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**An Investigation of EFL Teachers and Learners' Attitudes Towards
the Role of Using Drama in Developing Intercultural
Communicative Competence
The Case of First Year Master Students of English at Mohammed Seddik Ben
Yahia University, Jijel**

A Dissertation Submitted in Partial Fulfillment of the Requirement for Master Degree
in English Didactics

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Academic Year: 2018-2019

Dedication

In the Name of God, the Most Merciful, the Most Compassionate

I dedicate this dissertation to:

*My beloved mother “Noura,” who has unceasingly supported me throughout the
whole course of my life;*

*My dearest husband “Abdelghani,” who has lead me through the valley of darkness
with the light of hope, love, and advice;*

*My dearest brothers and sisters “Abderrahmane, Saad, Abdelwahid, Walid, Zina,
Imane, and Hala” who are always by my side;*

My adorable son Loukman, the symbol of love and innocence;

My mother-in-law, who overwhelmed me with her constant prayers;

*My very precious friend Zeraoulia Assia who always encourages and supports me in
times of need;*

All the nice people in my life;

I dedicate this research.

Dedication

In the name of Allah, the most compassionate, the most merciful

I dedicate this work to:

*The twomost precious people in my life, the two persons who devoted their
lives to my well-being:*

*My beloved father “Makhlouf” and my dearest mother “Feddia”, for
their endless support and prayers.*

*My dearest husband “Younes” for his constant encouragement, help,
and patience.*

My brothers “Nassim” and “Rahim”

My sister “Leila”

My lovely son “Loukmane”, the source of happiness in my life.

My mother in law “Houriya”

My workpartner “ZeghadAmel” for her great efforts.

My classmate “ZeraouliaAssia” for her help.

My best friend “Khadija” with whom I spent unforgettable memories.

Both families “Madi” & “Boufris” and all who supported me.

Acknowledgements

In the Name of Allah, the Most Merciful, the Most Compassionate all praise be to Allah, and prayers and peace be upon Mohamed His servant and messenger.

First and foremost, we must acknowledge our limitless thanks to Allah, the Ever-Magnificent; the Ever-Thankful, for His help and bless. We are totally sure that this work would have never come to fruition without His guidance.

We owe a deep debt of gratitude to our supervisor Dr. Fatah Bounar, who has always been generous and patient during all phases of the research.

We would like to take this opportunity to thank wholeheartedly all our most respectful teachers, especially those who accepted to be interviewed.

We also owe a debt of gratitude to the board of examiners, namely Mr. Ammar Boukrika and Miss Rafika Malek for accepting to examine this humble piece of research.

Last but not least, special thanks go to Mr. Boukhentache Slimane, who sacrificed some time of his session to administer the questionnaire and to First year Master students who kindly filled it out.

Abstract

In the context of English language education, Intercultural Communicative Competence (ICC) allows one to understand correctly and communicate successfully with representatives of the target language culture. The current study is thus an attempt to investigate the attitudes of the learners and teachers of English at Mohamed Seddik Ben Yahia University towards the use of drama and the role it plays in developing the learners' ICC. This research is based on the assumption that both the students and the teachers of English at the said university hold positive attitudes towards the use of drama to develop the students' intercultural communicative competence. To this end, the data was collected by means of two research instruments: a questionnaire and an interview. The questionnaire was administered to (59) first year Master students of English and the interview was conducted with eight EFL teachers. The analysis and discussion of the research findings demonstrated that both EFL teachers and learners are for the use of drama in the teaching process to foster learners' ICC. Therefore, aforementioned assumption is confirmed. Finally, based on the results obtained, recommendations for further research were suggested.

List of Abbreviations and Symbols

ALM: Audio-Lingual Method

Big “C”: Big Culture

DM: Direct Method

C1: Native Culture

C2: Target Culture

CC: Communicative competence

CLT: Communicative Language Teaching

EFL: English as a Foreign Language

FL: Foreign Language

GTM: Grammar Translation Method

IC: Intercultural competence

ICC: Intercultural communicative competence

Q: Question

SL: Second language

Small “c”: Small culture

T: Teacher

TL: Target Language

TC: Target Culture

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General Introduction

Over the past decades the process of learning a foreign language has undergone dramatic changes. Researchers like Dell Hymes (1972) and Canale and Swain (1980) have proved that it is not enough to know the target language, to master its grammatical rules, and to memorize its vocabulary. However, besides being able to use the language correctly, one must also be able to use it appropriately. Communicative competence is a term coined to refer to the skills and knowledge that are needed for the occurrence of a successful communication. Moreover, the inclusion of intercultural competence as part of communicative competence by Legutke and Thomas (1991) has received wide approval and acceptance. The impact of this notion on language acquisition theory has been extraordinary due to the fact that Intercultural Communicative Competence enlarges learners' knowledge and raises their awareness about the similarities and differences between the native and the target culture.

Modern approaches to teaching shifted the attention to students and argued that student-centered classes might be more effective than their teacher-centered counterparts. Therefore, students' involvement in the learning process has become their major concern. Drama is one of several methods that provide much more involvement for both teachers and students in the learning process. Benjamin Franklin said "Tell me and I forget. Teach me and I remember. Involve me and I learn". Drama allows the teacher to present the target language in an active, communicative and contextualized way and helps the teacher address the four skills. More importantly, it develops the awareness toward the intercultural aspects embedded in the language we use and offers sufficient opportunities to explore the foreign culture through the creation of atmosphere that was often absent in the traditional classroom.

1. Background of the Study

Investigating the potential of drama in developing learners' linguistic abilities is a topic that captured the interest of several researchers. Some studies which were carried in this respect are cited below.

Barreto (2014) studied language acquisition through the use of educational drama. He reported that results of his research demonstrated that the use of drama in the classroom ameliorates students' language development in order to achieve English proficiency. He found that the drama method is beneficial for fostering the speaking and listening skills in peer-peer, group, or student-teacher interactions.

Gomez (2010) studied the effect of the use of drama in teaching English as a second language (ESL) in comparison to traditional instruction methods. His research was conducted with students whose mother tongue was Spanish. It focused on the enhancement of the oral skills including pronunciation and fluency. The results of the study concluded that teaching English through drama was more effective than using traditional methods.

Gaudart's (1990) research investigated the use of the drama method in the teaching of English as a Second Language (ESL) in Malaysia. This study involved almost three hundred teachers from both secondary schools and universities. The type of drama activities (including improvisation, pantomime, role-play, and simulations) used conformed to the level of the students. The research findings suggested that drama activities motivate students, hold their attention, and improve their creativity. The researcher, nevertheless, recommended two things: first, teachers must take into account students' needs and interests; second, teachers must be provided with proper training to ensure the sound application of this type of activities.

Wagner (1998) provided the most extensive research in the field of educational drama. She conducted twenty various studies on the effectiveness of creative drama where drama was the instructional strategy used. She reported that the performance of students who participated in creative drama was increased by almost one-half a standard deviation above those not participating” (p 206). She concluded that drama improves students’ performance mainly in the oral and the written skills, drama skills, and cognitive skills.

The studies listed above support the theory that drama is an effective educational method. They mainly focused on how drama as a teaching strategy helped increase learners’ linguistic ability. However, the achievement of the Intercultural Competence (IC), which is the main concern of this dissertation, requires the acquisition of non-linguistic skills.

Two researchers attempted to investigate the impact of drama on developing intercultural communication. Ntelioglou (2006) investigated the impact of integrating drama in the ESL lessons on second language learners. In fact, this study, as claimed by the researcher, had a dual focus: the first was to use drama to develop the four skills of the language learners, and the second was to investigate issues of “multiculturalism”. The researcher designed some drama education strategies to create a context where learners’ could narrate their own life experiences and get to know about others’ lives in the past. According to the researcher, students made use of in-role and out of role opportunities and reflections. The research results confirmed that the integration of drama raised students’ awareness of different cultures in the multicultural second language classroom. On the other hand, Culham (2003) investigated the effectiveness of drama for language acquisition and intercultural exchange. The research findings proposed that through drama teachers of English as a

second language might develop their learners' language proficiency and encourage intercultural discovery. This study took adults ESL learners at the lower levels as its major concern, yet the researcher argued that the results are applicable to learners of all ages and levels.

In brief, extensive research exists on the effectiveness of using drama in the language classroom, mainly on the role it plays in improving the learners' language proficiency. Yet, to the researchers' knowledge, no studies have yet attempted to investigate the potential of drama to develop the learners' Intercultural Communicative Competence in the Algerian classroom setting. The present dissertation, hence, attempts to fill this research gap.

2. Statement of the problem

Next to grammar and vocabulary, ICC is more complex and more difficult to comprehend, yet it is very much needed in real life situations. Traditional methods provide systematic presentation and acquisition of the language but they offer very limited chances to develop skills for interaction in the real world. The aim of acquiring intercultural communicative competences is to prepare learners to act appropriately and successfully in real life situations in a foreign language context. Previous studies about the possibility of deploying drama to enable learners' of English language to function appropriately in cross-cultural communication settings are not sufficient. Most of the studies focus on developing learners' linguistic skills and pay scant if no attention to the development of the intercultural component. Research in the Algerian university is no exception, in that both ICC and the drama method might be given unsatisfactory consideration particularly in the department of English_Mohammed Seddik Ben-Yahia University, Jijel. Therefore, the current research is worthwhile to give some insights about the Algerian context.

3. Aims of the Study

The present research aims at approaching this topic first from the Algerian teachers' and students' perspective by investigating their stances on the significance of ICC, their views on drama as a new method, and their attitudes towards its role in developing learners' ICC.

4. Research Questions

Based on the previously stated aims, the current piece of research work attempts to answer the following questions:

- What are the attitudes of the Algerian EFL university teachers and learners towards the concept of Intercultural Communicative Competence?
- What are the attitudes of the Algerian EFL university teachers and learners towards drama as an educational method?
- What are the attitudes of the Algerian EFL university teachers and learners towards the role of drama in enhancing learners' ICC?
- Do the Algerian EFL university teachers and learners think that drama can be an effective replacement to the traditional classroom instruction when it comes to developing learners' ICC?

5. Assumption

In this dissertation, it is assumed that Algerian EFL university teachers and students would hold positive attitudes towards the role of drama in enhancing EFL learners' ICC.

6. Methodology

To answer the research questions and check the validity of the above stated assumption, this study uses both quantitative and qualitative research tools. A questionnaire was administered to fifty-nine (59) first year master students at the department of Mohammed Seddik Ben Yahia- Jijel University. Additionally, an

interview was conducted with eight (8) EFL teachers who were teaching literature and oral expression modules at the time during which the research was conducted.

7. Significance of the Study

The importance of the present study lies in the fact that it draws the attention toward the effectiveness of using drama in developing students' ICC. Also it may provide results which may be applicable in other subjects, and it may motivate learners to conduct further research.

8. Structure of the dissertation

The present study comprises a general introduction, a theoretical part, a practical part, and a general conclusion. The theoretical part which is discussed in the first chapter is divided into two sections: the first section discusses the related literature of ICC and the second section is devoted to drama. On the other hand, the practical part which is highlighted in the second chapter touches upon the methodology of research in the first section and data analysis and discussion in the second section. The chapter concludes with some suggestions and recommendations for further research.

Chapter One: Developing ICC through Drama

1. Section One: Developing Intercultural Communicative Competence in Foreign Language Classes

Introduction

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Conclusion

Chapter One

Introduction

This chapter provides the major dramatic changes within the field of English Language Teaching (ELT). It presents a definition of the concept of culture and its types. It subsequently discusses the interrelationship between language and culture, highlights the importance of its integration in Foreign Language Teaching (FLT), and sheds light on how different language methods view culture. After that, it attempts to investigate the shift from the linguistic competence to the Intercultural Communicative Competence (ICC) exploring their main models. This chapter ends up with some techniques on how to develop and assess ICC.

1.1. The concept of culture

Culture is a difficult term to define. The anthropologists Kroeber and Kluckhohn (1994) summarized the problem saying that “Despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature” (p. 95). Hinkle (1999) even emphasized this by saying that “many existing definitions are as numerous as the existing disciplines” (p. 83).

Much of the difficulty stems from the different usages of the term culture. To begin with, considering culture as more closely related to aesthetics than to social science was the view of the anthropologist Matthew Ardonald in his book “Culture and Anarchy” (1867). For him, culture referred to “the special intellectual or artistic endeavours or products” (p. 112) ; therefore, only few people of any social group has culture. He equated culture with “the mastery of exemplary materials” (p. 113), such as a set of “Great Books”. Therefore, in this view culture is something available only to the individuals who are highly educated. In this respect, his theory differs from that of the anthropologist Edward Tylor. The latter viewed culture as a whole

way of life. In his book *Primitive Culture* (1870), he defined culture as “that complex whole which includes knowledge, belief, art, morals, law, costumes, and other capabilities and habits acquired by man as a member of a society” (as cited in Ataman, 2008, p. 16). Moreover, culture is a quality possessed by all people which they acquire by virtue of membership not education. To put it differently, the anthropologist Tylor attempted to establish a scientific rather than aesthetic basis for culture. Another different view is that of Moran. For him, culture referred chiefly to “the ability to enter other cultures and communicate effectively and appropriately, establish and maintain human relations, and carry out tasks with people of these cultures” (quoted in Lazar, 2000, p. 41). In other words, Culture is the capacity to access different cultures, act and react in an appropriate manner respecting the rules and norms which govern the behaviour of their members. Following the same view Hall (1999) stated that “culture is communication and communication is culture” (as cited in Novinger, 2001, p. 12). It means that, culture is an interaction through which people express and communicate social aspects of their society.

