



OVERCOMING THE STUDENT'S SPEAKING ANXIETY DISORDERS THROUGH PLAYBACK THEATRE THERAPY

Original scientific paper

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Received: 2022/12/15

Accepted: 2023/02/26

ABSTRACT

In India, English language teachers encounter numerous challenges while developing speaking skill of the learners in rural and semi-urban regions. There are many activities like role-play, theatre and drama to improve the oral competence of the second language learners of English. Playback theatre is an improvisational theatre technique where the participants will enact and perform the stories on the spot. Playback theatre therapy training may prove as a crucial factor in overcoming affective filters while speaking and learners may gain better development and awareness of language expressions in English. This process will aid in the development of their communication skills. Anxiety, motivation, and self-confidence are identified as factors that affect the speaking performance of students. Anxiety is a feeling defined by nervousness, perplexity, and fear. When students are anxious, they are often reluctant to speak and fear making mistakes. Anxiety disorder would prevent the oral performances from being consistent. Majority of the learners at the undergraduate level quite often encounter anxiety when they speak in English. So, playback theatre therapy training as a workshop was organized to identify the relevance of such activities to improve the speaking skills of the learners. The participants of the study are from Undergraduate programme in Vellore district. The sampling method employed in the study is purposive sampling method. 38 participants were selected as the samples for this study. The playback theatre activities like warm up, introducing myself with an adjective, taking someone's place, becoming the object, fluid sculpt, tableau and metaphor was employed as the intervention to improve the speaking skills and alleviate the speaking anxiety among the learners. The study concludes that Playback theatre activities have a considerable impact on learners' anxiety level, expressiveness and attentiveness, composure, and speech naturalness.

Keywords: *Playback theatre, Anxiety, Speaking skill, Expressiveness, Attentiveness*

INTRODUCTION

In India, English language teachers face a lot of challenges. The challenge is more when it comes to rural and semi-urban areas. Here, the role of the teacher is very important, as the student looks up to the teacher as a role model for all the learning

needs. First of all, the teacher should be capable of identifying the practical requirement of the learner, where the teacher is expected to implement methods. This would enable the learner to be competent enough, to interact and retrieve information

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from all over the world, and as well understand it. Therefore, the teacher's role and responsibility repose with both average and above-average students, and with slow learners and below-average students. The quality of an efficient teacher, in handling classes for each and every student in the classroom, by giving equal attention to all the individuals, helps them solve many problems that take place in a class. The need for efficient English language teachers arises, when the students' need for developing self-confidence increases. English teachers should encourage the students to speak only in English, in order to help them develop self-confidence. Hence, the English language teacher's role gains momentum at this juncture. The students need to be trained for participative learning, so as to solve all the stumbling blocks, namely; usage of good vocabulary, and comprehending and speaking the ideas that are to be conveyed fluently.

A. English Language Teaching and Learning

Teaching and learning are not a one-way process. It includes various methods and methodologies. Some of the conditions under which English is taught and learnt today in India, sounds light-hearted but, the point which Nehru emphasized, seems to be of great intensity. His idea was such that, the not-so-imaginable boundless segments and the diverse and the democratic demonstration, that the nation is engaged in teaching and learning English in India, is the largest democratic endeavour in the universe. The pressure of pluralism, population and variation in different areas of life, political compulsions, and lack of infrastructure, illiteracy, conferred interests and the difficulties of training teachers are an amalgamation of the aforementioned. This makes English language teaching in modern India an extremely complex activity.

B. Theatre in Education

In 2013, the Central Board of Secondary Education (CBSE) introduced Theatre Studies in Class XI as an elective subject. It was introduced as a pilot course into the curriculum. It is mentioned in the letter that theatre is considered to be the strongest medium of expression and is old as mankind. The theatre manifested itself into infinite forms around the world. The education board and many principals of schools adhered to theatrics and drama, which provided resources to the board, to mention that, "Theatre can also play an important role in reinforcing and furthering the learning of other academic subjects which are taught in conventional ways and, it concretizes issues that would otherwise remain abstract and difficult for children to grasp.

