Psychoeducational Learning Enhancement through Extracurricular Theatre Rehearsal: Case Study of EFL Students at the Higher School of Teachers (ENS Assia Djebar Constantine)

Khalida Madoui

Ecole Normale Superieure Assia Djebar Constantine (Algeria), madoui.khalida@ensc.dz

Abstract:

This article tackles the psychoeducational learning milieu where the researcher, lecturer of literature, dealt with challenges EFL students are facing in class and how through extra-curricular activities she could manage to incite them on a theater stage and break the ice between them and literature. The aim of the article is to discuss the difficulties of EFL students in grasping literature lectures and to present an attempt from the part of the researcher as a lecturer to improve the students' learning process and performances through theatre rehearsal. The paper describes mainly an experience with my students from the ENSC Assia Djebar and demonstrate the psychological effects as art on stage tantalized their inner child and enhanced notably their educational performance. The descriptive analysis of these effects is based on two questionnaires that unveil how the inner child was emerging through rehearsals and how art was helping students transcend their fears and shyness. Observation also served deeply to witness the progress of the students as art on stage cured their inner child after its disinhibition. The outcome of the theatrical experience shows that theatre is a real ice breaker in classes as it copes with the inner child of students that cherished role plays when young. Art heals the inner child of the students and this enhances educational performance in class.

Keywords: *Theatre; drama; literature; inner child; breaking the ice*

1. Introduction

When lecturing, teachers of literature, as observing and involved in class, are challenged by the uneasiness of many EFL students with the subject and their fear to embark on reading what they perceive as difficult literary texts. Different methods and approaches are carried in the process of teaching to transcend those barriers. The teacher-centered approach may have made the lectures boring and a shift to involving the students in the teaching-learning process becomes an imperative. Role-plays have proved to be a means of fun learning in literature classes during presentations, and this has shed light on two aspects: the inner child of students and art usage to enhance their understanding to literary lectures. In that context, the lecturer embarked on extra-curricular activities to tantalize the inner child of the students on stage and see the effects of art on the psyche

and the performances of the students. Her aim was basically to face up barriers that are preventing the students from learning through literary lectures. Three basic research questions are raised: why EFL students find literature lectures difficult, how to cope with such an educational problem, and what psychological aspects would emerge when using role-plays and theatre to enhance students' educational performances?

Perhaps, one tricky task for a teacher is to assume in his classroom is how to cope with the minds of learners so as to orchestrate and implement what guarantees a successful lecture. Learners, with dissimilar characters, background, interests and tendencies, constitute a complex audience in the class, that is intricate to cope with. Finding, then, the most proper method of teaching for such a heterogeneous class is not an easy endeavor. Furthermore, the subject of literature in EFL teaching is extra-challenging. The teacher is to face up difficulties of his learners to appreciate and understand a literary text by trespassing earlier methods. Extra-curricular activities are becoming all the rage; they have proven fascinating but very few would understand why it is that fulfilling. The inner child, a learner has inside him with all its positivity, is what a teacher should tantalize and attract his/her interest. The child, we have inside us, is fond of colors, animations, songs and role plays, and fun learning activities seem effortless and rewarding in class. Many teachers of literature break the ice between their students and lectures of literature via extra-curricular workshops and methods. One among the amusing, but very efficient activity, is Theatre. The

experience the lecturer had as a researcher was with his students of English at the *Ecole Normale Superieure Assia Djebar*, Constantine, Algeria. These are no theatre students but proved to be the admirable Crichton on stage because their inner child guided them to fun, innocence and spontaneity that had gone beyond their fear from a difficult literary text they were not eager to read, memorize and perform. In addition, they tried to read together and help each other in understanding the script. Gifted students in drawing gave a special imprint to the setting of the play. After their premiere on stage, students were amazed, be they from the audience or actors, and they felt how astounding is theatre and how all those workshops have broken the ice between drama and theatre. On stage, they got rid of their shyness and enjoyed acting as they did in role-play when they were young. Theatre heals the inner child and enhances the students' learning performances.

2. Literature Review

### 2.1. The Teacher Facing Challenges in Classrooms

Wellness in university classes is important to make the learning process successful; both teachers and students should create that world of accomplishment as grown-ups each in his/her own perspectives. A teacher in classroom feels he/she is an actor as he/she is always on stage. Other teachers are like an orchestral conductor for he/she directs 'conversation' in his/her classroom, and 'plants' as gardener 'seeds and watches them growing' (as cited in Harmer, 2001, p. 56). Gebran Khalil Gebran said "if the teacher is indeed wise, he doesn't bid you

enter the house of his wisdom, but rather leads you to the threshold of your own mind" (as cited in Harmer, 2001, p. 56). In spite of the so many theories that encourage 'learner centered' methods, for many academics, the teacher's role is that reward, and he should not be overshadowed by learners' participation in class. Humanistic and communicative theories uphold those lectures should be learner-centered and that their needs help in syllabus design. Their interaction is at the heart of the lecture besides the teacher's performance. Teachers are but 'facilitators and a source of 'how to do'. O'Neill, however, thought such a method is to neglect and abdicate the teacher's role as a giver of knowledge. He wonders what is wrong with the teacher's fronting old fashioned method for it worked for so long and students did well and felt comfortable with. According to Harmer (2001), the teacher might also be the controller when organizing drills, reading aloud and giving instructions for some activities as transmitting knowledge. Indeed, the nature of the task determines the role of teachers and learners (pp. 56-58).

