

Would the Insertion of Drama therapy into the School Curriculum Help Moroccan Speech Hearing Impaired Students to Overcome the Challenge of Maladjustment?

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ABSTRACT: Two major goals were targeted throughout this qualitative and quantitative research. The provision of an answer to whether the establishment of a curriculum for Drama therapy could help Moroccan speech hearing impaired students to overcome the challenge of maladjustment was the first target. The confirmation of the validity the hypothesis that the establishment of a curriculum for Drama therapy could benefit Moroccan students facing the challenge of speech impairment to achieve catharsis, to improve their knowledge and to impact on the audience was a second target. The findings disclosed that Moroccan students enrolling in Moroccan schools faced challenge with emotional dysfunctions due to a set of factors that accounted for their underachievement at school. The findings revealed also that neither the school curriculum nor the Moroccan teachers placed in charge of them responded to their academic needs. In light of challenges, two outstanding suggestions were made to enlighten Moroccan teachers about what could be incorporated into the curriculum for Drama therapy. Thus, because Shakespeare used characters facing the challenge of impairment in his drama, teachers were solicited to rely on them for the empowerment of non hearing students. This might facilitate the task for Moroccan teachers to introduce Moroccan speech hearing impaired students to drama therapy. It might also help them to come with suggestions about what components of drama therapy should be inserted into the curriculum. The second suggestion placed the focus on giving the chance to Moroccan teachers to take training in Drama therapy. Inspiration was believed to be drawn from British schools A and B.

KEYWORDS: Drama therapy; Dramatherapist; Catharsis; Self-esteem; Self-confidence.

1 INTRODUCTION

In light of major and minor research questions, I personally think that although the 1999 Moroccan National Chart of Education and Training as well as the Moroccan 1996 and the 2011 Moroccan constitutions could help Moroccan students facing challenge with speech hearing impairment to adjust to the 21 global economy, an array of personal challenges standing in the way of academic achievement need to be eradicated. This belief finds support in a statement made by (Patricia Phelan, Ann Locke Davidson and Hanh Thanh Cao , 1992: 695) [1] that a great deal of attention has recently been given to conditions outside the school context. They are thought to affect student's academic performance and their engagement with learning. Divorce, poverty, gang involvement, teenage pregnancy, immigrant status, substance abuse, and a myriad of other factors are held responsible for what occurs in the lives of Moroccan speech hearing students in particular. Speech hearing impaired students are often the first victims of such phenomena on the ground that the social hybrid directly impacts on their academic achievement. Therefore, I formulate the hypothesis that the establishment of a school curriculum for drama therapy can help Moroccan speech hearing students to adjust to school life, hence, to the intricacy of the 21th global economy.

The truth is that maladjustment being a common worldwide phenomenon today has aroused my curiosity about the factors that engendered it. Its consequences on Moroccan speech hearing impaired students in particular deserve careful attention. As it will be indicated later, the (NH Center for Reviews and Discrimination, 1998 cited in David Winter, 2007: 1) [2] has disclosed a high percentage of youngsters who failed to adapt to life today. It is a fact to be deplored that learning

difficulties are the outcome of maladjustment, failure, or even loss, as well as relevant phenomena, such as child labor, exploitation, vagrancy, illegal immigration and crime. It is unfortunately assumed that these scourges continue to grow worldwide not only among the non hearing community but among sound in mind and body students as well. In light of this, there is good will to prompt educators to probe into the dreadful situation lived by Moroccan speech hearing impaired students in particular.

And because educators are supposed to contribute ideas to the reduction of maladjustment experienced by Moroccan speech hearing impaired students through the establishment of a school curriculum for drama therapy, there rises the need to find out whether Moroccan speech hearing impaired students virtually experience low states of mind being the result of maladjustment and whether this state of the mind impacts on their academic achievement. The objective is to help the non hearing community of students enrolling in Morocco to eventually devise their own business projects and to establish their own schools. The ultimate objective is to find out whether adaptation to Moroccan society can enhance adaptation to educational reform leading Moroccan speech hearing impaired students neither to continue seeking refuge through illegal immigration to massively industrialized countries, nor would they continue to fret over the possibility of being deprived from "a visa entrance to the EU in the mid-to long-term perspective. In short, the overall objective is to contribute ideas to the Moroccan system of education thanks to the establishment of a curriculum for Drama therapy. In short, the rationale for the choice of Drama therapy as a subject for this article is to attract the attention of the Moroccan designers of school curricular to consider the inclusion of Drama therapy into the Moroccan school curriculum.

This is to point out that four chapters in addition to an introduction and a conclusion will be consecrated to the confirmation of the hypothesis that the establishment of a school curriculum for Drama therapy can help Moroccan speech hearing impaired students enrolling in Moroccan schools to achieve catharsis and to overcome feeling depressed, pursuant to which their intrinsic motivation to learning subjects inscribed into the curriculum and to achieve success at school would be met. This might, in turn, contribute to their adjustment to globalized economy. The part dealing with the literature review will place the focus on the definition of maladjustment. It will mainly be an occasion for the reader to get familiar with drama therapy when it is incorporated into the curriculum. The second chapter in this study will focus on the methodology to be used for

the generation of data to support the validity of the hypothesis that Moroccan speech hearing impaired students can experience maladjustment. The objective is to identify the factors that cause such mal-adjustment and whether the establishment of a curriculum for drama therapy can contribute to the reduction of maladjustment to society and to globalized education and economy. The third chapter in this study will be devoted to

the description of the results; Themes will be constructed and quotes will be made. The daily challenges experienced by the sample of Moroccan speech hearing students will be a focal point. A comparative study with students enrolling in schools in South Wales will be made to highlight defects that need being redressed for the reduction of mal-adjustment. The fourth chapter will be devoted to the discussion of the results. This chapter will be an attempt to discuss the so far generated data in light of the importance of a school-Drama therapy- curriculum for Moroccan students facing the challenge of speech hearing impairment. The light will also be shed on the challenges that stand in the way of using Drama therapy as an empowering tool, in the light of which suggestions will be made. Ultimately, the conclusion will disclose the outcome of the research. It will provide a definitive answer to the research question posed in the title of this research.