Many research disciplines like anthropology and sociology have considered culture as their subject matter ;as a consequence, many definitions have been put forward to clarify this concept. Moreover, the notions explained above are the most commonly explored in cultural theories.

1.2. Types of culture

In attempt to explain culture more clearly, it is worth mentioning that the most frequent definition of culture in language teaching is the one which distinguishes between two types of culture.

1.2.1. Big “C” CultureVsSmall “c” Culture

According to Hu (2002), culture is “civilization, the great achievements of a people as reflected in their history, social institutions, works of art, architecture,

music, and literature” (p. 112), commonly referred to as big “C” culture. Thus, it refers to the contributions of a particular society to the world. On the other hand, for Halverson (1985) culture is “the customs, traditions, or practices that people carry out as part of their everyday lives” (p. 69) known as little/small “c” culture. In other words, it is the total way of life of a group of people such as how people greet, eat, and wear their clothes.

1.3. Language and Culture

Many linguists and researchers were interested in the relationship between language and culture. Sapir (1921) stated that “language does not exist apart from culture, that is, from socially inherited practices and beliefs that determines the texture of our lives” (p. 1). Additionally, Douglas Brown (1994) emphasized that “the two are intricately interwoven that one cannot separate the two without losing the significance of either language or culture” (p. 165). For Byram (1989), culture is embedded in language; it is incredible to learn a language without its culture.

In order to show how language and culture are bound together, Kramsch (1998) identified three ways in which language and culture are strongly linked: first, “language expresses cultural reality” (p. 97). Therefore, through language, individuals can express and clarify some beliefs, assumptions, and behaviours, which cannot be understood unless by using language. Second, “language embodies cultural reality” (p. 105). This means that people use the language in order to talk about their daily experiences. Lastly, “language symbolizes cultural reality” (p. 115); language is a symbol for one’s cultural identity. This means that, when language is used in contexts of communication, it is bound with culture. Moreover, Whorf (1940) emphasized that people’s perceptions and thoughts are shaped by the languages they speak. Besides,

Sapir (1958) asserted that the world is constructed upon the social group's language, and that there are no languages alike enough to present the same society. To put it simply, the differences between individuals' thoughts, perceptions, actions, and cultures are mainly due to the differences in their native languages. In fact, these arguments explain the so called "Sapir-Whorf hypothesis" (Kramsch, 1998).

In short, one cannot understand a language unless he understands its culture and vice versa. Thus, it is necessary for culture to be integrated in the process of language teaching and learning. As argued by Byram (1989), teachers of a language are also teachers of culture.

1.3.1. Learners' Assumptions about Culture in Foreign Language Classes:

Despite the fact that most researchers as well as teachers agreed upon the strong relation between language and culture, many learners still cannot understand the link between the two. According to Bernat and Gvozdenko (2005), learners' assumptions and opinions about culture integration in foreign language classes influence their learning process and achievements. Thus, many research works had been conducted concerning learners' assumptions about language and culture learning. According to (Horwitz, 1988; Kern, 1995; Mantle-Bromley, 1995), most learners believe that the most important elements in foreign language learning are grammar and vocabulary; whereas, culture is seen irrelevant in such a process.

1.4. The Importance of Embedding Culture in Foreign Language Teaching

Byram (1991) argued that the aim of ELT is not only the teaching of grammar, pronunciation, and vocabulary; however, cultural aspects of the language must be taught also. He also stated that "to separate language and culture teaching is to imply that a foreign language can be treated in the early learning stages as if it were self-

contained and independent of other socio-cultural phenomena”(p. 18). Moreover, Kramsch (1998) claimed that “language use has its own social grammar of roles, setting, rules of speaking, and norm of interpretation” (p. 10). Therefore, the teaching of culture is of a great importance since it helps learners to communicate effectively and appropriately in different situations. According to Littlewood (1981), it is very important for learners to know about the usage of the language since it is their means of communication.

Even though teaching the target culture in foreign language classes is important, this does not mean that a learner should adapt himself to that culture. Rather, he has to comprehend it very well in order to operate effectively in the target society, develop tolerance, and avoid cultural misunderstandings.

1.5. The place of Culture in the Major Language Teaching Methods:

Every method in foreign language teaching is a product of its times and is also a reflection of the requirements the society imposed upon the language teaching. Consequently, the integration of the cultural dimension in these approaches and methods is explored differently leading to various viewpoints. This part aims at investigating the role of culture in some traditional and modern approaches to FLT.

1.5.1. Grammar Translation Method:

Grammar Translation method’s main concern is the presentation and analysis of correct linguistic forms, appropriate translation and the reading of literature. According to Allen (1995) “prior to 1960’s the lines between language and culture were carefully drawn, the primary reason for second language study was access to the great literary masterpieces of civilization” (p. 47). Therefore, this method does not give much importance to the teaching of culture. In fact, the presentation of the target culture is very limited in that it is perceived as consisting only of literature and fine

arts. Long- Fu (2001), stated that the culture involved in GTM refers only to the high arts of a country, which might not contribute significantly to the students' ability to function linguistically and socially while facing a foreign reality in a daily social interaction, nor to a full understanding of the foreign people" (p. 95).

1.5.2. The Direct Method:

The Direct Method (DM) is developed as a reaction to GTM and is designed to take the learner into the domain of the target language in a natural manner. Larsen-Freeman (2000), claimed that culture in DM consists of "the history of people who speak the target language, the geography of the country or countries where the language is spoken, and the information about the daily lives of people who speak the language" (as cited in Boukereche, 2015, p . 30). Thus, it is undeniable that the attitude toward learning/teaching a foreign language has changed and the teaching of culture became more explicit. However, as Long-Fu (2001) stated "the lack of a well-defined socio-linguistic and socio-cultural theoretical basis made the teaching of cultural content incidental in this method" (p. 90). Although culture is given more importance in this method than in GTM, still it is not given its true value.

1.5.3. Audio-Lingual Method

As asserted by Larson-Freeman (2000), in this method, learners learn the language through habit formation, and that the teacher's role is to control the learning habits of his students. ALM teaches structures and patterns through dialogues, and most of them describe everyday life situations. As maintained by Grittner (1990), this paved the way for a contrastive analytic approach to the teaching of cultures; comparing cultures to one another. This in turn helps the learners to have insights about the target culture. The language used in the dialogues showed that ALM focused on the teaching of small 'c' culture rather than big 'C' culture. Besides, the

linguistic and cultural authenticity of the dialogues used in this method enabled learners to exchange ideas in the target culture (Chastain, 1976).

1.5.4. Communicative Language Teaching Method

The main focus of CLT is to develop learners' abilities to communicate rather than focusing only on the accuracy of grammatical structures. Long-Fu (2001) asserted that CLT aims at teaching the foreign language in its social and cultural contexts, and that language is socially, economically, and culturally influenced. According to Hymes (1972), in order to communicate, one should have knowledge about the context in which communication takes place. Thus, the main goal of CLT is to promote the communicative competence which is what a speaker needs to know to communicate effectively in culturally significant settings

1.6. Communicative Competence and Intercultural Communicative Competence

ICC is an integral part of Communicative Competence (CC) thus; one must first start with CC to fully understand ICC. This part attempts to clarify how changes brought to FLT field moved from CC to ICC.

1.6.1. Communicative Competence

In the 1970s, during the appearance of the communicative-language-teaching movement, the American sociolinguist Dell Hymes devised the term communicative competence. The term is a reaction against the concept of grammatical competence as first introduced by Noam Chomsky (Hall, 2002). First, one should consider Chomsky's dichotomy of competence and performance then how it paved the way for others and led to the development of communicative competence.

1.6.1.1. Chomsky's Notion of Competence

According to Chomsky(1965) a native speakers' knowledge of his mother tongue, known as "linguistic competence" is the knowledge that enables him to

produce and understand an infinite number of words, phrases and statements in his native language. In his book “Syntactic Structure” Chomsky separated competence and performance; he described “competence” as a capacity that is located as a psychological or mental property or function and “performance” as the production of actual utterances. In other words, competence involves knowing the language and performance involves doing something with the language. Chomsky argues that much consideration should be given to competence rather than performance (Chomsky, 1965). This claim was criticized mainly by Dell Hymes arguing that a language user needs to use the language not only correctly (linguistic competence), but also appropriately (communicative competence).

1.6.1.2. Dell Hymes’ notion of Communicative Competence

Dell Hymes regarded Chomsky’s view of language as too restrictive in the sense that “it could not account for the knowledge and skills that individuals must have to understand and produce utterances appropriate to the particular cultural contexts in which they occur” (as cited in Hall, 2002, p. 100). Moreover, Hymes argued that individuals that master perfectly the grammar of a language and do not know how to use it in practice would be social monsters (Hall, 1997). To put it differently, a person who has only linguistic competence would be quite unable to communicate because he might produce grammatical sentences unconnected to the situation in which they occur. As a result, he coined the term “communicative competence” to refer to “both the knowledge and ability that individuals need to understand and use linguistic resources in ways that are structurally well formed, socially and contextually appropriate, and culturally feasible in communicative contexts” (Hall, 2002, p. 105).

In short, Dell Hymes aimed at establishing what a speaker needs to know in order to communicate effectively in culturally significant settings. For a successful communication he emphasized the importance of the social rules that individuals use in everyday life conversations.

1.6.2. Definition of Communicative Competence

Communicative competence in Foreign Language Teaching revolves around enabling pupils to understand, negotiate and express meaning in communicative situations. For Hymes (1972), an individual who has communicative competence has the ability to use language correctly and appropriately. Richards and Schmidt in the Dictionary of Language Teaching and Applied linguistics (2002) defined CC as the “knowledge of not only if something is formally possible in a language, but also the knowledge of whether it is feasible, appropriate , or done in a particular speech community”(p. 90). This definition presents the major focus of the concept of CC which is the importance of context in communication. Dubin and Olshtain (2000) summarized the definition of communicative competence as the “knowledge of what to say and to whom, when, where, and how to say it” (p. 76).

1.6.2.1. Components of Communicative Competence

Based on the definition of CC provided by Hymes, the applied linguists Canale and Swain (1980) examined and further developed it into a model of four major areas of competence:

- 1) **Grammatical competence** is what Chomsky called “linguistic competence”. It includes knowledge of lexical items and rules of morphology, syntax, semantics, and phonology.
- 2) **Sociolinguistic competence** is the knowledge of socio-cultural rules of

politeness, norms governing relations between generations, sexes, classes and social groups .

3) Strategic competence includes knowledge of both verbal and non verbal strategies that are used to compensate for breakdown in communication or enhance the effectiveness of communication.

4) Discourse competence includes knowledge of combining grammatical forms and meanings in order to obtain a coherent spoken or written text.

(as cited in Novinger, 2005, p. 165)

Together the components characterize different areas and types of competences an individual will need in order to communicate effectively and successfully with other individuals.

1.6.2. Intercultural Communicative Competence

1.6.2.1. Defining Intercultural Communicative Competence

Intercultural communicative competence, as defined by Chen and Starosta (1996), is “the ability to negotiate cultural meanings and to execute appropriately effective communication behaviours that recognize the interactants’ multiple identities in a specific environment” (as cited in Izmaylova, 2017, p. 20). According to them, there are three related terms to explain ICC which are “intercultural sensitivity”, “Intercultural awareness”, and “intercultural adroitness”. First, “intercultural sensitivity” refers to developing a readiness to understand and appreciate cultural differences. Second, “intercultural awareness” is the understanding of cultural norms that affect how we think and behave. Third, “intercultural adroitness” is defined as skills needed for us to act effectively in intercultural relationships (as cited in Izmaylova, 2017, p. 21). As stated by Fantini (2006), ICC is “a complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from one self”

(p. 12). This means that, one should have a certain set of abilities and skills; so that he/she can operate effectively within a communicative situation whose members have different identities and different cultures. In the same vein, ICC is defined as “the capacity to discover and relate to new people from other contexts for which they have not been prepared directly” (Byram&Fleming, 1998, p. 9). In short, ICC is the ability to communicate effectively with people who have different identities and cultures. This can happen through respecting others, developing empathy, tolerance, and treating other cultures as one’s own.