The teacher might be an organizer by directing the timing alpha and omega for an activity. He might decide on pair work or group work exercises to involve students when necessary. The teacher has also to clear complicated instructions 'for a better grasp' (Harmer, p. 58). After each activity the feedback makes the teacher an "assessor", and he has to be a fair one. If well graded, learners want credit and if badly graded, they need constructive criticism. Sometimes, during role-play, the students lose productivity and by offering some

vocabulary, the teacher becomes "prompter", "participant" (p. 59) once in a while, but still avoiding the dominant role. He can be a resource in guidance, when necessary while avoiding the students' over-reliance, or an observer "to give feedback without being too much an intruder" (p. 60). All these open future amendments in activities, methods and syllabus design and; hence, the teacher learns how to switch from one role to another consciously and unconsciously (pp. 61-62).

Figure 1.   Healthy Development and Role-plays

Note:
https://www.pbcexpo.com.au/blog/reasons-why-role-playing-is-important-for-your-child
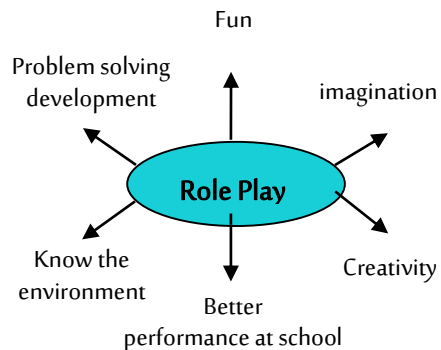
In classrooms, the teacher of literature plays the role of the lecturer as well as the observer. During her lectures of literature, the researcher has discovered over time that students from eighteen to around twenty-four at the *Ecole Normale Superieure Assia Djebar* are rather eager to exteriorize their inner child to face up some difficulties in language learning process. Creativity in classroom and during extra-curricular

workshops has proven efficient and is by far used constantly in English foreign language milieus. In presentations, students may use animations, videos and images to vehicle their message. Participation in Choral songs is very frequent outside the class for students think learning via audio-visual means is quite conducive. In a class of literature, lectures rely too much on criticism and the researcher felt how frightening are literary texts for students. She, for many years, relied on the spoon-feeding technique but still felt the ice between literature and students was not totally broken.

2.2. An Appropriate Method for Teaching Literature

The importance of teaching literature is so enormous. It gets one acquitted with the world's great minds, understand others, train the mind to criticize, analyze relying on 'unbiased judgment', understand the complex nature of human being, and broadens the cultural needs and horizons. From a linguistic view, the good effect of literature is seen at creative writing after being exposed to the language aesthetics; the acquisition of language skills is a paramount objective. However, many factors have been militating against successful teaching of literature as students' laziness, competing media and electronic chatting among students and the usage of a method or a concept that would not fit the students' tendencies. Laziness of the students is absorbed in many cases by the teacher, who reads literary extracts for students. The latter should read aloud to attract the interest of his audience (Ikonne , 2016, p.73).

The teacher must model reading and, hence, develop communicative competence among learners. Because of such a failure to accomplish the necessary reading, students keep to be spoon fed and then never read the literary text but rather the shortened version and summaries that keep them far from the real objective in studying the literature subject. 'This is sheer case of laziness' (Ikonne, p. 74). When literature is read, interest will arise and motivation too among the students once much concerned by characters in the books and the themes in question. Unfortunately, students today kill their boredom with wild and anti-social didactics' movies that would not fall with any literary beneficial corner. Moreover, social media are getting them afar from reading, thinking that what they grasp from face book, twitter and other social media applications might be interesting. Chatting is consuming much of the time of students, a precious time they should be spending in front of a book (p. 74).

For Miliani (2003), "One should not forget that if we are to establish relationships with literature, it is through reading. Unfortunately, this skill has been and is still given rough handling by the educational system, society at large and the learner himself" (p. 46). Incorporating efficient methods and approaches of teaching literature is a perquisite issue to help students cope with the bulk of literature. Literature teaches readers much amount of vocabulary, structure and different text types. The return of literature to the classes, after ignoring its contribution earlier, was promoted by many scholars. For Widdowson (1984), "literature … has a way of exploiting sources in a language which

has not been codified as correct usage... it has no place in an approach to teaching that insists on the gradual accumulation of correct linguistic forms" (p. 162). Considering the communicative language teaching approach, Long (1986) contended that "the teaching of literature is an arid business unless there is a response, and even negative responses can create interesting classroom situation" (p. 42).

The most frequent approaches come out of these views and the importance of literature in the EFL classes. These are the traditional approach, the language-based approach and the reader-response approach. In the traditional approach, the teacher should be the 'instructor and transmitter'; the teaching process becomes lecture-based with teacher-centered approach. Yet, such a way makes of the student parrot-like only repeating what was given in class. The student, then, is prevented from the intellectual exercise that enables him to discover meanings by himself. This leaves the assimilating, appreciating and analyzing capacities of students in doubt. The language-based approach, however, reconsiders the teachers' role in the lecture of literature as more interaction is given to learners. This is indeed to "develop knowledge OF literature not ABOUT literature" (Milliani, pp. 36-37) and the reading and writing skill, according to Milliani. The teacher has to urge the students to use their own schematic and systematic knowledge to form their own judgment about the text. The choice of an interesting text is very important for the learners' motivations. Likewise, the reader-response approach makes of the learner an active part of the lecture by inviting him to

give his response by digging out the underlying message in the exposed text. The teacher plays the role of the mediator and facilitator to shift to a learner centered pedagogy (p. 37).

