



Acting Out Language: Educational Theatre as a tool for Communicative Competence in SLA

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Abstract:

This study aims to analyse the impact of integrating educational theatre for the enhancement of communicative competence of BS students in English as a second language at Quaid-e-Azam University, Islamabad. Based on Del Hymes's theory and the discourse-focused model developed by Meril Swaine and Michael Carnale, this exploratory research uses quantitative methods to examine the effect of theatrical learning-teaching tasks on the students' language proficiency. Drawing on the research questions, participants' data was obtained through thirty structured questionnaires showing fluency, sociolinguistic competence, and strategic communication. The results show more than eighty percent efficacy in fluency, confidence, and communication in various situations. Technique notations like role-play and improvisation were helpful because these forms of drama enabled intended theatrical language use and encouraged innovation, emotion, and getting along. However, a negligible percentage of the participants experienced difficulties in embracing the theatre-based approaches, which pointed to the importance of delivering the instructions correctly together with training the teachers appropriately. This research stresses the need for incorporating educational theatre in English language curricula in order to close the theory-practice divide. The study therefore fills a gap within contemporary language education research by establishing its applicability in achieving ambitious linguistic and individual development goals for young learners, while advancing knowledge of promising, contextually integrated approaches to communicative development.

Introduction

Communication is the backbone of humans, as it begins right from the way we as humans get to convey a message or seek for one. In a world that is gradually becoming more interconnected day by day, mastery in the English language, a register that is so familiar all over the world, is an added advantage. Nevertheless, in most learning environments where English is taught as the second language, it may be rather difficult to attain communicative competence. Grammar and drill practices no longer effectively expose learners to the contextual and social freight and pragmatics of language, providing little preparation for learning-observed language performance. In this pedagogical scenario, educational theatre is a juxtaposition that gives creativity and language learning a new spin. English educational theatre is hence an interactive and participatory model of learning that entails the use of dialogue, role play, and storytelling. This kind of learning is not only vocational but also increases proficiency in language as well as assertiveness and tolerance of other cultures. It creates discourse opportunities for the students to practice and develop discourse strategies in realistic communicative contexts and is thus responsive to an acute missing link in communicative language teaching. Based on the communicative competence framework by Del Hymes, adopting the model by Meril Swaine and Michael Carnale, this research investigates the effects of educational theatre on discourse acquisition in ELS. Given a quantitative research paradigm, the study seeks to assess the efficacy of the formulated approach as well as its capacity as a theoretical innovation in the field of language learning. Consequently, in its pursuit of understanding the role that educational theatre plays in the development of communicative capability, together with its potential significance for language

education, the study aims to address some key questions. As such, it helps advance the debate about the future of language education and provides useful information for practicing teachers, policymakers, and academics. Thus, the present work not only seeks to fill a gap, both theoretical and practical, but it also intends to propose a change of approach as to how methods of teaching English are implemented.

Background of the Study

The search for optimal approaches to promote communicative competence in EL2 has always been a concern for teachers, especially in systems characterised by a structural approach. Del Hymes emphasises that the focus of communicative competence is on context and discourse in the use of language. Consequently, educational theatre fills the gap in interpersonal communication and helps students develop appropriate language use through functional learning experiences.

Significance of the Study

Consequently, this study has paramount importance for repurposing and restructuring language education for ESL students. It incorporates educational theatre to present a more flexible and practical way of fulfilling restrictions of the traditional language teaching methodology that does not pay attention to the contextual and pragmatic features of use of language. Drawing upon research theorisation of communicative competence by Del Hymes and discursive model by Meril Swaine and Michael Carnale, this work underscores the explication of benefits of educational theatre in increasing the linguistic capital, self-esteem, and practical literacy of learners. It makes practical suggestions for what educators need to know in order to develop new approaches to the teaching of ESL. In addition, the present findings provide a quantitative advancement to the overall scholarly literature on the effectiveness of the application of experiential learning on language learning. It becomes a useful archive for policy makers and prospective scholars and curriculum designers, as it contributes to further real advancements in language education while simultaneously helping close practice theory theory-practice divides.

