



# **Using Dramatic Monologue for Developing EFL Speaking Skills among Prospective Teachers**

*Prepared by*

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### **Abstract**

The aim of this research paper is to investigate the effectiveness of using dramatic monologue in developing EFL speaking skills among prospective teachers. The design of the study is one group, pre-post test. The sample of the present study consisted of fourth year English section students at Benha Faculty of Education (N=40). The study sample taught through using the dramatic monologue. The tool of the present study consists of an EFL speaking test prepared by the researcher and a rubric for correction. The test consisted of five parts; each part measures certain speaking skills. It was applied on the study sample before and after implementation. Results of the study revealed that there are statistically significant differences between the mean scores of the study sample in the pre, post assessment of EFL speaking skills in favor of the post assessment. Therefore, the EFL speaking skills of the study sample were developed as a result of teaching through dramatic monologue. Using dramatic monologue enables learner to express themselves confidently, exchanges the information and communicate and interact with each other. This confirmed that the dramatic monologue is effective in developing the EFL speaking skills among prospective teachers. It was recommended that using dramatic monologue in developing other language skills such as writing and listening among students at the different educational stages.

**Keywords:** Dramatic Monologue – EFL Speaking Skills.

## **1- Introduction**

Language is what people say / write and how they say / write it. It is commonly known as a form of human social behavior through which man can communicate or record his ideas, thoughts and feelings. This form of social behavior is either spoken or written. So, learning a foreign language has now become essential. It is seen as a tool to express ideas, feelings and communicate with each other either in speaking or writing .So, having the ability to speak becomes more successful. The language provides activities designed to improve student's speaking skills in English. (Asato, 2003: 14; Nakamura &Valens, 2001: 34; Romero, 2007: 87; Shaban, 2010: 12; Yi-Chen, 2009: 98)

The primary goal of teaching English as a foreign language in most EFL programs is to increase students' proficiency in the foreign language skills; reading, writing, and listening in general and in speaking in particular. In addition to being an important skill, speaking is also a great challenge for foreign language learners. The difficulty of learning to speak accurately and fluently is reflected in the number of sub skills that are corporate in the oral production. Another challenge which faces the EFL students is the few opportunities to speak English outside classroom. Most learners master the language skills but they cannot communicate fluently and accurately. (Chiu, 2005: 34; Chu, 2004: 25;Harmer, 2007: 26; Mathison & A. Pohan, 2007: 66; Scrivener, 2005: 10; Spratt, Pulverness and Williams, 2005: 12; Stemper, 2002: 24: You, 2004: 5)

Speaking is the process of building and sharing meaning through the use of verbal and non-verbal symbols, in a variety of contexts. It is a crucial part of language learning and teaching. Despite its importance, for many years, teaching speaking has been undervalued and English language teachers have continued to teach speaking just as a repetition of drills or memorization of dialogues. The goal of teaching speaking should improve students' communication skills, because, only in that way, students can express themselves and learn how to follow the social and cultural rules

appropriate in each communicative circumstance. In order to teach language learners how to speak in the best way possible, some speaking activities can be applied to EFL classroom settings. (Cole, et al., 2007: 24)

Speaking involves several elements which make it the most difficult and neglected skill. These elements are pronunciation (the linguistic knowledge aspect), communicative /interactive ability (the linguistic behavior aspect) and style of speech. Learners should be able to speak and be successful in specific communicative situations to gain confidence in their ability to speak, monitor and control their own speech. The abilities that learners need to acquire through certain linguistic features that can be practiced: intonation, rhythm, reduced speech, linking words, consonants and vowel sounds, word stress etc. (Smith, 2000: 9; Zen, 2005: 2)

It is very important for any students to choose what he wants to speak about it thus providing learners with opportunities improves student's communication skills and being autonomous in a way of exchanges information. Speaking is a very complex thing to do, especially in a foreign languages classroom. It is the skill by which learners are most frequently judged and a medium through which much language is learnt. It is one of the central elements in communication. It is the production aural –oral skill. It consists of producing systematic verbal utterances to convey meaning. It is an interactive process of constructing meaning and involves producing, receiving and processing information. Its form and meaning are dependent on the context in which it occurs. It is often spontaneous; open ended and evolving (Kol, 2010: 25, Lourdunthan and Menan, 2004: 1, Mohamed, 2007: 148)

Speaking is a productive skill that involves using speech to express meaning to other people. Fluency is speaking at a normal speed, without hesitation, repetition or self-correction and with smooth use of connected speech. Accuracy in speaking is the use of correct forms of grammar, vocabulary and pronunciation. It is the most common and

important means of providing communication among human beings and the process of building and sharing meaning through the use of verbal and non-verbal symbols, in a variety of contexts. It is the crucial part of second language learning and teaching. It requires learners not only know how to produce specific points of language, such as grammar, pronunciation, or vocabulary (linguistic competence) but also they understand when, why, and in what ways to produce language (sociolinguistic competence). (Ali, 2010, 24, Jing, 2009: 9, Spratt, Pulverness and Williams, 2005: 34)