Students read less than expected and teachers are complaining about the crisis of readability. Indeed, students think that classic literary books are out fashioned, and deal with topics of no interest. Even researchers think that the complexity of literary texts hardens the task for students to grasp grammatical and lexical structure, and Kay (1982) affirms that it doesn't cope with their academic requirements. Widdowson (1984) assumed that the communicative approach that had followed grammar translation method considers that the language practiced daily is not found in literary books and, hence, minimized its importance. Yet, he maintained, literature educates more than teaches the languages. Researchers, as Aina (1979), think that literature is not developing the four skills but literary and cultural competence. For Coenen (1992), readers are facing problems in literature because of the symbolic and metaphorical usage, and are in a need of mastering literary norms during literature lectures (Padureau, 2015, p. 195).

Scholars developed approaches to teach literature, according to Carter and Long (1991). The Language Model is where the student develops already known grammatical and lexical knowledge. Carter and Long explained that texts are treated as a means to learn some methods and master summarizing and predicting meaning. They maintained that it is " too mechanistic" (as cited in Padureau, p. 196), however, and it neglects the pleasure of reading literary

texts. It also ignores the importance of critical thinking while reading. The Cultural Model, however, promotes the how to deal with the literary text. The focus is on the culture and ideologies transmitted via text where the learner discovers nations' socio-political and historical aspects. Moreover, the Personal Growth Model offers a balance between the Language Model and the Cultural Model that is to say using their own linguistic knowledge to understand the text and hence to be intellectually and emotionally engaged while criticizing the text. Carter and Long explained that the students are not recipients of knowledge, but they would interact to fetch it. Interesting texts should be selected for students' engagements; the texts are to be the appropriate tool for linguistic and literary development (pp. 3-4).

In an attempt to figure out problems faced by teachers of literature, some studies and analyses based on questionnaires submitted to teachers in a Turkish higher school unveiled key results regarding EFL literary needs of students. The main source of problem in teaching literature is because of the students' aptitude low level, which means a reconsideration of the syllabus taking into consideration the objectives, teaching methodology, material design and assessment. The main objective is to elaborate new ways of improving students' proficiency and, hence, prioritizing the linguistic competence development, not the literary one. Indeed, if the linguistic competency is that low, the teacher would not expect literary competence achievement requiring 'a high cognitive order' as upheld by Chomsky (1957). Unable to understand what they read

because of the language barriers, it is impossible for them to develop such literary skills as appreciating aesthetic values of a literary text, meaningful interpreting of literary texts, drawing moral values and understanding complex metaphorical deviations. There are many texts, where the plot is simplistic and uncomplicated. Integrating these might be a motivating material for students; unless the student has a good mastery of the language, he will not be skilled enough to deal with great English classics (Isilki & Tarakcioglu, 2017, p. 93).

3. The Inner Child Psychology and its Effect

The child's life is that significant as it keeps overshadowing the individual as a grown-up. Adults need to build a trusting and nurturing relationship with children say, infants, toddlers and preschoolers. This is, indeed, to support social and emotional development of young children and prepare them to pre-schooling period. When the child trusts the adults around him, she/he will know how to communicate, face challenges and regulate his emotions. The primary caregiver is the adult as he provides models through a behavior, which the child perceives and imitates. She/he will develop, then, socio-cultural skills and emotional competences. This will help him shape secured relations with adults and experience emotions in a socio-culturally milieu as he learns from family, community and culture. The adult, when interacting positively with children, is then to speak in a warm and comforting voice by naming the child and responding to his vocalizations. When the adult responds lovingly to his child's needs, the latter is attached to the adult and develops a 'sense of competence

and confidence'. If the adult has an insensitive or threatening way, the child grows unsecured. The adult's behavior is encouraging when making deposits in the child's emotional bank while refusals and warnings are destabilizing (Durden, 2011, pp. 1-4).

Figure 2. The Inner Child Trapped inside us

https://digitalsynopsis.com/design/love-inner-child-burning-man-sculpture/.Copyright by the author. Permission not sought.

The child that grows in a warm family would develop a strong, confident and secure personality. His inner child is healthy and kept inside him with much positivity. When the child grows, he would be quite ready to convey to the surrounding world morals he received earlier. Indeed, " the inner child is the echo of the child you once were" (Harley, 2017, para. 1). He stores memories, significant events and their effect on the grown-ups are significant. The period of childhood until six is crucial as the brain is functioning in a relative slow pace and is very receptive, impacting then deeply the individual later. These memorized facts become the script of the child's life. It is an immature script that will accompany the grown up's body. The Inner child is a semi-independent sub-personality in the adults' subconscious minds and bodies, where all

memories are absorbed and logged (Harley, para. 2-3).