Statement of the Problem

Traditional teaching techniques do not prepare students for the social interactive capabilities of the language, both in discourse and interactional conversations, according to the global focus on English as a second language. Students become less confident and efficient when utilising language in context as a result. To achieve these goals, this study attempts to bridge the gap created by the dearth of innovative and successful pedagogical resources to link theory and practice and assist the development of socio-discursive abilities through educational theatre.

Research questions:

1. How can educational theatre improve communicative competence in second language learners of English
2. To what extent can the method of educational theatre be used to enhance students' communicative competence quantitatively?

Research Objectives:

1. To study the impact of educational theatre on the development of communicative competence in English as a second language.
2. To measure the extent to which educational theatre, as a method of teaching aimed at the development of communicative competence, is effective quantitatively.

Literature Review:

The use of educational theatre as an Intervention to improve the communicative competence of English learners has been researched. Hymes (1972), in his initial propositions of communicative competence, outlined sociolinguistic, discourse, and strategic factors in addition to grammatical factors as a basis for communicative competence. Based on this framework, it is now possible to explicate the notion regarding how authentic communication in educational theatre can promote language learning. Kao and O'Neill (1998), in their study "Words into Worlds: With the help of a concerned research study like "Learning a Second Language Through Process Drama," demonstrated that drama-based learning had a positive impact on the fluency and confidence levels of the students. They pointed out that, due to the interactive nature of drama, learners have an opportunity to use the language in a real-life context and do so with less fear of making mistakes, which would be the case when a second language is concerned. Also, Stinson and Winston (2011), when studying the effects of drama in enhancing second language acquisition, noted that students who engaged in theatre lessons understood important

discourse competencies like taking turns to speak and using language within context, which are very important in communication. Theatre educates students on both an emotional and cognitive level, according to Maley and Duff's (2005) study on the use of theatrical approaches in language instruction. They pointed out that this emotional engagement improves learner retention and makes learners more involved in language learning processes. Zafeiriadou (2009) reaffirmed these findings, stating that drama not only enhances the development of speaking skills but also embraces the development of other aspects of communicative non-verbal communication, such as gestures and expressions of the learners. In drama and language acquisition, Philips (2003) also observed that television-based activities play a role in reducing learner anxiety. Her study showed that drama helps students take certain risks in oral speaking, which is important for the development of fluency. She firmly asserted that, due to role-play and improvisation, it provides learners with practice in using language in a lifelike and convincing manner. Wagner (1998), in her study on drama, stressed that apart from the improvement in verbal skills, the theatre boosted students' critical thinking and creativity. According to her, students who took part in the drama-based activities demonstrated enhanced problem-solving skills and a better appreciation of cultural aspects relating to the use of language. She stated that such skills are useful when acquiring communicative competence, especially within a culturally diverse environment. Rahman (2019) described educational theatre as having a positive effect on English language learners in his work conducted in Pakistan. His findings were essentially consistent with the findings, stating that students taught using drama-based methods performed better in terms of fluency and confidence than students taught traditionally. He also noted that the use of theatre as a teaching tool is viable in South Asian educational contexts due to its historical association with oral traditions in storytelling. Chauhan (2004) also described the difficulties involved in drama implementation, including poor recruitment of qualified practitioners of the method and resistance to change among teachers. However, he stressed the fact that there are possibilities to address all the drawbacks and gaps of traditional language teaching approaches through drama to enrich learning processes. Educational theatre continues to receive positive appreciation as a valuable form of instruction for improving communicative proficiency in second-language learners. In her study on the communicative approach to language teaching and learning, Savignon (2002) correctly stated that meaningful participation in meaningful communication is most facilitative of second language acquisition. According to her, educational theatre provides such opportunities because it rehearses real-life scenarios where learners can enhance their linguistic and sociolinguistic competence.

Research Methodology:

This research adopts a quantitative research method to identify the effectiveness of educational theatre in the mastery of communicative competence in English as a second language. The participants of the study are 30 BS students from Quaid-e-Azam University Islamabad. To be more specific, the participants were recruited for this study based on a convenience sampling approach, which is more pertinent to the set research questions.

