THE ROLE OF DRAMA IN THE DEVELOPMENT OF COMMUNICATIVE COMPETENCE AMONG PRIMARY SCHOOL PUPILS IN NAKURU MUNICIPALITY, KENYA

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November 2014
DECLARATION

Declaration

This thesis is my original work and has not been submitted for examination in any other university for the award of a degree.

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DEDICATION

To my late mother Maria Khebusinde
My father the late James Samuel Khaemba
My dear wife Dorcas Namubuya and my sons,
daughters and grandchildren
ACKNOWLEDGEMENT

I am indebted to the Ministry of Education, Science and Technology, my employer for granting me a scholarship to pursue a Master of Education Programme in Education Communication and Technology specializing in Language Education. I am also immensely indebted to my two supervisors Dr. Adelheid Bwire and Prof. John Kimemia for their meticulous professional guidance. My gratitude also goes to all my lecturers in the Education Communication and Technology Department for their wise counsel and moral support. Special commendation to the education officers, head teachers and pupils of sampled primary schools in Nakuru and Nairobi counties for their cooperation during the research.

The late Mzee James Samuel Khaemba, my father who fired in us, his sons and daughters, the desire to reach the pinnacle of success in all our endeavors. My wife Dorcas for being a supportive guardian throughout my studies. My sons and daughters for competing with me as an elderly student and ‘threatening’ to surpass my academic achievement if I did not work hard.

My friends and colleagues in the Kenya Schools and Colleges Drama Festival and particularly the late Dr Ezekiel Alembi the then chairman of the Festival for inspiring me to carry out research on a topic that is closer to my heart.

To all those who supported me morally and materially but whose names I have not mentioned, it is not possible to single out all of you. May the Almighty, the Creator continue showering you with abundant blessings.
TABLE OF CONTENT
DECLARATION AND APPROVAL...............................................................ii
DEDICATION.................................................................................................. iii
ACKNOWLEDGEMENT................................................................................ iv
TABLE OF CONTENT...................................................................................... iv
LIST OF FIGURES........................................................................................... ix
LIST OF TABLES............................................................................................ x
LIST OF ABBREVIATION AND ACRONYMS............................................. xi
ABSTRACT........................................................................................................ xii

CHAPTER ONE
INTRODUCTION AND CONTEXT OF STUDY........................................ 1

1.1 Introduction................................................................................................... 1
1.2 Background of the Study............................................................................ 1
1.2.1 Importance of Communication Competence............................................. 1
1.2.2 Role of Drama in Communicative Competence....................................... 2
1.2.3 Performance of the English Language at KCPE.......................................... 3
1.3 Statement of the Problem........................................................................... 6
1.4 Purpose of the Study.................................................................................. 8
1.5 Objectives of the Study.............................................................................. 8
1.6 Research Questions.................................................................................... 9
1.7 Null Hypothesis....................................................................................... 9
1.8 Justification of Study................................................................................ 10
1.9 Scope of the Study.................................................................................... 11
1.10 Limitations of the Study........................................................................... 11
1.11 Delimitations of the Study....................................................................... 12
1.12 Assumptions of the Study........................................................................ 12
1.13 Theoretical Framework.......................................................................... 12
1.13.1 The Communicative Language Theory.............................................. 12
1.13.2 The Monitor Theory of Language Teaching and Learning..............15
1.14 Conceptual Framework..............................................................16
1.15 Definition of Operational Terms..............................................18

CHAPTER TWO
LITERATURE REVIEW.................................................................... 20
2.1 Introduction..................................................................................20
2.2 The Art of Communication.........................................................20
2.3 The Role of Drama in Education and Communication...............20
2.4 Barriers to Classroom Applications of Drama in Promoting Literacy...24
2.5 The Value of Drama in Education................................................25
2.6 The Importance of Drama in Primary Education..........................26
2.7 Drama as a Tool of Enhancing Communication Competence.........28
2.7.1 Drama Activities that Promote Vocabulary Development..........29
2.7.2 Incorporating Process Drama into Writing Instruction..............30
2.8 Studies on Drama as a Method of Teaching in Kenya.....................32

CHAPTER THREE
RESEARCH METHODOLOGY......................................................... 36
3.1 Introduction..................................................................................36
3.2 Research Design...........................................................................36
3.3 Location of the Study.................................................................37
3.4 Target Population .........................................................................38
3.5 Sample Size and Sampling Procedure..........................................39
3.6 Data Collection Instruments.........................................................40
3.7 Piloting of Instruments...............................................................41
3.8 Validity and Reliability ......................................................... 42
3.9 Data Collection Procedure ............................................... 43
3.10 Data Analysis ............................................................... 44
3.11 Ethical Considerations .................................................. 45

CHAPTER FOUR
INTERPRETATION AND DISCUSSIONS OF FINDINGS .......... 46

4.1 Introduction ....................................................................... 46
4.2 Speaking Competence ...................................................... 46
4.3 Writing Competence ......................................................... 51
4.4 Comparison of a Speaking Competence Test and a Writing Competence Test ......................................................... 56
4.5 Communicative Competence ................................................ 59
4.6 Testing the Hypothesis ....................................................... 66
4.6.1 Differences between the Means of Drama and the Non-drama Pupils in Speaking Competence ......................................................... 67
4.6.2 Differences between the Means of Drama and the Non-drama Pupils in Writing Competence ......................................................... 68
4.6.3 Differences between the Means in Speaking Competence and Writing Competence for Drama Pupils ......................................................... 69
4.6.4 Differences between the Means of Drama Pupils and non-Drama Pupils in Communicative Competence ......................................................... 70
4.7 Drama Teachers' Perception on the Contribution of Drama to Communicative Competence ......................................................... 70
4.7.1 Drama Teachers’ Teaching Experience .................................. 71
4.7.2 Drama Teachers’ Teaching Subjects ...................................... 72
4.7.3 Role of Drama in Learner Language Competence .................... 73
4.7.3.1 Drama Teachers’ Perception of Writing Competence ............... 73
4.7.3.2 Drama Teachers’ Perception of Speaking Competence ............. 73
CHAPTER FIVE
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS........ 75

5.1 Introduction................................................................... 75
5.2 Summary of Main Findings............................................. 75
5.3 Conclusion...................................................................... 77
5.4 Recommendations.......................................................... 78
5.4.1 Policy Recommendations............................................. 78
5.4.2 Recommendations for Further Research....................... 79

REFERENCES........................................................................ 80

APPENDICES........................................................................ 85
APPENDIX I: WORKPLAN...................................................... 85
APPENDIX II: BUDGET......................................................... 86
APPENDIX III: WRITING COMPETENCE TEST...................... 88
APPENDIX IV: SPEAKING COMPETENCE TEST...................... 89
APPENDIX V: WRITING COMPETENCE TEST MARKING SCHEME... 90
APPENDIX VI: SPEAKING COMPETENCE TEST MARKING SCHEME.. 91
APPENDIX VII: TABLE OF CATEGORIES................................. 92
APPENDIX VIII: QUESTIONNAIRE FOR DRAMA TEACHERS......... 93
APPENDIX IX: RESEARCH PERMIT.......................................... 94
APPENDIX X: EDUCATION MAP OF NAKURU MUNICIPALITY....... 95
LIST OF FIGURES

Figure 1.1: Relationships between participation in drama and Communication Competence among primary schools pupils..............................17

Figure 4.1: Drama pupils’ scores in the Speaking test.................................48

Figure 4.2: Non-drama pupils’ scores in the Speaking test............................49

Figure 4.3: Drama pupils’ scores in the writing test..................................54

Figure 4.4: Non-drama pupils’ scores in the writing test...............................54

Figure 4.5: Cumulative Frequency Polygons of Drama pupils’ scores in the speaking and writing tests ...............................................................56

Figure 4.6: Cumulative Frequency Polygons of non-drama pupils’ scores in the speaking and writing tests ............................................................57

Figure 4.7: A histogram of drama pupils’ scores in Communicative Competence.................................................................62

Figure 4.8: A histogram of non-drama pupils' scores in Communicative Competence...............................................................................................62

Figure 4.9: Cumulative percentage curves (ogives) of drama and non-drama pupils’ scores in Communicative Competence.........................63
LIST OF TABLES

Table 1.1: A comparison of the National and the Nakuru municipality KCPE English Language Results in percentages 2007 to 2012 ........4

Table 3.1: Kenya National Drama Festival Results 2007 -2012: National Ranking, Nakuru municipality schools..........................36

Table 3.2: A grid showing numbers and percentages of sampling of primary data ........................................................................38

Table 4.1 Cumulative frequency distribution table showing drama pupils’ scores in the Speaking test........................................46

Table 4.2: Cumulative frequency distribution table showing the non-drama pupils’ scores in the Speaking test..................................46

Table 4.3: Percentage levels in speaking Competence of drama pupils and non-drama pupils............................................................47

Table 4.4: Cumulative frequency distribution table showing drama pupils’ scores in the writing test................................................51

Table 4.5: Cumulative frequency distribution table showing non-drama pupils’ scores in the writing test...........................................52

Table 4.6: Percentage levels in writing competence of drama and non-drama pupils.................................................................53

Table 5.1: Cumulative frequency distribution table showing the drama pupils’ scores in communicative competence..................59

Table 5.2: Cumulative frequency distribution table showing non-drama pupils’ scores incommunicative competence.....................60

Table 6.1: Percentage levels in cumulative competence among drama pupils and non-drama pupils..................................................61

Table 7.1: Teaching experience of teachers of drama.........................................70

Table 7.2: Summary of drama teachers teaching subjects.................................71

Table 7.3: Teacher responses on writing skills gained through drama........72

Table 7.4: Teacher responses speaking sub skills gained through drama........73
# LIST OF ABREVIATIONS AND ACRONYMS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>ELN</td>
<td>English Literacy Norms Project</td>
</tr>
<tr>
<td>FPE</td>
<td>Free Primary Education</td>
</tr>
<tr>
<td>GoK</td>
<td>Government of Kenya</td>
</tr>
<tr>
<td>KNEC</td>
<td>Kenya National Examination Council</td>
</tr>
<tr>
<td>KCPE</td>
<td>Kenya Certificate of Primary Education</td>
</tr>
<tr>
<td>KCSE</td>
<td>Kenya Certificate of Secondary Education</td>
</tr>
<tr>
<td>KNDF</td>
<td>Kenya National Drama Festival</td>
</tr>
<tr>
<td>KSCDF</td>
<td>Kenya Schools and Colleges Drama Festival</td>
</tr>
<tr>
<td>KICD</td>
<td>Kenya Institute of Curriculum Development</td>
</tr>
<tr>
<td>KIE</td>
<td>Kenya Institute of Education</td>
</tr>
<tr>
<td>KNEC</td>
<td>Kenya National Examinations Council</td>
</tr>
<tr>
<td>MOES&amp;T</td>
<td>Ministry of Education, Science and Technology</td>
</tr>
<tr>
<td>QASO</td>
<td>Quality Assurance and Standards Officer</td>
</tr>
<tr>
<td>TTC</td>
<td>Teacher Training College</td>
</tr>
<tr>
<td>TAC</td>
<td>Teacher Advisory Centre</td>
</tr>
</tbody>
</table>
ABSTRACT

Drama as a co-curricular activity is encouraged in schools since it is considered a valuable tool in encouraging development of communicative competence. Participation in drama is believed to enable one communicate effectively. This study sought to establish if drama has influence on the development of communicative competence among primary school pupils in Nakuru Municipality in Kenya. The main objective of the study was to determine the relationship between communicative competence and participation in drama. Two theories namely the Communicative Language Teaching Theory (CLT) proposed by Hymes (1971) and the Monitor Theory of Language Teaching and Learning proposed by Krashen (1976) informed this Study. The study particularly examined pupil competences based on their speaking and writing skills. In the study, drama was the independent variable, while communicative competence was the dependent variable. The communicative competence of pupils who had experienced drama was compared to that of a similar group of pupils who had no experience in drama. A pilot study to establish the validity and reliability of the tests before the actual study was carried out among standard seven pupils in two primary schools in Nairobi county. The study used a descriptive survey design. Two tests, one on writing and another on speaking for pupils and a questionnaire for teachers were administered. Data was collected from 360 Std.7 pupils from fifteen primary schools in the Municipality and 30 teachers from the same schools. Data collected was classified, presented, analyzed and then interpreted using descriptive and inferential statistical techniques. The analysis of data was done using Excel 2007. Results of this study show that drama pupils had better communicative competence in the English language compared to non-drama pupils. A majority of pupils 164(91.1%) of drama pupils scored above 50% in the speaking and written tests cumulatively, compared to 125(69.4%) of the non-drama pupils. Drama provided an appropriate milieu for the learners to practice the language extensively through a wide range of activities such as storytelling, versespeaking, role-play and dialogue. The study recommends that schools should take up drama seriously to provide an opportunity for pupils to practice language for better competence. Through this research, headteachers, teacher advisory centretutors, quality assurance, and standards officers will learn the importance of promoting drama as an important co-curricular activity in schools.
CHAPTER ONE

INTRODUCTION AND CONTEXT OF STUDY

1.1 Introduction

This chapter provides a background that is important in understanding the entire thesis. It discusses the background of the study, states the study problem, gives the purpose of the study, outlines the objectives, raises the research questions, provides the justification, scope, limitations and assumptions of the study, outlines the theoretical and conceptual framework and finally gives the definitions of operational terms.

**Background of the Study**

1.2.1 Importance of Communicative Competence

Communicative competence refers to a language user’s grammatical knowledge of syntax, morphology, phonology as well as social knowledge about how to use utterances appropriately. This study was carried out against a background of the primary school English syllabus in Kenya. The curriculum has been designed to offer a variety of experiences that will lead to an all-round learner in terms of mental, social, physical and moral development. This learner is supposed to have a good mastery of the English language for effective communication. Effective communication enables one to convey thoughts, feelings and ideas successfully. Lack of effective communication skills is an impediment to one’s personal development. According to Marie, 1997, many people do not get jobs despite
the fact that they are capable, hardworking, talented and even suitable for the job. One of the likely reasons is that one does not have effective communication skills. One is not able to communicate effectively in front of the employer. Besides using appropriate words, effective communication entails the use of paralinguistic features such as body language and facial expressions.