Sometimes, the adult feels overwhelmed by negative thoughts, emotions, self-doubt, self-loathing, low esteem, emotional imbalances and lucking trust. This might need some psychological healing by repairing and re-parenting the wounds caused by earlier experiences. The adult faces his business world and he is rather eager to silence the inner child's deeper longings and needs that are yearning to be recovered. The adult gets connection with earlier memories to keep 'well rounded' and be a 'complete person'. This enables him/her to live a more positive life with fun, amusement and naturalness. One can re-parent his/her inner child when feeling unsecured, untrusting in different environments, whether at home or outside, with friends or in class with mates. Telling oneself, when doubting ability because of earlier mistakes, that there is no point in blaming it and that one might trust her/his own instinct to recover self-confidence, is a significant reparenting technique. Singing a song from childhood releases shame, and the vocal cords are released up too. Setting up creative activities for one's playful inner child to enjoy dancing, craft-making, painting, or anything that delights is so amusing and role play is so effective in that. Creativity rejuvenates the person to 'see the normal with extraordinary eyes' (Harley, para.4-6).

Role-play keeps among the cherished games among grown-ups. Since childhood, pretending while taking roles for amusement starts at home in between sisters and brothers, then, takes a better shape at nursery then school with fables

and moralities driven out to educate the child in fun. This means that the child is brought to a world of fantasy where his mind develops while encountering new situations. For Lloyd, "fantasy is hardly an escape from reality, it is a way of understanding", while for Einstein "logic will get you from A to Z, imagination will get you everywhere" (as cited in Reasons why role play is important, para.1-3). Role-play enhances skills required for healthy development. Indeed, learning, in funny ways with costumes, props and stuffed animals, is enthusiastic. Role-plays may be occupational (role of a doctor), from a fantasy (role of heroes) and from real-like situations, each forging well the personality of the child and exercising his brain. Role-plays help boost in problem solving and imagination, in enjoying books and planning pleasing things. It aids at learning new words as children pretend being the character, they are fond of, and this brings confidence in communication in reading and writing new vocabulary. In addition to the fact that the role play is a stress reliever, children gain also control over their behavior, get accustomed with teamwork, and empathize with others (Reasons why role play is important, para.4-5).

Grown-ups will keep in mind every beautiful memory they have gone through and will get back to it thanks to the inner child that is yearning to be released frequently since trapped in the adults' bodies. Indeed, every adult has an inner child. Actually, childhood symbolizes purity and innocence. When grown, the adult is eager to let that wise inner child go, and he has to listen to it. Old age is not only to bring change physically but also behaviorally.

Indeed, the inner child helps rejuvenate the adult; it never stops being young and believing in life and triggering forwards creativity. We have, then, to be tolerant with that part of us asking to keep apart from the negativity of the adults' world. Psychologists think there is nothing wrong in letting your inner child out. You are not giving up your adult part but rather creating a balance between dealing with your life and accepting the extraordinary things in it. It is necessary to perceive life through adults' eye but through the inner child's is astounding. Indeed, good quality of life is all about learning to invest in one's well-being. It is all about discovering oneself, focusing on your self-esteem and finding that balance between mind and body to achieve happiness. Wellness is a story of growing every day (Every adult has an inner child, 2017, para. 1-5).

3. Methodology

3.1. Research Design and Tools of Investigation

Except from a sporadic quantitative analysis when giving some key percentages, this research is mainly presented through a qualitative methodology. Indeed, a descriptive analysis is reliant on observation of data inside and outside the classroom context as a primary tool and two questionnaires, each with a specific objective, as a secondary tool. Observing the students' conduct was actually in two basic contexts: during lectures and during extra-curricular theatre rehearsals. Besides, the first questionnaire aimed at unveiling the reasons behind the difficulty of learning and appreciating literature by EFL students, while the second questionnaire focused on

the impact of using theatre rehearsals on EFL students and how it enhanced their educational performances. The sample population selected for that scrutiny consists of three groups of the lecturer, each comprising thirty students. These are fifth year students that answered the first questionnaire before the experience of theatre while the second questionnaire was submitted after the theatre performance. The Script of the play of *Shahrazed Telling about Poseidon* was the literary text used for performance on stage. The lecturer wrote it while including many episodes from Greek myths, students encounter frequently in literature class. (*Shahrazed Telling about Poseidon* is today published for all those who are fond of theater and epics).

3.2. Data Analysis and Procedure

The paper presents an experience the researcher, lecturer of literature, had with her students and starts first- after a literature review on key variables: appropriate methods of teaching literature and the psychology of the inner child- by a descriptive analysis of her observation to the conduct of her students in the classroom context, and during her lectures. What she has noticed urged her to reconsider methods of teaching literature to challenge difficulty in learning, students show during her lectures. The next step required a hearing of the students' concerns regarding literature subject. This was done through analyzing the answers of the first questionnaire that aimed basically at unveiling problems faced by students when learning the subject of literature. The analysis sheds light on key points regarding

the difficulty of texts and the method used by the teacher. Another point that emerged out of the student's answers was their keenness to perform role-plays, and this shows that they had rather a tendency towards the world of colors, music, and dancing that is part of their inner child. Discovering that art tantalizes the inner child on stage gave the lecturer the urge to embark with them on stage with a play she herself wrote. The research describes the experience of that play performance from the moment the script was read by the students moving through the steps of rehearsals, drawing scenery pictures and designing choreographies, to the day of performance. Observation on stage was too at the center of that research. Then, comes the analysis of the second questionnaire- after performance- and the answers of students, who participated in the play or were part of the audience to describe the effect of extra-curricular activities, particularly theatre, on their psyche as it broke the ice with literature, with their fears and with their shyness caused by hidden emotions in their inner child. Lectures of literature after the experience of theatre were more agreeable as answers in the questionnaire confirmed.