Techniques of Data collection:

The most important and common data collection instrument used in this study was a structured questionnaire. As the study questions were set, the developed questionnaire was a mix of closed and open-ended questions. These questions focused on:

- The previous acquaintance of participants with educational theatre.
- Since frequency and engagement in theatre activities are the dependent variables, the research questions are as follows:
- Increased perceived communicative competence, which refers to fluency, confidence, and contextual understanding.
- Recommendations for the inclusion and use of educational theatre in the teaching of English language curricula. The data gathered through the questionnaire helped in understanding the various views of the students in order to offer an analytical review of the effectiveness of educational theatre.
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Research Participants:

The participants of the study enrolled 30 BS students from Quaid-e-Azam University, Islamabad. These students were chosen because English is their second language, and they also participate in academically related and co-curricular activities that may entail the use of theatrical performance. From these answers, they indicated the appropriateness of educational theatre in developing communicative competency in the given university context.

Limitation of study:

This study is limited to:

Geographical Scope:

The study only covers students from the Islamabad capital territory of Pakistan.

Institutional Scope:

The participants are only the BS students of Quaid-e-Azam University Islamabad.

Sample Size:

In all, there were 30 participants, but possibly, they did not reflect all learners of English in the region. Besides, there are other students of Quaid-e-Azam University Islamabad who are also members of the dramatic society of the university and are regular in theatre production. These students are also not included among the participants, yet their participation in drama and related activities would greatly further the development of communicative competence. Such limitations might affect the generalisation of the discovered results and indicate the necessity for future research in various educational and geographical environments.

Theoretical Framework:

This work is built on the framework of communicative competence as defined by Del Hymes, thus recognising language use as a complex process. Hymes (1972) actually went ahead to argue that communication just does not involve fluency of language but competence to use language in a certain manner in a given social, cultural, and contextual setting. This framework identifies four key components: accurate, interactional, textual, and strategic competence. The practice of language in context also comes directly into play through educational theatre, as learners are given a chance to use language in real-life situations where they would not only sharpen vocabulary but also social interaction skills. Using role-play, dialogues, and improvisation, the students enhance the aspect of meaning. The methodology is consistent with the study's goal of evaluating the communicative competence of EFL students who learn English as the second language. Another model that fits well into this framework is the model developed by Meril Swaine and Michael Carnale on discourse-based learning. Especially, their focus on a certain kind of language the language in use underlined the role of practicing real-life communication with learners. In turn, educational theatre corresponds to the model as it implements settings for opportunities to engage in discourse and meaning negotiations as well as obtain immediate feedback. These activities help learners to build logically and culturally proper responses which was the case with the questionnaire applied in this study. The questions used in an effort to assess the effects of theatre-based activities on discourse competency are NA-made and correspond with the principles of this model; they include questions assessing real-life verbal communication and fluidity of language. The incorporation of these theoretical frameworks in the study also enhances the use of quantitative research since it mainly looks at the impact of a given variable on other parameters. This is achieved by giving BS students of Quaid-e-Azam University a questionnaire that focuses on the real-life effects of educational theatre on the development of communicative competence. The results offer valuable information and facts about the use of theatre-based approaches in the development of discourse abilities, assertiveness, and elimination of barriers to communication. This approach affords the research the theoretical soundness of existing linguistic theories whilst at the same time catering for the practical needs of learners of English as a second language.

Data Analysis:

As researchers, we picked 30 BS students from Quaid-e-Azam University, Islamabad, as participants of this study. The rationale was to determine the impact of the educational theatre on the communicative competence in English as a foreign language of secondary learners. A quantitative data collection method was used with questionnaires structured as tools of data collection to elicit students' perceptions on the impact of theatre-based learning on their discourse, sociolinguistic, and strategy