1.6.2.2. Models of Intercultural Communicative Competence

1.6.2.2.1. Bennett’s Developmental Model of Intercultural Sensitivity (DMIS)

According to Hammer, Bennett, and Wiseman, the Developmental Model of Intercultural Sensitivity (DMIS) is “the ability to discriminate and experience relevant cultural differences” (Hammer, Bennett, & Wiseman 2003, p. 422). This model explains people’s views about cultural differences. It is based on the assumption that the more individuals experience cultural differences, the more they develop their intercultural competences. Bennett (1993) labelled those experiences as “cultural worldview” (as cited in Izmaylova, 2017, p. 25). Hence, people who grew up in a monolingual context can access to only one worldview; consequently, they are unable to interpret differences between their own values and those of others. Hammer et al. (2003) stated that the principle objective of Intercultural Sensitivity development is “attaining the ability to construe (and thus to experience) cultural difference in more complex ways” (p. 423). This model is composed of six main stages that can be divided into two groups: ethnocentric and ethno-relative. Ethnocentrism argues that “the worldview of one’s own culture is central to all reality” (1993, p. 30). This means that, one’s culture is the center of his/her worldview; whereas, ethno-relativism assumes that “cultures can be only understood relative to one another, and the

particular behaviour can be only understood within a cultural context” (Bennett, 1993, p. 46).

Ethnocentrism is composed of three main stages: denial, defence, and minimization. To begin with, the denial stage where individuals detect no cultural differences between their own culture and those of others (Hammer et al., 2003). The next stage is defence. At this stage, an individual can experience differences between his own culture and other cultures. In this case, he views his culture as superior over the others. Consequently, this leads him to develop negative stereotypes towards other cultures. On the other hand, the individual can reject his own culture and accept the target one. According to Bennett (1993), an individual can either view his culture as superior or inferior to other cultures. The third stage, minimization. At this stage, the individual is aware of the differences between cultures, thus his views towards them are minimized. According to Bennett (2011), for cultural differences to exist, one should be just himself, and should not assimilate his behaviours to others.

Ethno-relativism also consists of three main stages: acceptance, adaptation, and integration. To begin with, the acceptance stage means that individuals can recognize the differences between cultures. They can show tolerance and acceptance towards others’ behaviours and values. At this stage, individuals accept the fact that cultures are different; thus, no culture can be judged as being good or bad (Bennett & Bennett, 2001). The second stage is adaptation. Individuals adopt some cultural aspects from the target culture and change their behaviours in a way that suits the other culture. This is referred to as “cultural empathy” (as cited in Birak, 2016, p. 22). The last stage is integration. It is the stage where individuals integrate some beliefs and values from different cultures and incorporate them to their own culture. By this, they can mediate between two or more cultures.

1.6.2.2.2. Byram’s Model of Intercultural Communicative Competence

Byram's (1997) model of intercultural communicative competence is the best known and the most influential model in the field of ELT. This model describes the communicative capacities of an intercultural speaker, and is designed for the language classroom.

According to Byram (1997), this model is made up of four main elements: attitudes, knowledge, skills, and political education including critical cultural awareness. Stated differently, ICC is composed of five factors, or *savoirs*. The first component which is attitudes (*savoir-être*) refers to "curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own" (Byram, 1997, p. 50). Thus, attitudes refer to one's interest in knowing others' perspectives, the desire to revise cultural values, beliefs, practices, and readiness to interact and communicate with others. The second component is knowledge (*savoir*) which includes knowledge "of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction" (Byram, 1997, p. 51). The third component, skills of interpreting and relating (*savoir-comprendre*), is the "ability to interpret a document or event from another culture, to explain it and relate it to documents from one's own" (Byram, 1997, p. 52). Stated differently, it is the ability to identify different cultural perspectives and explain them in order to mediate between them and operate effectively in different cultural contexts. The other type of skills, discovery and interaction (*savoir apprendre/faire*) are defined as "the ability to acquire new knowledge of a culture and the ability to operate knowledge, attitudes, and skills under the constraints of real-time communication and interaction" (Byram, 1997, p. 52). The last element, critical cultural awareness (*savoir s'engager*) is the "ability to evaluate critically and on the basis of explicit criteria, practices and products in one's own and other cultures and countries" (Byram, 1997, p. 53). This awareness permits an intercultural speaker to evaluate his own culture as well as those of others, in order

not to form negative conclusions about other cultures. Byram's model helps in explaining what an intercultural communicative competence is, as well as, its main components. In fact, those components take into consideration not only the target culture; rather they involve also awareness about one's own culture. Byram made it a necessity to involve culture in language teaching. This in turn, helps learners to develop their competences from being monocultural to intercultural ones.

1.6.2.2.3. Kramersch's Theory of Culture Learning

According to Kramersch's model, culture is "the product of self and other perceptions" (p. 205). This means that understanding a foreign culture requires putting that culture in relation with one's own. Moreover, Kramersch (1993) argued that "the only way to start building a more complete and less partial understanding of both C1 and C2 is to develop a third perspective, that would enable learners to take both an insider's and an outsider's view on C1 and C2" (p. 210). She referred to this perspective as a "third place" or a "third culture", which is a culture mediating between the native and the target culture. It is neither C1 nor C2. According to Kramersch (1993), the learner is the responsible for finding the meeting point between his culture and the target one "[...]The major task of the language learner is to define for themselves what this 'third place' that they have engaged in seeking will look like, whether they are conscious of it or not" (as cited in Birak, 2016, p. 24).

1.7. Intercultural Communicative Competence and Language Teaching

The efforts made by researchers in both fields of language education and Intercultural Communication have resulted in a shared goal, that is the development of Intercultural Communicative Competence. Therefore, modern approaches to language education had shifted the aims of language learning from (CC) to (ICC).

Fleming (1998) stated that ICC is "the knowledge of one or more cultures and

social identities and has the capacity to discover and relate to new people from other contexts” (p. 9). Beneke (2000) stated that it “involves the use of different linguistic codes contacts between people holding different statements of values” (quoted in Lazar, 2001, p. 19). Moreover, Baker (2011) defined ICC as “one approach to systematically conceptualizing and investigating the knowledge, attitudes and behaviour associated with successful intercultural communication” (p. 65). Therefore, it can be said that ICC consists of awareness both of one’s own culture and of differences between cultures as well as skills to overcome any communicational misunderstandings. Consequently, this requires learners to develop a view of two cultures (their own and that of the target language) and a position where they mediate between these two (Fantini, 2006). While using a foreign language, teachers are asked to guide learners through the process of acquiring competencies in attitudes, knowledge, and skills related to intercultural competence. It is imperative that he/she allows time to explore the national identity of both the native culture (NC) and the target culture (TC) in relation to history, geography, and social institutions (Byram, 1997). Also, skills in discovery and interaction allow intercultural speakers to identify similarities and differences between NC and foreign cultures resulting in successful communication and the establishment of meaningful relationships (Byram, 1997).

To sum up, As Fischer (2001) appropriately discussed, there was a shift in FLT from teaching grammar and vocabulary toward emphasizing communication especially intercultural communication. This further stresses the role of cultural understanding in developing communicative competence. However, it should not be interpreted as ignoring language skills and sub-skills and devoting the whole class time to cultural topics as the only content that should be covered.

1.8. Developing Intercultural Communicative Competence

According to Byram (1997), ICC can be developed in three contexts. First, it can be a result of a direct instruction by the teacher inside the classroom. Second, it can develop through fieldwork outside the classroom. As defined by Byram (1997), fieldwork is “a pedagogical structure and educational objectives determined by the teacher often in consultation with learners” (p. 67). The last context is the independent experience, in which students learn about the other culture independently.

In the classroom, teachers can adopt music and films as effective techniques to develop learners' ICC. As stated by Gabrovec (2007) “If carefully chosen, the music will bring the *dulce et utile* effect into any classroom. The students will enjoy themselves and they will learn a lot about other cultures at the same time” (p. 20). According to her (2007), the use of films also helps learners to see the various places they read about and to experience the characters' different languages and accents. Films also help learners to “fully encounter other cultures with their customs and social practices without actually stepping out of their classroom” (Gabrovec, 2007, p. 20). Besides, she emphasized the fact that literary texts are culturally and socially loaded, and that they depict different concepts such as time, space, ways of living and thinking. Thus, teachers can use them to teach different cultures, and foster their learners' ICC. Moreover, Pavis (1992) claimed that drama is very effective in intercultural education especially through studying plays and theatre traditions that are used to portray different cultures. All in all, these techniques (music, films, literary texts, drama, and theatre) help learners develop tolerance, and sensitivity towards other cultures.

1.9. Assessing Intercultural Communicative Competence

According to Deardorff (2006), assessing ICC is a complex task since researchers have not yet agreed upon one definition of it. Lussier et al. (2007), argued that ICC assessment should not focus only on knowledge, rather it should take into account both skills and attitudes. Even though the assessment of these two last elements can be complicated, “it can be extremely rewarding as it provides feedback and awareness to students related to their cultural understanding and informs the teacher about the nature and level of cultural understanding gained by the students” (Lussier et al., 2007, p. 29).

Most researchers emphasized the need for mixing quantitative and qualitative methods when assessing ICC (Byram, 1997; Byram et al., 2002; Deardorff, 2006; Fantini, 2000; Làzàr et al., 2007). As a way of an example, Deardorf (2008), in his study, mixed different methods: “case studies, interviews, self-report instruments such as narrative diaries, observation by others or host culture, and judgment by self and others” (as cited in LeBaron-Earle, 2013, p. 44). For him, this would help getting clear insights into ICC level of the learners.

According to Lussier et al. (2007), ICC assessment must be more formative than summative. Whereas The former aims at developing ICC and keeping the learning processes active, the latter sums up the attainment at the end of a course with a grade. Besides, assessment must be continuous. It may take the form of checklists/grids completed by the teacher and/or learners. Also, it can be direct or indirect. Direct assessment is done to test learners’ performances; while indirect assessment is carried out through the use of tests which often assess knowledge. Furthermore, assessment can be holistic or analytic. The former means making a global judgment about the learner’s performance. However, the latter requires a close observation of all dimensions and sub-dimensions (Lussier et al., 2007).

Conclusion

The major concern of this section was the concept of intercultural communicative competence and how it was introduced into foreign language teaching. The next section focused mainly on drama and its use to develop learners ICC.

Section Two

Drama as a Method of Education

Introduction

This section sheds light on drama as a method of education. It opens up with an overview of drama, and its techniques. Then, it deals with the concept of educational drama, its advantages, and its relation with foreign language teaching. Lastly, it states the relation between drama and intercultural communicative competence.

2.1. Defining Drama

According to Holden (1982), drama is concerned with “the world of ‘let’s pretend’; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person” (p. 1). In other words, drama is any type of activities in which students try to depict themselves or depict others in an imaginative manner. Davies (1990) mentioned that learners can do this individually or in collaboration with one or more colleagues, and that they may act under the control of their teacher, or they may be kept to act freely. He stated that “In both cases the students interact with other people and react to what they do and say, making use of their own personal store of language in order to communicate in a meaningful manner” (1990, p. 87). Stephen (2000) argued that what differentiates drama from other literary genres is that it is meant to be seen and heard and not only read.

2.2. Techniques of Drama

2.2.1. Mime

To begin with, mime is “a non-verbal representation of an idea or story through gesture, bodily movement and expression” (Dougill, 1987, p. 13). Simply, it is acting without words through facial expressions, gestures, and movement. Davies (1990) claimed that “Mime emphasizes the paralinguistic features of communication” (p. 90). In other words, communication can be achieved through the actors’ silent acts. For Davies (1990), mime helps students to be more confident as it encourages them to act in front of their classmates. Moreover, mimes are considered as “a source of great enjoyment” (Hayes, 1984, p. 28).

2.2.2. Role plays

As defined by Livingstone (1985), it is “a classroom activity which gives the student the opportunity to practice the language, the aspects of role behaviour, and the actual roles he may need outside the classroom” (p. 6). In other words, role playing helps learners develop and practice new language and behavioural skills they may need in real life situations. According to Kodotchigova (2002), role play prepares learners to communicate not merely in the target language, but also in different cultural and social contexts. For Blatner (2009), role plays help learners get more involved and interested. It teaches them to work in collaboration, helps them develop self-confidence, and encourages them to exchange knowledge. Another benefit was added by Livingstone (1985) is that the roles can be allotted following students’ abilities. In this vein, he asserted “The task of the teacher is to improve performance in the foreign language, not alter personality. Roles then, can be created to fit not only the linguistic ability, but also the personality of the individual student” (Livingstone,

1985, p. 28). Role plays also employ improvisation within the learning process (Blatner, 2009).

2.2.3. Improvisation

Another technique of drama used in the language classroom is improvisation. Dougill (1985) emphasized that the “ability to improvise is a necessary ingredient of language use” (p. 19). Sam (1990) clarified that in this type of activities, individuals act without advance preparation. In other words, improvisation relies basically on students’ imagination and creativity. Later, the language used by the learners can be revised for the sake of improving it (Dougill, 1985). Since there is no prepared script, improvisation enables learners to express themselves freely, and thus improve their own characters along with their self-confidence (Trivedi, 2013).

2.2.4. Simulation

According to Buckner (1999), “simulation is an intensive, interactive experience in which the content and roles assumed by participants are designed to reflect what people encounter in specific environments” (p. 1). That is to say, simulation is an interactive task that reflects people’s experiences in different situations. According to Sturtridge (1984), a simulation is an activity where learners are required to solve a problem.