4. Results

The following illustrations are key results that show answers of the students to the first and second questionnaires and also key aspects observed on stage, affecting the behavior of students during theatre rehearsal. The results confirmed that theater heals the inner child and helps the student transcend barriers, preventing him from successful educational performances.

1. Illustrations of Key Answers: Questionnaire 1 (see appendix 3)
2. Observation on Stage: An Inner Child at the Core (see appendix 4)
3. Illustrations of Key Answers: Questionnaire 2 (see appendix 5)

5. Discussion

5.1. Observation in Classroom Context

The spin mattered. Whatever the spin, during her lectures of literature, the researcher has been observing her learners and their responses in classes for long. Students are expecting to be spoon fed though not totally passive in the lecture. The case she is presenting is about her students, who are meant to study modern literature along symbolism and imagism. She noticed that, because they were exposed to texts without prior background about the author or the main themes of the twentieth century, the exercise of criticism and mental activity is in vain. Now, even after a fair bit of knowledge to familiarize them with the text, say a poem or a fictional work, the learners are still on edge with the text in the classroom. They do not read before attending the lecture and rely on advanced digital easy and do-it for me means. Moreover, because of the length and difficulty of some poems, novels or plays considering the figurative language, learners got easily uninterested; they are lazy to turn their imagination on and understand those heavy meanings. In addition, thorny vocabulary, weird names of characters, places, creatures from legendary and mythic texts paralyze the student who at last gets put off. Worse, some students are exam-oriented and think only about how to score good in literature subject; they are only bothering about the questions and modals of answers they might have. No matter how much time you may grant, some students never read literary texts. The actual obstacle is how to urge them forwards to read literature.

To remedy and raise their interests, some guiding techniques enable the students to get rid of their fear from the text they consider unfamiliar and peculiar. The lecturer, then, asked a group of students to prepare short presentations on the synopsis of the piece of literature while simplifying its way; technological means are unavoidable as some books are not available in libraries. Graphics and sum up videos may add fun (as the saying goes, a picture could sum up thousands of words). An attempt to read aloud excerpts and explain the storyline even if it is time and effort consuming has been conducive to a great extent. She usually tries to guide the student bring modern versions to help understand Shakespearean language for instance or rely on the penguin version glossary. The teacher keeps stimulating the students even if the texts are actually difficult and encouraging students to read texts at home to reverse the spoon-feeding technique. The pleasurable feeling, they might experience when reading extracts, may urge them for further readings at home. Students figure out that literature is more than a tool to teach the English language. It is more than a text you read and value. It is a mind opener about life and reality. It is all about a feeling, an emotion you share with a stranger (character), an experience you have throughout a reading journey, a true moment you live and transmit to your

surroundings, a smile and laughter on an anecdote or a comic character, and a pathos you share with people whose tear may be yours.

If this is literature, students must learn it inside and outside the classroom. Students must, then, learn how to read with a heart and a mind; how to feel the character's pain or success for the sake of remaining loyal to principles and beliefs. Students are to share the pleasure of reading literature and experiencing it together in classroom and outside it. Collaboration is, then, an important step towards engagement in extracurricular activities in or outside classes at the university basically in role-plays and theatrical workshops where exchange is worthy. There is no magic recipe in engaging non-theatre student in drama classroom and, hence, challenge their disengagements, or in extra-curricular workshops that make interaction and exchange between peers enriching and prolific. This is going to break the ice between literary texts and activities on stage; students will make their own art.

5.2. Questionnaire 2: Discussion and Analysis

A questionnaire was given to my ENSC fifth year students, asking them basically about literature subject and its teaching effect on them. The sample chosen was of ninety students which were three groups of mines. The questionnaire targeted basically the importance of teaching literature to EFL students and whether they judge the lecture beneficial or not. Then, it points the difficulties faced during the lectures. The questionnaire also helps investigate what genre the students prefer and what means

and technique may be used to ease the lecture for them. Then, a key question was about the cause that prevents them from scoring well. Their views on role play performances in classrooms and theatre as extra-curricular activities is important to settle down whether such a technique may bring effects or not. The questionnaire is basically to appeal and tantalize the inner child of every student and remind them how is marvelous to be pretending in role plays while learning language. From the questionnaire, 90% of the students had expressed the idea that role plays performed during literature class do not only help in language performance but also in critical thinking as they discover the cultural side in literary texts. An illustration of such idea appears with the following answer: "learning a foreign language is not only about mastering the four skills. The culture of the targeted language should be given equal importance as it makes the EFL students aware of other cultures and therefore to compare and contrast it with their own culture. By doing so, they will develop their thinking and sense of analyzes." 60% of the student, however, pointed out that the method is at the origin of their trouble in literature class while 40% said that texts' selection is making the lecture difficult. One answer shows that viewpoint: "In broader sense, teaching literature is beneficial for it introduces the history and development of both language and literature which are inseparable. However, in our case in the ENS, the lecture might be boring and learners lose their interest. This is due to curriculum limitations, teacher's method of teaching… etc."