skills. The responses have been used to calculate the percentage for each question and ascertain the effectiveness of this instructional method. An impressive 83 percent of the participants asserted that educational theatre had actually made them more fluent in English communication a direct prediction of the effect of educational theatre in developing discourse competence or the capability to be able to come up with and make sense to extended stretch of the spoken or written language data in a manner which is coherent and cohesive. Learners communicate and interact with the teacher on a dynamic basis through drama enactments where they play the role of coherent conversation patterns such as using cohesive devices and logical flow and turn execution. Inherently, educational theatre promotes improvised dialogues, role-play, and problem-related discussions. Such activities allow the learners to process the meaning on a level that extends beyond a sentence and, consequently, makes them less dependent on the grammatical accuracy and makes speech more fluent. This not only lends credence to the assumption that discourse competence does not only flourish when the language is right, but rather when it conveys something that is meaningful and therefore, fluid, which theatre is especially apt at doing. On the other hand, the 17 percent of students who indicated little gains also gave barriers as limited knowledge of the theatrical conventions or just not feeling comfortable by performance settings. This disparity highlights one of the most critical pedagogical implications: discourse competence can indeed be augmented via theatre, which needs to be scaffolded with relevant orientation and awareness of learner readiness. These dissenting opinion does not deny the advantage of theatre but on the other hand indicates the significance of all inclusive and adjustable pedagogical design. When conceived and implemented intelligently, theatre can turn customary language classrooms into expressive environments in which students do not only get to practice and practice using words and language confidently and fluently, but they also have the chance to come to terms with the rhythm of and the structure of cohesive and meaningful communication.

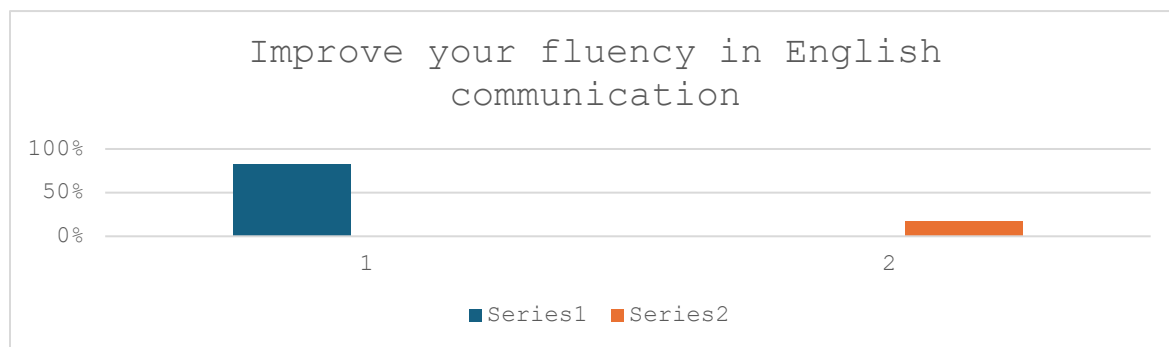


Figure 1: Improve your fluency in English communication

Yet a majority 78% confirmed that educational theatre improved their use of appropriate language with respect to context, which was evident on an impact on sociolinguistic competence- the ability to gain and produce a contextually and culturally suitable language. The role-play required the ability of the students to switch registers, pay attention to societal norms and use suitable speech acts according to their role through a variety of immersive experiences i.e., formal debates, informal talk, courtroom scenarios or meeting at workplaces. Theatre, unlike the typical classroom, compels the students to experience positive and negative communicative consequences of various situations, and causes the abstract concept of a state of contextual appropriate behaviour to become palpable. Living in different roles, the students learn by rote the unwritten rules of politeness, tone, hierarchy and cultural sensitivity which are essential to the mastery of the art of sociolinguistic awareness in second language acquisition (SLA). The percentage of participants who reported theatre to have not been helpful (22%) presumably required a more rigid mentoring or more obvious cultural filters to help cope with the stranger situation. Their answers point to a form of pedagogical necessity: sociolinguistic competence does not just become a part of you merely by exposing oneself to it: it must be scaffolded. It is the responsibility of the educators to set the theatrical practices within the linguistic context of the learners and to develop sophistication of these practices step-by-step. Nevertheless, these skeptical opinions support the argument at large: educational theatre allows one to provide the knock-out linguistic context that is close to real life, wherein the learners may have the experience of practicing pragmatic adaptability that evades the gap usually unmet between grammatical correctness and socially proper

communication. With proper approach, educational theatre does not only impart what to say but more importantly, how and when to say it, which is a major tenet of communicative competence.