In the corporate world, every job entails establishing many relationships that demand for particular communication skills. Therefore, it is very crucial for every individual to understand the importance of effective communication skills and how they affect our lives. Effective communication is an essential skill for successful business and personal relationships. ‘Man is not an island’, communication has the power to destroy or build relationships.

The ability to connect and build rapport with other people is a foundation life skill, and should ideally, be actively developed from an early age. The earlier an individual acquires effective communication skills the better it is.

1.2.2 Role of drama in communicative competence

Drama is an activity where the participant portrays himself/herself in an imaginary situation providing an opportunity for the learner to listen, speak, read and write. Drama is considered to have a positive impact on participants’ communicative competence. It provides an opportunity for participants to learn the language as an enjoyable experience.

Mounkoro (2005) suggests that drama can be a very valuable tool to encourage participatory learning where effective communicative competence can be acquired. People often hold back from saying things, for fear of losing favour or looking spiteful after making mistakes (Mounkoro, 2005). Drama gives an opportunity for actors
to share messages without having to worry about its implications. It helps people learn how to participate in open discussions without fear of tempers flaring.

Drama can provide a situation where ordinary people can feel at ease in sharing their true feelings, laying a basis for understanding their motivation and concerns. It encourages children to use their imagination and creativity. In drama opportunities arise for role-play, expression of own identity and how each individual views the self, teamwork and story generation. Linguistically there are opportunities for descriptive language, storytelling, verbal prediction, giving directions, verbal negotiation, expression of feelings and emotions, use of abstract concepts and use of auditory and visual memory (Chatterton & Butler 1994). All these contribute towards the development of communication competence amongst learners.

1.2.3 Performance of the English language at the Kenya Certificate of Primary Education

In Kenya, English is the official language of examination at Kenya Certificate of Primary Education (KCPE), in all subjects except Kiswahili. Performance in the English language examination at this exit level of the primary cycle is a matter of great concern since it is in English that the learner is examined in the other subjects except Kiswahili as stated above. Unfortunately, candidates continue to perform poorly in English language at KCPE and this raises questions on their level of communicative competence in a language that is very important in their academic pursuits. For example the performance in the KCPE English examination at the national level as compared to that of Nakuru municipality is below average as can be seen in the table below,
Table 1.1: A comparison of the National and Nakuru municipality KCPE English language results in percentages 2007 to 2012

<table>
<thead>
<tr>
<th>Year</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective test (grammar)</td>
<td>47.02</td>
<td>41.58</td>
<td>45.76</td>
<td>49.12</td>
<td>42.48</td>
<td>45.74</td>
</tr>
<tr>
<td>Composition test</td>
<td>41.58</td>
<td>40.48</td>
<td>40.48</td>
<td>42.70</td>
<td>38.53</td>
<td>35.77</td>
</tr>
<tr>
<td>Average (%)</td>
<td>44.30</td>
<td>41.03</td>
<td>43.12</td>
<td>45.91</td>
<td>46.29</td>
<td>40.76</td>
</tr>
<tr>
<td>Nakuru Mun. Average (%)</td>
<td>52.33</td>
<td>49.55</td>
<td>51.08</td>
<td>55.20</td>
<td>55.01</td>
<td>55.93</td>
</tr>
</tbody>
</table>

Source: KNEC KCPE Annual Newsletter (2013)

These national meanscores show, below average performance in English language at the end of the primary school cycle. The overall mean scores in the composition and the grammar papers between 2007 and 2012 nationally, were below 50%. Compared to the national performance, schools in the municipality obtained better scores. Except in 2008 when the municipality had a mean score of 49.55%, performance in English language was always above the mean score mark of 50%. The results show that there was a big disparity in performance at KCPE nationally compared to that of Nakuru municipality.

This implies that pupils in Nakuru municipality perform better compared to pupils from other parts of the country. There must be a reason why Nakuru municipality does well in the English language. This study set out to investigate if
participation in drama could be a factor that helps the pupils in Nakuru municipality perform better in English examinations at KCPE level.

Schools in Nakuru municipality have consistently over a period performed and excelled at the national level of the Kenya Schools and Colleges Drama Festival. From 2007 to 2012, some schools from Nakuru municipality were ranked among the overall best three schools nationally at the annual Drama Festival.

The use of effective instructional strategies where pupils have an opportunity to practically engage in language learning could be a major panacea to improved performance in English language at the KCPE. Although the KCPE English language paper does not test language usage in practical terms, learner mastery of language is a holistic appreciation of the four basic language skills of listening, speaking, reading and writing. The poor performance in English language could be a pointer that instructional strategies in schools fail to facilitate good performance in English language examinations and contribute to the incompetence in communication.

According to Ayot (1984), the development of language competence depends largely on whether the students are given sufficient opportunity to become productively involved in practical language using situations. Many schools in Kenya (and elsewhere too) fail to provide such opportunities. The burden of improving students’ English rests to a large extent on the shoulders of the teacher of English, whereas the meaningful contexts, which can motivate learners to use language in hypothesizing, generalizing, and sharing ideas about common
experiences, occur naturally and more often across the curriculum in various subjects.

The primary school curriculum (K.I.E, 2005) stipulates that English language is both a subject and a medium of instruction in upper primary schools in Kenya. With an allocation of 8 periods of teaching per week (each period lasting 35 minutes) in upper primary, the subject has the highest number of lessons per week. This underscores the importance attached to the subject by the education stakeholders in the country. Apart from Kiswahili language, which obtained an official language status recently, (Kenya Constitution, 2010) English has remained the official language, used in all government transactions since 1963 when Kenya attained Independence. English language, therefore, occupies a central position in the realization of the primary school objectives. Competence in the language is important if the learner has to make a positive contribution to society.

O’Neil and Lambert, (1982) have observed that drama can provide powerful motivation to language use and this does not occur in isolation. Learners are provided with a context that enables them to learn the language with ease. Drama provides an opportunity for learners to practice the grammar that they have acquired in the classroom. Based on this proposition, this study is designed to determine the influence of drama on communicative competence.

1.3 Statement of the Problem

The primary school English language curriculum emphasizes the importance of providing learners with opportunities to lay a firm foundation for the development
of competency in communication. It is anticipated that children should be able to master English language to perform well in all the subjects in the English curricula since English is also a service subject. The performance of the English examination composition paper at KCPE has been below average for many years.

In KCPE, the English examination composition paper tests a candidate’s writing skills. These include a candidate’s ability and capacity to comprehend and interpret language in a variety of forms. The KCPE reports have painted a gloomy picture in the performance of English language since 2007. Given that most primary school pupils drop out of school after standard 8, they are expected to communicate competently and understand different documents written in English language when they leave school. Those pupils proceeding to secondary school are instructed in English language. Therefore, lack of effective English will adversely affect their overall academic achievement in particular and their success in life in general.

According to the Kenya National Drama Festival Syllabus (2013), learners are supposed to benefit immensely from the use of drama in their communication. Drama provides learners with opportunities for practical language use that could improve communicative competence. Since some schools do not facilitate their learners to participate in the festival, there is need to find out the benefits related to language learning which drama provides if such schools are to be encouraged to participate. This research set to find out if involvement in drama as a practical language using context could improve communicative competence in English language among primary school pupils. This is a comparative study: those who engage in drama and those who do not.
Ong’ondo (2003) studied how drama affects secondary school students’ performance in English in the Western region of Kenya. He found that students who consistently participated in drama achieved better communicative competence in English language than those who did not. This research sets out to investigate if the same results can be expected if one changes the variables so that instead of investigating secondary schools and in Western province as Ong’ondo did, we interrogate primary school education as the level of study and Nakuru municipality as the location of study. So far, there is no evidence that research has been carried out on the role of drama in the development of communication Competences at primary school level in Kenya. This study set out to initiate and contribute to the process of filling this lacuna in knowledge.

1.4 Purpose of the Study

The purpose of the study was to investigate and establish the role of drama in the development of communicative competence among primary school pupils by finding out whether drama pupils show a better communicative competence in the English language than non-drama pupils.

1.5 Objectives of the Study

The objectives of the study were to:

i) Examine the performance in an English language-speaking test of primary school pupils who participate in drama.
ii) Examine the performance in English language writing test of primary school pupils who participate in drama.

iii) Differentiate performance between writing and speaking competence tests among primary school pupils who participate in drama and those who do not.

iv) Compare the communicative competence among primary school pupils who participate in drama and those who do not.

1.6 Research Questions

This study was guided by the following research questions

i) Is there a difference in performance between an English language speaking competence test of primary school pupils who participate in drama and those who do not?

ii) What is the difference in performance in an English language writing competence test of primary school pupils who participate in drama and those who do not?

iii) What is the relationship between performance in speaking and writing test tests among primary school pupils who participate in drama and those who do not?

iv) Is there a relationship between participation in drama and communicative competence in English language among primary school pupils?

1.7 Null Hypotheses

In this study, the following hypotheses were tested:
Ho1: There is no statistically significant difference in performance in a speaking competence test in English language between drama and non-drama pupils in Nakuru municipality, Kenya.

Ho2: There is no statistically significant difference in performance in a writing competence test in English language between drama and non-drama pupils in Nakuru municipality, Kenya.

Ho3: There is no statistically significant difference in the performance in speaking and writing tests among primary school pupils who participate in drama and those who do not in Nakuru municipality, Kenya.

Ho4: There is no statistically significant difference in communicative competence among primary school pupils who participate in drama and those who do not in Nakuru municipality, Kenya.

1.8 Justification of the Study

The study provides information on the role of drama in promoting communicative competence (CC). The research findings will motivate teachers to use drama in their classroom teaching since they will feel confident that it helps learners develop CC. This research is also expected to provide a framework upon which an argument to the effect that drama is an important tool of promoting CC can be anchored. By extension, it has been noted that pupils with a strong CC excel in curricular activities. Therefore, educational stakeholders and policy makers may find the findings of this research valuable in arguing for the need of sustained use and practice of drama in primary schools. Teacher Advisory Centre tutors
(TAC) and Quality Assurance and Standards Officers (QASO) who carry out pedagogical upgrading courses for teachers of English, will incorporate the use of drama in the teaching and learning of English language. The Kenya government will benefit by having empirical evidence on the benefits of incorporating drama activities in the school curriculum. It will also help the government to realign its priorities and resources to drama as an important co-curriculum activity.

1.9 Scope of the Study

The study was confined to the assessment of the role of drama on the development of communication competence among primary school pupils in Nakuru municipality of Kenya.

Communicative competence in the study was concerned with speaking and writing aspects in English language such as fluency, accuracy, coherence, organisation, relevance and confidence. Reading and speaking skills, which are complementary skills in language competence, were not covered.

The participants in the study were standard seven pupils. Nakuru municipality was preferred for this study since it is one of the locations in Kenya that has a high rate of primary school participation in the National Drama Festival. The Municipality excels in the Festival at the national level. The municipality also had a comparatively higher national mean in the English language at KCPE as given in table 1.1

1.10 Limitations of the Study:

The following were limitations of this study:
i) The findings are based on the learner’s competence under test conditions, which raised their anxiety.

ii) The study also involved a small number of participants, only 360 pupils in Nakuru municipality.

1.11 Delimitations of the Study

The following was the delimitation for this study

Speaking and writing skills that are active and overt aspects of language learning were the ones considered in this study. Listening and reading skills were not considered due to limited time available for the research.

1.12 Assumptions of the Study

This study had the following assumptions:

(i) Standard seven pupils are at the same level of the English language proficiency.

(ii) Standard seven teachers of English were trained to teach English.

(iii) Standard seven pupils in primary schools in Nakuru municipality have a chance to participate in Drama

(iv) Participation in drama boosts a learner’s communicative competence.

1.13 Theoretical Framework

This research was informed by two theories: the Communicative Language Teaching Theory (CLT) proposed by Hymes (1971) and the Monitor Theory of Language Teaching and Learning proposed by Krashen (1976). The two theories
were found to be directly valuable to this study since they both give sets of assumptions that may guide a research in language teaching and acquisition of CC; two areas that are of prime interest to this study. In the two theories, the study selectively picked those principles that are consistent and in agreement with the analysis of drama as a tool for enhancing CC among learners.

1.13.1 The Communicative Language Teaching Theory

This approach starts from a theory of language as communication. Language teaching aims at what Hymes (1971) referred to as CC. Hymes coined this term to contrast a communicative view of language and Chomsky’s (1957) theory of competence. For Chomsky the focus of linguistic theory was to characterize the abstract abilities that enable speakers to produce grammatically correct sentences in a language (Chomsky, 1957). Hymes held that such a view of language was sterile; that linguistic theory was seen as a more general theory incorporating communication and culture.

Hymes theory of CC was a definition of what a speaker needs to know in order to communicate competently in a speech community. In Hymes’ view, the person who acquires CC acquires both knowledge and ability for language use. This study was based on Hymes’ view of CC.

Richards and Rodgers (1986) trace the origins of CLT to the late 1960s when there were changes in the British language teaching tradition. Until then, Situational Language teaching (SLT) was the major approach to teaching English as a foreign language. In SLT, language was taught by practising basic structures in meaningful situation based activities. In the mid-1960s, British Applied
Linguists began to call to question the theoretical assumptions underlying SLT. They saw the need to focus language teaching on communicative competence, rather than on mere mastery of structures. This research addressed communicative competence as the focus of language teaching as observed by these scholars.

Richards and Rodgers (1986) state that another impetus for the Communicative approach came from the changing educational realities in Europe. In 1971, a group of experts (Wilkins, Widdowson, Cardlia, Brumfit, Keith, and other British applied linguists) began to investigate the possibilities of developing language courses that correspond to learning needs. It is because of the theories of these experts that language teaching evolved nationally and internationally to what we now refer to as the communicative approach, or simply communicative language teaching.

The basic characteristics of this Communicative view of language are that:

i) Language is a system of expressing meaning.
ii) The primary function of language is for interaction and communication.
iii) The structure of language reflects its functional and communicative use.
iv) The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

Drama is one of the most appropriate means of imparting the skills of expressing meaning, interaction and using language functionally and communicatively. Communicative Language Teaching was found relevant to the use and teaching of English language in Kenya since Kenya uses English both as a medium of
instruction and as one of the main languages of communication in and out of schools. This explains the relevance of CLT to this study, since the Drama festival provides an opportunity for pupils to practice with language outside the classroom.