The testimonial of student where so interesting, indeed. The emphasis on the choice of tools to teach literature was remarkably highlighted by the students' answers. One student wrote in that context: "teachers always chose difficult poems which have difficult language and prefer long indirect unclear poems." Someone else said: "the difficulty is usually in understanding the meaning of some difficult vocabulary, and sometimes understanding the message that the writer wants to convey." And concerning techniques that might ease lectures, the students emphasized role plays. An illustration of one student's answer shows how keen are students are to role play and how they wish to better use them in class. One student wrote: "role plays were not given the true worth of them considering time, costumes, equipment, rehearsal and teachers' advice and supervision." Some shed light on theatre and explained as one student wrote: " theatre is helpful for the lecture since it extracts the feeling conveyed by the writer. In general, theatre is helpful to develop the students' confidence." For another student, "theatre makes learning concrete. It helps retaining language structure and vocabulary. It makes use of body language, intonation and stress. Feeling is also involved, and this makes learning more memorable, so theatre engages EFL learners in an active learning." The researcher could read answers too as: "theatre is helpful for EFL students. They get used to speak in public. It helps to better their fluency and to build unshakable self-confidence". In a nutshell, the questionnaire enlightened the researcher basically on methods and tools that might be helpful to ease literature lecture, and role-play and theatre were at the core of interest.

Theatre had ever proven to be a good ice-breaker of the heavy and boring literary lecture as it transports the students to a pleasing extra-curricular and theatrical workshop where learning in fun prevails. For Hashton-Hay (2008)," Drama is highly regarded as an effective and valuable teaching strategy because of its unique ability to engage reflective, constructive and active learning in the classroom as well as enhancing oral skill development". Using drama as a teaching strategy is beneficial; it engages all learning styles and offers some practical classroom teaching exercises. During theatrical rehearsals the researcher became a drama teacher and a theatre educator. Drama teacher " educates his or her students in different acting style, methods and techniques teaching drama means training pupils in how to communicate, control, and project their voices and present themselves" (as cited in Drama teacher , 2020, Para.1-5). As a drama teacher, one can help learners discover and nurture new talents. You'll build their confidence and improve their ability to face important life challenge such as public speaking. Workshops have shown how collaboration between EFL students in group work is important; they are sometimes challenging each other or encouraging each other. Developing relationship, cultural sensibility, new learning styles is remarkable during theatrical workshops. Against all odds, drama teacher manages with vocabulary difficulties so as to guarantee fluency and then the well performance (Training to Teach Drama, para.1-3).

5.3. Observation on Stage: Performance and Analysis

A play was written by the researcher, a literature lecturer, to be performed by the ENS students from the English department. The play is entitled *Shahrazed Telling about Poseidon*. Students, who got a considerable cultural background, are already aware of Shahrazed, heroine of the *Arabian Nights*, a famous Persian frame story, where she would tell stories to the Shah every night to postpone her murder, a custom King Shahrayar established after the discovery of his wife's' treachery. The stories, she narrated, are all from the Arabian-Persian heritage telling about some adventures of Ali Baba, or Aladdin. Yet, with a merging technique of cultures, the play the researcher wrote comprises stories Shahrazed narrates from Greek mythology with a focus on the *Iliad* and the *Odyssey* say Ulysses' return to Ithaca after the Trojan War, and the encounter with Poseidon and the Cyclopes Polyphemus. Ulysses is, then, known by some students or discovered by others that he is the one who had been wondering the seas for ten years before he would return home.

Students had to read the manuscript of the play. The researcher explained that the play is written in a form of a frame story of the *Arabian Night* and other short stories from Greek myth. It is written in verses and prose in an epic style and is meant to be performed on the stage of the conference room of the ENS Assia Djebar. Students learned what a stage direction is and how it serves and guides the actor to perform his role. Speech remains the linguistic part of the script while the stage direction helps to grasp how the character behaves with a good body language on stage. Devices, as light and curtain, should be neglected as this was not a real theatre. It should be explained to the non-theatre students that acting comprises: speech, gesture, song, music, and dance. Painted and drawn scenery and stagecraft are important to make the physicality of the experience. During that phase tantalizing the student's inner child is successful; balloons were blown, coloring activities became exiting, songs and dancing movements are ubiquitous during rehearsals.

Figure 3. Theatre Workshops and Rehearsals (My own sources)

The teacher and students have to be that creative as to make an oriental setting in a specific corner of the conference room, say an additional stage for Shahrazed and Shahrayar. The main stage would then serve for the short stories' performances: the myths. Another additional stage on the other corner of the conference room was added for sea scenes when Ulysses was facing Poseidon's curse and the whirlpool on his return back home.

The Greek stories needed Greek props, masks and costumes to enable the audience who, are basically students, figure out and discriminate the frame story from the other stories while each is representing a different culture. The oriental frame story needs also a special setting and scenery; students brought copper and nice ornaments from home- hardly given by their mums. The soliloquy is a very important aspect in drama, and the crying hooded hangman's scene for all maidens Shahrayar asked to execute was very emotional and taught the students from the audience how an actor

may reveal his emotions and hidden thoughts to the audience. The miming scene of the killing of maidens one by one turned the play into a melodrama.

Figure 4. The Performance Day (My own sources)

To give music its weighty significance, great classical melodies, each fitting the corresponding scene, were chosen. A small orchestra of students and teachers playing the guitar and the mandolin were to give vivacity to the scenes. The amusing coq crowing video was also significant to end each scene at dawn and gives Shahrazed the opportunity to quit the stage. On the backstage, students say the cast of actors feel at ease to put on their costumes, Oriental and Western ones. Besides, the magic effect of the make-up is noteworthy.