Livingstone (1985) made a distinction between role plays and simulations claiming that simulations need not stick so closely to real life. The essential point is that the student brings his own personality, experience, and opinions to the task. He clarified that “from the language teaching point of view there is little difference between embarking on a role play, a simulation, or a simulation involving role play” (p. 2). However, both activities give learners the opportunity to practice the language in a meaningful way in the classroom (Sturtridge, 1984).

2.3. Drama in Education and Drama Education

Education has become a concept that is changing shape in the world where technology is rapidly developing. The number of digital assisted and technologically assisted teaching methods has increased and the need for human- and society-oriented teaching methods has increased, too. According to Somers (1994), the drama method in education is a special teaching method as it is human and society-oriented. Moreover, Gönen (1992) pointed out that education in drama and drama education are different concepts. He emphasized that drama in education is a method for teaching language, mathematics, geography, art, music, etc. each of which is a field and consists of different contents. Therefore, drama in education has educational goals and these goals are taught by drama methods. On the other hand, Önder (2007) clarified that drama education is given as a drama lesson and its aim is to get to know oneself, increase individual development, and reveal artistic creativity.

2.3.1. The Advantages of Using Drama as a Method of Education

There are a number of studies that have found drama practices in education to be effective in many different fields. In fact, Researches show that academic achievement, level of remembrance; attitude towards the lesson increase positively in lessons that are taught with the method of drama. Therefore, Drama in education is a method that strengthens the individual's communication with himself/herself. Moreover, it has a positive effect on social skills acquisition, developing communication skills, self-perception as well as cognitive skills (Akoğuz, 2002, Altıntaş, 2010, Freeman, 2003, Kaf, 1999, Kahrman, 2015; Taşkiran, 2005). Thus, any emotions and thoughts that cannot be expressed have the chance to be transferred through the drama method. Besides, Fleming, Merrell and Tymms (2004) confirmed that students who express themselves experience a social relaxation and sharing; thus, they have more chance to concentrate on their lessons. In other words, through the role that the students will play, many emotions and thoughts that they

cannot actually express can be conveyed through their roles. In addition, for Freeman (2003) drama can “develop students’ artistic and creative skills and humanize learning by providing lifelike learning contexts in a classroom setting that values active participation in a non-threatening, supportive environment” (p. 131). Drama improves the students’ cognitive growth and develops thinking. It also improves the role taking which leads learners to steer away from an egocentric stage of development in Piaget’s terms (Brauer, 2002).

Nevertheless, dramatization if not well exploited some of its disadvantages may appear. It may cause hardships in classroom management. Also, some activities might be suitable only for some learners and not for others. Moreover, the situations might cause a sort of embarrassment or awkwardness among learners. However, these shortcomings can be solved through careful planning and preparation (Brauer, 2002).

In brief, Drama empowers students to understand their world through exploring roles and situations and develops students’ verbal and non-verbal, individual and group communication skills. It improves students’ intellectual, social, physical, emotional and moral development through a learning that engages their thoughts, feelings, bodies and actions.

2.4. Drama in Education and Foreign Language Learning

Dunn and Stinson (2011) stated that "for more than 30 years drama has been promoted as a valuable teaching tool for language learning” (p, 13). Burke and O’Sullivan (2002) reinforced this position by identifying seven reasons to incorporate drama in the second language classroom:

1. Teachers and students can concentrate on pronunciation.
2. Students are motivated.
3. Students are relaxed.

4. Students use language for real purposes.
5. Risk-taking equals heightened language retention.
6. Community is created.
7. Students and teachers can approach sensitive topics (Burke & O'Sullivan, 2002, p. 110).

Considering the pedagogical and linguistic aspects of using drama in the language classroom, teachers may use certain types of drama techniques such as improvised language games, mime, role-play and simulations. More importantly,

these activities can be organized around four main skills: listening, speaking, reading and writing. Furthermore, pronunciation and articulation games are best to teach the sounds as well as the correct rhythm and intonation (Dubrac, 2013). Besides, vocabulary exercises make words and phrases more memorable accompanied with gestures in drama-oriented activities (Sambanis, 2013; Schiffler, 2012) and grammar can also be integrated into the drama by using movements to illustrate grammatical aspects (Lapaire, 2006). Furthermore, drama helps the learners cope with linguistic deficiencies by promoting their nonverbal communication strategies. They tend to utilize their body language when they feel unable to express themselves linguistically. Linguistic incompetence in the target language restrains their thoughts and ideas, so drama goes beyond the bounds of linguistic expressions (Liu, 2002). Last but not least, Drama gives learners a purpose to exchange language and provides them an imaginary scene in which they feel free to act and use a wider range of language rather than repeated drilling of decontextualised language (Brauer, 2002).

2.5. Drama and Intercultural Communicative Competence

Drama can be defined as the activities which students act out as another person in an imaginary scenario (Holden, 1982). It is significant to incorporate drama into the

language learning process as it promotes contextualised and authentic language use in a low stress and positive environment. Therefore, drama cultivates the development of learner's emotions, social skills and participation in the community. It boosts communicative competence and emotional and social growth. Learners tend to appreciate and understand the target language's culture and feel more motivated and enthusiastic. The drama-oriented verbal and nonverbal exercises encourage the learner to think in a more complex way. Therefore, this kind of exercises offer language in a meaningful context and comprise vocal, physical and cultural, as well as intellectual components of communicative competence. It combines verbal and nonverbal elements by correlating speech with the actions (Ronke, 2005). Drama frees the students from time and place and makes it possible to 'walk in the shoes' of another (McCaslin, 1996). It offers learners a great opportunity to develop empathy and build social awareness. As a matter of fact, Drama activities are saturated with cultural aspects and students' participation in these activities develops their sensitivity and tolerance towards the target cultures. Therefore, learners show a more understanding and acceptance and pardon the differences between cultures (Wagner, 1998).

Conclusion

Teaching a foreign language is a process of interaction and communication between student and teacher, which reflects their various emotional and intellectual states. Learning a foreign language requires, however, more than language input; students need real life practice in cultural context. The fact that drama helps to bridge the gap between the classroom and the real world makes drama one of the most flexible, effective, and enjoyable ways of teaching and also the most culture-rooted one. A great deal of language learning takes place through relatively informal, unplanned, imitation and use in actual communication situations. Spontaneous human interaction involves intention, authenticity and predictability. In this way, the conversation resembles situations in which children acquire their native language in

unfamiliar situations. Improvement of the intercultural competence is partly attributed to the fact that dramatic activities promote several language aspects of the target languages and make them more meaningful. Drama provides the opportunity to look beyond words towards meaning in a context. As a result, prejudice and stereotypes disappear because learners develop a deeper sense of understanding and tolerance. Lastly, many studies show the benefits of drama in language learning and show different aspects of using it in language classrooms which makes it effective and important.

Chapter Two: Research Methodology and Data Analysis and Discussion

3. Section One: Research Methodology

Introduction

3.1. Research Methodology

3.1.1. Research Paradigm

3.1.2. Setting

3.1.3. Research Design

3.1.3.1. Population and Sampling

3.1.3.2. Data-Gathering Instruments

3.1.3.2.1. Questionnaire

3.1.3.2.2. Semi-structured Interview

3.1.4. Data collection procedures

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Chapter Two

Research Methodology and Data Analysis and Discussion

Introduction

The first chapter, the theoretical part of the research, presents a review of the literature related to the development of EFL learners' intercultural communicative competence and the use of drama for educational purposes. This chapter, the practical part of the research, however, takes the field of investigation as its major concern. It is split out into two sections. The first section explains the methodology used to carry out this research. Subsequently, the second section focused on the analysis and discussion of the data gathered by the research instruments.

3.1. The Research Methodology

This section explores the research paradigm and sets out the setting. It then describes both the general design of the study as well as the sample. Also, it elaborates on the data collection instruments and procedures. Lastly, it states the limitations of the study.

3.1.1. Research Paradigm

In order to determine teachers' and students' opinions regarding the concept of drama in education and its contribution to the development of learners' ICC, the researchers opted for both quantitative and qualitative approaches for the sake of ensuring a sound investigation of the present study. The quantitative data was obtained from the first research instrument, the questionnaire, which was administered to first year Master students. The qualitative data, on the other hand, came from a semi-structured interview of EFL teachers at the department of English at the university of Mohammed Seddik Ben yahia.

Since this study utilized both quantitative and qualitative data-gathering tools, this research was a mixed method research called triangulation. The latter refers to the combination of several research methods in an attempt to increase credibility and validity of the results. Moreover, it attempts to overcome the problems and weaknesses which emerge from each approach when it stands alone (Denzin, 2006).

While the questionnaire investigated students' perceptions about the use of drama to develop their ICC, the interview was conducted with eight EFL teachers to probe into the way they view the integration of drama as a method in the teaching and learning process with the major aim of developing learners' ICC.

3.1.2. Setting

The research took place at the university of Mohammed Seddik Ben yahia, Jijel. The questionnaire was distributed in the Amphitheatre number six (6) because it included a large number of students. The interviews, however, were held in different settings: teachers' reading room, classrooms, and labs, under the desire of the interviewees.

3.1.3. Research Design

3.1.3.1. Population and Sampling

Due to the difficulty of putting the whole population under scrutiny, a sample from the EFL learners and teachers was chosen. According to Dornyei (2007), a sample is the group of participants whom the research actually examines in an empirical investigation" (p. 96). The reason for selecting first year English Master Students, and not other levels, was because they have received a satisfactory level of instruction in comparison to others. Therefore, they have had more knowledge about the subject matter which may help them provide useful data for the research at hand. However, the interview was held with eight EFL teachers. Five of them were Oral

Expression teachers and the rest were teachers of literature. The only reason for choosing teachers of these modules was due to the fact that they were more likely to use drama in their classes. More importantly, the nature of their modules imposed the teaching of the concept of ICC.

3.1.3.2.Data Gathering Instruments

In order to collect the data needed to investigate this research work, two research instruments were used: a questionnaire and a semi-structured interview.

3.1.3.2.1.Questionnaire

According to Nunan (1992), a questionnaire is an instrument for the collection of data usually in written form consisting of open and/or closed questions and other probes requiring a response from subjects” (as cited in Mebitil, 2011, p. 54). Questionnaires have advantages over some other types of surveys. They are suitable for a large population and can gather data in a relatively short period of time. Also, they are cheap, and their anonymity and simplicity comforts the participants.

Regarding the structure of the questionnaire used in this research, it consisted of twenty questions (20) which fell into two types: close-ended, and open-ended. As far as the close-ended items were concerned, the participants were asked to opt for “yes”, “no”, or the answer that best suited their opinions. Among these close-ended items, some required the respondents to follow up their choices with an explanation. However, open items allowed them to express their opinions freely.

The questions were presented in three sections. The first section entitled “General Information” consisted of three questions through which the researcher aimed at gathering some personal information about the learners. For instance, whether studying English was their own choice, their current language ability, and how many years they have spent studying English. The second section entitled

“Intercultural Communicative Competence” was composed of ten questions. This section sought to determine learners’ perceptions about the teaching and development of the concept of ICC. Whereas (Q 2, Q 3, Q 4, Q 5, Q 6, Q 7, Q 8, Q 9 and Q 10) were close-ended questions. Q 1 was the only open-ended question in this section.

The last section under the title of “Use of drama to foster ICC” comprised eight questions. Most of which were close-ended questions (Q 1, Q 2, Q 3, Q 4, Q 5, and Q 6). The last two questions (Q 7 and Q 8) were open-ended questions. As its name suggests, this section revolved around learners’ attitudes toward the use of drama and how it helps develop their ICC (see appendix A).

3.1.3.2.2.Semi-structured interview

The second data collection tool used in this research was a semi-structured interview. According to Dawson, this type of interviews requires a set of predetermined questions. Harrell and Broadly (2009) stated that “semi-structured interviews are often used when the researcher wants to delve deeply into a topic to understand thoroughly the answers provided” (p. 27). In other words, semi-structured interviews are conducted when the researcher’s main purpose is to understand others’ attitudes profoundly. Thus, to comprehend how they think and why they think the way they do.

The semi-structured interview was conducted with eight EFL teachers. Three of them were teachers of literature while the others were oral expression teachers. The interview was made up of fifteen questions along with some additional questions, which emerged on the spot. The questions aimed at exploring the teachers’ opinions about drama as an educational method and its use to develop their learners’ ICC. At first, the questions primary purpose was to gather some background information about the teachers (Q 1 and Q 2). Others attempted to get clearer insights about their own

definition of the concepts of culture (Q 3), ICC (Q 5), and drama (Q 8) and the integration of these as core elements in the process of learning and teaching a foreign language (Q 4, Q 6, Q 7, Q 8, Q 9, Q 10, Q 11, Q 12, Q 13). At the end, (Q 14) asked the interviewees to state the possible advantages and disadvantages of using drama in education. Lastly, (Q15) gave them the freedom to add any further comments or suggestions (see appendix B).