1.13.2 The Monitor Theory of Language Teaching and Learning

This study was also informed by the Monitor Theory of Language Teaching and Learning. The Monitor Theory according to Krashen (1981) asserts that a learner’s learned system acts as a monitor to what they are producing. Therefore, learners are able to edit their own output to make themselves more comprehensible or fluent in speech. Krashen (2003) advanced five principles or hypotheses about language acquisition, which included The Acquisition Learning Distinction, The Natural Order hypothesis, The Monitor Model, The Comprehensible Input hypothesis, and The Affective hypothesis. Out of these approaches, the Monitor Theory got more attention among scholars. Richards and Rodgers (1986) see the Monitor Theory as compatible with the principles of CLT. The Monitor Theory centres on the premise that the language that one has subconsciously acquired facilitates our utterances in the second language and is responsible for our CC. The Monitor Theory also takes cognizance of the fact that the acquisition of CC includes both mastery and ability for language use.

Krashen (2003) underscores the importance of comprehensive input in enabling an acquirer develop competency over time. The comprehensive input centres around the theory that we acquire a language and Krashensees acquisition as the basic process involved in developing language proficiency and distinguishes this
process from learning. Acquisition refers to the unconscious development of target language system as a result of using the language for real communication. Reid Wilson (2009) in support of Krashen, states that language acquirers are not consciously aware of the grammatical rules of the language but rather develop a ‘feel’ for correctness. In non-technical language, acquisition is picking up a language without necessarily laying emphasis on the correct grammar. Learning is the conscious representation of grammatical knowledge that has resulted from instruction, and it cannot lead to acquisition. The acquired system enables learners to make spontaneous utterances during usage. The learned system therefore serves as a monitor of the output of the acquired system. These views are applicable in a situation where the focus of language teaching is CC especially where learners acquire competence through the use of language like in drama. This clearly explains further the inter-relationship between Krashen’s (2003) Monitor Theory and CLT.

Drama provides the comprehensive input that Krashen (2003) hypothesizes as necessary for language acquisition. Scharengnivei, 1970, Early and Tarlington, 1985 and Mordecai, 1985, who state that drama contextualizes the language in real or imagined situations in and out of the classroom, support the same views. The language that uses drama activities is explored, tried out and practised in meaningful situations. The CLT, like the Monitor Theory, supports activities that supply input so that learner progress in language acquisition is based on real language provided in context. Drama provides an environment in where language is learned in practical and meaningful contexts.
1.14 Conceptual Framework

A model that shows how drama influences communication competence of primary school pupils. This model was derived from literature review and the theoretical framework which guided this Study. The relationship is as shown in Figure 1.1 below.

Figure 1.1 Relationship between participation in drama and communication competence of primary school pupils.

In this model, participation in drama is the independent variable, while communication competence forms the dependent variable. The arrows in the model indicate the flow in terms of the frequency of drama participation affected by background factors and their contribution on communication competence. The intervening variables affect both independent and dependent variables. Drama participation is affected by several factors among them category of the school,
school tradition, economic status and teacher interest and training. The proposed study sought to establish the relationship between drama participation and English language communication competences of primary school pupils.

1.15 Definition of Operational Terms

In this study, the following terms denoted meaning as explained below:

Communication competence: The ability to speak and write clearly, accurately, appropriately, relevantly, coherently and convincingly in English within a specified time and context.

Drama: An activity where the participant portrays himself/herself in an imaginary situation. It provides an opportunity for the person to listen, speak, read, write, or behave in a manner that befits a given context.

Drama pupil: One who has taken part in the Kenya Schools and Colleges Drama Festival up to the zonal level at least once; as an actor/actress, narrator, or verse speaker.

Non-drama pupil: One who has not participated in the Festival in the manner specified above.

Speaking competence: The ability to speak clearly, appropriately, coherently, confidently, in relevance to a given topic, within a specified time and context.
Writing competence: The ability to produce a piece of writing that is clear, accurate, appropriate, relevant, coherent, creative, and convincing, within a specified context and time.
CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter addresses the following sub-topics: the art of communication, role of drama in education and communication, barriers to classroom applications of drama and theatre in promoting literacy, the value of drama in education, the importance of drama in primary education, drama as a tool of enhancing communication competence, drama activities that promote vocabulary development, incorporating process drama into writing instruction and studies on drama as a method of teaching in Kenya. The chapter is geared towards establishing the practice and the teaching of the relationship between drama and communication competence in primary schools in Kenya.

2.2 The Art of Communication

Communication is the activity of conveying information. Communication requires a sender, a message, and an intended recipient, although the receiver need not be present or aware of the sender's intent to communicate at the time of communication; thus communication can occur across vast distances in time and space. Communication requires that the communicating parties share an area of communicative commonality. The communication process is complete once the receiver has understood the sender. The art of communicating is an essential life skill, a soft skill that children will carry with them throughout life. Skilful
listening and confident speaking are essential for every child's educational achievement, as well as in their future work and personal life.

Oral communication includes discussion, speeches, presentations, interpersonal communication and many other varieties. In face to face communication, the body language and voice tonality plays a significant role and may have a greater impact on the listener than the intended content of the spoken words. A good performer captures the attention of the audience and connects with them. For example, out of two persons telling the same joke one may greatly amuse the audience due to his body language and tone of voice while the second person, using exactly the same words, bores and irritates the audience. What we say is an important way of getting messages across—but using our voice is only the tip of the iceberg. We communicate more information using our non-verbal signals, gestures, facial expressions, body language and even our appearance. Visual aids can help to facilitate effective communication and are used in presentations to enliven the audience. Schools drama provides a forum for pupils to engage in hilarious and exciting activities as they perform a variety of plays. They also participate in costume and props making for visual effect. This is what Courtney (1989) refers to as the creative drama. He contends that the baby’s early experiments with movement and sound are embryonic forms of drama, art, and music and these makes the child more absorbed in the learning process. Plays therefore are important components of dramatic approaches to education.
2.3 Role of Drama in Education and Communication

The role of drama in education and communication can best be summed up by a Chinese proverb that says, "Tell me and I will forget. Show me and I will remember. Involve me and I will understand." The proverb lays emphasis on practical aspects of skills acquisition. In communication, drama can offer the practical aspect of effective skills development.

According to Elizabethan and Jacobean (2008), dramatic arts education is an important means of stimulating creativity in problem solving and communication. It can challenge students' perceptions about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. A student can, if only for a few moments, become another person, explore a new role, try out and experiment with various personal choices and solutions to very real problems from their own life, or problems faced by characters in literature or historical figures. This can happen in a safe atmosphere, where actions and consequences can be examined, discussed, and in a very real sense experienced without the dangers and pitfalls that such experimentation would obviously lead to in the "real" world. This is perhaps the most important reason for dramatic arts in schools (Albert, & Foil, 2003).

Still, there is far more that drama can do. Perhaps more than any other art form, drama also provides training in the very practical aspects of communication so necessary in today's increasingly information-centred world. Students who have participated in dramatic activities are less likely to have difficulty speaking in
public, will be more persuasive in their communications, both written and oral, will be able to put themselves into others' shoes and relate to them, and will have a more positive, confident self-image (Crumpler, & Schneider, 2002). Participation in dramatic activity requires self-control and discipline that will serve the student well in all aspects of life. Learners who participate in drama learn to work together, cooperate, and find the best way for each member of a group to contribute, and to listen to and accept the viewpoints and contributions of others. This is because success in drama is hinged both on collaboration as well as on individual skill. Drama is an important tool for preparing students to live and work in a world that is increasingly team-oriented rather than hierarchical (Elizabethan & Jacobean, 2008).

Drama also helps pupils develop tolerance and empathy. In order to play a role competently, an actor/actress must be able to fully inhabit a character's soul. An actor or actress has to really understand how the world looks through the character's eyes. This does not mean he/she must agree with every character. For example, an actor can play Hitler without becoming a Nazi. However, he cannot play Hitler without understanding his point of view, without empathy. In today's increasingly polarized and intolerant culture, the ability to understand others' motives and choices is critical (Albert, & Foil, 2003). Drama can help build responsible global citizens.

In addition to its intrinsic educational value, drama can reinforce the rest of the school curriculum. Since communication and empathy are central to drama, a pupil who has explored a lot in the drama classroom is likely to understand ideas
in history and current events. He is also likely to imagine figures in history and literature and to understand the way human beings interact. The link between dramatic arts and subjects such as English, History, Social Studies, and related areas is obvious image (Crumpler, & Schneider, 2002). The study of literature would be impossible without drama. There are important periods of our collective literary history in which virtually all of the surviving literature is dramatic. More importantly, drama can be used to promote active learning in any subject-to give students a kinaesthetic and empathetic understanding as well as an intellectual understanding of a topic. Studies have shown repeatedly that this approach yields greater depth of understanding and a marked improvement in retention. A good teacher strives to link drama lessons to topics and themes students are studying in other subjects, or to important social questions. In this way, drama accomplishes several goals at once-enriching students’ school experience through art as well as reinforcing traditional academics (Elizabethan& Jacobean, 2008). This study set to establish whether pupils participating in the drama festival are advantaged in understanding a wide range of topics that form the themes of their presentations and if this enriches their content as they write compositions.

2.4 Barriers to Classroom Applications of Drama and Theatre in Promoting Literacy

Ping-Yun Sun (2007) argued that although numerous researchers have emphasized the tremendous effect that drama and theatre can have on children's cognitive and affective development as well as providing abundant resources for teachers, there still exists a gap between understanding its value and actually
applying it (Furman, 2000). The reasons teachers still hesitate to embrace the ideas of utilizing drama and theatre in classroom activities can be summarized as follows:

In the search for drama resources to develop curricula, teachers are easily overwhelmed by various terms used in drama and theatre, such as creative drama, creative dramatics, developmental drama, process drama, educational drama, improvisational drama, improvisation, informal drama, classroom drama, drama in education, role-plays and simulations among others. Dramatic activities tend to be “peripheralized” in the official curriculum; they seem to be time-consuming and unnecessary. Besides, most teacher education programs do not offer courses related to drama and theatre, teachers are unfamiliar with facilitating dramatic activities (Furman, 2000); Dramatic activities are so playful that teachers might be afraid that children will not take learning seriously. To address the pitfalls that may discourage teachers from using drama and theatre in classroom application, KNDF organises annual workshops to address teacher related barriers. This study should bring to the fore the invaluable contribution that drama and theatre has in stimulating learner interest in language learning. This should ameliorate fears for the unknown and cultivate teacher interest in using drama as pedagogy.

2.5 The Value of Drama in Education

Quoting Tolstoy, McCaslin, N (2006), says the school of the future will perhaps not be a school as we understand it- with benches, a blackboard and a teacher’s platform- it may be a theatre, a library a museum or a conversation. Thus, drama offers pupils an opportunity to learn outside the conventional confines of the
classroom. Redington, (1983), who sees the need to play as an important
development process in a child, echoes this. Educationists realized this need and
gave a lot of attention to the use of drama in education. The value of drama in
education is as follows: Drama releases imagination and energy, it fosters the
social, intellectual and the linguistic development of the child; Drama motivates
learners and this enables them to work hard to practice the language; Besides,
drama creates a sense of cooperation and responsibility among the learners. It has
a therapeutic effect, which helps solve emotional and behavioural problems.
Through drama, learners exercise their sensitivity and imagination and give
teachers a better place to appreciate and understand their pupils well.

Of the seven values of drama that Redington highlights above, the second is most
significant to this study as it seeks to link the process of drama and the acquisition
of language skills. Drama appears to be a very appropriate mode of providing the
learner with opportunities to acquire effective communication skills, values and
attitudes. (Kenya, Primary Education Syllabus 2002). Drama activities are
important in helping pupils become more confident in their language use by
allowing them to experience the language in operation. They also provide for the
use of paralinguistic communication such as use of body language and general
acting ability (Prabhu, 1987).

In Kenya, schools that perform well in drama have been known to also produced
the good results in KCPE not only in English but also in other subjects offered in
the primary school curriculum. The Kenya National Drama Festival adjudication
reports have always praised the level of language mastery presented by the actors

2.6 The Importance of Drama in Primary Education

Buchanan (2010) suggests that Educational drama is a highly important component of the primary classroom curriculum. It provides the opportunity for students to express themselves as well as to explore and find themselves. Within the classroom, education drama can be used in the following ways; improvising, role playing, play building, pup petering and story making, storytelling and dramatising.

According to Buchanan, drama pupils are engaged in improvisation that involves the spontaneous interaction with an imagined situation. It helps develop pupils’ confidence, creativity, debating skills, public speaking skills, and allows them to have a bit of fun, relaxation among others. Role-playing is improvisation in which children respond as if they are someone else in the ‘as if’ drama world. It helps develop student confidence, and is useful for empathy development. Empathy involves understanding someone else’s point of view and sense. Play building is a process that uses improvisation and role play to develop dramatization that is presented to an audience, like assemblies it helps develop team work spirit, sense of belonging, negotiating and understanding what a consensus means. Story making, telling and dramatising is the art of making a story, telling a story and/or
acting out a story. It uses pupils’ creativity and develops pupils’ literacy skills in all areas. The pupils use and own props therefore and this helps them develop a sense of self-esteem and confidence. Learners can also take onto a variety of roles thus enhancing their public speaking skills (Elizabethan, T. & Jacobean, M. 2008). Since they are actively engaging in practices that require constant use of language in a variety of forms, the learners thus acquire communicative competence involuntarily. For the learners, they may think they are simply playing but in fact, they are also improving their language skills.

Pupils involved in the KNDF memorise lines, rehearse them with their fellow pupils, and perform to a panel of adjudicators and an audience. A learner who successfully participates in the Festival is thus likely to acquire a strong command of language skills compared to one who does not.

2.7 Drama as a Tool of Enhancing Communication Competence

Collie and Slatter (1987) have asserted that literature can make positive contributions to a learner’s language learning. Literature constitutes valuable authentic material for it exposes the learner to different registers and types of language use. They point out the values and uses of drama. Drama can help the teacher to achieve reality in several ways. It can overcome the pupils’ resistance to learning a new language by making the learning of the new language an enjoyable experience. It enables learners set realistic targets since they have tasks to accomplish. By linking the language-learning experience with pupil’s own experience, drama can create in pupils a need to learn the language: Drama employs the use of creative tension (situations requiring urgent solution) thus
putting more responsibility on the learner as opposed to the teacher (Wessel, 1987). Given the poor performance of English at the KCPE level, the need to motivate the learners through drama becomes central. The study examined whether pupils who participate in drama benefit in terms of language proficiency.