It puts life back into bookish learning." Students always pick a range of theatre-based skills and "experiment in different ways of responding to and performing drama". It shows differing degrees of conventionalization, including sign language, gestures, and complex music and dance. When English theatre started emerging in the colonial cannon during the 1850s, a new mode of entertainment came to exist, along with the influence of the British. It was widely called the theatre company because of the organization, and had not-so-familiar components such as the visual and technical aspects. The Auditorium/stage greatly demanded coordination and the actors started adjusting to them. Theatre enthusiasts started assimilating the art by copying previously from the British, and then started to learn the job, where they were supervised by their seniors and often by the actors and the managers. Some organizations had their own teachers for music and dance, who taught the beginners as well as the artists, in a strictly disciplined manner. Furman (2000) identifies the gap between understanding the values of theatrical activities' use and its application in the language classroom. Teachers hesitate to embrace the methods of using theatre and drama in the classroom for some reasons. A few reasons are summarized below:

1. Instructors are over-awed by the jargons used in theatrics and drama, while searching drama resources for developing curricula, including creative dramatics, drama, process drama, developmental drama, improvisational drama, educational drama, informal drama, improvisation, drama in education, classroom drama, etc.
2. Theatrical activities pretend to be at the "edge" of the curriculum; they seem unnecessary and time-consuming.
3. Since the education Programme for the mentors do not afford courses in relation with theatre and drama, the instructors find it difficult in facilitating theatrical activities.
4. Since the unscripted plays and such activities are playful, the instructors might be frightened that the learners will not be serious in getting educated.

C. Significance of Playback theatre

Martinez (1993) observes that DSRs (Dramatic Story Re-enactment) are prospectively powerful tools to foster young children's narrative proficiency that allows children: To sharpen their sense of how a story "works," and how the elements of character, plot, action, and setting work together. Through the dramatic retelling of a story, children develop what Applebee (1978) calls their "mastery of the underlying conventions which govern the exchange between author and

audience.” (Miccinati & Phelps, 1980, p. 270) Young children must develop a sense of how stories are organized, for this sense of story structure gives the reader (or listener), a clear-cut advantage in processing and recalling stories. Drama serves as a conduit for the verbal and bodily medium, particularly for students who have no means of expressing themselves; neither feelings nor comprehension of what they might have learned or read. They can express the ideas originally from their intellect and thinking. Creativity in drama is an integral part of interpreting directions, which allows children a chance to pose a story / plot with their speech. Creativeness in any medium motivates the students in reading and re-reading to understand the plot better and also allows them in improving their ideas of how stories, elements, characters, actions, and setting work together. Though many researchers have accentuated the enormous effect of theatre and drama, it can have students’ affective and cognitive development and as well, provide many resources for teachers. And yet, a gap exists, to understand its importance and to apply it (Furman, 2000). Despite everything weakens, the reason why educators try to grasp the thoughts and ideas of using drama and theatre in classroom exercises, can be summed up as follows: (1) while seeking drama means to enhance curricula, the educators could be swamped easily by a few jargons used in theatre. Drama can be listed as a developmental drama, process drama, creative drama, improvisation, creative dramatics, educational drama, improvisational drama, informal drama, drama in education, classroom drama, and so on. (2) The drama activities are more likely located at the “edge” of the endorsed curricula and they seem unnecessary and as well, consume time. (3) Many teacher-education programmes do not offer drama and theatre-related courses because; the instructors usually are unacquainted in enabling dramatics. (4) Most dramatic events are truly spirited and several instructors shy away, thinking that the children might take education impishly and not otherwise (Furman, 2000). Lurtha Simran (2011), in an article on Theatre in Education, examined The National Focus Group Position Papers. The viewpoints analogous to training are an extraordinary vault of thoughts, assumptions and rules for the instructors, to comprehend and continue to educate various branches of knowledge. The position paper committed to Arts, manages theatre and explains the practices and probabilities of joining theatre and classroom. This summons, what is known as the ‘Sensitivity Pyramid through Drama’. Setting up Self Realization or looking for truth is a definitive objective of people with craftsmanship. Specifically,

the specialty of dramatization encourages one to accomplish this. Karivc and Radovanovic (2012) affirm that applied theatre activities provide “positive reactions of participants, satisfaction with themselves and their abilities and increase in self-confidence”. Steele and Lin (2013) conclude that theatre activities enhance the learner’s communication relieving them from anxiety level.