3.1.4.Data Collection Procedures

As a starting point, the researcher conducted a pilot study to ensure that all questions were clear enough to avoid any kind of misunderstanding and consequently invalid responses. Afterwards, the questionnaire was administered on the 19th of May to first year Master students at the university of Mohammed Seddik Ben Yahia- jjel. From a population of one-hundred fifty nine (159), a representative sample of fifty-three (59) students was randomly chosen. Respondents were given about ten minutes to fill in the questionnaire, from eleven and a half to eleven and forty two minutes (11:30 to 11:42). The researchers were present to supervise and provide any necessary clarifications. At the end, the questionnaires were returned on the spot to the researchers.

Additionally, the semi-structured interview was conducted on the 20th, 21th, 23th, and 28th of May 2019 at the department of English. The teachers were informed in advance about the interview to schedule a suitable meeting to hold it. Each teacher was interviewed alone and each interview took an average of eight (8) minutes. Most interviews were tape-recorded (five of them) because after asking for permission, teachers did not object to being recorded. However, as far as the three remaining interviews the researchers resorted to note-taking due to the difficulty of recording.

3.1.5.Limitations of the Study

1. Time Constraints

For the sake of enriching the research results, researchers intended to conduct an experimental study; however, time constraint was a burden for doing so. The strike which lasted for more than one month and a half paralyzed the educational program. Therefore, most teachers were busy finishing the curriculum and were unable to sacrifice any of their sessions. Nevertheless, one teacher proposed to schedule extra sessions for conducting the experiment, unfortunately students were reluctant to participate because they already had make up sessions with several teachers .

2. Questionnaire Limitations

While answering the questionnaires, respondents might not demonstrate their real attitudes. Consequently, results of the study depended on their honesty. Moreover, some of them did not give back their questionnaires the reason why the intended sample was minimized.

3. Interview Limitation

The topic was not the field of interest for some teachers hence, they refused to be interviewed. As a result, the number of teachers amounted to only eight teachers.

Conclusion

This section was intended to clarify the research methodology. It revealed the research paradigm where it displayed the aim behind using a mixed method approach. It also, touched upon the general design of the study where it described the population and sample, as well as the data gathering instruments. Also, this section demonstrated the data collection procedures and stated the different steps the researchers took to design and administer the research tools. As a conclusion, it declared the limitations of the study.

4. Section Two

Data Analysis and Discussion

Introduction

4.1. Students. Questionnaire

4.1.1. Analysis and Interpretation of the Questionnaire

4.1.2. Discussion of the Results

4.2. Teachers' Interview

4.2.1. Analysis and Interpretation of Teachers' Interview

4.2.2. Discussion of the Results

Conclusion

General Conclusion

Recommendations

Introduction

What will be presented, described, and discussed in this section are results generated by means of students' questionnaire and teachers' semi-structured interview.

4.1. The Student questionnaire

4.1.1. Analysis of the student questionnaire

Section One: General Information

Answers to Q 1(Was it your choice to major in English?)

Table 01

Student's Choice to Major in English

Options	Percentage%
Yes	76%
No	24%
Total	100%

The very first question dealt with whether it was students' choice to major in English or not. The majority of them (76%) said "yes", while the rest (24%) responded with "no". This indicates that most students have a great interest to study English.

Answers to Q 2 (What is your language ability?)

Table 02

Students' Language Ability

Options	Percentage%
Good	54%
Average	46%
Poor	0%

Total	100%
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The second question was concerned with students' language ability. (54%) said that their language ability was good, while the rest (46%) admitted that it was average. On the other hand, nobody said that it was poor.

Answers to Q 3 (How long have you been studying English?)

Table 03

Students' Exposure to English

Options	Percentage%
4 Years	15%
5 Years	7%
11 Years	70%
12 Years	8%
Total	100%

As indicated in table3, the vast majority of students (70%) have been studying English for 11 years. They started studying it in the first year at the school up till their first year Master. (8%) mentioned 12 years, those students possibly repeated one year. (15%) of the sampled population have been studying it for 4 years. They considered only the three years of their license studies plus their first year Master; while (7%) responded with 5 years, they also counted the three years of their license studies in addition to their first year Master, but they surely repeated one year.

Section Two: Intercultural Communicative Competence**Answers to Q1** (What does *culture* mean to you?)

In this question, students were inquired to define culture. Their answers were as follows:

Table 04

Students' Definition of Culture

Options	Percentage%
It is considered as the identity of a community including their language, habits, and beliefs	66%
Set of customs, traditions, literature, art, and history of a country	30%
Culture is civilization	4%
Total	100%

Answers to Q 2(Does learning English as a foreign language require learning its culture at the same time?)

Table 05

Students' Opinions about Learning the Target Culture

Options	Percentage%
Yes	90%
No	10%
Total	100%

As the answers demonstrate in table 05 above, the great majority of students (90%) believe that learning a foreign language entails learning its culture in parallel. Only (10%) believe the opposite. This emphasizes that most students are aware of the importance of teaching culture along with its language.

Students who responded with “yes” justified their answers as follows:

“Because they are interrelated” (65%)

“To avoid breakdowns, misunderstandings, and conflicts in communication” (25%)

While those who responded with “no” justified their answers by saying:

“Not necessary at the same time, we can learn its culture later on” (10%)

Answers to Q 3(Do you encounter difficulties when you communicate in the target language?)

Table 06

Students' Difficulties in the Target Language

Options	Percentage%
Yes	66%
No	34%
Total	100%

The results displayed in table 06 show that the majority of students (66%) encounter difficulties when communicating in the target language; while (34%) do not.

Answers to Q 4(If your answer is yes, you find difficulties when you communicate in the target language with)

Table 07

Individuals with whom Students Find Difficulties

Options	Percentage%
a. People from your country	4%
b. People from the target culture	50%
c. People from different cultures	32%
d. All of them	6%
b+c	8%
Total	100%

This question was addressed to those students whose answers were “yes”. Half of the sampled population (50%) faces difficulties with people from the target culture. (32%) of them encounter difficulties with people from different cultures. (8%) face difficulties with people from both the target culture as well as others from different cultures. (6%) chose all the options. While the rest (4%) face difficulties with people from their country.

Answers to Q 5(What are the main difficulties you encounter?)

Table 08

Difficulties Students Encounter in the Target Language

Options	Percentage%
a. Pronunciation	6%
b. Difficult vocabulary	18%
c. Unfamiliar cultural assumptions	16%
d. Others	6%
a+b	6%
a+c	4%
b+c	14%

a+b+c	4%
No answer	26%
Total	100%

As it is shown in table 08 above, a portion of (18%) find troubles with difficult vocabulary. (16%) have difficulties with unfamiliar cultural assumptions. (14%) of them have difficulties in both difficult vocabulary and unfamiliar cultural assumptions. (6%) have difficulties in pronunciation. The same percentage encounters difficulties with both pronunciation and difficult vocabulary. Another (6%) mentioned other options. (4%) encounter difficulties with pronunciation and unfamiliar assumptions. Another (4%) have difficulties with pronunciation, difficult vocabulary, and unfamiliar cultural assumptions all together. (26%) students did not provide any answers.

Answers to Q 6(Do you behave according to your cultural norms when you are faced with a difficulty in the target culture?)

Table 09

Students' Behaviours when they Face Difficulties in the Target Culture

Options	Percentage%
Yes	74%
No	26%
Total	100%

In this question, students were inquired whether they behave according to their cultural norms when they face difficulties in the target culture. The great majority of them responded with “yes”, while only (26%) responded with “no”.

Answers to Q 7(Tick the statement that best corresponds to your convictions?)

Table 10

Students' Attitudes towards the Algerian Culture and English Culture

Options	Percentage%
a. The Algerian culture is better than the English culture	24%
b. The English culture is better than the Algerian culture	16%
c. Both are equal	56%
No answer	4%
Total	100%

As far as this question is concerned, (56%) of students believed that the Algerian culture and the English culture are equal. (24%) of them alleged that the Algerian culture is better than the English culture. On the other hand, (16%) thought that the English culture is better than the Algerian one, whereas (4%) did not answer at all.

Answers to Q 8(what does intercultural communicative competences mean to you?)

Table 11

The Meaning of Intercultural Communicative Competence According to the Students

Options	Percentage%
a. The ability to communicate effectively with people who have different cultures and to treat other cultures as one's own	80%
b. The view that the target culture is superior to one's own culture	8%
c. The view that one's own culture as superior and the target culture as inferior	6%

No answer	100%
Total	

As indicated in table 11 above, most students (80%) believed that ICC is “the ability to communicate effectively with people who have different cultures and to treat other cultures as one’s own”. (8%) of them opted for “the view that the target culture is superior to one’s own culture”. (6%) considered it as “the view that one’s own culture as superior and the target culture as inferior”. A similar portion (6%) did not provide answers to this question.

Answers to Q9 (What is the best technique to develop intercultural communicative competence?)

Table 12

The Best Technique to Develop Intercultural Communicative Competence

Options	Percentage%
a. Watching movies	8%
b. Listening to music	5%
c. Reading literary texts	13%
d. Performing role plays	6%
e. Communicating with people from the target culture/different cultures	22%
f. Others	0%
a+e	16%
c+e	16%
a+c+e	14%
Total	100%

As the above table demonstrates, (22%) of students believed that the best technique for developing their ICC is “communicating with people from the target culture/different cultures”. (16%) chose both “Listening to music and communicating with people from the target culture/different cultures”. The same percentage (16%) chose both “reading literary texts and communicating with people from the target culture/different cultures”. (14%) chose the three options together “watching movies, reading literary texts, and communicating with people from the target culture/different cultures”. (13%) considered “reading literary texts” as the best method for developing one’s ICC. Whereas (8%) believed that watching movies is the best method for ICC development. (5%) chose “listening to music”, while (6%) chose “performing role plays”. No one added other options.

Answers to Q10 (Where do you think intercultural communicative competence can be developed?)

Table 13

Settings where Intercultural Communicative Competence can be developed

Options	Percentage%
a. Inside the class	4%
b. Outside the class	32%
c. Both	64%
Total	100%

In this question, students were given three choices where ICC can be developed. Only a small portion of (4%) pointed out that ICC can be developed inside the classroom. For others (32%), it can develop outside the classroom. The majority of them (64%) chose both options.

Section three

Answers to Q1 (What do you think drama includes?)

Table 14

Students' Definition of Drama

Options	Percentage%
a. Role-play	66%
b. Storytelling	8%
c. Theatre games	8%
d. Play production	0%
e. All of them	10%
a+d	8%
Total	100%

As indicated in table 14 above, role plays are given a high portion (66%) compared to other options. A percentage of (8%) was given to (storytelling, theatre games, and the options "a+d"). (10%) of students chose all the options. While none of them chose "play production"

Answers to Q2 (What do you think drama consolidates?)

Table 15

Students' Views on the Role of Drama

Options	Percentage%
a. Personal development	12%
b. Expressing oneself	10%
b. Providing self-confidence	14%
d. Developing communication skills	16%
e. Empathy building skills	12%
f. Imagination developer	10%
All	26%

Total	100%
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(16%) of the sampled population believed that drama develops communicative skills. (14%) thought that it helps in providing self-confidence. (12%) opted for the option “personal development”. The same percentage (12%) chose “empathy building skills”. (10%) chose the option “expressing oneself”. Another (10%) considered drama as an “imagination developer”. While the rest (26%) opted for all the options.

Answers to Q3 (Is drama?)

Table 16

Students' Opinions about Drama

Options	Percentage%
a. Effective	26%
b. Useful	52%
c. Useless	6%
d. Not important	0%
a+b	12%
c+d	4%
Total	100%

Concerning this question, students were asked about the value of drama. The majority (52%) believed that drama is useful. (26%) of students opted for the first option “effective”. (12%) chose both options “effective and useful”. (6%) considered drama a useless method. (4%) thought that drama is useless and not important.

Answers to Q4 (Has any of your teachers used drama in his class?)

Table 17

Teachers' Use of Drama in Class

Options	Percentage%
Yes	48%
No	48%
No answer	4%
Total	100%

In this question, students were asked whether their teachers use drama in their classes or not. (48%) of students responded with “yes”, an equal portion (48%) responded with “no”. While the rest (4%) did not give any answer.

Answers to Q5 (Would you participate if your teacher decided to use drama in his class?)

Table 18

Students' Participation in Drama Activities in Their Classes

Options	Percentage%
Yes	82%
No	14%
No answer	4%
Total	100%

In this question, students were inquired whether they would participate in drama activities in their classes or not. The overwhelming majority of students (82%) gave positive answers “yes”, (14%) of them responded with “no”, while the rest (4%) did not answer.

Answers to Q6 (Do you think that drama activities would help you improve your intercultural communicative competence? If yes, please explain)

Table 19

Students' Opinions towards the Effectiveness of Drama Activities in Improving Their Intercultural Communicative Competence

Options	Percentage%
Yes	68%
No	28%
No answer	4%
Total	100%

This question was asked to investigate students' opinions about whether drama activities are effective to develop their ICC. A high portion of (68%) answered with "yes", they acknowledged that drama activities are helpful and improve their ICC. (28%) responded with "no", while the rest portion of (4%) did not answer.