2.7.1 Drama Activities that Promote Vocabulary Development

Vocabulary proficiency plays a crucial role in children's literacy development. In their studies, Albert and Foil (2003) illustrate how to effectively introduce new vocabulary and facilitate the learning activities with dramatic techniques. "Creating a memorable event" is recommended when introducing new vocabulary. The authors depict several scenarios in the article. For instance, while children are getting ready for the class, teachers might say, "Ok, it's time to do some work. Take your cat, rock your desk, and start to write about the trees on the ceiling." Students are likely to respond with "what?" or "that doesn't make any sense." Teachers can continue this "game" until everybody pays attention and looks puzzled. Teachers then respond with "I'm sorry. I am being incoherent. So, what do you think incoherent means?"

Albert and Foil state that to reinforce and extend comprehension, teachers can read students stories that contain the new vocabulary words. They may also ask students to act out the corresponding action or have them draw a word card out of the new vocabulary box, and act out the definition for other children to guess. For older children, teachers can ask them to create a skit illustrating the meaning of a vocabulary term. Teachers should help students to understand vocabulary in the context of literature by providing relevant literature pieces. Teachers can also list
several new vocabulary items and have pupils write short stories using them. Similar activities were used in this study where testing for communicative competence involved activities on writing and speaking. In assessing the speaking and writing skills, proper choice and use of vocabulary was a sub skill that was tested in this study.

2.7.2 Incorporating Process Drama into Writing Instruction

How does drama extend children’s literacy development and how does children’s writing demonstrate their engagement with and understanding of literary texts? Crumpler and Schneider (2002) conduct a cross-study analysis of writing from first, second, and third grade classrooms to answer these questions. In the first grade classroom, the teacher and his first graders read Where the Wild Things Are (Sendak, 1963). Then, the teacher placed the students in roles as “wild things,” so that they had the chance to view the story from the perspective of characters within the text. The teacher then asked them questions (in the case of this story, how they survived on their island), which helped children to elaborate on their characters. In the process, some children developed a new character: Maxina, who was Max’s older sister. The next day, the teacher took this further, casting the boys as Max and girls as Maxina to travel back to the island. The teacher asked children to describe what is needed for this journey back to the island. After they “arrived” on the island, the teacher asked what they saw there. After this activity was completed, the teacher and children spent ten minutes discussing what they thought about it. Then, the teacher asked children to respond to the question: Think about the journey to the island, and draw and write about what you like and
remember about it. In children's writing, this drama activity enabled the children to explore the boundaries between reader/writer and character/actor and to improve their writing skills.

In the second and third grade classroom, the teacher and the students studied the topic of immigrants. They first spent several days reading and discussing immigrants' stories from children's literature and the students started to create tableaux or frozen scenes of the immigrants' experiences. Then the students had to write, in the role of their characters from the tableau, about what they thought. In addition, students also created written documents for the immigrants such as passports and photo albums. They read both fiction and non-fiction and created documentaries on the immigrants' lives. As a result, students not only learned about immigrants' experiences but also learned to write in roles from others' perspectives, to write for various purposes, and to write across different genres. Through this curriculum, children develop a firmer understanding of the role and the relevance which writing can have in their lives (Schneider & Jackson, 2000).

Teachers need to be aware of the fact that being funny, interesting, and entertaining is only one dimension of drama and theatre, which provides children with strong incentives to learn and to discover. As McMaster (1998) advocated, drama can be an invaluable teaching method, since it supports every aspect of literacy development. Learners are able to develop their decoding knowledge, fluency, vocabulary, syntactic knowledge, discourse knowledge, and metacognitive knowledge to comprehension of extended texts. Drama and theatre educate children by providing free and flexible space in which to grow and to
learn with ease and enjoyment. Drama pupils are given scripts to read, they are auditioned to establish their comprehension of respective roles. They are better placed to learn the language with ease.

2.8 Studies on Drama as a Method of Teaching in Kenya

Research has been done on drama as a classroom method of teaching; its principles, activities and outcomes (Dougill, 1987 and Mellaine, 1995). However, the focus has been on its use in the classroom and not as a co-curricular activity. Moreover, these researches were done outside Kenya and their findings may not be necessarily relevant to the Kenyan situation. In Kenya, some studies have been done on communicative competence. Kembo-Sure (1982) carried out research on writing competence in which he surveyed the factors influencing achievement in composition writing. These factors include type of feedback on writing and teacher experiences (type of training, level of education and teaching strategies).

The scope of Kembo-Sure’s research did not cover the impact of drama on achievement in composition writing and speaking. In another research on writing Okwako (1994), studied the relationship between extensive reading and accuracy in spelling in English language. Since spelling is an aspect of writing, this study touched on writing competence. However, it is not pegged on drama.Waititu (1995) investigated the secondary school students’ competence in writing a letter of application for a job. His scope did not in include the contribution of drama. It was also based on Kiswahili.

Otieno (2008) investigated the potential and limitations of youth drama in responding to social issues in Kenya with a focus on HIV/AIDS. He singled out
the importance of the schools and college’s drama festival in enhancing communication amongst the youth. Otieno does not single out language Competence but underscores the need for the youth to express themselves without fear. However, his study revealed that Drama provides an avenue for nurturing this fearless expression, which enables language practice towards Competence. Otieno focused on the dramatized verse, the play and the narrative which are presented at the schools and colleges drama festival. Building on this study, it was prudent to do a study on the role of drama on primary pupils’ English language communicative competence.

Okumu-Bigambo (2000) studied the role of speaking and writing in communication competence of engineering students at Moi University. In this study, it was revealed that communicative competence could be achieved through guided practice in speaking and writing. Okumu’s research relates well to this study although it focused on university students. This study differs from Bigambo’s study because it specifically explores the relationship between communicative competence and participation in drama among primary school pupils.

The structured but extensive use of language provides the guided practice as recommended by Bwire (2007), who studied learner competencies and proficiency in English listening comprehension in selected secondary schools in Kenya. The study measured learners listening comprehension proficiency. It analyzed the listening materials the learners were exposed to and the extent to which listening skills were taught. The study found out that students in urban
areas performed better in listening comprehension skills than those in rural schools. The teaching of speaking and writing skills which was a major area of focus in this study was not given due emphasis.

Reflecting on theatre in Kenya, Mugubi (2011) decries the sorry state of children’s theatre in the country. It is only at the Kenya Schools and Colleges Drama Festival (KSCDF), where an attempt is made to feature children’s theatre. The lack of any meaningful theatre for children is well illustrated by Kabui (1997), who examined the plot, characters, themes and styles for child audiences in Nairobi. The main finding was that artists in Nairobi have not appreciated the value of children’s theatre as a tool for education and entertainment. The plays mostly addressed the adult audience in terms of themes.

Shikuku (2008) studied children’s plays in KSCDF and concurs with Kabui’s findings. This main shortcoming was well articulated by Alembi (2004), who condemned the treatment of primary school pupils as miniature adults as illustrated in the content of most of the plays handled at the Festival. Alembi’s strong standpoint changed the Festival’s approach in handling themes for children. Concurring with Alembi, Mugubi observes that proper enactment of children’s theatre helps them discover meaning from their own real life situations. Children develop virtues of communication, obedience and self-control. Therefore, there is need to strongly invest in children’s theatre for socio-economic benefits in this country. The KSCDF offers pupils this opportunity.

Ong’ondo (2003) studied impact of drama on secondary school students’ communicative competence in English language. The study carried out in
secondary schools in Western province of Kenya found out that the students who consistently participated in the drama festival for three years demonstrated better communicative competence than those who did not participate. The findings of his research are key to this study since they help formulate a justification for studying communication competence in primary school pupils in Kenya and whether drama influences it or not. The findings further provided a template, which guided this study.

Looking at all these studies, it is clear that while most of the reviewed studies seem to concur that drama has the potential to enhance learners’ communicative competence, none of these studies involved primary school pupils. The studies do not look at how pupils’ participation in drama can influence their speaking and writing skills, hence the need to fill this gap, addressed through this research.
CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter addresses the following stages in the study: Research design, location of the study, target population, sample size and sampling procedure, data collection instruments, piloting of instruments, validity and reliability of the instruments, data collection procedure and data analysis.

3.2 Research Design

This study used a descriptive survey design. Koul (1986) sees this design as ideal in establishing competencies, opinions and attitudes. This design was appropriate in establishing learner language competencies and collecting data on teacher perception regarding the role of drama in the development of communication competence among primary school pupils. With descriptive survey, it was possible for the researcher to reach as many schools as possible within a short period of time and with minimal challenges. This design was also cost effective.

The researcher adopted this design since the independent variable namely, participation in drama related genres such as plays, dramatised poetry, dances and storytelling, had a bearing on the improvement of learner language competence. This design was also suitable for this study because the sampled pupils had undergone the same experience of learning the English language for 7 years. The pupils’ English language competence was assessed based on their performance in the speaking and writing tests.
3.3 Location of the Study

The study was carried out in Nakuru municipality in Nakuru county of Kenya. Primary schools that participated in the annual drama festivals were sampled in the survey. Nakuru Municipality was selected because of its long tradition of good performance in drama. It also has the most active theatre, the Nakuru Players Theatre where the winners of the drama festival perform after the annual Festival. Unlike other towns, schools in Nakuru have actively participated in the drama festival with perennial national winners coming from the municipality. A summary of the Festival results for the last 5 years showing how Nakuru municipality performed in the national ranking is given in Table 2.1 below.

Table 3.1: Kenya National Drama Festival Results 2007-2012: National Ranking, Nakuru municipality schools.

<table>
<thead>
<tr>
<th>Year</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary School Play</td>
<td>1&amp;2</td>
<td>1&amp;3</td>
<td>1&amp;2</td>
<td>1&amp;2</td>
<td>1&amp;3</td>
<td>2&amp;3</td>
</tr>
<tr>
<td>Choral verse</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>1&amp;3</td>
<td>2</td>
<td>1&amp;2</td>
</tr>
<tr>
<td>Solo verse</td>
<td>3</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
</tbody>
</table>

Source: Unpublished KNDF Adjudication Reports, 2007 -2012

The national drama festival results since 2007 show that Nakuru municipality has excelled in performance at the national level with overall winners in the primary school play, the choral and solo verse. Except for the solo verse in 2008 and 2011,
the best school in the municipality has never been ranked below position 3 between 2007 and 2012.

Apart from having a history of excelling in the Festival, Nakuru is a cosmopolitan town, with virtually all Kenyan communities residing there. The researcher was able to get a sample representative of the Kenyan Nation. The consistent active and excellent performance of the schools in Nakuru municipality made it possible to identify with ease, pupils who had participated in the drama festival for purposes of comparing with counterparts who had not participated. For example, Lions Primary school, Nakuru and Carol Academy have excelled both in drama and in curricular activities. Lions Primary school, which had been ranked number one in the play category nationally in the years 2010 and 2011, also posted impressive marks during KCPE in those years i.e. 363 and 364 out of 500 respectively. On the other hand, Carol Academy, which was ranked first in choral verse in 2010 and second in 2011, also posted a mean score of 367 and 357 out of 500 in the respective years. The schools in the municipality had also shown exemplary performance in English at KCPE comparatively higher than the national mean as shown in Table 3.1. Therefore, the study set out to examine whether participation in drama has a role to play in the development of communicative competence.

3.4 Target Population

According to the Ministry of Education (2011), there were 59 public and private primary schools in Nakuru municipality. These schools had a total population of 5640 standard seven pupils and 118 teachers of drama. The standard seven pupils
had been participating in drama festival for a longer period. Therefore, it was possible to get a bigger population of pupils who had participated in the drama Festival.

3.5 Sample Size and Sampling Procedure

The researcher used purposive sampling technique to select a representative sample. Only those schools that had actively participated in the drama festival for at least 6 years (2007-2012) and had an enrolment of over 30 pupils in standard seven were selected. A total of 360 pupils, 24 from each school comprising 12 who had participated in drama and 12 who had not, were randomly selected. Thirty teachers who participated in drama from the sampled schools responded to the teacher questionnaire. See the sampling grid below.

Table 3.2: Agrid showing numbers and percentages of sampling of primary data

<table>
<thead>
<tr>
<th>No. in figures</th>
<th>Total no. of pupils in Nakuru municipality</th>
<th>Target population</th>
<th>Sample of pupil respondents</th>
<th>Sample of total no. of teachers of drama in Nakuru municipality</th>
<th>Teacher respondents</th>
<th>Total no. of schools used</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>100%</td>
<td>25%</td>
<td>3%</td>
<td>3%</td>
<td>100%</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>50467</td>
<td>5640</td>
<td>180</td>
<td>180</td>
<td>30</td>
<td>59</td>
</tr>
</tbody>
</table>
|               | 100%                                     | 25%               | 3%                          | 100%                                                         | 25%               | 100%                       | 25%
3.6 Data Collection Instruments

Three instruments were used to collect data. They included two tests; writing and speaking tests for the pupils and a questionnaire for teachers. Hughes (1989) argues that the best way to test pupil’s writing ability is to get them to write a test. Composition writing is recommended as a valid test in communicative competence (K.I.E, 2005). The writing and speaking tests were designed to measure the pupils’ communicative ability in English. This was done in accordance to the requirements of the primary school English syllabus for standard seven and in consultation with teachers of English at that level.

The speaking test involved a context where pupils were given cues to elicit responses and speech. They spoke before the researcher on a one to one basis so that their speaking competence could be assessed as can be seen in appendix iv of this thesis. Hughes (1989) advances the use of speaking tests as a best way of testing a people’s language competence. The elements of speaking competence that were covered and evaluated included clarity, accuracy, fluency, appropriateness, relevance, coherence and confidence.

A writing essay task at the level of standard seven pupils was developed by the researcher and administered by the teachers in their respective schools as a way of maintaining the normalcy of testing in each school. The elements of writing tested included format, clarity, accuracy, appropriateness, coherence, relevance, creativity and variety in a written piece of work. This is shown in appendix v of this thesis.
Teachers of English who trained drama in teaching drama in the sampled schools were given a questionnaire to respond to. Items in the teacher questionnaire addressed specific areas namely teachers’ experience as drama teachers, their teaching subjects, their views on the contribution of drama in learner language competence and the contribution of drama in the development of speaking and writing sub skills, as shown in appendix viii of this thesis.

