

II. LITERATURE REVIEW

This chapter discussed about the literature review that would be used in this study, such as: Teaching English Subject, Concept of Drama, Types of Drama Activities, the Procedure of Implementing Drama in English Class, the Applicability of Procedure, and Advantages and Disadvantages of Implementing of Drama in English Class.

A. Teaching English Subject

Technique or strategy can be the important aspect that needed in teaching English lesson. The teacher needs to provide the right technique to the students to get the effective teaching learning process. Teaching learning process must be so enjoyable that the students are fully involved in studying materials. Atikson (1997:73) states that an individual will be encourage to do a certain thing when he knows that the thing please him.

The teacher is required to choose technique that can stimulate the students to be active in English classroom. The students must be simultaneously exposed to any kinds of oral activities or tasks, allowing them to practice speaking. Therefore, the

teacher must be able to design the scenarios that can keep the students stimulated to practice the topic of discussion. We cannot only teach what will be spoken but also the situation what we deal with. The teacher teaches by carrying out the students in certain situation when the topic is being talked about. The topic must be familiar with the students so what the ideas have an oral command of the language need to describe the topic.

From the explanation above, the researcher assumed that in teaching, teacher should give situation and opportunity to students in order that they would see the real thing because any single utterance always reflect to the condition of speaker without being ashamed or afraid of communicating with order students to tell their ideas, experience or feeling. In this case the researcher proposed the teaching technique for by using drama.

B. Concept of Drama

Harcourt (1968:349) defines that a play or a drama is a story which supposed to be performed in the front of audience. All three aspects of drama: story, performance, and audience are essential elements. Actors must perform the story otherwise; we are simply in the realm of fiction, not drama. Finally, we as readers or play must have the sense of being part of an audience, part of group experiencing the play together and simultaneously, or else, one of the great aspect and effect of drama of lost.

Stephen (1986:63) adds that drama is meant to be seen and heard not read. Every time a student read a play, he needs to be seeing a performance of it in his mind. So feature of drama is designed for performance in front of it audience. Those statements are in line with Thornly and Roberts (1987:199) who describe that drama as any kind of work written to be performed on the stage. It can be inferred that drama needs to be performed or seen by audience.

Through drama, students were able to explore thoughts and feelings not so easily expressed verbally or in writing. Learning drama techniques helped students become better communicators. Through peer collaboration, they would gain increased confidence in their own creative ideas. Drama allowed students to create and entertain, and it permitted students to work together to share ideas, solve problems, and create meaning.

Whitear's approach (1998) in this regard is not only about words, structure and pronunciation, but also feeling, motivations, and meanings that are valuable benefits for bringing drama to the language learner. Drama techniques and activities function to develop communication skill-through fluency, pronunciation, co-operative learning, confidence-building and intercultural awareness-might be added to the above-mentioned elements.

In addition, Wessel (1987:7) says that drama is doing and drama is being. Drama is such normal thing. It is something that we all engage in daily when faced with difficult situations. So, it could be inferred that drama was that drama something

usually happen in our daily life where we act as normally as we do every day. It was also as a technique of communicative language teaching because it emphasized that the role of drama that all students should participate in it.

Davis, (1977:757) explains that the plot of drama has five parts: exposition, complication, climax, falling action, and Denouement.

- a. *Exposition* is the presentation of background materials – events which occurred before the drama begins and which are relevant to an understanding of what happens in the play.
- b. *Complication* is the sequence of events which complicate the original situation.
- c. Climax, in which the fate of the major character is firmly established.
- d. *Falling action* ensues as the major character in a tragedy gradually loses control, or in comedy gradually gains control of the situation.
- e. *Resolution* is the final outcome of the plot complications.

According to Stanislavski (1989), the components of drama, they are:

a. External and internal rhythm

External and internal rhythm external rhythm in drama has different meaning with the meaning rhythm itself. Rhythm in phonetic has a meaning that rhythm involves some noticeable even happening at the regular interval of time and detectable in the regular occurrence of stressed syllables, but external and internal rhythm in drama has two parts. The first is tempo can also be expressed as very slow, slow, fast, and very fast which leaves the speed of play up to the artist. The actor plays drama, they should

manage their tempo. The second part is rhythm can be defined as the patterned, recurring alternations of contrasting elements of sound or speech. In this part rhythm is melodious, tragedy, or comedy characters, so the actor must know, what the type science that they must act. From, the science to science, it is so different. The duty of the actor must know about it. Internal rhythm more explains about the emotion of the actors in play. They will explore sad, angry, happy, or feeling love in play. Emotion is very important to explore their imagination in play. By the imagination, the actor can know what they do to act. External and internal are including the students' act the quality of characterization, movement, and ensemble playing.

b. Mime

Mime is a communication with an audience which relies mainly on the actor's gestures, movements and facial expressions.