If "yes", explain:

Most respondents explained their answers as follows:

"Drama puts us in authentic situations" (10%)

"Drama helps us to communicate fluently" (14%)

"Drama helps us to get rid of hesitations" (11%)

"It makes us interested in the target culture uncounsciously" (15%)

"It makes us aware of other cultures" (10%)

"It helps us develop our communicative skills" (40%)

Answers to Q7(In your opinion, what are the advantages of using drama to develop interculturalcommunicative competence?)

According to questionnaire respondents' answers are illustrated bellow:

Tables 20

Students' Perceptions about Drama Advantages

Options	Percentage%
“Drama helps in practicing the language inside the classroom”	11%
“Drama develops self-confidence”	8%
“It makes students aware of others’ ways of thinking and the way they behave”	19%
“It helps students express their personalities”	13%
“It develops students’ communicative skills”	49%
Total	100%

Answers to Q8 (In your opinion, what are the disadvantages of using drama to develop intercultural communicative competence?)

Students answered as follows:

Table 21

Students’ Perceptions about Drama Disadvantages

Options	Percentage%
“Drama makes the classroom messy”	38%
“It is time consuming”	35%
“It is not suitable for some learners, especially shy learners”	14%
“It might be difficult to accept cultural differences”	8%
“It makes us feel that the target culture is better than our culture”	5%
Total	100%

4.1.2. Discussion of the Results

In the first section of the questionnaire, the researchers intended to collect general information about the sample. Students were inquired about their choice to study English. Most of them (76%) were responsible about their choice. Only (24%) were not. Results in the second question showed that learners' level is acceptable. In the third question, learners were asked about their exposure to English. Most of them answered with 11 years and this is the normal case in Algeria starting from first year middle school till first year master.

The second section was intended to know what students knew about culture, and then intercultural communicative competence. In the first question, they were asked about the meaning of culture. Most of their answers were approximately the same. This means that they were aware of this concept and its meaning. This would help them to answer the following questions. In the next question, most learners (90%) emphasized the importance of learning culture along with its language claiming that the two are interrelated. Then they were asked whether they encounter difficulties when they communicate in the target culture. Unfortunately, Most of them (66%) did. (50%) of them encounter difficulties with people from the target culture. This was mostly due to difficult vocabulary. The latter is due to cultural differences and that language is culture loaded. Even though learners face difficulties in the target culture, most of them (74%) acknowledged that they behave according to their cultural norms. In the next question, most respondents considered both the native and the target culture as equal. This means that most of them are aware of the importance of the two cultures; thus, they would avoid stereotyping. After that, they were asked about the meaning of ICC. Since (80%) of them defined it as "the ability to communicate effectively with people who have different cultures and to treat other cultures as one's own", (22%) of respondents believed that the best technique for ICC

development is “communicating with people from the target culture/different cultures”. (64%) of students agreed that ICC can develop in both settings (inside and outside the classroom), only (4%) chose “inside the classroom”, this may be due to the fact that their teachers do not work on that in the classroom.

The third section was concerned with the use of drama to foster intercultural communicative competence. In the first question, the first option “role-play” was chosen by the majority of students. They directly thought of drama as playing roles more than any other option. The majority of respondents believed that drama is a useful method. It may be helped them in developing communication skills and providing self-confidence. Most students participate in drama activities in their classes; this may be because they enjoy such experiences. (68%) of respondents acknowledged that drama would help them to develop their ICC. They justified their answers by claiming that drama makes them aware of other cultures and develop their communicative skills. As it was found in the previous results, most students believed that drama is beneficial for developing learner’s communicative skills (Q7). Thus one concludes that EFL learners’ are supportive of drama as an effective method to develop their ICC.

4.2. The teacher Interview

4.2.1. Analysis and Interpretation of The teacher Interview

1. Teaching Subject

Most teachers stated that they are Oral expression teachers, more specifically five of them (5).The other three (3) mentioned that they are teaching Literary texts module.

2. Teachers’ Teaching Experience

Two teachers had nine years experience in teaching their modules and one teacher had eight (8) years. Similarly important, two teachers mentioned that they have started teaching their modules five (5) years ago. The rest three teachers stated

that they have been teaching for three (3) years, two (2) years, and one (1) year respectively.

3. Definition of culture

Section one in chapter one listed various definitions provided by some specialists in the field of anthropology, sociology, and education of the concept of culture. This question sheds light on the teachers' own definition of this word. Their definitions run as follows:

Culture is a word which is very broad in scope, under this name we can go for: the lifestyle, the language, the behaviours, and the history of a society.

[T1]

In short, it is a set of beliefs, customs, lifestyle of a given society, and more importantly their history and literature.

[T2]

For me, culture is: language, religion, knowledge, lifestyle, traditions, and beliefs etc...

[T3]

I believe culture is related to people's life in a specific place and time. It consists of their social codes, traditions, ways of communication, literature, and arts.

[T4]

It is the set of beliefs, customs, traditions, language, history, and the literature of a country.

[T5]

Culture is the civilization, literature, language, and traditions of a given society.

[T6]

Culture can be defined as a set of practices, customs, and traditions shared by a group of people in a particular society or community.

[T7]

Culture is some particular art or human's intellectual production usually specific to a society or group.

[T8]

The definitions above show that all teachers agree that culture is a complex term that requires the presence of other several concepts to be adequately defined.

4. Culture Integration

Section one of the first chapter also clarified the strong relationship between language and culture and confirmed that the two are inseparable. As far as the teachers' views are concerned, all of them believed that it is highly important to teach the language along with its culture for a better understanding of the target culture. However, only one teacher stated the opposite. Some of the comments which are in favor of integrating culture are listed below:

You cannot teach a foreign language without teaching its culture; you just cannot separate them from each other, they are complementary. [T1]

I consider it very important because culture and language are interrelated. For a successful communication to occur one should have knowledge of the language culture. [T5]

Culture makes part of language and vice versa. We cannot teach a language in isolation of its cultural context. That is why culture has to be an integral part of the curriculum. [T7]

T8 was the only teacher who disapproved the integration of culture in the curriculum. She said that:

I am not really in favour of incorporating culture in teaching a foreign language, this is my personal opinion. [T8]

It is worth mentioning that the latter did not provide any arguments despite the fact that the interviewer asked for some.

5. Definition of ICC

After reporting what researchers said regarding this concept in the first section of chapter one, the interviewees were also given a chance to define it their way.

Most teachers T 2, 3, 5, 6, 7, and 8 referred to ICC simply as the ability to interact appropriately when found in different cultural settings. That is to have the

knowledge and skills to participate in situations where the culture is totally different from one's own.

According to my humble knowledge, I think it refers to making the students aware of the notions that are basically associated with a given culture to enable them participate in different interactions. [T2]

I guess it is the ability to identify different cultures and use that knowledge to communicate successfully with people holding different cultures. [T3]

I think it is the ability to communicate with members of the target culture using their language. [T5]

It is a competence that enables us to communicate effectively in several different cultural situations. [T6]

It is an overall understanding of cultures that allow one interact with individuals from different cultures. [T8]

Teacher 7 admitted her limited knowledge about this concept and that she relied on its name to decode it:

In fact, I don't have a clear idea about this term. However, its name suggests that it refers to students' ability to communicate effectively in case they found themselves in a context where the culture is different from theirs. [T7]

Teacher 1 gave a relatively deeper definition to ICC by rising the points of avoiding cultural shocks, problems in comprehending the other, as well as communication failure

It stands for the competence that helps you communicate with people across different cultures. Moreover, it enables you to get to know their cultural norms to avoid having shocks, misunderstandings, and communication breakdowns.
[T1]

Teacher 4 was the only teacher who mentioned that ICC is not only the knowledge of different cultures; however, the NC is of equal importance. Also, she was the only one to note the acceptance and tolerance as important elements of ICC

I believe it is the ability to communicate effectively in different cultural setting and acknowledge the specificity of one's culture. That is while teaching this competence, the mother culture is so important and the focus should be on both the difference and similarities between one's culture and others'. It is also highly significant to foster their ability to accept and tolerate cultural differences [T4]

6. Intercultural Communicative Competence as an aim in Foreign Language Teaching

Chapter one also clarified the shift that happened to foreign language education and how modern approaches had changed the aims of language learning to achieve ICC. This question aims at knowing whether the interviewees also seek to reach this goal, and to provide further explanation in case they do. The majority of teachers responded positively. The extracts bellow illustrate their explanation:

Definitely, that's the goal. Any language is taught or learnt to be communicated at the end of the day. More specifically, to be communicated with the natives. The aim is to prepare the learners to communicate correctly and appropriately using English. If they ever had the chance to travel to an English speaking society it would be very easy for them to determine what to say what not to say in certain situations. [T1]

T1 suggested the possibility that learners might have the chance to travel and how their ICC might very well help them adapt to the culturally different countries.

To raise their cultural awareness, yes. When I come across a cultural aspect I try to make a comparison between the TC and the NC in terms of: traditions, behaviors, and lifestyle. [T3]

Of course, as a teacher of literature this is my goal. Language cannot be separated from culture and culture, I believe, is embedded in literature. For example when I introduce a piece of literature I discuss it with my students and compare between our culture and the target one. Thus, I for sure raise their cultural awareness. [T7]

T3 and T7 explained that their method in developing ICC is based on the comparison between the TC and the NC coupled with a discussion to significantly raise learners' cultural awareness.

Yes, I do. English now is the language of different cultures and its use requires cultural knowledge. [T4]

Yes, of course. I always aim at reaching that goal. [T5]

It is worth mentioning that both T 4 and 5 did not provide any explanation.

Teacher 2 and 6 answers' showed that ICC is not their major aim while teaching; however, they do not totally neglect it.

To be frank, I do not do it all the time, just occasionally. From time to time I select some videos to expose my learners to the counterpart cultural notions. [T2]

I rarely aim at developing my learners' ICC. [T6]

Due to the fact that teacher 8 has only one year experience; she preferred to answer the question objectively

It will be of great help to students to actually master English. However, it's even greater if they know what structure to use in what context. Students' knowledge of language may not be enough if they aren't capable to say suitable utterances to a foreigner for example. Although it's controversial, it's both challenging and useful to develop students' ICC. [T8]

7. Deeper insights into ICC

This question is complementary to the previous one. The interviewees were asked whether they aim at developing learners' sensitivity, tolerance, and understanding of the native and target culture. By answering this question the interviewer will confirm that they aim at developing students' ICC because these are the main aspects of this term. More importantly, some teachers might target developing it, however; unintentionally.

Teacher 1, 2, 4, 5, and 7 answered this question positively and to the one before. That is, they know that tolerance, acceptance, and sensitivity are part of the term ICC, and to achieve the latter the previously listed aspect must be targeted. Teacher 2 added a further comment:

Yes, I do. I aim at making them notice that our culture is definitely different from other cultures. I also try to make them accept and pardon the differences to avoid any cultural shock and welcome the similarities, if there are any.

[T2]

Well, when a context imposes this I do. [T6]

This answer implies that T6 does not always target obtaining these concepts and that she does only when a cultural situation requires doing so.

T8 admittedly declared that she lacks experience to do such a thing and that it is her aim to enlarge her knowledge and start doing it

Actually, I don't. As I have already mentioned, I have just started teaching and I am so ambitious to target all what my students need. I admit, developing the acceptance and sensitivity of the TL is challenging for both parties, but not impossible. It is indeed important for students and teachers to understand and appreciate other cultures for a better understanding of the world. Surely, I will read more about this to prepare my students for the real world. [T8]

T3 is the only teacher who had a contradictory answer. While she positively answered the previous question which asked her whether fostering ICC was her aim, she negatively answered this question. No further clarification was given.

No, I don't. [T3]

8. Definition of drama in education

The second section of chapter one clarified and differentiated between drama as an educational tool and drama as a literary genre. This question asked the teachers to demonstrate their own definitions of drama in education to see whether they detect the difference or not. Their answers are illustrated below:

I believe it means to use it as a tool. For example, teaching students a concept through role plays i.e. acting it out to better digest it. [T1]

I think it is the use of drama in the process of teaching to achieve educational goals rather than just performing the drama activities for pleasure. [T5]

I think it is the use of drama as a method in class. [T6]

The answers above show that T1, 5, and 6 have a correct idea about drama in education. Despite the fact that what they have said was relatively short, they have adequately defined it.

Nevertheless, teacher 3, 4, and 7 referred to drama in education as a literary genre which includes performing role-plays...etc .This is in fact known as drama education not drama in education. To put it more clearly, drama as a literary genre requires the teaching of drama as a lesson for itself not to achieve other purposes.