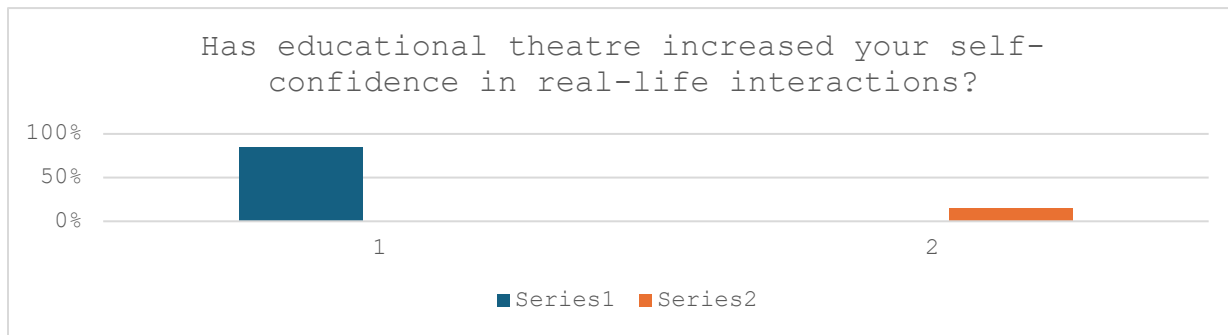


Figure 2: Importance of using proper language in certain context

Regarding the third question, Has educational theatre made you more confident about real-life interactions? an impressive 85 percent of students gave the affirmative answer. Such high concordance directly leads to the concept of strategic competence which is the capacity of the speaker to deal with failing communication through compensation techniques like paraphrasing, gesturing, or changing the language during a conversation. The students reported that by virtue of drama exercises, particularly improvisation and role plays, they were able to master the management of anxiety that comes with speaking publicly and lack of confidence that often comes with forgetting a word or a grammatical mistake. Educational theatre would therefore equip them with means to stay on track in terms of outreach even in spite of challenges in regard with vocabulary or flow by enabling them to practice real world set-ups within a safe, nurturing arena. The coping strategies practiced in these exercises not only empowered them, but also stimulated their emotional resilience in that the learners were able to remain communicative as well as engaged even under pressure. Nevertheless, 15 percent of the respondents did not agree with the statement, claiming that they were not confident or they did not like the job performance based approach. Their issues hint at the usefulness of educational theatre being great but the results are also based on the manner of introduction and facilitating it. Such students might need progressive exposure to the other techniques of theatre or some way of support to create a zone of comfort in performing practice. However, these views do not diminish the overall good; instead, they reinforce the issue of inclusive and differentiated instruction. Strategic competence, in turn, is fostered by educational theatre, when used wisely, not only by instructing the learners on what to say, but to enable them to remain in the process of communication even when things go wrong. This regulating and adjusting to the self is a main principle of success in communicating in the real world.

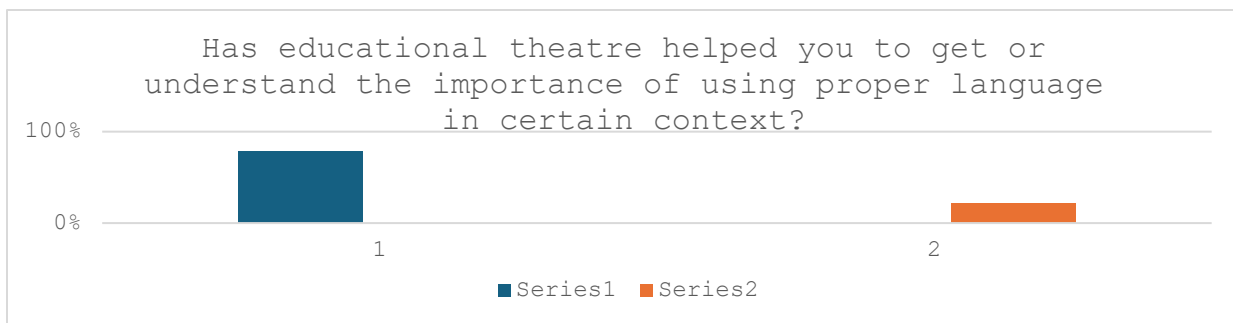


Figure 3: Self confidence in real life interactions

The fourth question, “Has educational theatre contributed to developing teamwork and effectiveness of communication in organisations?” was answered by 80 per cent of the participants who indicated that drama-based learning contributed greatly toward team collaboration and effectiveness in communication amongst themselves in organisations. This is an evident improvement of discourse competence that goes beyond the language accuracy and carries the competence of appropriating coherence and cohesion in multi-speaker communication. It is a given that educational theatre entails