3.7 Piloting of Instruments

A pilot study was carried out among standard seven pupils in Embakasi and Buru Buru one primary schools in Nairobi County in January 2013. Sixty (60) pupils comprising 30 drama and 30 non-drama were used. The researcher also selected 12 teachers of English, 6 from each of the 2 schools for the pilot. The two schools selected for the pilot are located in an urban setting and are actively involved in drama and music festivals exhibiting relatively similar conditions like those of the sampled schools for the actual study. It was also cost effective given that the researcher resides in Nairobi.

The purpose of the pilot was to determine the general way in which the administration of the research instruments would be done. The pilot was also carried out to gauge the timing, suitability, validity and reliability of the research instruments. During the pilot study, two challenges were noted. The danger of mixing the drama and non-drama scripts unless the scripts are clearly marked. Secondly, administering the writing test was also a problem as all the pupils in the class wanted to be involved. Therefore, to avoid recurrence of the first problem in the actual study, it became necessary to code the 360 scripts from the onset. The
second problem was resolved by involving the respective teachers of English to be present during the sampling in class. This way the researcher was able to avoid being seen as biased by the pupil-respondents.

Piloting also enabled the researcher to know whether the tests were relevant to the study. The data from the pilot were analysed using excel 2007 and interpreted with reference to the research questions and objectives. Having ascertained that the objectives of the study were tenable, the researcher proceeded to collect data.

3.8 Validity and Reliability of the Instruments

Validity is the measure of the degree to which a research instrument measures what it is supposed to measure. To establish the validity of the research instruments, the researcher discussed the content of the tests with practising teachers of English at the primary school level, to check for face and content validity. The content of the tests was based on vocabulary and language structures as provided in the Primary English Syllabus for Standard 7. To ensure reliability of the tests after piloting, the split-half method of obtaining reliability was used. The tests items were revised accordingly to enhance both validity and reliability. The reliability co-efficient of the tests was calculated using the Spearman-Brown Split Half technique. The technique was well suited to estimate the reliabilities of two sets of tests; the writing and speaking test. Aspects targeting the sub-skills namely; relevance, flow of ideas, choice and use of vocabulary, variety of sentence structures, punctuation, spelling, legibility, appropriate use of idioms, expressiveness and meaningfulness as were tested in writing competence test were addressed. On the other hand, clarity and accuracy, appropriacy, relevance,
coherence and learner confidence were used for the speaking test. The researcher in each case split the sub-skills, having items with odd numbers making one half and the other half made of even numbers. The reliability co-efficiency for the writing and speaking tests was 0.72 and 0.50 respectively. The results fell within acceptable ranges for the study and were suitable in capturing learner language competences.

To ensure inter-scores reliability during the marking of the writing tests, the researcher and the four research assistants practised marking photocopied dummies of the drama and non-drama scripts to improve on the accuracy of scoring according to the marking scheme (appendix vi). According to Lehman and Mehrins (1984), before beginning the grading process, a few scripts should be selected at random to ascertain the appropriacy of the scoring guide. The researcher and his assistants also did a mock rehearsal of the face-to-face interviews to get consistency in scoring the oral interviews, as per the marking guide (see appendix vi).

3.9 Data Collection Procedure

The researcher with the help of teachers of English in the fifteen schools selected the drama and non-drama pupils. The writing test was given under the normal classroom conditions. The tests were administered the way normal continuous assessment tests were administered in each of the schools. Both the drama and non-drama pupils were given the writing test (Appendix iii). The written test took a maximum of 40 minutes. The regular teachers of English administered the written tests under the supervision of the researcher. These teachers were used for
the exercise to minimise interference of the school routine. Participants were give identification numbers, which were written on their test papers. The tests were collected immediately after completion.

The speaking test was a one to one interaction between the researcher and the same sampled learners who had taken the written test, one after the other, in a separate room. All the 360 pupils participated in the speaking test (Appendixiv). This was done after the writing test. Four well-trained research assistants conducted the oral interviews. Each pupil was given ten minutes to prepare before the speech. Before the test commenced, the researcher and his assistants assured each respondent of the confidentiality in the exercise.

A total of 30 teacher questionnaires were administered to two teachers who participated in the Drama Festival in each of the 15 schools. All the questionnaires were responded to and collected on the day of the research. This was to ensure that all the 30 teachers had responded and handed back their questionnaires.

3.10 Data Analysis

Data comprising the writing and speaking tests for drama and non-drama pupils was grouped in four categories namely; drama writing, non-drama writing, drama speaking and non-drama speaking. With a sample size of 360 pupils, the scores for the written and speaking tests were clustered into classes with an interval range of five. In this way, information about the frequency of scores was retained while a more manageable set of scores was produced. Frequency distribution
tables were used to present the data. The items in the teacher questionnaires were separated thematically and analysed manually using percentages.

This data was subjected to analysis using percentages, means and frequencies. Inferential statistics using a z test was used to get the significance of the difference between the scores of the drama and the non-drama pupils who did the tests.

3.11 Ethical Considerations

The researcher assured the respondents (pupils and teachers) of confidentiality. They were guaranteed of anonymity and assured that all their oral or written responses would strictly be used for academic purposes
CHAPTER FOUR

INTERPRETATIONS AND DISCUSSIONS OF FINDINGS

4.1 Introduction

This chapter contains speaking competence, writing competence, a comparison of a speaking competence test and a writing competence test, communicative competence, testing the hypotheses, drama teachers’ perception on the contribution of drama to communicative competence and chapter summary. The chapter presents the findings, interpretations and discussions according to the objectives, research questions and hypotheses based on the writing and speaking tests used in this study. It is presented with the use of tables, histograms, frequency polygons and ogives. Findings on teachers’ perception on the role of drama on learner language Competence using a questionnaire are also analysed presented and discussed.

4.2 Speaking Competence

The first task of this study was to find out whether there was any difference in performance in an English-speaking test of pupils who participate in drama and those who do not. The two cumulative tables below show the frequency distribution of drama and non-drama pupils’ scores in the speaking test.
Table 4.1 Cumulative frequency distribution table showing drama pupils’ scores in the Speaking test

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative frequency above</th>
<th>Cumulative frequency below</th>
<th>Cumulative percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-46</td>
<td>43</td>
<td>10</td>
<td>10</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>47-53</td>
<td>50</td>
<td>15</td>
<td>25</td>
<td>170</td>
<td>94.4</td>
</tr>
<tr>
<td>54-60</td>
<td>57</td>
<td>21</td>
<td>46</td>
<td>155</td>
<td>86.1</td>
</tr>
<tr>
<td>61-67</td>
<td>64</td>
<td>26</td>
<td>72</td>
<td>134</td>
<td>74.4</td>
</tr>
<tr>
<td>68-74</td>
<td>71</td>
<td>46</td>
<td>118</td>
<td>108</td>
<td>60.0</td>
</tr>
<tr>
<td>75-81</td>
<td>78</td>
<td>45</td>
<td>163</td>
<td>62</td>
<td>34.4</td>
</tr>
<tr>
<td>82-88</td>
<td>85</td>
<td>12</td>
<td>175</td>
<td>17</td>
<td>9.4</td>
</tr>
<tr>
<td>89-95</td>
<td>92</td>
<td>5</td>
<td>180</td>
<td>5</td>
<td>2.7</td>
</tr>
</tbody>
</table>

Mean = 68.3  N = 180

Table 4.2: Cumulative frequency distribution table showing the non-drama pupils scores in the Speaking test

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative Frequency above</th>
<th>Cumulative Frequency below</th>
<th>Cumulative Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>40-46</td>
<td>43</td>
<td>10</td>
<td>10</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>47-53</td>
<td>50</td>
<td>43</td>
<td>53</td>
<td>170</td>
<td>94.4</td>
</tr>
<tr>
<td>54-60</td>
<td>57</td>
<td>44</td>
<td>97</td>
<td>127</td>
<td>70.1</td>
</tr>
<tr>
<td>61-67</td>
<td>64</td>
<td>36</td>
<td>133</td>
<td>83</td>
<td>46.1</td>
</tr>
<tr>
<td>68-74</td>
<td>71</td>
<td>18</td>
<td>151</td>
<td>47</td>
<td>26.1</td>
</tr>
<tr>
<td>75-81</td>
<td>78</td>
<td>17</td>
<td>168</td>
<td>29</td>
<td>16.1</td>
</tr>
<tr>
<td>82-88</td>
<td>85</td>
<td>7</td>
<td>175</td>
<td>12</td>
<td>6.7</td>
</tr>
<tr>
<td>89-95</td>
<td>92</td>
<td>5</td>
<td>180</td>
<td>5</td>
<td>2.8</td>
</tr>
</tbody>
</table>

Mean = 61.4  N = 180
Data from the pupils’ scores in Figures 4.1 and 4.2 above showed that five pupils had scores ranging between 89% and 95%. The non-drama pupils also had five pupils in the same range. A similar trend was observed with the lowest class intervals ranging between 40% and 46% having five pupils each. However, the scenario changes when you look at the cumulative percentages for drama and non-drama pupils. Twenty-five drama pupils (13.88%) scored below 53% compared to 53 (29.44%) non-drama pupils. Another important finding was that while the drama pupils with over 54% were 88.1%, the non-drama pupils with over 54% were (70.6%). Thus, 18.3% more drama pupils had above average performance than their non-drama counterparts did.

The means of the two groups gave a difference of 6.91%. The drama pupils had a mean of 68.31% while the non-drama pupils had a mean of 61.4%. This showed a better performance by the drama pupils compared to the non-drama pupils in the writing competence. The best pupils in speaking competence were drama pupils while the weakest were non-drama pupils. A clear comparison in speaking and writing competence between drama and non-drama pupils is best summarised in table 4.3 below.

*Table 4.3: Percentage levels in speaking competence of drama pupils and non-drama pupils*

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Excellent 82-100%</th>
<th>Satisfactory 61-81%</th>
<th>Average 45-60%</th>
<th>Weak Below 45%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama pupils</td>
<td>180</td>
<td>9.4</td>
<td>66.1</td>
<td>24.4</td>
<td>0</td>
</tr>
<tr>
<td>Non-Drama pupils</td>
<td>180</td>
<td>6.7</td>
<td>40.0</td>
<td>50.6</td>
<td>3.3</td>
</tr>
</tbody>
</table>
Table 4.3 above shows that 17 or 9.4% of drama pupils had excellent speaking competence, while only 12 or 6.7% of non-drama pupils had excellent speaking competence, while 66.1% drama pupils had satisfactory speaking competence and only 40% of the non-drama pupils had satisfactory speaking ability. On the contrary, 3.3% of the non-drama pupils had weak speaking competence compared to 0% of the drama pupils who had weak speaking competence. It is therefore evident that participation in the drama festival contributed to better speaking skills by the drama pupils, compared to non-drama pupils. The categories of excellent, satisfactory, average, and weak in performance are used for grading in the KCPE.

The scores of drama pupils are shown in the histogram in Figure 4.1 while those of non-drama pupils are shown in Figure 4.2 below.

*Figure 4.1: Drama pupils’ scores in the Speaking test*
Figures 4.1 and 4.2 above show that the distribution of scores for drama pupils was negatively skewed while those of non-drama pupils were positively skewed. Thus, many drama pupils (127) obtained higher scores of above 60% in the speaking test compared to 75 (41.6%) of non-drama pupils.

In this study, speaking competence was defined as the ability to speak clearly, appropriately, coherently, confidently, in relation to a given topic, within a specified time and context. In this study any pupil who scored 82% and above was seen to have excellent speaking competence. Those who scored 61-81% had satisfactory competence, 45-60% average competence and 45% and below, weak competence respectively as given in Table 4.3.
It was therefore concluded that the drama pupils had a better speaking competence compared to non-drama pupils. A plausible explanation to this difference is that drama pupils are exposed to more spoken experiences than non-drama pupils. Activities like verse speaking, recitation and use of dialogue in the drama festival provide for extensive practice of language. O’Neill and Johnson (1984) observe that through identification with imagined roles in drama, participants learn to explore issues, events and relationships articulated through language. Melaine (1995) argues that drama provides an immediate on the spot opportunity to communicate through speech. The teachers of drama who responded to the questionnaire felt that drama enables learner language confidence, fluency, pronunciation and proper grammar. The views of these scholars Melaine (1995), O’Neil and Johnson (1984) and the teacher perception of the role of drama in the development of language competence are true as per the findings of this study.

4.3 Writing Competence

This study also set out to find the difference in performance in an English writing test of pupils who participated in drama and those who did not. A comparison of the scores was also made accordingly. In this study writing competence was defined as the pupil’s ability to produce a piece of writing that is clear, appropriate, relevant, accurate, coherent, creative and convincing within a specified time and context.
Tables 4.4 and 4.5 below show the cumulative frequency distribution of scores of the drama and non-drama pupils in the writing test.