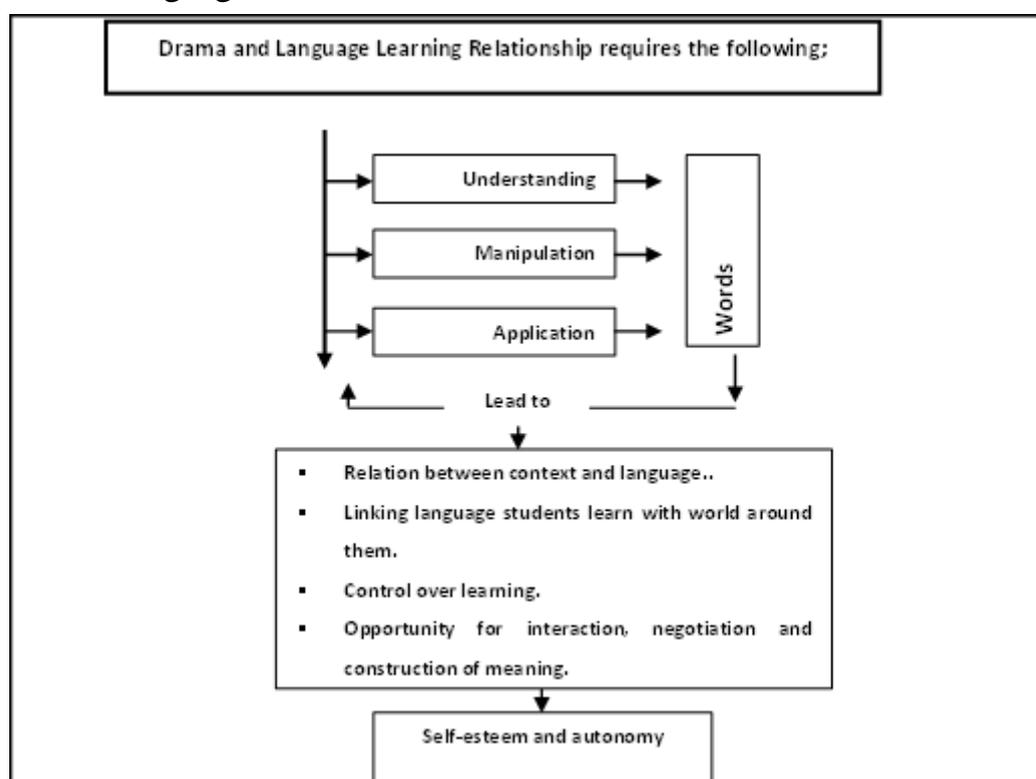
Consequently, Tsou (2005: 47) indicated that students have problems in speaking because of their negative attitudes towards participation, low language proficiency, anxiety, learning style, or lack of practice. While Thein( 1997: 50) and Yousif and Kobeil (1997: 34) indicated that students claim that their problem with oral skills stems from unfamiliarity with using English to communicate their ideas, followed by an inability to express themselves in English. Consequently, many researchers conducted studies to develop EFL speaking skills through using different approaches and strategies such as Al-Khuli (2000); Amin (2007); Zuheer (2008) and Hassan(2009), among of them is the dramatic monologue.

## **2- Dramatic monologue**

### **2-1- Theoretical Background**

In the communicative approach to language teaching, students use language for a purpose to convey real meaning. Drama is a communicative language teaching technique because it is a student centered and meaning based .Using dramatic activities increase self-esteem and self confidence. Drama has always had a strong connection to language learning because both require the understanding, manipulation and application of words. Students' involvement in the negotiation and construction of meaning during participation in the drama lets students link the language they are learning to the world around them. It allows students to control over their own learning. (Dodson, 2000: 3).

Stinson (2006: 3) indicated that participation in dialogue facilitates language learning. Drama allows students to use their language knowledge to create and respond to dialogue in varying contexts and for varying purposes. It is a collaborative experience, allows for the possibility of student ownership of the learning situation and assists students in becoming intrinsically involved in developing dialogues. Thus, the relationship between drama and language learning clarified in the following figure;



**Figure (1) The relationship between drama and language learning(\*)**

Drama process can lead students to ask and answer questions, solve problems, offer both information and opinions, argue and persuade and fulfill the widest range of language functions. The use of drama in the classroom can provide various types of interaction and opportunities for many of the heuristic, imaginative and formative functions of natural

(\*) Designed by the researcher

language use. It allows students to use language purposefully in a variety of situations and accomplish a variety of tasks. (Stinson, 2006: 5)

Jung (2008: 75) indicated that the process of drama gives students the chance to reflect on their own through speaking and writing. Drama activities provide students with a psychologically safe environment. Thus, being a person in drama takes away the burden of committing mistakes in a language. The main characteristics of process drama are identified with absence of script, an episodic structure, an extended time frame and an integral audience. Process drama involves creating dramatic events which are mainly manipulated and transformed by participants. Learners have a strong control of significant aspects of events and make connections to their real life.

As the drama develops, learners are motivated to produce meaningful and purposeful language in the unpredictable social context. The focus is on the interactions and fluency while struggling to communicate. Process drama is composed of six basic elements; theme, context, roles, frame, sign and strategies. Theme is the learning area or human experience area in which the teacher wants the pupils to engage. Theme must be fitted to learners' individual and social development stages. The context ranges from realistic situations like environmental issues to fantastic ones. Young learners are likely to respond to the 'make believe', adolescents may need a realistic approach while adults may feel comfortable in a playful context. Group and teachers' roles are one of the most distinctive features of process drama. Students in a group begin the drama with same type of person. Then they shape the role through discussion and further activities. This kind of group role helps students overcome insecurities and be less stressful when using the target language. Additionally, the willingness of the teacher to enter and build the fictional world is a powerful means of altering relationships and balance of power in the classroom. Frames provide viewpoints that the roles have in order to create the tension in the drama. (Jung, 2008: 77)

Signs include artifacts, personal items, sounds and images that are required to bring significance to the drama. Strategies are ways of working in the drama. According to this, there are four categories of strategies that are context-building action including still-image, simulation and guided tour, narrative action such as interview and television conversation, poetic action like thought-tracking, caption making and documentary and finally reflective action involving if I were you and giving witness.(Wu,2008: 3)

The dramatic monologue, usually associated with Robert Browning, was particularly popular between 1830-1930 and is often defined as a poetry form in which there are a first person speaker (persona) who is not the poet who arouses some sympathy because of his complex personal history, a silent or unheard listener (auditor) who can not help but hear a situation characterized by a specific time and place (occasion) and an argumentative rhetoric language which distinguishes the dramatic monologue from soliloquy.(Baustista and Kitchen ,2007: 12)

## **2-2- Definition of Dramatic Monologue**

The phrase (dramatic monologue) is split into its components, dramatic seems to most strongly refer to the theoretical elements of the speaker of the poem as a character distinct from the poet, the implicit or explicit specificity of the poem's setting and the implied or stated audience or auditor, monologue from mono (alone, single) and logos (speech) , refers to the "single speaker " or the: sole speaker " and is cognate with soliloquy, the more widely-recognized term for the theatrical convention of a character alone on stage, voicing his or her innermost thoughts. Regarding monologues as theatrical devices, the term applies to any instance of a lone speaker for an extended stretch, whereas soliloquies carry the limitation of having the speaker totally alone on stage, his words heard only by the audience in the seats and thus more faithful to that speaker's actual thoughts. (Dinapoli, 2009: 102)