- Gesture covers the use of our arms (and sometimes legs) to communicate ideas to the audience.
- Movement, the meaning as follows:
 - a. where we move to on and around the stage - upstage, downstage, avoiding masking another actor, etc
 - b. how we move to help with characterization - slowly, painfully, lightly, etc
 - c. how we move in relation to other characters - threateningly, fearfully, in a friendly manner, etc

- Expression is act of expressing or the process to explain (to seeing or explain the aim, concept, or opinion, etc) or something which looking the feeling of some to make sure the character in play.

c. Voice and Speech

Naturally are the first components of the actors' physiological instruments to be considered. Voice and speech are aimed at acquainting the actor with a variety of means to achieve and enhance these skills. The basic elements of voice (breathing, phonation, and resonance) and of speech (articulation, pronunciation, and phrasing) as well as their final combination are all separate areas of the integrated instruction a good vocal will provide.

1. Articulation is the shaping of vocal sound into recognizable phonemes, or language sounds of which are easily distinguishable in the English language of speech to aim at improving the actors' capacity to articulate these sounds distinctly, naturally, and unaffectedly, that is without slurring, ambiguous noise, or self-conscious maneuvering of the lip and tongue. A lazy tongue and slovenly speaking habits inhibit articulation, and must be overcome with persistent and discipline attention.

The researcher would observe the students' articulation in their performance. The students could or could not to articulate these sounds distinctly, naturally, and unaffectedly, that was without slurring, ambiguous noise, or self-conscious

maneuvering of the lip and tongue. The students could articulate without slurring means that the students could speak clearly and distinctly, and carefully. Then ambiguous noise was open to two or more interpretations; or of uncertain nature or significance; or (often) intended to mislead, having more than one possible meaning, having no intrinsic or objective meaning; not organized in conventional patterns, especially in how to produce the words.

2. *Pronunciation in drama* is a way for students' to produce clearer language when they speak in play in front of the class. It deals with the phonological process that refers to the component of a grammar made up of the elements and principles that determine how sounds vary and pattern in a language. There are two essential of good pronunciation. They are sounds and intonation. The sounds of the language are important. They have differentiated words. Intonation is produced by the sequence of pitch of the voice. The proposed of intonation are;

- a. Intonation enables us to express emotions and attitudes as we speak, and this adds a special kind of meaning to spoken language.
- b. Intonation helps to produce the effect of prominence on syllables that need to be perceived as stresses, and particular the placing of tonic stress on a particular syllables mark out the word to which it belongs as the most important in the tone-unit.
- c. The listener is able to recognize the grammar and syntactic structure of what is being said by using the information contained in the information.

Pronunciation is a way for students' to produce clearer language when they speak. It deals with the phonological process that refers to the component of a grammar made up of the elements and principles that determine how sounds vary and pattern in a language.

The researcher observed the students clear and unclear in pronouncing the words according to the script, because it meant that the actors must produce or pronounce the words with full expression what the script wanted.

3. *Phrasing* makes words meaningful and gives them sound patterns that are both rhythmic and logical. The great classical actors are masters of nuance in phrasing, capable of subtly varying their pitch, intensity, and rate of speech seemingly without effort from one syllable to the next. They rarely phrase consciously, rather they apparently develop their phrasing through of experience with classical works and sustained awareness of the value of spontaneity, naturalness, and a commitment to the dramatized situation.

For example:

Stepmother: Cinderella: "It means that I can go too"

Prurella and Barbeta : "Ha ha ha aha ha ha....."

Stepmother : "Very well Cinderella can go after you **finish all** your works"

Narrator : "They keep Cinderella busy all day long. Then it's time to leave"

The bold words mean that the actor (stepmother) must make the words “finish all” more meaningful and gives it sound patterns are both rhythmic and logical.

The benefits of drama to speaking development were extensively acknowledged. According to Hamilton and McLead (1993), drama is beneficial especially to creative thinking development. According to Dougill (1987) and Taylor (2000), drama techniques can satisfy primary needs of language learning in that they can create motivation, enhance confidence, and provide context in learning a language. It is also great fun.