I think drama in education is performing role-plays, writing short stories or theatre piece. [T3]

It includes all the activities that demand students' interaction and performance. [T4]

Drama is different from the other literary genres because it involves performance. Moreover, it makes students feel like they are in real situations involving action and dialogue. [T7]

Teacher 2 and 8 acknowledged their limited knowledge and that they were not really sure of what the question inquires

Honestly speaking, I have heard about it, but to know how it is used in classroom I am not sure. [T2]

Drama, I don't understand if that is the act of performing plays or studying them. [T8]

9. Opinions about drama as a method for delivering courses

Section two from the first chapter also reviewed how drama has been promoted as a valuable teaching tool for language learning. Therefore, this question seeks to delve deeply into teachers' understanding and opinion of drama as a method for delivering courses. All of the Interviewees were in favor of using drama as a means for teaching, however, the degree of their agreement differs from one to another. Their answers are reported below:

I consider it very efficient because it is a combination of different factors. It brings fun to the classroom and fun itself brings motivation. It activates more the students, makes them more interested and they can absorb the notion they are about to study easily. It truly makes the process of teaching student-centered unlike the traditional methods. [T1]

To support her opinion, T1 listed several important elements that drama as a method may provide for a successful teaching/learning process. She views drama method as effective, funny, motivating, interesting, and more importantly considers the student its major focus.

Similarly important, T2 highlighted two interesting elements that drama as a tool for education might afford if implemented. They are: the decrease of anxiety and the effective filter. She stated the following:

It might be practical because it may free the students from language anxiety and decreases their affective filter. Therefore, makes them less frustrated while practicing the target language. [T2]

It is effective especially when it comes to developing students four skills. [T3]

It is an effective method. I believe it enables students to develop a variety of abilities that would enable them to operate effectively inside and outside the classroom. [T5]

Dramatization engages the student in a sense it makes them productive and creative. It allows students to practice different aspects of the language in a way that can be enjoying. [T8]

T 3, 5, and 8 focused on the fact that it might be useful for ameliorating the four skills (speaking, reading, writing, and listening) and other abilities(cognitive and productive).

T4 suggested that if used as method, preferably, it should be used only occasionally

I think it is very effective only in certain contexts and for some specific activities. We cannot rely on it as a whole independent method. [T4]

T 6 and 7 claimed that drama might be an effective method, yet they did not provide any justifications.

10. Drama implementation in the classroom

The present question inquires whether the interviewees include any drama activities in their sessions or not. It should be made clear here that this question refers to drama as a literary genre not as a method. By answering this question, teachers

were split out into two: those who replied positively and those who replied negatively.

Their responses are reported as follows:

T 1, 2, 3, and 4 declared that they have been implementing several drama acts in their classrooms and explained how they do that. T4 further commented that certain acts helped her achieve her aims.

Of course yes. I mostly use role plays, especially when I want to introduce a new concept an idiom or new vocabulary for example. I always ask students to put it in a dialogue or to role play it. [T1]

Well, during the first semester I expose them (the learners) to authentic videos or extracts from movies and as far as the second semester is concerned, I always devoted it to role-plays. [T2]

I use stories, novels, and role-plays. [T3]

Yes, I have been implementing some drama activities in the Oral Expression class and sincerely; they allowed me to reach certain objectives. Some activities were effective in developing writing and speaking, others were useful in motivating them to interact in the classroom. [T4]

On the other hand, T 5, 6, 7, and 8 responded negatively and provided arguments for not being able to implement this kind of activities.

Actually during the first years of my career I never used it. The most important thing for me was to finish up the intensive program, and the crowded classes and poor physical equipments discouraged me to bring any change to my method. However; these last two years I have been trying to include some drama acts in my class, role-plays mainly. I assign presentations for my learners' and give high marks for those who perform role-plays. I was surprised; a large number of them overcame their lack of motivation and shyness and improved greatly. [T5]

T5 mentioned the reasons that were a barrier between his traditional method of teaching and the modern one. He listed: the heavy program, the crowded classes and the lack of a suitable setting. However, implicitly, he declared that he challenged this and started using drama acts which were of incredible results.

I never did. Well I'm interested in developing their speaking skill and I try to reach the objectives I set for each session. Moreover, I have no time, and the labs do not really provide a suitable setting for drama acts. [T6]

Well, the curriculum is based on prose and poetry but I have a limited time to include extra activities that really consume time. [T7]

T6 shared with T5 the argument of poor physical equipment and with T 7 the fact that drama acts are time consuming and that the teachers suffer from time constraint.

No, not yet. I still don't have much expertise to do that. [T8]

T8 honestly stated that her reason behind not implementing any drama acts it is due to her lack of knowledge.

11. Teachers' advice

Question number 11 asked the interviewees if they advise their workmates to include some drama tasks in their teaching. Most teachers said that they do.

T1, 2, 3, 4, 5, 7, and 8 answered positively. However, from their tone and facial expressions, some were confident and convinced about the effectiveness of their advice (mainly T1, 2, and 5) the others were not (T3, 4, 7, and 8). T2 was the only teacher to add further comments

Yes, this is my fifth year of assigning role-plays to my students. Truly, I find great pleasure watching them perform, I get really impressed, and I cannot stop talking about them with my colleagues. [T2]

It is worth mentioning that T6 was the only teacher to answer this question negatively and did not add any comments.

12. Drama Vs traditional ways of instruction

In quest of revealing teachers' views on drama method as an alternative to the traditional way of teaching, question twelve was asked. Consequently, the interviewees were divided into two parties: those who are in favor of the replacement and those who were not. Their responses are reported bellow:

Teacher 1, 2, 5, and 7 answers' demonstrate that they are for using drama as a method of instruction as an alternative for the traditional ones. T2 added a further comment.

I definitely do. Especially when the selection of role-plays stems from the values of the targeted culture.[T2]

On the other hand, T3, 4, 6, and 8 were reluctant to completely rely on drama as a method that stands on its own. They clarified that it might be used only every now and then. They argued that if drama conquers the process of teaching, other important aspects of the language that should be taught will be missed. Moreover, these activities might be time consuming and that the traditional methods might be more helpful to successfully finish the heavy program.

At some point, I do prefer dramatization as it is a dynamic method of teaching that is able to open space for learners to practice different aspects of the

language. Dramatization also is a chance for students to be more creative and authentic. [T8]

I think drama is an effective method, however, the traditional way of instruction has some advantages too. I think the best way is to make a balance because if we rely completely on drama, definitely we are going to miss other things. [T3]

For certain modules, yes, I do. However, for others it might be a waste of time.
[T4]

No, not really. Despite the fact that in certain contexts drama might be motivating for students; we have a program to finish and I prefer traditional methods for doing so. [T6]

It can be concluded here that actually all teachers support the use of drama as an educational method. Some of them agreed to totally rely on it while teachings, others preferred to only occasionally use it.

13. Drama and learners' ICC

Section two from chapter one reviewed how drama can as an educational method to boost learners' ICC, and this is the major concern of the present research work. This question seeks to investigate if the interviewees are aware of this and whether they use it to reach the previously mentioned aim. In case they answer "yes" they are asked to follow up their choice with an explanation. The following extracts present their responses.

Yes, I do use it. I always relate what I teach to culture because as I have already mentioned language and culture cannot be separated. I use drama activities to develop learner's ICC because I believe they are full of cultural norms, beliefs, and behaviours of the target culture, thus it works in favour of helping the learners be familiar with that culture. [T1]

T1 explained the reason behind her use of drama acts to develop learners' ICC and not how she actually does it. However, from her previous answers (Q 6, 10, and 12) it can be understood that she uses mainly role-plays to target her learners' ICC.

Yes, I do. Drama activities are saturated with cultural aspects. When I ask them to act out a short story and we reach the discussion I try to draw their attention to the differences and similarities between the target culture and our native culture. [T4]

T4 explained that she accompanies the performance of role-plays with a discussion of the main cultural aspects that appear and a comparison between the TC and the NC.

T3 and T5 answered that they do it but only occasionally, yet they had not provided any explanation.

T2, 6, 7, and 8 admittedly declared that they had never used it to specifically develop learner's ICC. T8 further commented that she intends to do it in the future.

Not yet, but I will try to do it the coming years. [T8]

14. Advantages and disadvantages of using drama

Section two from chapter one also reviewed the advantages as well as some disadvantages the drama method may bring to the EFL classroom. In this regard, this question requested teachers to list their own. In what follows, the interviewees' answers are illustrated. For the advantages teachers said:

I think it is very interesting, motivating, it is an easy funny way to teach, and more importantly, it is targeted to the learner. [T1]

As I have already mentioned, it might be motivating. [T6]

It is interesting to bring different cultural norms into the class through role-plays. I guess it is more practical because it enhances students' knowledge and makes them less shy. [T2]

It is funny, helps develop speaking and reading skills, overcoming shyness in public speaking, strengthens relationship between students, facilitates communication and the use of the target language. [T3]

It is useful in attracting students' attention to their way of speaking and behaving in life like situations. It develops their creative thinking which enables them to understand the TC, thus, accept and participate in communications with people holding different cultures. [T4]

Drama activities help learners work in collaboration. They help them know more about other cultures and more importantly, they help shy students overcome their shyness. Truly, it is an unforgettable experience. [T5]

drama is able to put students in the required setting to act accordingly to the target culture. It somehow makes everyday situations a student can face outside the classroom possible. As the nature of culture is dynamic, the tasks assigned to understand it should be dynamic. Dramatization opens a room for students to react and question themselves thanks to its involving nature.
[T8]

As far as the disadvantages are concerned, T1, 2, 3, 4, 5, and 6 claimed that they could not really detect any serious drawbacks while applying this method apart from being a little time-consuming. T4, however, added the following:

I think it might be time-consuming, presents some hardships in classroom management, blind imitation of the other, and unconditioned acceptance of his actions. [T4]

T8 stated that it might be challenging to apply such method as it requires careful preparation and design to reach the goal of motivating the learners' and developing their ICC.

It is not easy to choose what exactly to focus on when adopting drama to teach. The target culture itself is diverse and at some points, it can even contradict itself, hence, content selection for the plays to be performed can cause confusion to teachers. Besides, it's important to make such tasks inviting to trigger students participate wholly. The topics must attract student for a better realization of practicing drama.

T7 was the only teacher that stated neither the advantages nor the disadvantage of this method. She argued:

Simply because I do not use it and I have a limited knowledge about it. [T7]

15. Further comments and suggestions

The last question of the interview gave the interviewees the freedom to add any comments or suggestions. T2, 4, and 6 did not have any. However, T 1, 3, and 5 called for the use of drama in the FLT classrooms and T7 suggested that this method should be restricted only to third year students.

I just advise teachers to adopt it because it is super fun and very effective. [T1]

I guess we as teachers should use drama from time to time and examine

whether it will be beneficial for our students or not. [T3]

I advise teachers to use in their teaching, especially oral expression teachers.

[T5]

I guess third year teachers and students are more concerned with this method.

[T7]

Best of luck

[T8]

4.2.2 Discussion of the Results

The interview has been conducted in light of getting more insights into the teachers' views about the use of drama as an educational method. Importantly, it sought to inquire their opinions about using it as an effective method to develop their learners' ICC. The first and the second question attempted to gather general information about the interviewees. Five of them are oral expression teachers and the other three are literary texts teachers. Q2 revealed the fact that most of the interviewees are experienced in teaching their modules as six of them have more than three years expertise.

The third and the fourth items questioned the teachers about culture and its integration in the process of learning/teaching a FL. According to their answers to Q3, and despite the fact that they provided multiple definitions, the majority of them considered culture as a complex concept that requires the inclusion of more than two items to be adequately defined. Answers to Q4, illustrated that all teachers shared the

belief that teaching and learning a foreign language requires the teaching and learning of its culture. Nonetheless, only one teacher asserted that she disapproves the inclusion of the cultural dimension in teaching a FL, yet the latter had not justified her position.

In regard to Q 5, Q 6, and Q 7, they were concerned with the interviewees' stances on ICC. More than four teachers referred to ICC simply as having the knowledge and skills that enable us to adequately participate when found in different cultural settings. However, two teachers appeared to be more conscious about this concept by reporting that ICC is not only the knowledge of different cultures; however, the NC is of equal importance. Their point of view had already been discussed by Byram (1997) in his criticism to CC. Also, they notified what was previously mentioned by Byram (2006) that the acceptance and tolerance of the TC is of extreme significance to avoid any kind of misunderstanding and culture shocks (as cited in Ho, 2009). The vast majority of teachers claimed that it is unquestionable that they aimed at targeting learners' ICC and that they adopted various ways to do so. Yet, two teachers honestly admitted that their learners' ICC was not their major aim

while teaching. Answers to Q7 confirmed their earlier responses. That is developing students' sensitivity, tolerance, and understanding of the native and the target culture means targeting their ICC as well. It is worth remembering that most teachers when referred to ICC, they neglected the native culture.