Dramatic monologue is a lyric poem in which the speaker addresses a silent listener and revealing himself in the context of a dramatic situation. The character is speaking to an identifiable but silent listener at a dramatic moment in the speaker's life. It has three requirements; the reader takes the part of the silent listener; the speaker uses a case making argumentative tone, then the dramatic scene is completed by means of inference and imaginative. It draws from and combines a number of elements and borrows emotional expressive from lyric (poetry), mimetic detail and retrospective structuring from narrative. It also utilizes elements of persuasive speech. It could be better defined by what it does, as opposed to what it is. (Finch, 2010: 1)

Alter (1993: 4) describes a dramatic monologue as being a type of lyric poem through which the speaker expresses a process of perception of self and/or other. The voice of the monologue expresses his experience as it affects his understandings of self and other. The speaker is a single person, who is patently not the poet, uttering the entire poem in a specific situation at a critical moment. This person addresses and interacts with one or more other people to reveal to the reader, in a way that enhances interest, the speaker's temperament and character. The speaker of monologue works through notions of isolation.

The dramatic monologue, as a poetic genre, performs a similar function to the theatrical monologue. It performs on the page rather than the stage. An alternate term for the dramatic monologue, persona poem, underlines the importance of the persona, or the speaker. In a persona poem, the poet creates, for the purposes of a given poem, a single persona who speaks his, her or its mind in the course of the poem. The persona's voice is the only one heard, the only viewpoint explicitly articulated. The persona can present itself as a literary character, historical figure or everyday person, separate and distinct from the poet. However, because the poet and persona are ultimately inextricable that is, the persona is a creation of the poet. It stands to reason that the poet

could use a hyperbole or an exaggeration of a particular aspect of his or her own personality, in which case the hyperbole creates the distance between poet and speaker, while also establishing a connection between the poet and speaker. (Finch, 2010: 3)

Bautista and Kitchen (2007: 6) indicated that there are also satirical monologues that make the reader react against the speaker. The dramatic monologue context must have a speaker and audience and that reader often perceives a gap between what the speaker says and what he or she actually reveals. Thus, it has three requirements; the reader takes the part of the listener, the speaker uses a case-making, argumentative tone and the dramatic scene completed by means of inference and imagination.

In dialogue, the audience is present and shares knowledge, while in the monologue setting, participants are asked to describe and discuss the context for a missing person. Instead dialogue should be seen as the more basic site of language use and dialogism the more basic model. Monologues would be seen as context –specific decontextualizing variants .Dramatic monologue is one of the drama activities which integrate body, mind and emotions and motivate students by allowing them to use their own personalities and experiences as resources of language production. It forces students to interact as it involves negotiation of means and puts emphasis on meaning rather than on form.(Dickson,1989: 300 ,Smith, etal., 2005: 1866)

Finch (2010: 10) clarified that in addition to monologues about themselves, students can also present dramatic monologues in which they take the role of a well-known person from the second language culture while the rest of the class listens and tries to identify the person. Dramatic monologues could also represent characters from a story the class has read. After doing monologues the students can progress to conversing in pairs with one student interviewing another. The interviewer takes notes and writes a report on his or her partner. To prepare for the interview, students can be given questions or they can

make up their own questions. To make interviewing more imaginative and dramatic, students can assume different identities.

In addition, Finch (2010: 11) indicated that These identities can be based on real people, fictional character, people in pictures and even a well-known interviewer. The process of dramatic monologue included five steps as follows;

- 1- Presentation of the theme or problem by the teacher.
- 2- Discussion in groups of how to act out the scene.
- 3- Experimenting in groups with different interpretations of the scene.
- 4- Presentation of the scene by one or two groups.
- 5- Discussion of the scene with the whole class.

Monologues and speech can help the students acquire confidence in using the language. In order to produce more polished monologues, students should practice editing each others' oral presentations. They write and practice their speeches outside the class. Each speaker presents his or her speech twice in class. After the first presentation, class members offer constructive criticism. Students rework their speeches and give them a second time, again receiving comments from the group about how well they have incorporated suggestions received after the first presentation. Thus, students involved in listening critically to each speech, provide much listening practice, make students aware of problems with pronunciation or grammar which impede understanding and help them improve their own performance. It occurred when one person is speaking on a stage; either speaking thoughts aloud or talking to an audience (direct address). (Qualification and Curriculum Authority, 2003: 6)

### **2-3- The Importance of Dramatic Monologue**

Dramatic monologue aims to help students to learn to listen and speak intelligently, picking up clues to situation, context and personality in the way a native speaker would. The students' main tasks are to say who the speaker and the listener are, identify the situation and understand

what happens in that situation. Dramatic monologue can be used as a basis for oral or written summary. In dramatic dialogue, meaning is exchanged between people in a context that includes subjective and emotional aspects which enhance learning. The speakers in the monologue deal with the displacement of the audience, they situate their narrative. The strategies used in monologues would be more discrete and more uniform. Therefore, dramatic monologue is an effective instructional technique. It makes the learning issue real, personal and concrete. It activates students' information. (Dinapoli, 2009: 101, Mortimer, 1980: 5)

#### **2-4- Features of Dramatic Monologue**

The dramatic monologue has had multiple features and functions. The genre is most important features of the individual, setting for a particular poem, the speaker associated with that setting and the auditor whom the speaker addresses. The auditor is particularly important because the auditors' relationship with the speaker determines the rhetorical strategies chosen by the speaker to effect the speaker's purpose in utterance, making the speaker's purpose equal in importance to the speaker auditor relationship. (Finch, 2010: 3)

Pope (2002: 333) investigated that the dramatic monologue is a type of lyric poem containing three features as follows;

- 1- A single person, who is not the poet, utters a speech that makes up the entire poem in a specific situation at a critical moment.
- 2- This person addresses and interacts with others
- 3- The main principle controlling the poet's formulation of what the speaker says is to reveal to the reader the speaker's character and temperament.