The oriental actors performing the scenes at the Shah's castle have put on caftans and oriental jewelry. Masks were for Greek actors -the one-eyed mask that was to mark the Cyclops' entry or the hood of a hangman were that apparent as the students were that full of all-round talent in sewing nice masks when others were bought for the Goddesses.

The Trojan horse was the real Chef d'oeuvre of the play. The students' creativity during the theatrical rehearsals and workshop were crowned with the giant Trojan horse they have drawn, colored, did their best to stick into a moving board to mime the scene of the Trojan war: a collaborative work that marked a real break from the heavy but pleasing rehearsals.

5.4. Questionnaire 2: Discussion and Analysis

A questionnaire was given to the group of students, who either participated in the theatre performance in the ENS and those who were part of the audience. The questionnaire targeted mainly the view point of the students on whether extra-curricular activities were significant for them or not, and if theatre performances were an important introduction to literature. The questionnaire was also meant to shed light on how these performances break the ice between teachers and students, drama and theatre. On the basis of self-evaluation, some students' answers were on confidence, they felt they gained. One student wrote: "performing on the stage and in front of a huge audience, helps gain too much confidence and allows us future teachers to

proceed while giving our lessons without any fear". 85% of the students think that theatre was a good step to have before lectures. Some answers confirmed it: "theatrical performances are a good warm up to literature performance". 75% of the students appreciated the fact that they developed and/or discovered their skills and talents as one confirmed: "It helps exhibit nonacademic abilities". Almost all students, say about 90%, thought that it is mainly helpful in language learning. One student wrote how this might prompt their motivation: "They provide a chance to use the language outside the classroom context and to communicate with peers using the target language freely; students will learn a great deal of vocabulary and language functions which rarely occur in a classroom situation. It helps overcome problems as anxiety, hesitation, and shyness in front of the public". That was the greatest testimonial the teacher read, and it confirmed, how the inner child that was wounded could have been reparented on stage and how the world of colors realized miracles for the students.

Figure 5. The Trojan Horse Craft Making (My own source)

After the experience the researcher had with her students, she has seen how on stage and among the audience, students tasted the flavor of an epic written centuries ago by Homer and saw how it is still living in modern times for depth instilled in. In class, the frightening *Canto I* of Ezra Pound that embedded Ulysses' adventures was no more a nightmare, while reading and explaining the verses; smiles from the part of students were comforting for memories they had on stage were really breaking earlier ice. The mosaic-words and enigmatic allusions become a game of guessing now that myths are well memorized. Even when we have read Shakespeare, students were comparing the different ways the archaic and the modern scripts were written, and how this influences theater performance. The well elaborated scripts of modern times, as Arthur Miller's, has shown the familiarity of those students with theatre and drama as they experienced a piece of writing alike.

Reading a poem or a play or even a novella might be fearsome and prevents students from appreciating literature but performance and theater breaks the ice between drama and theater, the manuscript and the acting, the student and literature, the lecturer and his disciples. Extracurricular activities are significant for students; they serve as an outlet to release the pressure of the hectic routine of studies. Theatre involves acting, which calls upon a creative way of learning as well as motivating learners to be more productive opening their eyes on new perspectives of their own learning experience. Theatre, as a form of art mostly, evokes the participation of more than one actor, thus, the learners' social network grows larger, something that stipulates learner-learner interaction and teacher-learner interaction as well. Literature was felt on stage with hearts. Students lived their premiere's success, and this left hem ambitious and eager to have another play again to fill their repertoire before they graduate. To their request, the lecturer answered: "who knows what inspiration would dictate".

Figure. 6 Day of Performance

6. Conclusion

In the classroom context, the teacher becomes aware of the needs of his/her students by observing their conduct and questioning, when scores are low, what might be at the origin of such results. Outside the class, the teacher discovers the students' inner child whose whim is guiding any behavior and, then, creating a barrier, if traumatized, that faces up success. A healthy inner child pops up to ease learning in class, but a traumatized one, causing shyness, low self-esteem, and lack of confidence, is to be healed first to transcend faulty beliefs and inherited hurting codes. Art is a healer of the inner child, and this is, as observed during theatre rehearsal, to become part of an extra-curricular activity to tantalize that hidden small boy to emerge and be reparented. EFL students, during theatre rehearsal, were not aware that they have been cured when they witnessed that their self-confidence was gained. That was, indeed, a self-nurturing activity that reparented their inner child. The music, the choreographies and the world of colors and crafts were exercises of 'art therapy' that proved since decades that anger, anxiety and problems of the self are healed by art. The academic context is the best milieu to tantalize that inner child, and disinhibit it, to help the self exteriorize its repressed emotions. Art is at the core of healing and reparenting exercises, and the self-nurturing is the path students might follow to externalize what is bothering them in their life: personal or academic. Art therapy is worthy consideration in a futuristic scrutiny.

7. Bibliography

Aina, N.F. (1979). *Social students for primary school teachers.* Oxford University Press.