*Table 4.4: Distribution of drama pupils’ scores in the writing test*

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative frequency above</th>
<th>Cumulative frequency below</th>
<th>Cumulative percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-31</td>
<td>28</td>
<td>15</td>
<td>15</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>32-37</td>
<td>34</td>
<td>12</td>
<td>27</td>
<td>165</td>
<td>91.7</td>
</tr>
<tr>
<td>38-43</td>
<td>40</td>
<td>11</td>
<td>38</td>
<td>153</td>
<td>85</td>
</tr>
<tr>
<td>44-49</td>
<td>46</td>
<td>12</td>
<td>50</td>
<td>142</td>
<td>78.9</td>
</tr>
<tr>
<td>50-55</td>
<td>52</td>
<td>12</td>
<td>62</td>
<td>130</td>
<td>61.1</td>
</tr>
<tr>
<td>56-61</td>
<td>58</td>
<td>21</td>
<td>83</td>
<td>118</td>
<td>72.2</td>
</tr>
<tr>
<td>62-67</td>
<td>64</td>
<td>27</td>
<td>110</td>
<td>97</td>
<td>53.9</td>
</tr>
<tr>
<td>68-73</td>
<td>70</td>
<td>24</td>
<td>134</td>
<td>70</td>
<td>39.9</td>
</tr>
<tr>
<td>74-79</td>
<td>76</td>
<td>14</td>
<td>148</td>
<td>46</td>
<td>25.6</td>
</tr>
<tr>
<td>80-85</td>
<td>82</td>
<td>11</td>
<td>159</td>
<td>32</td>
<td>17.8</td>
</tr>
<tr>
<td>86-91</td>
<td>88</td>
<td>12</td>
<td>171</td>
<td>21</td>
<td>11.7</td>
</tr>
<tr>
<td>92-97</td>
<td>94</td>
<td>9</td>
<td>180</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

Mean = 60.8  
N= 180
Table 4.5: Cumulative frequency distribution table showing non-drama pupils’ scores in the Writing test

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative frequency above</th>
<th>Cumulative frequency below</th>
<th>Cumulative percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-25</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>26-31</td>
<td>28</td>
<td>19</td>
<td>41</td>
<td>158</td>
<td>87.8</td>
</tr>
<tr>
<td>32-37</td>
<td>34</td>
<td>18</td>
<td>59</td>
<td>139</td>
<td>77.2</td>
</tr>
<tr>
<td>38-43</td>
<td>40</td>
<td>17</td>
<td>76</td>
<td>121</td>
<td>67.2</td>
</tr>
<tr>
<td>44-49</td>
<td>46</td>
<td>21</td>
<td>97</td>
<td>104</td>
<td>57.8</td>
</tr>
<tr>
<td>50-55</td>
<td>52</td>
<td>16</td>
<td>113</td>
<td>83</td>
<td>46.1</td>
</tr>
<tr>
<td>56-61</td>
<td>58</td>
<td>14</td>
<td>127</td>
<td>67</td>
<td>37.2</td>
</tr>
<tr>
<td>62-67</td>
<td>64</td>
<td>12</td>
<td>139</td>
<td>53</td>
<td>29.4</td>
</tr>
<tr>
<td>68-73</td>
<td>70</td>
<td>12</td>
<td>151</td>
<td>41</td>
<td>22.8</td>
</tr>
<tr>
<td>74-79</td>
<td>76</td>
<td>10</td>
<td>161</td>
<td>29</td>
<td>16.1</td>
</tr>
<tr>
<td>80-85</td>
<td>82</td>
<td>9</td>
<td>170</td>
<td>19</td>
<td>10.6</td>
</tr>
<tr>
<td>86-91</td>
<td>88</td>
<td>10</td>
<td>180</td>
<td>10</td>
<td>5.6</td>
</tr>
</tbody>
</table>

Mean=49.5   N=180

There were nine(5%) pupils who scored marks between 92 -97 in the writing test. There were no non-drama pupils in this range. The highest marks for a non-drama pupil were in the range of 86 -91% with 5.6% of the pupils. A non-drama pupil scored the lowest marks in the range 20-25% while the lowest score for drama pupils was in the range of 26 -31%. The range of marks from the lowest to the highest for drama pupils was 65% while that of non-drama pupils was 70%. It was also evident that 130 or 72.2% of drama pupils scored above 50% compared
to 83 or 46.1% of non-drama pupils. This gave 47 or 26.1% more drama pupils with above average mark than their non-drama colleagues.

The mean score of the drama pupils in the writing test was 60.7% while that of the non-drama pupils was 49.8%. This difference shows better writing competence by the drama pupils compared to the non-drama pupils.

The table below shows the percentage levels in writing competence of drama and non-drama pupils.

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|c|c|}
\hline
 & Frequencies & Excellent 80-100% & Satisfactory 60-75% & Average 45-50% & Weak Below 45% \\
\hline
Drama pupils & 180 & 17.8 & 47.8 & 13.3 & 21.1 \\
\hline
Non-drama pupils & 180 & 10.6 & 26.7 & 20.6 & 42.2 \\
\hline
\end{tabular}
\end{table}

The levels of writing competence by percentages showed differences between the drama pupils and the non-drama pupils. As shown in Table 4.6 above, 17.8% of drama pupils had excellent writing skills compared to 10.6% of the non-drama pupils. 47.8% had satisfactory competence while only 26.7% non-drama pupils had satisfactory writing competence. This presented a difference of 21.1%. It was also revealed that 13.3% drama pupils had average performance compared to 20.6% of non-drama group. This depicted a difference of 7.3%. Comparatively, only 21.1% drama pupils had weak writing competence compared to 42.2% of non-drama pupils.
pupils. To give clearer picture of the drama pupils and the non-drama pupils writing test scores, histograms were drawn. The writing test scores for drama pupils and non-drama pupils are given in Fig.4.3 and Fig.4.4 respectively.

*Figure 4.3 Drama pupils’ scores in the writing test*

![Histogram of Drama pupils’ scores in the writing test](image)

*Figure 4.4: Non-drama pupils’ scores in the writing test*

![Histogram of Non-drama pupils’ scores in the Writing test](image)
The distribution of scores of drama pupils in the writing test was negatively skewed while those of non-drama pupils were positively skewed. This revealed that many drama pupils scored high marks while non-drama pupils’ scored lower marks in the writing test.

These finding could be explained on the basis that the activities in drama like script discussion, script writing, dialogue and their inherent extensive practice have an effect on a pupil’s ability to translate them into creative writing and improved variety in language use beyond oracy. Drama pupils are engaged widely in interacting with poetry, prose as storytelling, dances and dialogue, which are the genres, presented at the annual drama Festival. The drama pupils sense of imagination is also well stretched, an important aspect of composition writing on which the writing instrument was based. Findings from the teacher questionnaire support the important role that drama plays in the development of writing skills. They cite better grammar, creativity, coherence and content or subject matter as benefits accruing from participation in drama.

4.4 Comparison of a Speaking Competence Test and a Writing Competence Test.

The research question also set out to establish whether there was a difference in scores between a writing test and a speaking test. A comparison of the pupils’ scores in writing and speaking tests was necessary in order to address the main question of communicative competence.

To compare scores in the two tests, two cumulative frequency polygons were drawn and plotted on the same graph as shown in Figure 4.5 below.
Figure 4.5 shows that drama pupils scored higher marks in the writing test than in the speaking test. 12 (6.6%) had above 80% in speaking while 30 (16.7%) had a higher mark in writing. On the other hand, 11 (6.1%) pupils had less than 47% in writing while there was none in speaking.

There were 160 pupils with above 50% marks in speaking while there were only 129 (72.2%) pupils with above 50% marks in writing. The means were 68.3% for speaking and 60.8% for writing. This showed a better performance in the speaking test than in the writing test with a difference of 7.50% between means.

In terms of percentage levels, it was observed that (6.6%) had excellent speaking competence while there was (16.7%) with excellent writing competence. The percentage of pupils with satisfactory speaking competence was also more than
that with pupils with writing competence by (3.8%). Those with weak writing competence were (6.1%).

Figure 4.6 below shows a comparison between drama and non-drama pupils in the speaking and writing tests.

*Figure 4.6: Cumulative Frequency Polygons of non-drama pupils’ scores in the speaking and writing tests*

A comparison of speaking and writing scores amongst non-drama pupils posed similar trends. Whereas the highest mark amongst the drama pupils in writing and speaking were 96% and 96% respectively those of the non-drama pupils were 92% for writing and 91% for speaking. The same trend appeared in the lowest marks. The lowest mark in the speaking test among drama pupils was 46% while the lowest was 12%, a difference of 25%. For non-drama pupils, the difference
was 23% with the lowest marks being 44% and 21% for speaking and writing respectively.

In terms of means, a difference of 7.50% between the speaking mean mark and the writing mean mark was recorded for the drama pupils. The non-drama pupils had a difference of 6.6%, which was lower. In terms of percentages there were 39.4% drama pupils with satisfactory speaking Competence compared to 35.6% with satisfactory writing Competence. This revealed a difference of 3.8%.

It can then be concluded that the writing skill was not given much practice as the speaking skill, given that the pupils do not script the festival items. Besides, of the four language skills namely listening, reading and writing, writing is the last skill to be acquired and the most challenging.

4.5 Communicative Competence

The researcher set out to establish the level of communicative competence between drama and non-drama pupils. In this study, communicative competence was defined as the ability to speak and write clearly, accurately, appropriately, coherently and convincingly within a particular context and time. Communicative competence scores were arrived at by calculating the pupils’ scores in the speaking and writing tests.

In which $\text{SC} = \text{Speaking Competence}$

\[ \text{WC} = \text{Writing Competence} \]

\[ \text{CC} = \text{Communicative Competence} \]
Thus: \[ SC + WC \]

\[ __________________ = CC \]

2

The scores in communicative competence for the drama pupils and non-drama pupils are summarised in Tables 5.1 and 5.2 below.

*Table 5.1: Frequency distribution table showing the drama pupils’ scores in Communicative Competence.*

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative frequency above</th>
<th>Cumulative frequency below</th>
<th>Cumulative percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>38-43</td>
<td>40</td>
<td>6</td>
<td>6</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>44-49</td>
<td>46</td>
<td>10</td>
<td>16</td>
<td>174</td>
<td>96.7</td>
</tr>
<tr>
<td>50-55</td>
<td>52</td>
<td>24</td>
<td>40</td>
<td>164</td>
<td>91.1</td>
</tr>
<tr>
<td>56-61</td>
<td>58</td>
<td>27</td>
<td>67</td>
<td>140</td>
<td>77.8</td>
</tr>
<tr>
<td>62-67</td>
<td>64</td>
<td>35</td>
<td>102</td>
<td>113</td>
<td>62.8</td>
</tr>
<tr>
<td>68-73</td>
<td>70</td>
<td>38</td>
<td>140</td>
<td>78</td>
<td>43.3</td>
</tr>
<tr>
<td>74-79</td>
<td>76</td>
<td>23</td>
<td>163</td>
<td>40</td>
<td>22.2</td>
</tr>
<tr>
<td>80-85</td>
<td>82</td>
<td>5</td>
<td>168</td>
<td>17</td>
<td>9.4</td>
</tr>
<tr>
<td>86-91</td>
<td>88</td>
<td>10</td>
<td>178</td>
<td>12</td>
<td>6.7</td>
</tr>
<tr>
<td>92-97</td>
<td>94</td>
<td>2</td>
<td>180</td>
<td>2</td>
<td>1.1</td>
</tr>
</tbody>
</table>

Mean = 65.0 \quad N=180
Table 5.2: Frequency distribution table showing non-drama pupils’ score in communicative competence

<table>
<thead>
<tr>
<th>Class intervals</th>
<th>Mid-points</th>
<th>Frequency</th>
<th>Cumulative frequency above</th>
<th>Cumulative frequency below</th>
<th>Cumulative percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>32-37</td>
<td>34</td>
<td>1</td>
<td>1</td>
<td>180</td>
<td>100</td>
</tr>
<tr>
<td>38-43</td>
<td>40</td>
<td>7</td>
<td>8</td>
<td>179</td>
<td>99</td>
</tr>
<tr>
<td>44-49</td>
<td>46</td>
<td>47</td>
<td>55</td>
<td>172</td>
<td>96</td>
</tr>
<tr>
<td>50-55</td>
<td>52</td>
<td>50</td>
<td>105</td>
<td>125</td>
<td>69</td>
</tr>
<tr>
<td>56-61</td>
<td>58</td>
<td>22</td>
<td>127</td>
<td>75</td>
<td>42</td>
</tr>
<tr>
<td>62-67</td>
<td>64</td>
<td>20</td>
<td>147</td>
<td>53</td>
<td>29</td>
</tr>
<tr>
<td>68-73</td>
<td>70</td>
<td>15</td>
<td>162</td>
<td>33</td>
<td>18</td>
</tr>
<tr>
<td>74-79</td>
<td>76</td>
<td>12</td>
<td>174</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>80-85</td>
<td>82</td>
<td>5</td>
<td>179</td>
<td>6</td>
<td>0.3</td>
</tr>
<tr>
<td>86-91</td>
<td>88</td>
<td>1</td>
<td>180</td>
<td>1</td>
<td>0.05</td>
</tr>
</tbody>
</table>

Mean = 56.0  N=180

A drama pupil scored the best mark of 93%. The best score among the non-drama pupil was 91%. On the other hand, on-drama pupils recorded the lowest mark of 37%. The lowest mark among the drama pupil was 40%.

The difference of marks between the highest and the lowest was 53 and 54 among the drama pupils and non-drama pupils respectively, which shows little cohesiveness among the non-drama group and vice versa. One hundred and sixty four (91.1%) drama pupils scored above 50%, against 125 (69.4%) non-drama
pupils. This shows 39 (21.7%) drama pupils had above average competence than their non-drama colleagues. The mean mark of the drama pupils in CC was 65.0 compared to a lower mark of 56.4 for non-drama pupils. Categorization in terms of excellent, satisfactory, average and weak is used by KNEC to classify performance at KCPE level. This classification to gauge CC among drama and non-drama pupils was also worked out as shown in Table 6.1 below.

*Table 6.1: Percentage levels in Cumulative Competence among drama pupils and non-drama pupils.*

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Excellent 81-100%</th>
<th>Satisfactory 66-80%</th>
<th>Average 45-65%</th>
<th>Weak Below 45%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama pupils</td>
<td>180</td>
<td>7.8</td>
<td>42.2</td>
<td>46.1</td>
<td>3.9</td>
</tr>
<tr>
<td>Non-drama pupils</td>
<td>180</td>
<td>3.9</td>
<td>17.2</td>
<td>71.1</td>
<td>7.8</td>
</tr>
</tbody>
</table>

The levels of CC as indicated in Table 6.1 above show that 14(7.8%) drama pupils had excellent CC while non-drama pupils had 7(3.9%). The percentage of pupils with satisfactory CC among the drama group was 83(46.1%) and 31(17.2%) among the non-drama pupils; a difference of 52(28.9%). There were only 7 weak drama pupils with 3.9% compared to 14 of the non-drama ones with 7.8%. This gave 7 (3.9%) of more weak pupils among the non-drama group.