Finch (2010: 4) indicated that the first feature of the dramatic monologue requiring discussion is setting, which sets the tone of the poem relative to aspects such as social norms and political situation, as well as giving the reader some idea of the speaker's ideas .The second

feature is the poems' speaker, the character who serves as the primary focal lens of the piece. The speaker determines the poem's tone, its word choices, relationship to the auditor and the reader. The final crucial feature of the dramatic monologue is the audience or auditor, the person or persons addressed by the speaker, who functions as a foil for the speaker; the speaker tailors his words to his audience, anticipates objections, and addresses potential concerns, with the caveat that the speaker may not always perform each of those tasks effectively. None of this is to say that the auditor is wholly passive; on the contrary, auditors can make certain silent moves that force speakers to change tactics, or they can be such as defining other, affecting and shaping the speaker's every thought. The auditor of the poem can also serve as a substitute within the context of the poem for the reader, allowing the reader a point of intellectual entry or providing the reader a participatory surrogate.

## **2-5- Functions of Dramatic Monologue**

The functions of the dramatic monologue itself are manifold, but among the most important are the genre's capacity for exploration outside the self, its requirement of an actively-neutral reader, and its rejection of sincerity on the part of the poet. The first and third functions arise jointly from the genre's initiating historical-cultural circumstances. The first and second functions seem to be inextricable from the genre's methodology, in that the dramatic monologue requires the reader to explore alien mindscapes alongside the poet. The dramatic monologue performs a similar function to the theatrical monologue, it performs on the page rather than the stage. An alternate term for the dramatic monologue, persona poem, underlines the importance of the persona or the speaker. (Bautista and Kitchen, 2007: 12)

There are several attempts to define the dramatic monologue through function rather than form. It deviate[s] significantly from other critics of the genre by suggesting that dramatic monologues constitute efficacious, highly intentional articulations, rather than unintentionally self-revealing

the character of the poet's speaker. Other attempts focus on transformations, including those based on unconscious effects, namely falsehood. Thus, even a functional definition seems incomplete. (Finch, 2010: 5)

One of the functions that the dramatic monologue performs is empathic self-projection or sympathetic identification that it is exploring alien mindscapes. Dramatic monologues allow poets to explore viewpoints alien to their own experiences, to open up their imaginations to other possible epistemologies, in direct opposition to the current task in the creative writing to “write what you know” .In the process of writing dramatic monologues, the poet after research and with a great deal of sensitivity towards the researched subject and care not to accidentally assimilate or erase that subject can cross gender, racial, and cultural boundaries; explore political stances and cultural issues indirectly, if those stances and issues seem to explore directly or offer novel philosophical viewpoints. Likewise, the dramatic monologue presents readers with similar opportunities for the exploration of alien viewpoints. (Wu, 2008: 4)

## **2-6- Steps of Dramatic Monologue**

Teachers need to situate their understandings within their personal practical knowledge that is, teacher knowledge steeped in reflecting on past, personal and practical experiences to inform a teacher’s current and future perspectives on teaching. Teaching, then, is a process that is constructed and continuously reconstructed, as a teacher frames new experiences into their personal practical knowledge. This draw upon the ideas of Dewey’s continuity of experience that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after. Also, teacher’s sensitivity to diversity is informed by the professional knowledge landscapes which include places within the school but outside of the classroom such as the staffroom. As teacher conversation plays an important role in establishing the school atmosphere, thus prospective

teachers need to consider how they can rescript staffroom conversations of prejudice in order to promote equity and diversity. (Finch, 2010: 6)

Bautista and Kitchen (2007: 6) identified that the dramatic monologue, an art based form, as a means of, perhaps, widening the lens of intercultural discussion among pre – service teachers. In conceptualizing monologue, teachers began by establishing setting and developing the content.

### **2-7- Procedures of Dramatic Monologue**

Bautista and Kitchen (2007: 11) clarified the procedures of dramatic monologue as follows;

- **Individual Arts-Based Response:** Students were given a copy of the monologue and after reading the text, they were asked to highlight in the margins of the script. This activity encouraged students to individually respond to keywords of phrases in the text.
- **In pairs-Dialoguing the Monologue:** In pairs, students were asked to dialogue their responses to the presentation of the monologue. They could share their marked passages and/or notes from step 1 or they could comment on the performance of the monologue.
- **Group Activity-Describing the Other:** In groups, students were asked to form larger groups and dialogue the female teacher within the monologue. Students were asked to give life to the role of the “offensive” teacher, her words and whether or not her intentions were positive, negative or neutral. Using chart paper, they were asked to note keywords from their discussions.
- **Group Activity-Possibilities through (Re) Enactment:** In groups, students chose between acting out two scenarios .The first scenario was the students could assume the role of another teacher in the staffroom at the time of the exchange or of the principal after the speaker visits his/her office or of a student offering their take on the situation. The students who chose this option performed their choice for the entire class. The alternative scenario choice asked students to create the dialogue of a future

meeting between the speaker and the “offending” teacher from the monologue. After scripting, the students who chose this option performed their dialogue for the entire class.

- **Individual Activity-Personal Written Response;** At the end of the presentation, students were asked to write a report on the topic.
- Students should be able to talk about themselves, their interests. Students are naturally interested in themselves and in each other. Teacher gives students an outline of the topics they are to cover in their monologues and have them practice their monologue orally outside the class.
- Teacher divides the class into groups of five to eight students. Each person in the group says his monologue while the other take notes on errors which can then be discussed at the end of the class period for the next class, each student writes a short paragraph about each person in his group based on the information from the monologue .Students can also be asked to record their monologues to give the teacher an opportunity to listen to them more carefully.

## **2-8- Elements / Aspects of Dramatic Monologue**

Bautista and Kitchen (2007: 7), Finch (2010: 12) and Wu (2008: 5) clarified the elements of the dramatic monologue as follows;

- A speaker and audience
- The audience perceives the gap between what speaker says and what actually reveals.
- The reader narrates whether one is present or not in the text.
- The speaker uses a case-making, argumentative tone.
- The audience completes the dramatic scene from within by means of inference and imagination. Then the audience begins to construct alternative vision of the speaker.
- The speaker may ask rhetorical questions in order to anticipate the reader's demands for information.

- The dramatic monologue presents a two- step sequence, which looks like a normal situation, but students become a ware of discrepancies that gradually encourage them to suspect the speaker's reliability, motives and actions.