D. Playback Theatre in Improving English Language

Aden (2014) affirms that playback theatre plays a crucial role to develop empathy in education among English language learners, as it would help the English language learners in developing communication skill. Vallack (2015) confirms “Theatre as Education works as both an engaging pedagogy for teachers, and an innovative framework for the presentation of primary research”. Redington and Christine (2016) affirms that theatre education involves the learners with physical and mental involvement. Sarah (2018) confirms that “the application of certain drama activities they were able to bond and train their English-speaking skills on a collaborative basis, such as, when creating artistic profiles about each other, or transforming personal content or that of their peer into artistic form”. Satu (2020) put forth that “the art of listening in Playback Theatre from the conductor’s perspective, mirrored against the theory of active empathetic listening (AEL), which includes three aspects: sensing, processing and responding”. Flor and Juan (2006) affirm that through effective speaking activities and tasks, learners develop the communicative competence. “The key role of the speaking skill in developing learners’ communicative competence has also become evident, since this skill requires learners to be in possession of knowledge about how to produce not only linguistically correct but also pragmatically appropriate utterances” (Flor, 2006). Guttman (2004) employs “Integrated skill reinforcement” as “academic strategy” to develop language learners LSRW skills. He incorporates “skill-based strategies” to improve linguistic competence in American Nurse with limited English knowledge. Hussein and Obaid et al (2016) employs skype as a social tool for networking tool to develop English language learners discourse competence. “The results showed that Skype chat had a positive impact on the English major learners’ discourse competence. Learners who studied Skype chat performed better on the discourse aspects of English post-test”.

E. Playback Theatre in Overcoming Anxiety Disorders While Speaking

Second language Learners learning English are

hesitant to communicate in English. Speaking is considered the most difficult skill. Anxiety, drive, and self-confidence are significant elements that influence the speaking performance of the learners. Anxiety is a sensation characterized by anxiety, nervousness, and confusion (Horwitz et al, 1986). When learners are anxious, they tend to be reluctant to talk and even fearful of making mistakes. This condition would interfere with the consistency of oral performances. Students have speaking difficulties such as anxiety, nervousness, fear of making mistakes, and shyness when communicating in English (Çağatay, 2015). English language anxiety is related to the proficiency and performance of learners. A high-level language anxiety affects communication apprehension, which causes learners to be afraid to communicate in English. Anxiety is characterized by a sensation of apprehension and physical manifestations such as perspiration, a rapid heartbeat, and difficulty communicating as a result of doubt in one's communication skill (Rajitha & Alamelu, 2020). Both low-proficiency students and high-proficiency students experience anxiety during their oral presentation. It depends on how students utilize their own methods to alleviate public speaking nervousness. Anxiety about public speaking can impact language acquisition, particularly performance. Students experience anxiety when they are trying to communicate in English. In previous studies, data indicated that speaking anxiety led to many types of speaking performance among students. The Foreign Language Classroom Anxiety Scale (FLCAS) demonstrated a moderately unfavorable connection with second language achievement (Sparks & Ganschow, 2007). It suggests that as students' anxiety increases, when they try to avoid the challenges of learning the target language (Salas et al, 2013). Playback theatre is commonly employed with diverse demographics, such as hospital and mental institution patients, at-risk youngsters, and older adults to alleviate the learners' anxiety level (Moran, 2011). PSCAS

F. Objectives of the Study

The objectives of the study are to design playback theatre activities that would improve the anxiety disorders of learners at the undergraduate level and to encourage learners to overcome their barriers in speaking English language confidently through playback theatre activities. The following null hypothesis were formulated based on the above objectives,

H0: There is no significant influence of playback theatre activities in improving anxiety level expressiveness and attentiveness, composure

and speech naturalness of the learners

H0: There is no significant difference between the mean scores of the pre-test and post-test scores of the learners who were exposed to the playback Theatre activities.