For a visual observation of the pupils’ CC, histograms showing drama pupils and non-drama pupils’ scores were drawn as given in Figures 4.7 and 4.8 below.
Figure 4.7: Drama pupils’ scores in communicative competence

Figure 4.8: Non-drama pupils’ scores in communicative competence

The distribution of the scores of the drama pupils appeared to be normal, while those of the non-drama pupils were positively skewed. Thus, most non-drama pupils got comparatively lowers scores in communicative competence.
To determine the percentiles and the percentile ranks of the drama and non-drama pupils in communicative competence, a cumulative percentage curve (ogive) was drawn. Figure 5.1 below gives an overall comparison of the two groups.

*Figure 4.9: Cumulative percentage curves (ogives) of drama and non-drama pupils’ scores in communicative competence*

Looking at Fig. 5.1 it is clear that the drama pupils scored better marks in speaking and writing compared to non-drama pupils.

The Kenya Institute of Curriculum Development (KICD) gives effective communication as the main objective of teaching the English language. Effective communication enables a learner to convey thoughts, feelings and ideas successfully. In this study, the marks for communicative competence were arrived at by calculating means of the scores in the speaking and writing tests.
This study on the overall, set out to establish if drama pupils had better communicative competence compared to non-drama pupils. The findings show that drama pupils exhibited better communicative competence in the English language than the non-drama pupils did. These findings are in line with Krashen (2003), who sees language acquisition as the basic process involved in developing language proficiency and distinguishes this process from learning. According to Krashen, acquisition refers to the unconscious development of a target language system because of using the language for real communication. Wilson (2009) in support of Krashen, states that language acquirers are not consciously aware of the grammatical rules of the language but rather develop a ‘feel’ for correctness. Drama provides an appropriate milieu for this ‘feel’, since learners practice the language extensively through rehearsals to effectively express their feelings. Krashen’s. Input Hypotheses states that a learner’s exposure to language activities provides a range of discourse that is higher, varied and more interesting.

A wide range of language activities such as dialogue, debates, recitals, memorisation, discussion, storytelling and role-play form part of the day-to-day engagements of an active drama troupe. Richard and Rodgers (1986), agree that drama does offer an unlimited range of exercise types and activities compatible with communicative language teaching. The Kenya National Drama Festival through the four genres namely the play, dance, storytelling and poetry provide an easy forum for learner language development.
4.6 Testing the Hypotheses

According to Ingule and Gatimu,(1986), a Z test is any statistical test for which the distribution of the test statistic under the null hypothesis can be approximated by a normal distribution. A Z test was used to test the significance of the difference between the means and the hypotheses. The Z test was chosen for expressing decision rules and to rule out the possibility that differences could arise out of sampling errors or chance.(Koul, 1986), (Mugenda&Mugenda, 1999).Ingule and Gatimu stating why the Z test is used:

The Z scores are used when the null hypothesis assumes that the population has a normal distribution and when the sample size N is greater than 30. In formulating statistical decision rules, we often state that if the null hypothesis is true, then the Z values computed from the collected sample data should not be greater than the critical values. When the null hypothesis is rejected then we say we have found significant findings.

The hypotheses in this study were stated at 0.05 level of significance. (Koul, 1986), observes that when a Z test is 1.96 or more, a null hypothesis is rejected at 0.05 level of significance.

In testing the significance of the difference between the means of drama pupils and non-drama pupils in speaking, writing and communicative competence, the formula in (Koul, 1986) was used.

\[ Z = \frac{|M_1 - M_2|}{\sigma_d M} \]

Where \( Z \)
\[ \sigma dM = \sqrt{\frac{\sigma M_1^2}{n_1} + \frac{\sigma M_2^2}{n_2}} \]

\(\sigma M_1\) = the standard deviation of the first sample

\(\sigma M_2\) = the standard deviation of the second sample

\(N_1\) = number of cases in the first sample

\(N_2\) = number of cases in the second sample

The differences between the means were arrived at as explained below.

### 4.6.1 Difference between the Means of Drama Pupils and non-Drama Pupils in Speaking Competence

Assuming population 1 is composed of drama pupils and population 2 is composed of non-drama student, we can test that;

\[ H_0 : M_2 = M_2 \]

\[ H_a : M_1 \neq M_2 \]

Given \(\alpha = 0.05\), then the critical value = 1.96

\[ Z = \frac{|M_1 - M_2|}{\sigma dM} \]
\[ \sigma_{dM} = \frac{\sqrt{(11.9)^2 + (11.8)^2}}{180} \]

= 1.561

\[ Z = \frac{61.3 - 61.4}{1.561} \]

= 4.420

This value (4.420) fell above the critical value of 1.96. Accordingly, the null hypothesis was rejected. It showed that the difference between means of drama pupils and non-drama pupils was significant. Ho1 given at the beginning of this study stated that:

*There is no statistically significant difference in performance in a speaking test in English language between drama and non-drama pupils.*

4.6.2 Difference between the Means of Drama and non-Drama Pupils in Writing Competence

\[ \sigma_{dM} = \frac{\sqrt{(19.0)^2 + (20.0)^2}}{180} \]

= 4.228

\[ Z = \frac{60.8 - 49.5}{4.228} \]

= 2.673
The value of (2.637) fell above the critical value of 1.96. The null hypothesis that stated that:

*There is no statistically significance difference in performance in a writing Competence test in English language between drama and non-drama pupils,* was rejected accordingly. The difference between means between drama pupils and non-drama pupils was significant.

### 4.6.3 Difference between the Means in Speaking Competence and Writing Competence for Drama Pupils

\[
\sigma dM = \frac{\sqrt{(11.9)^2 + (19.0)^2}}{180}
\]

\[
= 2.792
\]

\[
Z = \frac{68.3 - 69.8}{2.792}
\]

\[
= 2.686
\]

The value of (2.686) fell above the critical value of 1.96. The null hypothesis that stated that:

*There is no statistically significance difference in performance in a speaking test and a writing test in English language among drama pupils,* was rejected accordingly. The difference between the means of drama pupils in the speaking test and the writing test was significant. The drama pupils performed better in a speaking test than in a writing test.
4.6.4 Difference between the Means of Drama Pupils and non-Drama Pupils in Communicative Competence

\[
Z = \frac{|M1 - M2|}{\sigma dM}
\]

\[
\sigma dM = \frac{\sqrt{(11.8)^2 + (10.9)^2}}{180}
\]

= 1.434

\[
Z = \frac{65.0 - 56.0}{1434}
\]

= 6.276

The value of (6.276) fell above the critical value of 1.96. This showed a significant difference between the means of drama pupils and non-drama pupils in communicative competence. Accordingly the null hypothesis, which stated that:

*There was no statistically significant difference in communicative competence in English language between drama and non-drama pupils,* was rejected. It was therefore evident, that drama pupils showed they had a comparatively better communicative competence than the non-drama pupils.

4.7 Drama Teachers’ Perception on the Contribution of Drama to Communicative Competence.

It was important to get the opinion of the teachers of drama in the sampled schools on the contribution of drama on learner English language Competence. It
was important to corroborate information gathered through tests, given that the
drama teachers had taught these pupils for longer time. Thirty teachers filled the
questionnaire. A total number of five questions were responded to, to find out
their perception of the impact of drama on learner language competence. The
questionnaires were analysed under the following areas:

4.7.1 Drama Teachers’ Teaching Experience

Drama teachers were asked to state the years of their experience in participating
in the Festival. Table 7.1 below summarises their responses.

Table 7.1: Teaching experience of teachers of drama

<table>
<thead>
<tr>
<th>Range in years</th>
<th>1-3</th>
<th>3-5</th>
<th>5-7</th>
<th>7 and &gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of teachers</td>
<td>4</td>
<td>4</td>
<td>10</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>%</td>
<td>13.3</td>
<td>13.3</td>
<td>33.3</td>
<td>40</td>
<td>100</td>
</tr>
</tbody>
</table>

Of the 30 teachers who responded to the questionnaire, 4 had a drama teaching
experience of 1-3 years (13.3%), another 4 had an experience of 3-4 years (13.3
%), 10 with 5-7 years (30%) and a higher figure of 12 teachers had an experience
of over 7 years (40%). It was evident that over 70% of the teachers had an
experience of over 5 years of participating in the drama festival. Most of these
teachers had the ability to give an objective perception on whether drama has a
role to play in the development of learner language competence.
4.7.2 Drama Teachers’ Teaching Subjects

In an open-ended question, the teacher respondents gave their teaching subjects as tabulated here below.

Table 7.2: Summary of drama teachers’ teaching subjects

<table>
<thead>
<tr>
<th>Subject</th>
<th>No. of Teachers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>22</td>
<td>36.6</td>
</tr>
<tr>
<td>Kiswahili</td>
<td>14</td>
<td>23.3</td>
</tr>
<tr>
<td>Maths</td>
<td>8</td>
<td>13.3</td>
</tr>
<tr>
<td>Social studies</td>
<td>8</td>
<td>13.3</td>
</tr>
<tr>
<td>Religious studies</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>Science</td>
<td>4</td>
<td>6.6</td>
</tr>
<tr>
<td>Art</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>60</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

The 30 teachers taught more than one subject. All the teachers who participated in drama taught either English or Kiswahili and another subject. It was evident that teachers who trained drama also taught other subjects in the school curriculum. They were better placed to give a rational opinion on the importance of drama in learner language competence since they interacted with pupils in all other subjects.
4.7.3 Role of Drama in Learner Language Competence

The 30 teacher respondents gave two aspects of learner language competence gained through participation in drama. Their responses on the writing and speaking competence, which were at the core of this research, are discussed here below.

4.7.3.1 Drama Teachers’ Perception of Writing Competence

The drama teachers were asked to give their opinion on the benefits of drama in learners’ writing experience. Their responses are summarised below in Table 7.3.

<table>
<thead>
<tr>
<th>Sub-skill</th>
<th>Grammar</th>
<th>Creativity</th>
<th>Coherence</th>
<th>Content</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Teachers</td>
<td>21</td>
<td>18</td>
<td>9</td>
<td>12</td>
<td>60</td>
</tr>
<tr>
<td>%</td>
<td>35%</td>
<td>30%</td>
<td>15%</td>
<td>20%</td>
<td>100</td>
</tr>
</tbody>
</table>

The teachers were asked to give four sub skills that pupils who participated in drama benefited. Accordingly, they ranked grammar 35%, creativity 30%, and coherence 15% and content 20%. In a nutshell the teachers felt that participation in drama enhances learner language Competence in basic areas of writing as prescribed in the standard the 7 English syllabus.

4.7.3.2 Drama Teachers’ Perception of Speaking Competence

The teachers were also asked to give their views on the benefits accruing in the development of speaking skills. The responses are summarised in Table 7.4 below
Table 7.4: Teacher responses on Speaking sub-skills gained through Drama

<table>
<thead>
<tr>
<th>Sub-skill</th>
<th>Grammar</th>
<th>Confidence</th>
<th>Fluency</th>
<th>Pronunciation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Teachers</td>
<td>16</td>
<td>20</td>
<td>20</td>
<td>4</td>
<td>60</td>
</tr>
<tr>
<td>%</td>
<td>26.7</td>
<td>33.3</td>
<td>33.3</td>
<td>6.6</td>
<td>100</td>
</tr>
</tbody>
</table>

The teachers were also asked to give two aspects of writing that pupils benefit from when they take part in drama. Sixteen responses out of sixty which is (26.7%) felt they improve in grammar, twenty of them (33.3%) showed they gain confidence, Twenty (33.3%) said they perfect their fluency and four (6.6%) felt they do improve their pronunciation. According to the results above experienced teachers of drama felt, that participation in drama does improve learner language competence particularly in speaking and writing skills.

4.8 Chapter Summary

In this chapter, research data was presented, analysed, interpreted using tables, figures, percentages and means. These findings were further discussed in line with the research questions. The data collected analysed and interpreted show that drama pupils had a better competence in speaking, writing and in their overall communicative competence. Teacher responses through the questionnaire corroborated this evidence that drama improves learner language competence. The next chapter gives a summary of research findings, conclusions and recommendations and suggestions for further research.
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter puts together all the aspects that went into this study and the interpretations that were made accordingly. It gives a summary of the background of study, literature review and methodology used. It then makes conclusions, offers recommendations and gives suggestions on gaps for further research.

5.2 Summary of Main Findings

This study was carried out in Nakuru municipality in Nakuru County, Kenya. In Kenya, the English language occupies a very central role in the learning process. It is not only used as a language of instruction and but it is also taught as a subject. According to the Primary School Syllabus (K.I.C.D,2002), the main objective of teaching English in primary schools is to enable the primary school leavers to communicate effectively in their everyday lives. Yet this was not the case as provided for by reports of various studies by (SACMEQ 1998-2004), (UWEZO 2010-2013), (ELN 2008), which revealed below average English language competence levels in primary schools in Kenya. The performance in English at the KCPE level between 2007 and 2012 was also found to be below the 50% average. (See Table 1.1)

Drama is said to play an important role in the development of communicative competence (Larsen-Freeman, 1986) and (Penman, C., 2005). Many learners in Kenya take part in the Kenya Schools and Colleges Drama Festival as a co-
curriculum activity meant to enhance their communicative competence. This study therefore set out to find out whether drama pupils showed better communicative competence in English language than non-drama pupils.

A descriptive survey design was used in this study. Three hundred and sixty standard seven pupils and thirty teachers from fifteen primary schools within Nakuru municipality were sampled. Three research instruments i.e. a speaking test, a writing test and a teacher questionnaire were used. A pilot study was carried out in two schools in Nairobi before the collection of data was carried out in Nakuru municipality.

The findings of this study show that drama pupils exhibited better communicative competence in the English language than the non-drama pupils. This finding are in line with Krashen (2003), who sees language acquisition as the basic process involved in developing language proficiency and distinguishes this process from learning. According to Krashen, acquisition refers to the unconscious development of a target language system because of using the language for real communication. Krashen’s Input Hypotheses states that a learner’s exposure to language activities provides a range of discourse that is higher, varied and more interesting and that helps to develop competency. Reid Wilson (2009) in support of Krashen, states that language acquirers are not consciously aware of the grammatical rules of the language but rather develop a ‘feel’ for correctness. Drama provides an appropriate milieu for this ‘feel’, since learners practice the language extensively through rehearsals and performances to effectively express their feelings.
A wide range of language activities such as dialogue, debates, recitals, memorisation, discussion, storytelling and role-play form part of the day-to-day activities of an active drama troupe. These activities require that the performers constantly and consistently exercise the use of the language that they are scripted in. Richards and Rodgers (1986) agree that drama does offer an unlimited range of exercise types and activities compatible with communicative language teaching. The Kenya National Drama Festival through the four genres namely the play, dance, storytelling and poetry provide an easy forum for learner language development.