The remaining questions (Q 8, 9, 10, 11, 12, 13, and 14), apart from the last one (Q15), addressed teachers' perceptions about drama from different angles. Q8 responses revealed that only three teachers differentiated between drama as an educational tool and drama as a literary genre. Surprisingly, it was troublesome for the rest of the interviewees to detect the difference. Therefore, the interviewers were obliged to give them a general idea and exemplify to enable them answer the

following questions adequately. The interviewers clarified that education in drama and drama education are different concepts. Drama in education is a method used in different fields among which teaching language, geography, and art etc. On the other hand, drama education is given as a drama lesson and its aim is to get to know and develop oneself from only an artistic stand point. After that, teachers in Q9 were asked about their opinions regarding drama as method for teaching a foreign language. Their responses showed that most teachers hold positive attitudes towards this method; however, the level of their support differs from one to another. Actually, half of them even announced their use of some drama acts in their classes when answering Q10. The others listed several reasons for not being able to do so among which they listed: the heavy program and time constraint, the crowded classes, poor physical equipments, and their limited knowledge. One might suggest that once these constraints disappear, teachers might very well adopt and advise each other of this method. One teacher confirmed this by declaring his challenge of the aforementioned problems for the benefit of his students and begun using drama acts which were of astonishing results. The interviewees' previous responses demonstrated that they were infavour of using drama as an educational method; they were further questioned about their opinions to adopt it as an alternative to the traditional way of teaching. The interviewees who hold sufficient knowledge about the method and are already applying it in their classes were strongly appreciative and eager to start doing it. On the other hand, those who needed clarifications to appropriately understand the drama method were reluctant to completely rely on it in teaching and preferred a mixture between them. It might be due to their limited knowledge that they argued that it is time consuming and some aspects of the language might be neglected. Research has proven that drama method; in fact, covers more aspects of the language, and develops learners' autonomy. That is, it teaches the learner invest his time learning and not

depend wholly on the teacher. Thus, it might be time-consuming but for the learner mainly. Q13 presents the major concern of the present research work. It seeks to investigate if the interviewees use drama to develop their learners' ICC. Only three teachers reported that they do use drama acts to target their learners' ICC with a little difference in the frequency of using it. The rest confessed that they had never used it to specifically develop learner's ICC. That is they use it for fun or for other purposes rather than developing the intercultural communicative competence. It is worth mentioning that teachers showed a great interest in the question and two of them declared their willingness to start using drama to achieve the aforementioned purpose. In regard to teachers' views about the advantages and the disadvantages of using drama, most teachers agreed that its advantages overwhelm the disadvantages. Among the disadvantages they claimed that it might be time-consuming and challenging. Among the advantages they listed interesting, motivating, funny, develops the four skills and other abilities, strengthens relationship between students, facilitates communication and the use of the target language, and more importantly it is learner-centered. As a conclusion, three teachers suggested that more consideration should be given to this method and workshops should be prepared to raise teachers' as well as learners' sense of awareness about this method. All in all, the discussion of the teachers' interviews showed that they are supportive of drama as an instructional method to develop their learners' ICC. Therefore, the assumption is confirmed.

Conclusion

This chapter presented the practical part of the research. Its first section clarified the methodology followed to approach this research by touching upon the research paradigm, the setting, the sample, research instruments, data collection procedures, and limitations of the study. On the other hand, the second section was merely concerned with the description, interpretation, analysis, and the discussion of

the results obtained by means of the questionnaire and the interview. Importantly, the findings of this study revealed that both EFL learners and teachers hold supportive attitudes towards the use of drama as an educational method to develop learners' ICC.

Recommendations

In light of the findings of the present study, the following recommendations and suggestions are made:

1. Teachers should be given specific guidance on how to teach using drama in their classes.
2. Some books and periodicals should be written. Seminars, workshops and conferences should be organized on the effectiveness and ways of using drama as a method to inform and guide those who are interested in using drama-based instruction.
3. Foreign language teaching should adopt dramatic activities to help students improve their personalities, achievements, and cultural awareness of the foreign language.
4. Further research is needed to investigate the influence of teaching English language using drama on teachers' performance.
5. Further research is needed to investigate the influence of teaching English language using drama on students' performance.

General Conclusion

Researchers have proved that learning a foreign language requires more than linguistic ability yet non-linguistic abilities are of equal importance.

That is a student must know how to use a language correctly and appropriately. The integration of intercultural communicative competence in the process of teaching an FL has become a must due to the fact that a student must become aware of one's own cultural conditioning and of differences between cultures as well as skills that enable him/her overcome the problems that may be caused by cultural differences. Drama is one of the most effective methods that foster the awareness of the intercultural aspects embedded in the foreign language and could be used successfully in creating giant steps that lead to these empathic skills.

The present research work aimed at investigating Algerian EFL university learners' and teachers' stances on drama as a new method for lectures' presentation and their attitudes towards it for fostering EFL learners' ICC. This current study assumes that both EFL university learners and teachers are in favour of using dramatization for the purpose of enhancing Algerian EFL learners' ICC. This research work comprised two chapters each of which has two sections. The first chapter presented the related literature in that the first section discussed teaching and developing ICC and the second section dealt with drama as a new instructional method. However, the second chapter, which represented the field work, explored the methodology of the study in the first section and data analysis and discussion of the results in the second section.

The findings throughout students questionnaire and teachers' Interview revealed that the Algerian EFL University students and teachers at the University of Mohammed Saddik Ben Yahia generally hold supportive attitudes towards the use of drama for developing EFL learners' ICC. This, in fact, led to say that the assumption

has been confirmed. However, despite the fact that most EFL teachers view drama as a useful tool through which they can raise learners' knowledge about ones' own and others' cultures, they were reluctant to implement it in their classroom. They argued that the heavy program, the crowded classes, the lack of a suitable setting, and their limited knowledge about this method prevented them from using drama activities. Another important conclusion that can be drawn is that whenever these obstacles disappear, teachers might well adopt the drama-based instruction as a helping strategybut not to replace the traditional way of instruction.

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Appendices

Appendix A

The Student Questionnaire

Dear students,

You are kindly requested to fill in this questionnaire to express your attitudes towards the use of drama to develop your intercultural communicative competence. Bear in mind that your answers will remain anonymous and that they will be used only for the purpose of research.

Please, answer each question by ticking (✓) the box that best corresponds with your opinions or writing in the space provided. Thank you in advance for your collaboration.

Section One: General Information

1. Was it your choice to major in English?

a. Yes

b. No

2. What is your language ability?

a. Good

b. Average

c. Poor

3. How long have you been studying English?

.....

Section Two: Intercultural Communicative Competence

1. What does *culture* mean to you?

.....

.....

2. Does learning English as a foreign language require learning its culture at the

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same time?

a. Yes

b. No

Please, explain

.....

.....

3. Do you encounter difficulties when you communicate in the target language?

a. Yes

b. No

4. If your answer is *yes*, you find difficulties when you communicate in the target

language with:

a. People from your country

b. People from the target culture

c. People from different cultures

d. All of them

5. What are the main difficulties you encounter?

a. Pronunciation

b. Difficult vocabulary

c. Unfamiliar cultural assumptions

d. Others

6. Do you behave according to your cultural norms when you are faced with a difficulty in the target culture?

a. Yes

b. No

7. Tick the statement that best corresponds to your convictions

a. The Algerian culture is better than the English culture

b. The English culture is better than the Algerian culture

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c. Both are equal

8. What does *intercultural communicative competence* mean to you?

- a. Act and react appropriately in the target language.
- b. The view that the target culture is superior to one's own culture
- c. The view that one's own culture as superior and the target culture as inferior

9. What is the best technique to develop intercultural communicative competence?

- a. Watching movies
- b. Listening to music
- c. Reading literary texts
- d. Performing role plays
- e. Communicating with people from
the target culture/ different cultures
- f. Others (please, give examples)

.....

10. Where do you think intercultural communicative competence can be developed?

- a. Inside the class
- b. Outside the class
- c. Both

Section Three: Use of drama to foster Intercultural Communicative Competence

1. What do you think drama includes?

- a. Role-play
- b. Storytelling
- c. Theatre games
- d. Play production
- e. All of them

2. What do you think drama Consolidates?

- a. personal development

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- b. Expressing oneself
- c. Providing self-confidence
- d. Developing communication skills
- e. Empathy building skills
- f. Imagination developer

3. Is drama

- a. Effective
- b. useful
- c. Useless
- d. Not important

4. Has any of your teachers used drama in his/her class?

- a. Yes
- b. No

5. Would you participate if your teacher decided to use drama in his class?

- a. Yes
- b. No

6. Do you think that drama activities would help you improve your intercultural communicative competence?

- a. Yes
- b. No

If yes, please explain

.....
.....

7. In your opinion, what are the advantages of using drama to develop intercultural communicative competence?

.....

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.....

8. In your opinion, what are the disadvantages of using drama to develop intercultural communicative competence?

.....

.....

THANK YOU

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Appendix B

The Teacher Interview

Title: Investigation of EFL Teachers' and Students' Attitudes towards the Role of Using drama in Developing Intercultural Communicative Competence:
The Case of First Year Master students at the
University of Mohammed Seddik Ben Yahia/ Jijel.

The interview aims at getting clearer insights into EFL teachers' views on the integration of drama in education. Thank you for your collaboration.

Questions

1. Which module do you usually teach?
2. How long have you been teaching this module?
3. What does the word *culture* mean to you?
4. What do you think of integrating culture in the process of learning and teaching a foreign language?
5. In your opinion, what does the concept of *intercultural communicative competence* stand for?
6. Do you aim at developing learners' intercultural communicative competence?
Please, explain.
7. It is believed that language practice is saturated with cultural practice. Do you target developing your learners' sensitivity, tolerance, and understanding of the target culture?
8. What does *drama in education* mean to you?
9. What do you think of dramatization as a means for delivering courses?
10. Have you been implementing any drama activities in your class? If yes how? If no, why not?
11. Do you advise your colleagues to use drama in their class?

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12. Would you prefer dramatization to the traditional way of instruction when it comes to your learners' ICC development?
13. Do you use drama to develop your learners' ICC? If yes, please explain?
14. In your opinion, what are the advantages and the disadvantages of using drama for developing learners' ICC?
15. Do you have any further comments or suggest

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Résumé

Pour éviter porter préjudice, discrimination, et malentendu avec des personnes qui ont un fond culturellement différent, la compréhension de l'autre est devenue importante dans le monde d'aujourd'hui. Dans l'enseignement de la langue anglaise, la compétence communicative-interculturelle permet les apprenants de comprendre correctement et de communiquer avec succès avec des représentants d'autres cultures. Cette thèse est venue comme une méthode pour connaître les points de vue des étudiants et des enseignants de langue anglaise comme langue étrangère en Algérie, plus précisément dans le cadre de l'université Mohamed Seddik Ben-Yahia Jijel, sur le drame comme un nouvel outil pour présenter des leçons totalement différentes des moyens traditionnels et son rôle pour développer la compétence communicative-interculturelle de ceux qui veulent apprendre la langue anglaise comme langue étrangère. La recherche en cours est basée sur l'hypothèse que les étudiants et les enseignants de l'anglais comme langue étrangère, prennent une position positive sur l'usage de l'art dramatique pour développer la compétence communicative-interculturelle des étudiants. Pour atteindre l'objectif de cette recherche, les données ont été recueillies au moyen d'un questionnaire et d'une entrevue semi structurée. Le questionnaire a été soumis à cinquante-neuf étudiants de première année master de langue anglaise et l'interview a été organisée avec huit enseignants de langue anglaise. L'analyse et la discussion de résultats ont bien montré un enthousiasme au sein des étudiants et des enseignants pour l'utilisation du drame pour améliorer leurs compétences communicative-interculturelle. Alors, notre hypothèse est confirmée. A la fin, nous avons donné des suggestions et des conseils appropriés pour s'approfondir dans cette étude.

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ملخص

بات التفاهم المتبادل واكتساب الكفاءات الثقافية ضرورة حتمية في وقتنا الحالي لأنه يمكننا من عدم إصدار أحكام مسبقة و احتقار و سوء فهم الأشخاص الذين يحملون خلفيات ثقافية مختلفة. الكفاءة التواصلية الثقافية في تعليم اللغة الانجليزية تسمح للمتعلمين بالفهم الصحيح و التواصل الناجح مع ممثلي الثقافات الأخرى. جاءت هذه الأطروحة لمحاولة معرفة آراء الطلبة و الأساتذة الجزائريين بجامعة جيجل حول استعمال الدراما كطريقة جديدة لتقديم الدروس و تطوير كفاءة التلاميذ فيما يخص التواصل الثقافي. بنيت هذه الأطروحة على أساس أن كل من الطلبة و الأساتذة يحملون نظرة ايجابية اتجاه تبني الدراما كطريقة تعليمية حديثة لتطوير الكفاءة السابق ذكرها. تم اختبار صحة هذه الفرضية من خلال اعتماد وسيلتين لجمع المعلومات: استبيان للطلبة و مقابلات مع الأساتذة. الاستبيان تم توزيعه على تسعة و خمسون طالب في السنة أولى ماستر لغة انجليزية. أما فيما يخص المقابلات فقد تم إجراءها مع ثمانية أساتذة. من خلال تحليل و مناقشة النتائج المتحصل عليها توصلنا إلى تأكيد التخمينات السابقة و بذلك تأكيد الفرضية المطروحة. بناء على النتائج المتحصل عليها تم وضع بعض الاقتراحات و التوصيات من اجل التعمق أكثر في هذه الدراسة.