RESEARCH METHOD

A. Samples and Sampling Method

The participants of the study are from Undergraduate Programme in Vellore district. The participants were at tertiary level. According to Union Government Report, Vellore district is considered sixth educationally backward district. The participants' anxiety level is analyzed using Public Speaking Class Anxiety Scale (PSCAS) with 17 items which was adapted from Yaikhong and Usaha (2012). The sampling method employed in this study is purposive sampling method. The PSCAS questionnaire was circulated to 155 participants during the pre-workshop activity at Auxilium Arts and Science College and from the result of the questionnaire 38 participants who have displayed higher level of anxiety were selected as the samples for the study. The participants were provided an opportunity to participate in the workshop-cum-training programme on Playback Theatre therapy. The programme was titled as "Real Life Theatre". The research method employed in the study is one-group pre-test and post-test. Learners were marked during each phase of activity to test their speaking level and anxiety level. The pre-test and post-test were conducted for 20 marks to analyse the significant improvement level of the learners due to the intervention of the playback theatre activities. The pre and post speaking activity and playback theatre activities were organized, observed and analysed by the researcher. The playback theatre activities were for this study was designed with the guidance of the professional playback theatre trainer from "First Drop theatre". The playback theatre activities like warm up, introducing myself with an adjective, taking someone's place, becoming the object, fluid sculpt, tableau and metaphor was employed as the intervention among the learners. A questionnaire with 16 items was used to analyse the significant improvement in their anxiety level and speaking skill due to the intervention of the playback theatre activities. The instructor begins the session by general warm up. The first warm up activity was to Greet the other participants through the theater forms. In the second warm up activity, the instructor asked the participants to Express their likes and dislikes through theater forms and facial expressions.

In the third activity, the instructor asked the individuals to perform about their favorites. Playback therapy continuous warm up activity were given to the learners as a therapy to overcome the anxiety disorders. Students were given a time to stress out and reduce the anxiety level. Playback theatre therapy allows the learners to speak and reflect on their actions, expressions, fluency. Playback theatre therapy focuses to improve the communication skill among learners with learning disabilities (Munjuluri et al, 2020). The second activity is Introducing Myself with an adjective. The learners were asked to pick an adjective which suits their character and behavior. The learners were asked to perform using an adjective with pitch, tempo, pause, inflection and fluency. The third activity is Taking someone's place. The learners were asked to take the adjacent persons position and the individual was asked to perform the other person's feeling, behavior and emotions using gestures, facial expression and jerky movements. The fourth activity was Becoming the object where the individuals were given a scene and they were asked to perform. For example, imagine yourself a plastic bag which got struck in the branch of the tree in a heavy wind and perform. The learners were expected to perform as like plastic bag. The fifth activity fluid sculpt. Instructor asks a set of questions to the individuals and asks the individuals to perform their responses in the theater form and the instructor asks the learners to sculpt their expression for a few seconds. The sixth activity of the playback theater session was metaphor, where the participants should think about a metaphor for the given situation and enact the performance as a group and individual. Tableau was performed in the successive sessions, where the learners perform a set of personal real-life incidents as a part in groups. However, students' level of anxiety is high during the performance, and it has gradually reduced over the series of activities based on playback theatre techniques. Students displayed fear of the unknown, physical weakness, tiredness, stomach ache, headache during the theater performance activity. The students were full of anxiety and fear. However, over a period of training, students were motivated and trained to perform and express through playback theater techniques like introducing myself with an adjective, taking someone's place, becoming the object, tableau, fluid sculpt and metaphor with the focus on like pitch, tempo, pause, inflection and fluency.

RESULTS AND DISCUSSION

A. Reliability of the Questionnaires

The Reliability of the questionnaire is tested using Cronbach Alpha in SPSS. The reliability of the Public Speaking Class Anxiety Scale is 7.0 for 17 items. The reliability of Playback Theatre Questionnaire is 0.910 for 16 items. The reliability table is displayed below,

Table 1. Cronbach alpha coefficient of the questionnaire

Questionnaire	Items	Cronbach alpha coefficient
Public Speaking Class Anxiety Scale (PSCAS)	17	0.730
Playback Theatre Questionnaire (PTQ)	16	0.910