## **2-9- Dramatic Monologue and EFL Speaking Skills**

Speaking is considered a productive or output skill in conveying one's ideas. It is a more direct and daily communication skill that may vary from monologue, dialogue, discussion, argument or debate to public speech. Monologue is important as a way of receiving information. Dramatic monologue can expose students to a very significance aspect of interpersonal communication. It is a form of poetry begins in the 19<sup>th</sup> century. (Jing, 2009: 4)

Spoken activities can be classified into a group of categories which called macro-categories. These macro-categories will group together the activities that share the same learning objectives in terms of the kind of performance that is expected from the students. These categories are drama type activities, information gaps, monologues, activities which require opinion exchange, questioning or problem solving, oral drills and brainstorming activities. At the same time, there are a number of micro-categories such as role play and simulations. (Qualification and Curriculum Authority, 2003: 6)

### **2-9-a- Monologue---- (presentation, storytelling and show &tell)**

In these activities, students have to stand in front of their peers and speak for a sustained period of time. Thus monologue defined as unidirectional form of expression by which learners explain – describe something to their mates. Dramatic monologues include several activities such as storytelling and role play. Storytelling is defined as the process whereby teachers present texts in the form of telling stories to facilitate comprehension or students retell texts in a new construction to develop integrative skills. Storytelling emphasizes a positive collaborative and supportive classroom climate in which students could develop skills in

listening, speaking, reading and writing. It is an example of learner centered process that guides students to apply information and convey messages to others. Dramatics includes role plays, storytelling and dramatic monologue. It provides one of the best settings for growth in oral communication. Drama and role plays can be used in the classroom to develop the students' oral language skills and their ability to communicate their needs to others. (Boyd, Lillig and Lyob, 2007: 45, Temple and Gillet, 1984: 50)

Bautista and Kitchen (2007: 7) indicated that both storytelling and role plays are used in dramatic monologue. Storytelling can be seen to provide the student with authentic language tasks that must be solved and evaluated interactively. By adopting a more interactive approach to storytelling, a variety of highly communicative classroom activities can lead up to the creation and presentation of short and yet authentic student-produced storytelling texts. Some of the more salient communicative features of interactive approach can offer as follows:

- Warm-up activities: interviewing, brainstorming, listing, and/or ranking tasks to introduce story themes and genres.
- Vocabulary building: generating suitable vocabulary for story composition in a group setting.
- Group negotiation and support: writing and orally practicing syntactic structures in a group setting which were previously learned throughout junior high school and high school English classes.
- Collaborative writing: students work together to create short genre-based story texts.
- Presentation: student groups present their texts to the class (orally in more conventionally designed classrooms or using PowerPoint in Computer Assisted Language Learning (CALL) rooms).
- Peer evaluations: student groups listen and evaluate their peers' texts.

Storytelling emphasizes a positive, collaborative, and supportive classroom climate in which students could develop skills in listening, speaking, reading and writing. Storytelling as text presentation can turn the often dreary text lecturing into exciting and fruitful experiences in learning. Storytelling as a post-text activity is an example of learner-centered process that guides students to apply information and convey messages to others. (Kay, 2003: 3)

Drama strategy is the process of story building and storytelling. This process encourages students to create their own story by reading, analyzing and reconstructing the text content. The advantage of the process is that it gives students a chance to fully examine the content while challenging them to extend their communication skills both vocally and physically. Through a series of enjoyable drama activities, students can work together to informally dramatize a learning material, presenting the story with their own words and actions. The objectives of the drama strategy are to inspire students to imagine and develop detailed stories and make them feel comfortable when creating and sharing presentations. Storytelling through drama provides EFL students with engaging opportunities to develop both basic language skills and higher level thinking skills. (Kay, 2003: 4)

### **2-9-b- Steps of Storytelling**

- **Find the Story:** The teacher first selects lessons with storylines from the textbook and adapts them into versions that suit the students.
- **Learn the Story:** The teacher reads and re-reads the text to map the plot, analyzes the text, and outlines the major sequences of the plot. The plot should be thought of as a series of successive scenes, and a skeleton is suggested for a reminder of the key points. It is necessary to cut subplots from the sequence since subplots may make the story difficult to follow
- **Prepare the Story:** After learning the story, the teacher visualizes the succession scenes with skeleton outlines. Then some cue cards can be prepared to remind the interactive questions in class. The

teacher must control the story's vocabulary and patterns within the students' comprehensible input. New vocabulary is introduced with emphasis and easier English explanation, and the target patterns are deliberately incorporated into the story with repetition. Once the content is fixed, the teacher refines her storytelling style through practice and keeps a copy of the content at hand for recall. If necessary, the teacher can record the story beforehand and plays it in class.

- **Tell the Story:** It is important to create an atmosphere that is comfortable and inviting before the storytelling. When telling the story, the teacher has to use vivid and clear language, adding sounds or character voices, with gestures and meaningful repetitions to assist understanding. The story is developed as a process of asking the students questions and directing the story as the students provide answers. So, the students may need some time to feel, reflect and predict.
- When the story progresses, the teacher writes guide words and key structures on board in order of the story to accentuate new vocabulary and grammar points. A story will be altered by the storyteller's choice of setting and details and by the relationship she established with her audience. Remember that all teachers have different strengths and tools to develop their own styles that the teacher doesn't have to be perfect in telling a story, and that warmth and enthusiasm are always the vital tools.
- **Follow-up Activities:** After the students have been listening to the story and speaking to respond to the teacher, some reading activities like true or false, multiple-choice, rearrangement and short-answer questions or writing activities like blank-filling, cloze paragraphs, paraphrasing and structure practice can be provided for the students to review what they have learned. Other oral activities may include choral reading, story fill-in, retelling or

role-playing the story. For a higher-level writing skill development, the teacher may ask her students to re-write the story from a different perspective or change the plot so that the ending is different.

### **2-9-c- Role Play**

One other way of getting students to speak is role-playing. Students pretend they are in various social contexts and have a variety of social roles. In role-play activities, the teacher gives information to the learners such as who they are and what they think or feel. The aim of role play is to have the students do something with the language and actively use the language they produce themselves for the situation. Role plays stimulate the real world in the same kind of way, but the students are given particular roles, they are told who they are and often what they think about a certain subject. They have to speak and act from their new characters' point of view. (Mohamad, 2007)

#### **Role play can be used to;**

- Remind students of situations they might be in;
- Give students an opportunity to try out language recently introduced or revised and practiced in a more controlled way;
- Give the students the opportunity to improve their fluency, through a wide range of language, in a variety of situations and with different speakers;
- Help students plan which areas to work on through the diagnosis of the strengths and weaknesses of the students' English.