collaboration one way or another be it in scripted dialogue, group performance, or a shared improvisational exploration of group problem-solving in part because, performance involves students actively listening to one another, reacting in a meaningful manner, and synchronizing their speech within a shared space of communication. Such group activities are a simulation of the organizational reality in which the discourse has to occur logically among various speakers, points of view, and positions. Further, the learners are sensitive to turn-taking, a topic control, and communicative reciprocity because, in dramatic scenes, the students assume different characters and their goals. The 20 percent who reported feeling uncomfortable with team drama activities either explained personal preference toward independent learning or group dynamics issues. Their reactions serve to point to the fact that some learners do not adapt or reciprocate within the group-centred learning context in equal measures, but it further shows that theatre is pedagogically deep. It is a reflection of the life workplace communication, where one needs to negotiate through people differences and the varied opinions. Instead of the given minority response being considered in shortcoming, it may be understood as an eminent that calls the facilitation technique to be more inclusive, e.g., rotating roles or scaffolding group tasks. Finally, educational theatre cultivates not merely the personal skill of speaking, but also enhances the significant skill of discourse co-construction, which is crucial within academia, career, and social engagement. Learners are not only practicing the usage of words through drama but also learn to build the meaning as a team.

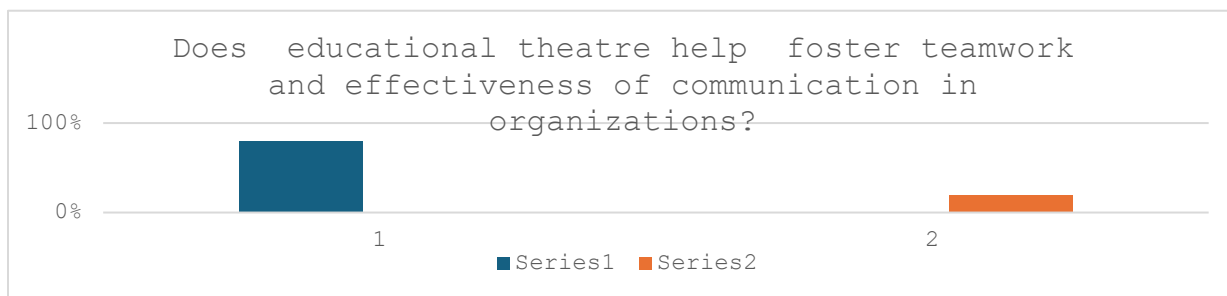


Figure 4: Teamwork and effectiveness of communication in organization

The fifth research question, Has educational theatre provided a real life context to the practice of English? A positive response of the above question was noted by 75 percent of the participants where they affirmed that theatre had afforded them a chance to practice a real-life language context in meaningful contexts. This has a direct correlation to nurturing linguistic competence- the ability to correctly use and comprehend vocabulary, grammar and syntactic rules and to be able to pronounce correctly. Drama-based learning involves the development of sentences by the students through the exploration of the depth of emotion, spontaneous dialogue, and interaction amongst characters. More specifically, improvisational scenes require learners to think and use language as fast as possible, the way interaction does in real-life situations. This is equivalent to the discourse-based learning model by Merrill Swain and Michael Canale which purports language acquisition by the use of authentic contextual language use. Broadly speaking, the theatrical activities ask more than to memorize material, they ask learners to perform language, a combination of accuracy with an intention, tone, and hence strengthening linguistic competence through engaged practice.

Nevertheless, a quarter of the respondents expressed the concerns that certain theatrical features (e.g., over-acting or stylized language) interfered with the reality of communication. These answers disclose a legitimate conflict: even though the educational theatre focuses on reflecting the real-to-life interaction, the constructive nature of an educational play might temper the inherent speech and verbal habits. Nevertheless, this criticism leads to an important pedagogical debate. Theatricality is not to be viewed as a restraint, but to be toned down by implementation of more realistic situations and unscripted activities and tasks so that learners can practice English in a both performative and pragmatic approach. When it is properly balanced, theatre is a hybrid zone--a meeting place between structure and spontaneity--and a fertile place in which language learners can practise the quality, as well as the ease, of their language use in contexts that are life like.