In short, using drama technique in teaching English class was more beneficial than using other techniques. As state above, drama was a way to deliver the information state in the story in the form of dialogues that had to be spoken. In this case, the students who were taught through drama were encouraged to speak in order to deliver the information in the story. Applying drama in teaching English was not only to give a chance for the students to produce utterance while they are performing the story, but also to give a meaningful context and productive process of learning.

C. Types of Drama Activities

Doghill in Helmy (1996:7) divides drama activities into four groups: warm-up exercise, mime, role play (including improvisation and simulation), and drama.

a. Warm-up exercise

Warm-up exercise, which consists of basic vocabulary in the form of games, should be introduced right from the very first meeting. Silver in Helmy (1996:8) gives a good example. He calls it a “get-acquainted activity”. First, the students are asked to form two concentric circles with the inner circles facing the ones in other circle. Each student makes an introductory remark to person in the front of him (e.g. “My name is Hery and I am in Lampung. What is your name and where are you from?”), after that their teacher gives signal to students in the inner circle while moving one step to the left to find a new partner while the ones in the outer circle do not move. Each student will introduce himself and the previous partner he talked to before (“My name is Hery I am from Lampung. She is Karin and she is from Bandung, What is your name and where are you from?”)

b. Mime

Mime should follow the warm-up exercise soon after learners have been taught further structure and vocabulary. Mime is non-verbal, but even though it does not involve language; gives pleasure to children while giving them a chance to practice the basic acting. An example to consider a group of student is asked to pantomime a party situation. In it they will act out having terrible dinner and as the consequence they will have to perform many kinds of illness due to the bad food (e.g. a student may get stomachache, another gets a headache, etc). The rest of the class is expected to guess what their classmates are miming.

c. Role play (including improvisation and simulation)

Role play is one of the methods of bringing the outside world into the classroom. With it a learner can pretend to be a different person in any imaginable situation anywhere he wishes to be. Students are also improvising by making up words of their own. Improvisation and simulation are usually given after the student's enthusiasm has been growing and improving. At this point, the children should be familiar enough with language needed in order for them to take part in improvisation and simulation of role play. In this situation children need to be given freedom to experiment with words and sounds.

d. Creative Drama

The researcher chose this type of play in the class. This type was very suitable for junior high school, especially for Cinderella script. Wan See Sam (1990) defines creative drama as it is used in the language classroom not on the stage and the participants in these activities are thus learners not actors. Creative drama is quite different from role play because it does not only show imitated action (role) performed (play) by participants, but it has a certain plot which involves human conflict. A role play does not have a plot; it means that creative drama has an exposition, complication, climax, falling action, and denouement while role play only needs a dialogue improvisation from the beginning until the end. Since creative drama has two types, drama with script and without script, the writer chooses to apply drama without script. The reason for playing creative drama without script is to know students' comprehensibility that is representative by memorizing the text. The materials

given are stories from Walt Disney recording materials; that is Cinderella. The consideration of choosing those stories are the plots of those stories is well known by the students. The dialogues have been simplified so it is easily memorized, short and well balanced in length.

D. The Procedure of Implementing Creative Drama in English Class

In this research, the researcher made a procedure of teaching through creative drama as follows:

Pre-Activity

- a. Teacher greeted the students.
- b. Teacher checked the students' attendance list.
- c. Teacher gave question relate to the focus of the lesson that would be learnt. In this case, students were asked about their experience during learning English lesson so far. Whether or not they had difficulties in learning and what reasons cause the difficulties.
- d. Teacher introduced about drama was a technique which would be applied in the class. Teacher explained what they would have to do during the lesson.

While Activity

- a. Teacher divided the class into group of four.
- b. Teacher distributed the script of drama.

- c. Teacher handed over the script then explain the background of the play and gave students a chance to ask question.
- d. Teacher explained the five elements involved in drama; they were exposition, rising action/complication, climax, falling action, and resolution.
- e. Teacher explained the three components involved in drama; they were external and internal rhythm, mime (movement, expression, gesture, and voice and speech, they are articulation, pronunciation, and phrasing.
- f. Teacher gave time for students to reading and comprehension the script about ten to 30 minutes.
- g. Teacher gave example to the students how to pronounce the words in the text.
- h. Determined who as whom then train them to dialogue and ask them to memorize it.
- i. Teacher asked the students start the perform by trowing the dice to determine who would get the first turn.
- j. Teacher asked the groups to practice the play in front of class. While the students performed their plays, the teacher observed the production of the words including pronunciation of the students by recording their performance using video.
- k. Teacher also observed of components of drama, external and internal rhythm, mime, and speech they were articulation, pronunciation in drama, and phrasing.
- l. Teacher asked another group to note the mistakes (pronunciation and memorizing text).