In role play, learners are given some information about the role. They take a little preparation time and then meet up with other students to act out small scenes using their own ideas as well as, any ideas and information from the role cards. In this activity, students pretend they are in various social contexts and have a variety of social roles. The teacher gives students information such as who they are and what they think or feel. It

encourages thinking and creativity, lets students develop and practice new language. (Ali, 2010: 32 & Amin, 2007: 45, Scrivener, 2005: 155).

Consequently, Bautista and Kitchen (2007) investigated the use of dramatic monologue in developing teachers' conversation skills, as conversation skills are sub-skills of speaking skills, Finch (2010) confirmed the effect of dramatic monologue in helping students to communicate with each others, thus their speaking skills developed.

### **3- The Context of the Problem**

There are many reasons for students' problems in oral English classes such as, the nature of the processes involved in speech production as speaking is a reciprocal process between listeners and speakers, adopting the tradition grammar translation approach to language teaching which neglect the teaching of speaking skills and the overall-emphasis on grammar and structure with no focus upon speaking tasks. Speaking requires many complex cognitive skills and abilities among them listening, comprehension, clarification and production. Moreover, time pressure is an important constraint that causes problems to speakers. Students' negative attitudes towards spoken language are another important factor that may present from practicing speaking inside the classroom. Students' limited vocabulary is another reason for students' difficulties with the spoken language and their poor pronunciation problem in phonology. The problems of speaking belong to the set of psychological problems that students face. (Amin, 2007: 3, Roebuck, 2000: 81)

### **4- The Problem of the Study:**

In spite of the importance of EFL speaking skills, there is a lack in EFL speaking skills among fourth year students enrolled in the English section in Benha faculty of Education. This lack revealed itself through analyzing some fourth year student's in Benha faculty of Education speaking skills in the pilot study (**N=40**) conducted by the researcher, that indicated the low level in students` EFL speaking skills.

Thus there is a need for an effective teaching strategy for developing speaking skills among fourth year students. So, the following study aims at examining the effectiveness of using dramatic monologue in developing EFL speaking skills.

### **5- Questions of the study**

To face this problem, the present study will attempt to answer the following questions:

- 1- What are the EFL speaking skills required for fourth year students enrolled in the English section in faculty of Education?
- 2- To what extent do fourth year students master these skills?
- 3- What is the form of the dramatic monologue that can be used to improve EFL prospective teachers' speaking skills?
- 4- What is the effectiveness of using dramatic monologue in developing some EFL speaking skills among fourth year students of the English section in faculty of Education?

### **6- Hypothese of the Study**

- 1- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL speaking skills in favor of the post assessment."
- 2- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL speaking sub-skills in favor of the post assessment."
  - "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL phonological skills in favor of the post assessment."
  - "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL syntax skills in favor of the post assessment."
  - "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL morphological skills in favor of the post assessment."

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL pragmatic skills in favor of the post assessment."
- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL semantic skills in favor of the post assessment."
- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL interaction skills in favor of the post assessment."

### **7- Significance of the Study**

The significance of the present study lies in:

- 1- Helping the students monitor their speaking skills.
- 2- Understanding the information from the text and be aware of author's purpose.
- 3- Motivating students to speak and enhance their confidence.

### **8- Delimitations of the Study**

This study will be limited to the following:

- 1- A sample of fourth year students enrolled in the English section in Benha Faculty of Education.
- 2- Some EFL speaking skills required for fourth year students.

### **9- Procedures of the study:**

The following procedures will be followed to carry out the present study as follows:

- 1- Identifying the EFL speaking skills required for fourth year students enrolled in the English section in Faculty of Education through:
  - Reviewing literature and previous studies related to EFL speaking skills.

- Preparing a list of EFL speaking skills required for fourth year students enrolled in the English section in Benha faculty of Education.
  - Submitting the list to a jury to verify its validity.
  - Modifying the list according to the jurors' point of view.
- 2- Identifying to what extent fourth year student enrolled in the English section in Faculty of Education master these skills through:
- Designing an EFL speaking test to assess student's EFL speaking skills.
  - Submitting the test to a jury to modify them.
  - Modifying the test according to the jury's opinion.
  - Selecting a sample of EFL fourth year students in Benha Faculty of Education.
  - Applying the test on the study sample for identifying to what extent they master EFL speaking skills.
- 3- Identifying the form of dramatic monologue through:
- Reviewing the literature and previous studies related to the dramatic monologue.
  - Identifying the procedures that will be followed during using it.
- 4- Identifying the effectiveness of dramatic monologue through:
- Assigning the sample of the EFL prospective teachers.
  - Applying the speaking test on the study sample
  - Teaching to the study sample using dramatic monologue.
  - Applying the speaking test on the study sample after teaching.
- 5- Collecting and statistical analysis of the data.
- 6- Analyzing and interpreting results.
- 7- Recommendation and suggestions.

## **10- Definitions of Terms**

### **10-1- Dramatic Monologue**

Alter (1993: 4) defined dramatic monologue as being a type of lyric poem through which the speaker expresses a process of perception of self and/or other. The voice of the monologue expresses his experience as it affects his understandings of self and other. Finch (2010: 1) it as a lyric poem in which the speaker addresses a silent listener, revealing himself in the context of a dramatic situation. The character is speaking to an identifiable but silent listener at a dramatic moment in the speaker's life. It draws from and combines a number of elements, and borrows emotional expressive from lyric (poetry), mimetic detail and retrospective structuring from narrative. It also utilizes elements of persuasive speech. It could be better defined by what it does, as opposed to what it is.

Therefore, the present study will adopt Finch's (2010) definition as it is more focused.

### **10-2- EFL Speaking Skills**

Kayi (2006: 23) defined speaking skills as an interactive process of constructing meaning that involves producing, receiving and processing information. It is also the process of building and sharing meaning through the use of verbal and nonverbal symbols in a variety of contexts, Amin (2007: 16) defined it as the ability of students to interact orally, accurately and fluently in correct pronunciation and grammar, and Hassan (2009: 19) defined speaking skills as the learner's ability to talk, converse, and negotiate fluently using grammatically correct phrases with native like pronunciation.

Therefore, the present study will adopt Hassan's (2009) definition as it is more focused.