Ashton-Hay, S. (2008, January 29). Drama: Engaging all learning styles. https://eprints.qut.edu.au/12261/

Carter, R., & Long, M.N. (1992). *Teaching literature, Longman: Handbooks for language teachers.* Longman

Coenen, L. (1992). Literary competence: useful concept for literary education or new 'catch-all term'? Spiegel, *10*(2), 55-78.

Drama teacher: Job & career. (2020, November 15). https://study.com/articles/Drama_Teacher_Job_Information_for_Students_Considering_a_Career_as_a_Drama_Teacher.html

Durden, T. (2011). Making it happen: Building positive relationships with children. *Digital Commons.* https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1042&context=cyfsfacpub

Every adult has an inner child (2017, January 15). *Exploring your mind.* https://exploringyourmind.com/every-

adult-inner-child/+&cd=1&hl=fr&ct=clnk&gl=dz

Harley, M. (2017, June 19). How to heal and re-parent your inner child. *Life Labs*. https://lifelabs.psychologies.co.uk/posts/17933-how-to-heal-and-re-parent-your-inner-child

Harmer, J. (2001). *The Practice of English language teaching.* Longman.

Ikonne, U. H. (2016). The teaching of literature: Approaches and methods. *International Journal of Education and Evaluation, 2* (5). http:// doi: 10.1016/j.compedu.2020.104009

Isilki, C., & Tarakcioglu, A. O. (2017). Investigating problems of English literature teaching to EFL High School students in Turkey with focus on language proficiency. *Journal of Language and Linguistic Studies, 13* (2), 82-95.

Kay, S. (1982). Literature in the ESL Classroom. TESOL Quarterly, *16*(4), 529-536. http://dx.doi.org/10.2307/3586470

Long, D. R. (1986). A case for case studies. https://doi.org/10.1111/j.1944-9720.1986.tb02838.x

Milliani, M. (2003). *A multi-disciplinary approach to the teaching of literature*. Office des presses universitaires.

Milov, A. (2015). The inner child trapped inside all of us. https://digitalsynopsis.com/design/love-inner-child-burning-man-sculpture/

Padurean, A. N. (2015). Approaches to teaching literature in EFL classrooms. *Journal of Romanian Literary Studies, 6,* 195-200.

Reasons why role play is important for your child. (n.d). *PBC Expo*. https://www.pbcexpo.com.au/blog/reasons-why-role-playing-is-important-for-your-child

Training to teach drama. (n.d). https://getintoteaching.education.gov.uk/how-we-use-your-information

Widdowson, H.G. (1984). *Explorations in applied linguistics.* Oxford University Press.

Appendices
Appendix 1: Questionnaire 1

1. Why do you think that lectures of cultures generally and literature specifically are important for EFL students?
2. Do you find lectures of literature beneficial for you, in what way?
3. What difficulties do EFL students encounter during the lecture of literature?
4. What pieces of literature do you prefer during your lectures?
5. Why do you think EFL Students do not score well in literature?
6. What genre of literature do you prefer?
7. What means might be helpful for EFL students to ease the lecture?
8. Do you think role plays or scene performance in classroom beneficial?
9. Do you think theatre helpful for EFL students?

Appendix 2 : Questionnaire 2

1. Do you think that theatrical extra-curricular activities are significant?
2. Are theater performances a good introduction to literature?

3. Do performances break the ice between students and teachers of literature?

4. Why do you think that students do not cope with literature as effectively as with theater workshops?

5. As part of the audience, did theatre bring something to you?

6.

Appendix 3: Illustrations of Key Answers: Questionnaire 1

Questions	Key Answers
➤ Why do you think that lectures of cultures generally and literature specifically are important for EFL students? ➤ Do you find lectures of literature beneficial for you, in what way?	" …will develop their thinking and sense of analyzes…" "… as it makes the EFL students aware of other cultures…"
➤ What difficulties do EFL students encounter during the lecture of literature? ➤ What pieces of literature do you prefer during your lectures? ➤ Why do you think EFL Students do not score well in literature?	" …difficult poems … difficult language" "…easy poems", "…short stories"," modern English language" "lecture might be boring … curriculum limitations, teacher's method of teaching"
➤ What genre of literature do you prefer? ➤ What means might be helpful for EFL students to ease the lecture? ➤ Do you think role plays or scene performance in classroom beneficial? ➤ Do you think theatre helpful for EFL students?	"Fiction." "Role plays", "performance of theatrical scenes" "…to build unshakable self-confidence" "…this makes learning more memorable" …"Theatre is helpful for the lecture…"

Appendix 2: Observation on Stage: An Inner Child at the Core

Appendix 3: Illustrations of Key Answers: Questionnaire 2

Questions	Key Answers
➢ Do you think that theatrical extra-curricular activities are significant? ➢ Are theater performances a good introduction to literature?	'They provide a chance to use the language outside the classroom context" 'Yes, they are', 'students will learn a great deal of vocabulary and language functions...'
➢ Do performances break the ice between students and teachers of literature?	"It helps overcome problems as anxiety, hesitation, and shyness"
➢ Why do you think that students do not cope with literature as effectively as with theater workshops? ➢ As part of the audience, did theatre bring something to you? ➢ ➢ As an actor, did theater bring something to you? ➢ Do you think that extra- curricular activities in drama and theatre are useful?	'...Theatre helps exhibit nonacademic abilities...' '...theatrical performances are a good warm up to literature" '...helps gain too much confidence" 'Definitely, they do"