B. Analysis of Public Speaking Class Anxiety Scale

The PSCAS questionnaire was circulated to 87 participants and from the result of the questionnaire 38 participants who have displayed higher level of anxiety were selected as the samples for the study. 30% of the learners felt that they are less confidence and nervous to speak in front of the audience. Over 45% of the learners felt that they were nervous and confused when speaking in English due to their anxiety level. 25% of the learners affirmed that they are afraid of the audience and nervous when speaking in English which they have prepared in advance. 10% of the learners affirms that they have no fear for speaking in English and feel relaxed to talk in English. More than 50% of the participants felt that they feel embarrassed to talk first in English. 35% of the participants felt that certain parts of their body felt very rigid while they speak English. 47% of the learners' dislike using gestures, body and facial expressions while speaking in English. More than 70% of the learners felt that they feel anxious about speaking English even if they have prepared well.

C. Analysis of Pre-Questionnaire

Fear and anxiety were so high among the participants, and self-confidence was very less among the participants. Over 21 participants affirmed that they feel less confidence while speaking in English.

Twenty participants affirmed that they have fear of stealing the time of the audience without appropriate preparation. The participants also have hastiness in speaking.

The responses of the learners in the pre-Questionnaire affirmed that they possess less knowledge in monotony, gestures, short jerky movements, fluency, distinctness, pause and precision.

Table 2. Data on Playback Theatre Questionnaire

S NO	Playback Theatre Questionnaire	N	Mean	Std. Dev	5	4	3	2	1
1	Fear and less self-confidence make me paralysed without words	38	3.68	1.11	11	10	13	2	2
2	Without preparation and previous knowledge of my subject I ought to be ashamed to steal the time of the audience	38	3.34	1.19	6	14	8	6	3
3	I haste to begin	38	3.10	1.42	6	9	7	7	9
4	Change in thought demands a change in voice pitch	38	3.94	0.96	0	1	9	19	9
5	Change of pitch produces emphasis	38	3.89	0.86	0	3	7	19	9
6	Change of tempo lends naturalness to deliver the speech or idea	38	3.84	0.96	1	0	15	10	12
7	Change of tempo prevents monotony	38	3.89	0.97	1	2	8	16	11
8	Pause prepares the mind of the auditor to receive the message	38	3.96	0.90	0	4	6	19	9
9	Pause creates effective suspense	38	3.81	0.92	0	4	8	17	9
10	Pausing after an idea gives it time to penetrate into the audiences' mind	38	3.78	0.81	0	4	5	24	5
11	Inflections lead to efficiency	38	3.89	0.03	0	0	15	12	11
12	Fluency occurs through preparation and knowledge on the subject	38	3.34	0.84	0	2	3	13	20
13	Distinctness and precision of utterance are important in speech	38	3.04	0.89	0	4	2	20	12
14	Monotony in gesture should be avoided	38	3.68	0.98	0	5	11	13	9
15	Facial expression important for effective speech	38	4.44	0.68	0	0	4	13	21
16	Short jerky movements of gesture lead to effective speech	38	4.23	0.78	0	0	8	13	17

D. Analysis of the Playback Theatre Activities Scores
 In the first activity is Introducing Myself with an adjective the anxiety level of the participants were 6.87 and the anxiety level of the learners in their successive activities are 5.12, 4.89, and 3.89. However, the anxiety level slowly drops to 3.12 in the activity Metaphor. Facial expressions, Gestures and Body movements play a significant role in improving the overall performance of the learners by improving their involvement and

confidence. In the activity Introducing myself with an Adjective the mean scores of facial expressions, gestures were 2.65 and the mean scores of the facial expression, gestures learners in their successive activities are 3.76, 4.87 and 5.98. Nevertheless, facial expression, gestures slowly improve to 5.43 in the activity Metaphor. The mean score of the fluency and pause in the first activity was 4.01 however it has gradually improved to 7.89 which aids in good overall performance.