## **11-Method of the Study**

### **11-1-Study Sample**

The sample of the present study consisted of fourth year students enrolled in English section at the Faculty of Education, Benha University. They were forty students (N=40).

### **11-2-Tools of the Study**

The tools of the study included EFL speaking skills list and test prepared by the researcher .The test was used to assess the study sample's speaking skills before and after implementing the program.

### **11-3- Reliability of the Speaking Test**

The reliability of the test was measured using the test-retest method. The test was administered to a group of fourth year English section students. Then it was administered to the same group again after two weeks. Results indicated that the correlation coefficient is statistically significant at 0.01 levels. This means that the test is highly reliable.

## **11-4- The Suggested Dramatic Monologue Program**

### **11-4-a- Sources of the program**

The researcher prepared the suggested program based on the previous studies such as; Ali (2010a-b); Amin (2007); Hassan (2009); Richards (2005)

### **11-4-b- Description of the Dramatic Monologue Program**

The dramatic monologue program consisted of ten sessions. The first of which was devoted to the introduction of the program to the study sample. The remained sessions were instructional sessions through which the EFL speaking skills were presented to the study sample .At the beginning of each session the objectives of the session, the researcher's role, the students' role and the instructional materials are established. The students were asked to perform the EFL speaking activities individually, in pairs, or in groups depending on the nature of the activity. At the end of the each session the researcher gave students some activities to perform.

#### **11-4-c- Objectives of the Program:**

**By the end of the program students will be able to:**

- Identify the importance of dramatic monologue in language learning.
- Identify the importance of EFL speaking skills in general and to them in particular.
- Convey the idea of exchanging ideas and experiences about learning with others.
- Have the opportunity to choose topics they want to speak about which they are interested.
- Express themselves in many different ways. They may start deliberately complicating their utterances, trying to enrich their way of speaking.

#### **11-4-d- Time Duration of the Program**

The dramatic monologue program was implemented in the second semester of the academic year **2011-2012** .It was lasted for 5 weeks at a rate of two sessions a week, and every session lasts for 60 minutes.

#### **11-4-e-The Instructional Aids**

The researcher used PowerPoint presentation, the video projector, pictures and the overhead projector in implementing the **dramatic monologue** program.

#### **11-4-f- Evaluation of the Program**

The researcher evaluated the students' progress during the implementation of the program by giving students some tasks at the end of each session to make sure that the students achieved the objectives of the sessions (**formative evaluation**).Moreover,at the end of the program the researcher applied the speaking test to measure the students' speaking skills (**summative evaluation**).

## 12-Results of the Study and Discussion

### 12-1- First Hypothesis

The first hypothesis states that "There are statistically significant differences between the means scores of the study sample in the pre- post assessment of EFL speaking skills in favor of post assessment. Table (1) presents the students' mean scores, standard deviations,t-value and level of significance of study sample in the post assessment of the speaking test.

**Table (1)Results of "t" test between the mean scores of the study sample in the post-assessment of the EFL speaking skills**

Skill	Measurement	N	Mean	S.D	T-Value	D.F	Sig.
EFL Speaking skills	Pre	40	13.200	1.137	50.802	39	0.01
	Post	40	28.200	1.604			

Thus, table (1) indicates that there are statistically significant differences between the mean scores of the study sample in the post assessment of the EFL speaking skills, where "t" value is (50.802) ,which is significant at (0.01.) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program and the activities that students participated in order to be able to speak with each other . The dramatic monologue program helps students to be more confident and autonomous to participate in the activities without fearing from making mistakes or any thing else. As a result, their speaking skills were developed.

### 12-2-Second Hypothesis

The second hypothesis states that "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of EFL speaking sub-skills in favor of the post assessment." Table (2) presents the students' mean scores, standard deviations, t-value and level of significance of the study sample in the pre- and post assessment of the EFL speaking sub-skills .

**Table (2) Results of "t" test between the mean scores of the study sample in the post-assessment of the EFL speaking sub-skills**

<b>EFL Speaking Sub- Skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T- Value</b>	<b>D.F</b>	<b>Sig.</b>
Phonological Skills	Pre	40	2.25	.494	22.624	39	0.01
	Post	40	5.22	.733			
Syntax Skills	Pre	40	3.65	.580	31.289	39	0.01
	Post	40	7.82	.747			
Morphological Skills	Pre	40	1.18	.385	13.437	39	0.01
	Post	40	2.42	.501			
Semantic Skills	Pre	40	2.55	.639	17.455	39	0.01
	Post	40	5.05	.677			
Pragmatic Skills	Pre	40	1.10	.304	14.363	39	0.01
	Post	40	2.55	.504			
Interaction Skills	Pre	40	2.48	.554	20.106	39	0.01
	Post	40	5.12	.757			

Thus, table (2) indicates that the mean scores of the study sample in the EFL speaking sub- skills (phonological ,syntax ,morphological, semantic, pragmatic and interaction skills), where "t" value is (22.624) for phonological, ( 31.289) for syntax, (13.437)morphological, ( 17.455) for semantic, (14.363) for pragmatic,( 20.106) for interaction, which is significant at the level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

*The second hypothesis has sub-hypothesis as follows:*

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of phonological skills in favor of the post assessment." Table (3) presents the students' mean scores, standard deviations,t-value and level of significance of the study sample in the pre- and post assessment of the phonological skills .

**Table (3) Results of "t" test between the mean scores of the study sample in the post-assessment of the phonological skills**

<b>EFL Phonological skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T-Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	2.25	.494	22.624	39	0.01
	Post	40	5.22	.733			

Thus, table (3) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the phonological skills in favor of the post assessment ,where "t" value is (22.624) ,which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of syntax skills in favor of the post assessment." Table (4) presents the students' mean scores, standard deviations,t-value and level of significance of the study sample in the pre- and post assessment of the syntax skills .

**Table (4) Results of "t" test between the mean scores of the study sample in the post-assessment of the Syntax skills**

<b>EFL syntax skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T-Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	3.65	.580	31.289	39	0.01
	Post	40	7.82	.747			

Thus, table (4) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the syntax skills in favor of the post assessment ,where "t" value is (31.289) ,which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of morphological skills in favor of the post assessment." Table (5) presents the students' mean scores, standard deviations, t-value and level of significance of the study sample in the pre- and post assessment of the morphological skills.

