as a means of instruction and entertainment? Yes, there is a methodology to apply. Only now we can use drama techniques to help our students grasp the bottom line of drama in action rather in theory. Maley and Duff define these techniques as "activities, many of which based on techniques by actors in their training," and "students are given opportunities to use their personality in creating the material "drawn on natural ability of everyone to imitate and express themselves through gesture and facial expression" (P . 2). These activities need a technique which we call in drama 'improvisation' in which students can use their imagination to get into the situation of the part they play. It is an excellent exercise for creative thinking, concentration as means of getting rid of stage fright when real acting starts, on stage or in class. There other techniques which students must use before they stand on stage are to deliver their speech at ease instead of being tense. Klarer (2005) argues that "training in breathing, posture, body movements, and psychological mechanisms facilitated the repeated reproduction of certain moods and attitudes on stage" (p. 52). The process is extremely essential since stage "has often been a great more than a mirror reflecting life and nature" and a good play should be in harmony with theatre. "It is a principle increasingly accepted that the manners of playwriting are inseparable from the kind of theatre is written for (Styan 1981, p.1, Preface). Therefore, it is crucial that EFL students must be introduced to types of theatre which have evolved over the ages from the antiquities till the modern times—the classical, Elizabethan and the experimental theatres (absurd, expressionist and impressionist). The knowledge of these and with the aid of EFL dramatists will enable EFL students to employ drama for whatever objectives set for their prospects.

### **Conclusion**

From all of the above, when EFL dramatists and EFL directors –drama instructors- should work in harmony and according to the curriculum of school or college related to drama. This creates an atmosphere for EFL students to love drama as a means of instruction and entertainment. The process is valid and rewording provided that the drama workshops are implemented in the curriculum or as extracurricular activities. Only then drama becomes a medium of communication, and helps self-expression on a host of topics: drama, language, literature, and so on. Consequently, drama is a tool for language learning and teaching and improving self-control, confidence and above all, it abolishes our experience in the school of life.

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