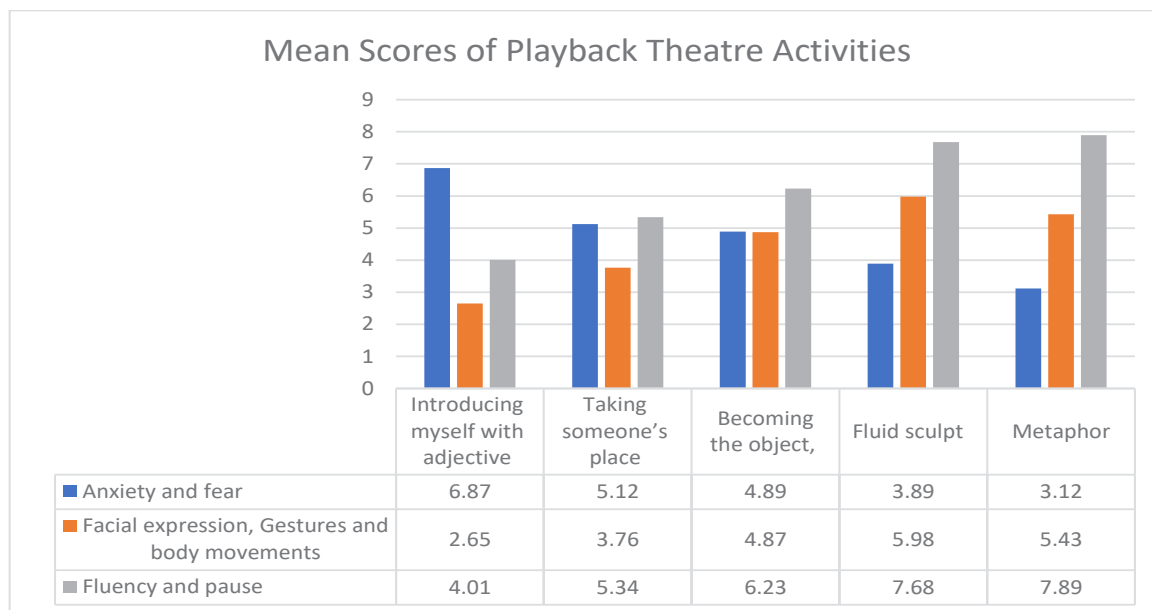


Figure 1: Mean scores of Playback Theatre Activities

E. Analysis of Pre-test and Post-test Scores

Pre-test was conducted for the learners for 20 marks. The participants were asked to present themselves for two minutes using facial expressions, gestures, fluency, pause, tone and body movements. The performance was marked based on the learners' facial expressions, gestures, fluency,

and pause. The playback theatre activities like warm up, introducing myself with an adjective, taking someone's place, becoming the object, fluid sculpt and metaphor was employed as the intervention among the learners. The mean value of the pre-test was 10.2632 and the standard deviation was 2.511. The mean value of the post-test was 15.3684 and the standard deviation was 2.259.

Table 3. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre test	10.2632	38	2.51142	.40741
	post test	15.3684	38	2.25917	.36649

In the table 4, it is evident that, there is a significant difference in the mean scores of the pre-test and post-test. The p value of paired sample test is 0.000 which means there is a significant difference. Hence the null hypothesis, there is no significant difference between the mean scores of the pre-test and post-test scores of the

learners' speaking performance who were exposed to the playback Theatre activities is rejected and alternate hypothesis is proposed. The alternate hypothesis was there is a significant difference between the mean scores of the pre-test and post-test scores of the learners' speaking performance who were exposed to the playback theatre activities.

Table 4. Paired Samples Test

		Paired Differences			95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
Pair 1	Pre test - post test	Mean	Std. Deviation	Std. Error	Lower	Upper			
				-5.10526	3.28625	.53310	-6.18543	-4.02510	-9.577

F. Analysis of Post-Questionnaire

Fear and less self-confidence have significantly improved due to the playback theatre activities training among the participants. After the intervention, over 28 participants affirmed that they feel confidence while speaking in English. Twenty - eight participants affirmed that they do not have fear of stealing the time of the audience without appropriate preparation because they are so confident about their English and skill. The participants also do not have hastiness to begin the speech and performance in English language speaking. The responses of the learners in the post-questionnaire concludes that they possess significant level of knowledge and information in monotony, gestures, short jerky movements, fluency, distinctness, pause and precision, which

helped them to overcome their anxiety, and fear while speaking in English language. The data in pre-questionnaire and post questionnaire affirms that there is a significant influence of playback theatre activities in improving anxiety level expressiveness and attentiveness, composure and speech naturalness of the learners. Due to the playback theatre activities, the learners showed significant improvement in their performance. Hence the null hypothesis there is no significant influence of playback theatre activities in improving anxiety level expressiveness and attentiveness, composure and speech naturalness of the learners is rejected and alternate hypothesis is proposed. The alternate hypothesis was there is a significant influence of playback theatre activities in improving anxiety level expressiveness and attentiveness, composure and speech naturalness of the learners.