**Table (5) Results of "t" test between the mean scores of the study sample in the post-assessment of the morphological skills**

<b>EFL Morphological skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T-Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	1.18	.385	13.437	39	0.01
	Post	40	2.42	.501			

Thus, table (5) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the morphological skills in favor of the post assessment ,where "t" value is (13.437) ,which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

- The sixth hypothesis states that "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of pragmatic skills in favor of the post assessment." Table (6) presents the students' mean scores, standard deviations, t-value and level of significance of the study sample in the pre- and post assessment of the pragmatic skills .

**Table (6) Results of "t" test between the mean scores of the study sample in the post-assessment of the pragmatic skills**

<b>EFL Pragmatic skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T-Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	1.10	.304	14.363	39	0.01
	Post	40	2.55	.504			

Thus, table (6) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the pragmatic skills in favor of the post assessment, where "t" value is (14.363), which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of semantic skills in favor of the post assessment." Table (7) presents the students' mean scores, standard deviations,t-value and level of significance of the study sample in the pre- and post assessment of the semantic skills .

**Table (7) Results of "t" test between the mean scores of the study sample in the post-assessment of the Semantic skills**

<b>EFL Semantic skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T- Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	2.55	.639	17.455	39	0.01
	Post	40	5.05	.677			

Thus, table (7) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the semantic skills in favor of the post assessment, where "t" value is (17.455), which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

- "There are statistically significant differences between the means scores of the study sample in the pre- and post assessment of interaction skills in favor of the post assessment." Table (8) presents the students' mean scores, standard deviations,t-value and level of significance of the study sample in the pre- and post assessment of the interaction skills .

**Table (8) Results of "t" test between the mean scores of the study sample in the post-assessment of the interaction skills**

<b>EFL Interaction skills</b>	<b>Measurement</b>	<b>N</b>	<b>Mean</b>	<b>S.D</b>	<b>T-Value</b>	<b>D.F</b>	<b>Sig.</b>
	Pre	40	2.48	.554	20.106	39	0.01
	Post	40	5.12	.757			

Thus, table (8) indicates that there are statistically significant differences between the mean scores of the study sample in the pre- and post assessment of the interaction skills in favor of the post assessment ,where "t" value is (20.106) ,which is significant at (0.01) level of significance. Therefore, this hypothesis was supported .The result can be related to the use of dramatic monologue program.

### **13- Discussion of the Results:**

In the present study, the researcher presented first the speaking skills to the students before applying the program. She aimed to prepare them to understand how to develop each one in combination to others. Then, she motivated students to participate in the activities that were designed to develop their speaking skills. She used many activities ranging from simple to more difficult to help students to think more and more.

The results of the first hypothesis indicated that there are statistically significant differences between the mean scores of the study sample in EFL speaking skills in the pre- post -assessment, in favor of the post assessment. As indicated, the study sample showed more improvements in their EFL speaking skills .This related to the use of the self-autonomy based program .The table also indicates that the "t-value" is significant at the level (0.01) .This proved and supported the second hypothesis statistically.

This result may be due to the activities used in the self-autonomy based Program such as; pair work, group work, team work, interviews,

debates, dialogues, role play, modeling, discussions and conversations between students. These activities helped students to improve their EFL speaking skills. The researcher first models these activities in front of the students by using PowerPoint presentation, video tapes and CDs that helped students to practice it later (direct explanation and modeling). Then she divided the students into pairs and groups and began to practice the previous activities with the guidance of the researcher (guided practice).

The second hypothesis has six sub-hypotheses related to the EFL speaking skills. The results of these hypotheses showed that there were significant differences between the mean scores of the study sample in EFL speaking sub-skills in the pre-post assessment in favor of the post assessment.

The researcher focused on developing the students' speaking sub-skills (phonological, syntax, morphological, pragmatic, interaction and semantic), through activities and tasks introduced to the students. The researcher began to introduce the activities and how they can be used and students began to apply them. They were trained in how to clarify consonants and vowels; pronounce contrasting consonants and vowels and word clusters in sentences; use the right stress, rhythm and intonation in word syllables and sentences; use the language spontaneously, continuously, and naturally, without hesitation, remarkable pauses and repetition; use the correct forms of words (including appropriate tense (past, present, future), subject verb agreement, prepositions, gender and number agreement; use suitable kind of sentences (statement, imperative, questions, and exclamation) to convey the meaning and use vocabulary and idioms that are understandable and appropriate for the situation and the topic being addressed. As a result of the program, the study sample's EFL speaking sub-skills improved more greatly.

**14- Conclusions:**

Based on the results of the present study, it can be said the dramatic monologue program is more effective in developing student's speaking skills because the strategy includes several steps helping in developing speaking skills. These results are consistent with previous studies that confirmed the effectiveness of dramatic monologue program in developing speaking skills such as Bautista and Kitchen (2007) and Finch (2010).

Using dramatic monologue develops fourth year English section students' EFL speaking skill and its sub-skills. It develops their ability to clarify consonants and vowels, Pronounce contrasting consonants and vowels and word clusters in sentences, use the right stress, rhythm and intonation in word syllables and sentences and use vocal variety in rate, pitch and intensity, use the language spontaneously, continuously, and naturally, without hesitation, remarkable pauses and repetition and speak with acceptable accent (including volume, speed, stress, and intonation).

**15- Recommendations of the Study:**

In the light of previous results, the following recommendations could be presented:

- Teacher should emphasize the development of the student's speaking skills in the early educational stages in order to develop in the following stages.
- Training teachers of English on the use of dramatic monologue activities steps while teaching English to their students.
- Teachers should teach students how to use the dramatic monologue texts in order to develop their speaking skills through modeling the strategy.

- Curriculum designers should make use of the dramatic monologue when designing English language courses.

### **Suggestions of further Research:**

Based on the findings of the present study the following implications for further research were recommended to investigate the following:

- The present study investigated the effectiveness of using the dramatic monologue on developing some speaking skills among fourth year students enrolled in English Section at Benha Faculty of Education .Further research is needed to investigate the effect of the dramatic monologue among Preparatory and Secondary school students.
- Investigating the effect of dramatic monologue on other language skills such as writing among college students.
- Investigating the effect of dramatic monologue on developing student's attitudes towards studying English and reading awareness.
- Investigating the effect of using other strategies on developing student's speaking skills

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