Post Activity

- a. Teacher commented on students' performance especially in pronunciation and fluency, articulation, and phrasing.
- b. Teacher asked the students about their difficulties during learning process.
- c. Teacher discussed the ways to solve the difficulties together with students.
- d. Teacher closed the class with greeting.

E. The Applicability of the Procedure Implementing Creative Drama In English Class

- a. Teacher

This study might give contribution to develop of teaching English. This result of the study could be useful for additional information that could be applied by general English teacher in teaching and practicing drama. Beside, this research gave more emphasizes on giving new information of drama technique in teaching learning process in junior high school.

In the procedure of implementing drama in the class the researcher was as teacher. She taught about drama. Then she explained about the meaning of drama, the elements of drama, and the components of drama. After that, she distributed the script and divided the members of groups. While distributing the script, she explained the background of the play and gave the students chance to ask the question. Some of students asked about the components of drama namely external and internal rhythm.

They still understand yet about it. They said that they knew about the components of drama (external and internal rhythm, mime, and vocal speech) for the first time. She explained the plot and asked the students to make the purpose and objective from each scene (exposition, complication, climax, falling action, and resolution). Then, she asked them to read and memorized the script for ten to thirty minutes, but the class became very noisy when they have memorized the text. After they have memorized, they have performance.

The other of the students who performance yet, they must note the mistakes in pronunciation, improvisation, and memorizing the text. After all of students had performance, they researcher asked about their difficulties during learning process and discussed to solve the problems together. Their problems were about pronunciation and how to make the innovation in the performing. To solve these problems, the researcher asked them to check the dictionary how to spell them first before they memorized the texts, but this problem could be dispended because of the short time to memorize.

b. Students

In first meeting, group1 and 2 had performed the drama. The response of the students, they were looked ashamed. It caused we had the first meeting, so their confidence were not explored yet, but after explaining about drama, they were looked so friendly. The students had a good interaction with the explanation from the researcher. In the

second meeting, the students had looked interested with implementation of drama in their class. Group 3 and 4 had performance. They were looked active in the class.

The researcher used Davis in *Literature Handbook* (1977) for the elements of drama; they were exposition, complication, climax, falling action, and resolution. In fact, when the teacher applied this in the class, the students could understand the plot, science of the drama, and the message of the story. The message could deliver clearly for the audience or the listener.

For the components of drama (external and internal rhythm, mime, and vocal speech), the researcher used Constatin Stanislavki's in his book; *An Actor prepare book* (1989). When applied in the class, the researcher found the students got confuse in the first time to understand about the external and internal rhythm, but while they performance the Cinderella drama, they could understand because they practiced directly on the front of the class.

F. The Advantages of Creative Drama

The first, according to Makita (Ulas: 2008), drama is a valuable classroom technique that encourages students to participate actively in learning process as they have to interact with each other based on a story line. The frame of the story line could be enhanced by understanding the plot. The plot could help the students to understand the story easily when they had already understood the story line; they would feel sure

to speak in order to deliver the message of the story. That was why drama could be used as a teaching technique used in this research. Drama would be useful in the process of acquiring English as a foreign language. By conducting drama, it made the students had a responsibility in delivering the message of the story.

The second advantages of creative drama or drama itself, from the components of drama (Stanislavki), it had influenced the character building, creative thinking, and more confidence in the classroom. The implementation of drama in English class could be used as one creative technique to avoid students' boredom in the classroom, because drama could develop creative thinking and enjoy activity in the classroom.

The third, it could develop teamwork to communicate and share their idea. The last, the advantages of drama could create the students' creativity in their learning process. The students did not only sit as passive learners because they could actively involve in the learning process and create the students to do the activities and motivate them to be braver on front of the class.

A. The Disadvantages of Creative Drama

The implementation of drama in English class had disadvantages. The first, some of the students couldn't produce the dialogues fluently. The second, the students couldn't tell some of words clearly. It was caused short in time when they memorized

drama texts, so they had not opened the dictionary and seen how to spell the word was good or not. The last disadvantages of drama were indiscipline and noisy. If one of the groups was performing the drama, and the teacher or researcher concentrates their perform, the audience or the students who performance yet were very noisy.