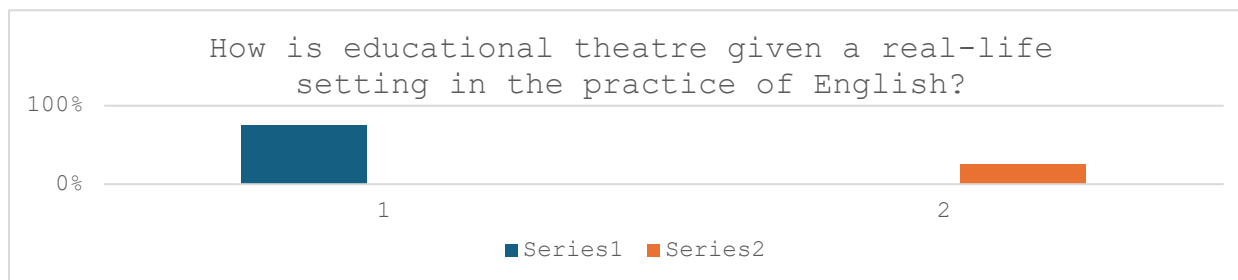


Figure 5: How is educational theatre given a real-life setting in the practice of English?

The outcomes of the whole evaluative analysis manifest that the educational theatre plays an important role in developing communicative competence according to Canale and Swain. The results (80.2 percent of participants said that theatre-based learning was effective) point out the problem that theatre-based learning is helpful in all four major competences: linguistic, discourse, sociolinguistic, and strategic. To start with, linguistic competence was fostered because the students trained grammar, vocabulary and pronunciation in dynamic and more meaningful ways. Instead of memorizing structures in a vacuum, the students practiced language on the move-making retention and fluency much better. The group performances, dialogues, and role-plays where coherence, sequencing, and turn-taking were required, also enhanced discourse competence by enabling students to build logical and prolonged communication. Sociolinguistic competence grew when the learners had to learn how to adjust their speech to different role and different social situations (formal or informal, persuasive or casual dialogues) to have come to realize how language varies depending on the cultural and situational backgrounds. This hands-on experience enhanced their knowledge on what they refer to as register, politeness and appropriateness. At the same time, strategic competence emerged because in theatre the students have to improvise, paraphrase or employ non-verbal communication to break the communication breakdown and provide the students with more confidence and spontaneity. Emotional engagement on the side of students was also reported, with this finding indicating that theatre enabled students to feel language physically and cognitively. Although there were learners who experienced challenges of transitioning into doing performance based tasks, this has been an indicator why there should be training of teachers, scaffolding, and inclusive planning.

Analysis of Findings :

This study suggests that there is significant interrelation between educational theatre and communicative competence as part of second language in English. As pointed out by the responses of students of BS in Quaid-e-Azam University, Islamabad, it becomes clear that theatre based teaching is an interaction and active-based platform that leads to real use of language. The findings prove the viability of the 'retical constructs of Del Hymes and discourse-based learning model of Merrill Swain and Michael Canale, because the participants exhibited fluent responses, conawareness and communicative strategies in the 'midst of real life simulations. It is remarkable that 83 percent of the students felt their fluency improved as well, which is indicative of the theatre as a tool to encourage spontaneous, speech-based practice rather than rote. What is more, 85 per cent admitted to having greater confidence in real-life communication, which demonstrates the emotional and psychological gains of practicing language embodiments. The collaborative character of theatre also proved to be considerable, as 80 percent of respondents reported a better teamwork and communication ability, which signified discourse enhancements and strategic skills development. In addition, the use of theatre enabled the learners to perform on various modes of communication: talking, seeing and touching, which enabled them to engage the learners on the cognitive and emotional level of the language learning. Use of gesture, facial expressions and movement filled the vocabularies or grammar gaps, hence adding strength to strategic competence and providing tools, which the learners could use to deal with communication failures. Such multimodal features in theatre helped students fixate language patterns and be responsive to the demands of interactions creatively. Although most responses were positive, about 20 percent of the students reported that they had trouble adjusting to the theatrical format, and either felt uncomfortable with performance or groups. The results imply the necessity of

inclusive planning of lessons which systematically exposes theatrical strategies and provides the secure environment of language experimentation along with the multiple profiles of learners.