Table 5. Playback Theatre Questionnaire

S NO	Playback Theatre Questionnaire	N	Mean	Std. Dev	5	4	3	2	1
1	Fear and less self-confidence make me paralyzed without words	38	2.0	0.83	0	0	13	12	13
2	Without preparation and previous knowledge of my subject I ought to be ashamed to steal the time of the audience	38	1.97	0.67	9	21	8	0	0
3	I haste to begin	38	1.78	0.84	15	16	7	0	0
4	Change in thought demands a change in voice pitch	38	2.00	0.69	9	20	9	0	0
5	Change of pitch produces emphasis	38	1.94	0.65	9	22	7	0	0
6	Change of tempo lends naturalness to deliver the speech or idea	38	2.05	0.86	13	10	15	0	0
7	Change of tempo prevents monotony	38	1.89	0.72	12	18	8	0	0
8	Pause prepares the mind of the auditor to receive the message	38	1.92	0.63	9	23	6	0	0
9	Pause creates effective suspense	38	1.97	0.67	9	21	8	0	0
10	Pausing after an idea gives it time to penetrate into the audiences' mind	38	2.0	0.51	5	28	5	0	0
11	Inflections lead to efficiency	38	2.10	0.83	11	12	15	0	0
12	Fluency occurs through preparation and knowledge on the subject	38	1.55	0.64	20	15	3	0	0
13	Distinctness and precision of utterance are important in speech	38	1.73	0.55	12	24	2	0	0
14	Monotony in gesture should be avoided	38	2.05	0.73	0	0	11	9	18
15	Facial expression important for effective speech	38	1.55	0.68	21	13	4	0	0
16	Short jerky movements of gesture lead to effective speech	38	1.76	0.78	17	13	8	0	0

CONCLUSION

The results proved that learners were hesitant to speak due to anxiety and low self-confidence. Through data interpretation, it is evident that playback theatre was effective in helping the students overcome their anxiety and fear of speaking. In addition, playback theatre was effective in improving linguistic proficiency and confidence. In today's world, the ability to speak English is crucial hence, the study implies that English teachers should incorporate playback theatre into their curriculum. The study concludes that Playback theatre activities have a considerable impact on learners' anxiety level, expressiveness and attentiveness, composure, and speech naturalness. The study is limited to Auxilium Arts and Science College in Vellore district and study can be incorporated in engineering Programme, and among school students. Further research can be carried in rural regions and among the learners with mental retardation.

ACKNOWLEDGMENT

We would like to thank Dr. Radhika who is an Accredited Playback Theatre Trainer from the Centre for Playback Theatre, USA, and the co-editor of the International Playback Theatre Network (IPTN) journal and the Secretary (Executive Committee) at the Centre for Playback Theatre, USA for providing valuable inputs for this research article. We also would like to thank First Drop Theatre, ELTAI and Auxilium College for Women, Vellore for their support in conducting the research study for this article during the workshop.

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APPENDIX A

S NO	Playback Theatre Questionnaire	1	2	3	4	5
1	Fear and less self-confidence make me paralyzed without words					
2	Without preparation and previous knowledge of my subject I ought to be ashamed to steal the time of the audience					
3	I haste to begin					
4	Change in thought demands a change in voice pitch					
5	Change of pitch produces emphasis					
6	Change of tempo lends naturalness to deliver the speech or idea					
7	Change of tempo prevents monotony					
8	Pause prepares the mind of the auditor to receive the message					
9	Pause creates effective suspense					
10	Pausing after an idea gives it time to penetrate into the audiences' mind					
11	Inflections lead to efficiency					
12	Fluency occurs through preparation and knowledge on the subject					
13	Distinctness and precision of utterance are important in speech					
14	Monotony in gesture should be avoided					
15	Facial expression important for effective speech					
16	Short jerky movements of gesture lead to effective speech					