5.3 Conclusion

This study set out to establish whether participation in the drama festival has any role in the development of communicative competence among primary school pupils in Nakuru municipality. It can be concluded that there was a significant difference in the communicative competence between drama and non-drama pupils of standard seven in Nakuru municipality. Therefore, drama has a role in enhancing a learner’s communicative competence in the English language. It improves a learners speaking and writing skills.

The drama and non-drama standard seven pupils in various sampled schools in Nakuru municipality were undergoing the same curriculum. They were all being instructed in the English language using a uniform syllabus. They had teachers with similar training and experience. The major difference was that some pupils had been actively engaged in drama and the other group had not. Therefore, it can
be concluded that the results of this study can be replicated with further research carried out elsewhere in the Republic of Kenya.

5.4 Recommendations

Based on the major findings and conclusions, this study makes recommendations at the level of policy and further research.

5.4.1 Policy Recommendations

In view of the above findings, it is recommended to Education stakeholders in Kenya, that:

i) Head teachers take up participation in the drama festival seriously to expose more pupils to drama related learner language activities since this can enhance their speaking and writing skills.

ii) The Ministry of Education Science and Technology in conjunction with the Teachers Service Commission organise more in-service courses for teachers where drama as pedagogy in language learning is given prominence.

iii) The Kenya National Drama Festival organisers look for partners to record, publish and distribute some of the best festival items for use as language learning and teaching resources in schools.

iv) Curriculum developers include and highlight learning and teaching approaches like use of drama during curriculum review for they make learning interesting and enjoyable.
v) Teacher training colleges take up training of teachers of drama seriously by organising internal college festivals and actively participate in Festivals beyond the college level.

5.4.2 Recommendations for Further Research

This study did not cover all the four skills of language learning which are listening, speaking, reading and writing. It restricted itself to speaking and writing which are productive aspects of language competence. The role of the teacher and his/her contribution to language competence was also not covered. The following areas are recommended for further research:

i) The role of drama in the development of listening and reading skills.

ii) Use of drama in language lessons.

iii) The performance of drama pupils in other subjects.

iv) The role of teacher training colleges, in preparing the drama teacher.

v) An investigation of the performance in English language of pupils who excelled in drama in the KCPE examination.
REFERENCES


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Primary Schools in Singapore. A paper presented at the RELC Conference.


### APPENDIX I: WORK PLAN

<table>
<thead>
<tr>
<th>MONTHS</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Apr</td>
<td>May</td>
</tr>
<tr>
<td>Proposal writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proposal defence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proposal revision and submission</td>
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<tr>
<td>Piloting</td>
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<tr>
<td>Polishing Instruments of data collection</td>
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<tr>
<td>Thesis defence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX II: RESEARCH BUDGET

<table>
<thead>
<tr>
<th>Category/Item</th>
<th>Quantity</th>
<th>Price@ (Ksh)</th>
<th>Amount (Ksh)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stationary and other resources</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i Box file</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii Spring file</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii Compact discs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iv Ruled papers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>v Assorted pens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>vi Research permit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>vii Internet charges</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>viii Book allowance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td></td>
<td></td>
<td>14,000.00</td>
</tr>
<tr>
<td><strong>Proposal Defence</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i Departmental Proposal Printing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii Photocopying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii Travel and Subsistence</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td></td>
<td></td>
<td>8,600.00</td>
</tr>
<tr>
<td><strong>Pilot Testing</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i Questionnaire printing</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>ii Questionnaire photocopying</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>iii Postage &amp; Courier</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iv Telephone/Airtime</td>
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</tr>
<tr>
<td>v Local Travel and subsistence</td>
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<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td></td>
<td></td>
<td>8,600.00</td>
</tr>
<tr>
<td><strong>Data Collection</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i Questionnaire production</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii Vehicle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii Researchers Per diem</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iv Supervisor’s Per diem</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>v R/aids subsistence</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>vi Telephone/airtime</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td></td>
<td></td>
<td>39,000.00</td>
</tr>
<tr>
<td><strong>Data analysis and thesis defence</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i Data analysis consultancy</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

86
<table>
<thead>
<tr>
<th>Budget Item</th>
<th>Quantity</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis printing</td>
<td></td>
<td>2 copies x 100 pages</td>
<td>10,000.00</td>
</tr>
<tr>
<td>iv Faculty defence photocopies</td>
<td></td>
<td>10 copies x 100 pages</td>
<td>6,000.00</td>
</tr>
<tr>
<td>v Travel and subsistence</td>
<td></td>
<td>5 copies</td>
<td>2,000.00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5,000.00</td>
</tr>
<tr>
<td>Sub-total</td>
<td></td>
<td></td>
<td>23,000.00</td>
</tr>
<tr>
<td>Final Dissertation</td>
<td></td>
<td>2 Copies x 100 pages</td>
<td>6,000.00</td>
</tr>
<tr>
<td>i Final Dissertation Printing</td>
<td></td>
<td>10 Copies x 100 pages</td>
<td>2,000.00</td>
</tr>
<tr>
<td>ii Final Dissertation Photocopying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-total</td>
<td></td>
<td></td>
<td>8,000.00</td>
</tr>
<tr>
<td>Stationeries and other resources</td>
<td></td>
<td></td>
<td>14,000.00</td>
</tr>
<tr>
<td>Proposal defense</td>
<td></td>
<td></td>
<td>8,600.00</td>
</tr>
<tr>
<td>Pilot Testing</td>
<td></td>
<td></td>
<td>8,600.00</td>
</tr>
<tr>
<td>Data Collection</td>
<td></td>
<td></td>
<td>39,000.00</td>
</tr>
<tr>
<td>Data Analysis</td>
<td></td>
<td></td>
<td>23,000.00</td>
</tr>
<tr>
<td>Final Dissertation</td>
<td></td>
<td></td>
<td>8,000.00</td>
</tr>
<tr>
<td>10% Contingencies</td>
<td></td>
<td></td>
<td>10,020.00</td>
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<tr>
<td>GRAND TOTAL</td>
<td></td>
<td></td>
<td>110,220.00</td>
</tr>
</tbody>
</table>

Sponsor: Self and Ministry of Education
APPENDIX III: WRITING COMPETENCE TEST

Instructions to candidates.

You are requested to write a story between 300 and 500 words. You have 40 minutes to complete the work. Please hand in your paper when you are through with the exercise. Write your name, school and class. Tick if you are a boy or girl in the spaces given.

ANSWER SHEET

Name---------------------------------- Boy------------ Girl---------------

School ------------------------------ Class ----------------

Write a short story on topic: What I will do if I became the President of Kenya.
APPENDIX IV: SPEAKING COMPETENCE TEST

Instructions to the pupil

My name is Patrick Khaemba. I am a student at Kenyatta University carrying out research on how pupils in standard 7 write and speak English. I have a simple oral exercise for you on speaking.

1. You are required to listen carefully. In this exercise, I would like you to speak to me. Think about what you will include in your speech to make it as interesting as possible. You have 5 minutes to prepare your points and 4 minutes to make your address.
2. You need to introduce yourself before the speech.

Task
There are many friends you meet and play with in school. Tell me who your best friend is and why you chose him/her. As you speak, include the following:
• The name
• Where he/she comes from
• When you met
• Why you like him and not any other
• Any other thing you wish to say about your friend

Now start!
**APPENDIX V: WRITING COMPETENCE TEST MARKING SCHEME**

**General instructions to examiners**

This question was intended to test the pupil’s competence in writing in English. The pupil’s ability to communicate was marked using the following sub-categories. Each sub-category when correctly achieved earned a maximum of 2 marks as given here below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Category/area</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>Relevance</td>
<td>2</td>
</tr>
<tr>
<td>ii</td>
<td>Arrangement and flow of ideas</td>
<td>2</td>
</tr>
<tr>
<td>iii</td>
<td>Choice and use of vocabulary</td>
<td>2</td>
</tr>
<tr>
<td>iv</td>
<td>Variety of sentence structures</td>
<td>2</td>
</tr>
<tr>
<td>v</td>
<td>Punctuation</td>
<td>2</td>
</tr>
<tr>
<td>vi</td>
<td>spelling</td>
<td>2</td>
</tr>
<tr>
<td>vii</td>
<td>legibility</td>
<td>2</td>
</tr>
<tr>
<td>viii</td>
<td>Appropriate use of idioms</td>
<td>2</td>
</tr>
<tr>
<td>ix</td>
<td>Expressiveness</td>
<td>2</td>
</tr>
<tr>
<td>x</td>
<td>Meaningfulness</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total**  

\[
20 \times 5 = 100\%
\]

10 areas were assessed, each carrying 2 marks giving a total of 20 marks. The marks were multiplied by 5 to get 100%. To give an overall impression of the script; scores were interpreted based on a table of categories given here below.
### APPENDIX VI: SPEAKING COMPETENCE TEST MARKING SCHEME

(RATING SCALE)

<table>
<thead>
<tr>
<th>Trait</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Clarity and Accuracy</td>
<td></td>
</tr>
<tr>
<td>The speaker’s use of pronunciation, vocabulary, and grammar in terms of legibility, adequacy, relevance, variety, and progress.</td>
<td></td>
</tr>
<tr>
<td>2. Appropriacy</td>
<td></td>
</tr>
<tr>
<td>The speaker’s use of language, gestures, tones and movement that is broadly appropriate to the topic.</td>
<td></td>
</tr>
<tr>
<td>3. Relevance</td>
<td></td>
</tr>
<tr>
<td>The clarity and precision with which the speaker introduces himself, the friend, and why he/she chose the friend. The candidate’s ability to give adequate information in the time given.</td>
<td></td>
</tr>
<tr>
<td>4. Coherence</td>
<td></td>
</tr>
<tr>
<td>Sequence and order e.g. introduction, progression and conclusion. The logical organizational structure, which enables the message to be followed effortlessly.</td>
<td></td>
</tr>
<tr>
<td>5. Confidence</td>
<td></td>
</tr>
<tr>
<td>The candidate’s ability to talk courageously and convincingly. His eye contact, style and pace should indicate this. Maturity of ideas and general rapport with the audience.</td>
<td></td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** As the responded gave the speech, the researcher made notes and eventually ticked the scores according to the rating scale in the 5 areas. The marks were multiplied by 4 to obtain the percentage mark.
## APPENDIX VII: TABLE OF CATEGORIES

<table>
<thead>
<tr>
<th>Class</th>
<th>Mark Category</th>
<th>Marks</th>
<th>Guidelines</th>
</tr>
</thead>
</table>
| A     | A+            | 19 - 20 | **Excellent Communication.**  
|       |               |       | • Logical organizational structure. Very clear message  
|       |               |       | • No errors of language (vocabulary, spelling, punctuation or grammar). |
| A Plain | 18      | **Very Good.**  
|       |               |       | • Very few errors (not more than four)  
|       |               |       | • Very good flow of communication. |
| A-    | 16 – 17      | **Quite Good.**  
|       |               |       | • A few mistakes (between five and eight)  
|       |               |       | • Good flow of communication |
| B     | B+            | 16 – 16 | **Good.**  
|       |               |       | • Good organizational structure, message easy to follow  
|       |               |       | • Minor errors of language |
| B     | 13            | **Fairly Good.**  
|       |               |       | • Writing communicates clearly but has errors  
|       |               |       | • Some linguistic items are used inappropriately. |
| B-    | 11 – 12      | **Satisfactory**  
|       |               |       | • Well organized message  
|       |               |       | • Despite errors it can be followed throughout. |
| C     | C+            | 09 – 10 | **Fair**  
|       |               |       | • Fairly well organised. Many errors though the message can be followed  
|       |               |       | • Has language errors that intrude frequently, and of limited ability to use linguistic systems appropriately. |
| C     | 08            | **Strained.**  
|       |               |       | • No organizational structure  
|       |               |       | • Message is difficult to follow  
|       |               |       | • Inadequate control of language  
|       |               |       | • Inability to use the linguistic systems appropriately,  
|       |               |       | • Causing severe strain for the reader. |
| C-    | 06 – 07      | **Weak.**  
|       |               |       | • No organizational structure. Message not clear.  
|       |               |       | • Gross language errors;  
|       |               |       | • No sense of linguistic appropriacy. |
| D     | D+            | 04 – 05 | **Poor**  
|       |               |       | • Message can only be guessed  
|       |               |       | • Full of gross errors of language. |
| D     | 03            | **Absolutely no communication.**  
|       |               |       | • Almost wholly copied from input text. |
| D-    | 01 – 02      | **Totally incoherent**  
|       |               |       | • No meaning at all. Just a name or scribbles. |
APPENDIX VIII: QUESTIONNAIRE FOR DRAMATEACHERS

My name is Patrick Khaemba. I am a student at Kenyatta University carrying out research on how pupils in standard seven learn English. Kindly fill this questionnaire to enable me carry out my research successfully. Your responses will only be used for the purposes of this research and will be treated confidential.

School --------------------------------- Zone-----------------------------------------

1. How many years of experience do you have as a drama teacher? Tick as appropriate.

Year
1 – 3
4 – 6
7 – 9
> 10

2. List two of your main teaching subjects

a) -------------------------------------- b) --------------------------------------

3. Do you think participating in drama assists in improving learner language competence?

a) Tick as appropriate

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Don’t know</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

b) List 2 benefits which a drama pupil gains in each of the following language skills below.

i) Writing skills

ii) Speaking skills

---
APPENDIX IX

RESEARCH PERMIT

[Image of research permit]

THIS IS TO CERTIFY THAT:

Prophets, Mrs. Mrs. /Miss /Institution
Patrick, Sirongo, Khaemba
of (Address) Kenyatta University
P.O. Box 43644-09100, Nairobi
has been permitted to conduct research in

Nakuru
Location
District
Province

on the topic: The role of drama in the development of communicative competence among primary school pupils in Nakuru Municipality, Kenya


Applicant’s Signature

for Secretary

National Council for Science & Technology
APPENDIX X: EDUCATIONAL MAP OF NAKURU MUNICIPALITY