Discussion:

The present research identifies an outstanding influence of educational theatre upon development of communicative competence of English learners at BS level at Quaid-e-Azam University, Islamabad. Theatre language teaching gave the students the opportunity to go beyond passive learning to active engagement and placing the students in socially engaging situations where the purposeful and even creative use of language. As students were getting roles, travelled situations and answered to the dialogue situations they learned not just the vocabulary and the sentence structure of the language but also the rules of communication that determine daily interaction. One of the results was that it became easier to adapt communication to various circumstances. Learners were placed in formal, informal, persuasive and narrative environments- acquiring flexibility in register, tone and style of discourse. This also coincides with the sociolinguistic competence in which the learners will use variation of language depending on the setting, social role and cultural norms. Moreover, the students were exposed to the ways, in which emotions are connected with the use of languages, particularly when dealing with the character or reacting to an emotionally tormented dialogue. This is an aspect that is frequently absent in traditional language classrooms and is an essential one when it comes to perceiving the meanings that are behind the words and communicating in an empathetic way. A critical aspect of strategic and discourse competence was also developed through theatre, namely problem-solving and collaboration. During the collaborative planning, rehearsing and performing, the students were able to learn to negotiate meaning, to solve confusion(s), and to take action to initiate dialogues. These exposures are reflective of the real world communication and as such theatre becomes a very effective vehicle in getting the learners primed to deal with academic as well as workplace interactions. However, several students complained of being uncomfortable with performance-based learning, which implied that the ways of their individual learning were not compatible with those based on group approaches. This conclusion brings about the aspect of pedagogical differentiation that enables educators to engage their learners with performance activities and scaffolded tasks in a balanced manner. Such methods like pair work prior to collective playing, modelling and reflective discussion can contribute to the fact that educational theatre can be more accessible to many more learners.

Conclusion:

It is therefore the essence of this research to analyse the role of educational theatre in enhancing communicative competence of BS students of QAU Islamabad learning English as a second language. With the help of role play, drama and dramatics, and group activities, the language use of students is sharpened so that they can practically use the language in their everyday demonstrations. The findings show that the use of assessment theatre increases fluency, sociolinguistics, and confidence, all of which are in accord with Del Hymes' framework of communicative competence. The quantitative analysis brings out the fact that most of the participants mentioned high levels of enhancement in the manner in which they are able to communicate within different communicative contexts appropriately and accurately. L2 retention was also found to be associated with the emotional and cognitive involvement implicit in stage performance. Furthermore, the activities done in theatre also caused cooperation and tolerance among students in order to achieve the required result, so the interpersonal skills were also improved. The study also sought to uncover that versatility in linking classes to actual practice that is exhibited by theatre. This way students directly experienced diverse social and cultural situations and thus were able to modify their communication behaviour adequately. The activities allowed meaning construction and critical thinking, as well as language practice in context as meaning constructors. This underlines the ability of the educational theatre to develop not only and not so much language skills but also other aspects of personality and academic accomplishments, which create a learner confident in front of an international audience.

Recommendations:

- Introduce educational theatre into the practice of teaching English at the university level in order to purposefully develop linguistic and sociolinguistic proficiency of students.
- Available delivery professional development programs needed to support the improvement of educators' theatre integrated applications.

- In drama, theatre and performing arts, adapt activities according to the achievement expectations of the students with varying needs, integrating scaffolding processes.
- Develop classroom activities that would promote cooperation, attention to other people's needs, and students' assertiveness, and their communication skills.
- Create theatre activities, which depict various aspects of real-life communication since that train students in the use of language in real-life settings.
- In the evaluation process, determine adjusting of theatre based strategies as per the performance of the students and give feedback to enhance the efficiency of the teaching/learning process.
- More research should be done on the effects of educational theatre as a tool of teaching language after number of years and if it is effective in other fields of learning.

The following are the recommendations that are intended to enhance the use of the educational theatre in enhancing communicative competence and get the learners ready for actual communication demands.

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