2 CHAPTER ONE: THE LITERATURE REVIEW

2.1 THE DEFINITION OF MALADJUSTMENT

To come with an answer to the research question finding an echo in the title given to this researching paper, I shall define key words in it, one of which is the term "mal-adjustment". Mal-adjustment seems to have a social denotation, hence, it might refer to social impairment. In this context, it would be appropriate to point out that while some individuals manage to be judged sane in mind and in soul just because they manage to adapt to society, other individuals might be judged as socially impaired. The latter category of people are consequently perceived as being socially impaired because they experience mal-adjustment, the outcome of which can be translated into underachievement at school. Consequently, their behavior might be perceived in light of a period of a faulty stage of development that might need to be reworked relying either on individual or on group psychoanalysis psycho-therapy or else through drama therapy. Adaptation to society can, therefore, be measured depending on the extent to which an individual can interact with what (Moha Ennaji, 2005 : 24) [3] calls an identifiable community, meaning, family, classmates/ colleagues and neighbors. Adjustment to society can also be perceived in the light of the extent to which an individual manages to belong to a particular culture which (ibid, Moha Ennaji, 2005 : 24) defines as a whole which encompasses such things as language, history, geography, religion, politics, literature,

architecture, folklore, traditions, beliefs. Adaptation to national culture consists of adjustment to whatever it is one has to know or believe in in order to operate in a manner acceptable to nationally-bred members. The chapter dealing with the description of the results will provide an answer to whether Moroccan speech hearing impaired students adapt to these social and cultural layers.

2.2 HOW TO MOTIVATE NON HEARING STUDENT TO TOWARDS EDUCATION?

Cheng S & Zhang L (2014 :22) [4] write that today, a high number of hard of hearing students have been enrolling at university, yet, only a limited number among them graduated. This can be understood in light of the literature review placing the focus on the part that globalization has engendered at the level of academic achievement.

Teachers might motivate speech hearing impaired students relying on one of two types of motivation. Motivation is considered to be external because it is achieved independently from the inner self of the individual. It ranges from strategies based on persuasion, negotiation, rewards, to yelling, shouting and to using physical force. External motivation is suggestive of the prevalence of a stressful learning situation, no matter how rewarding it is. The objective is limited to getting pupils learn subjects inscribed into the school curriculum irrespective of whether they are emotionally ready to learn. Jonathan C Erwing (2003: 20) [5] considers that when motivation is based on external rewarding, it becomes self-defeating. It becomes synonymous to bribery and to flattery. Bribery and flattery are suggestive of manipulation. They can contribute to the reduction of the intensity of tension experienced by students.. While the curriculum for educational drama is believed to help Moroccan speech hearing impaired students to improve their educational skills, the curriculum for drama therapy is believed to help them to even achieve catharsis, to develop social skills, to redress low self esteem and low self-confidence. This implies that educational drama and Drama therapy are different. While educational drama takes place at school, Drama therapy, known also under remedial drama takes place outside the school context. Phil Jones (1996: 6)

[6] writes that remedial drama is practiced with groups and individuals in care settings like clinics, hospitals and specialist centers targeting adults or children". The emotionally damaged speech hearing impaired person, in this case, will be expected to consult caring professionals like teachers, social workers, youth-workers, school-nurses or health visitors" (Alec , 1987: 14) [7] . However, the two genres share the same advantage of being committed to social and individual change. Paul Holmes (1991: 34) [8] writes that before Drama therapy was used for the first time with participants, "individuals facing the challenge of speech hearing impairment had been shut away in institutions well apart from society. Then, when individuals with special needs discovered the value of Drama therapy, they relented the idea of consulting a doctor and they opted for seeking the assistance of a Drama-therapist. This point was confirmed by (Steve Mitchel ,1996:16) [9] taking note of the fact that hearing impaired clients preferred to work with a Drama-therapist rather than with a doctor. He (1996: 16) quotes the statement of a hearing impaired client saying: "*I did not want to go to a psychiatrist because I thought he was like a judge and would pass a sentence*". Thus, it would be worth wondering

2.3 A BRIEF DESCRIPTION OF THE METHOD OF WORKING DURING THE PRODUCTION PHASE OF DRAMA THERAPY:

2.3.1 THE ESTABLISHMENT OF A WARM ATMOSPHERE

Renée Emunah (1994: 35)) [10] considers that the first step in the dramatic process 'lays the ground work or the foundation that can support the work that is to follow: a non-threatening or playful environment needs to be established. It involves, according to (Renée Emunah, 1994: 35), creative dramatics.

2.3.2 THE ESTABLISHMENT OF GROUND RULES DURING CAN STRENGTHEN THE STRUCTURE ESTABLISHED DURING THE PRODUCTION OF DRAMATICS

Sue Jennings and Alida Gersie (1987: 171) [11] observe that participants in Drama therapy might not feel safe if the structure in which they are situated is not firm. For the achievement of this objective, (ibid, Sue Jennings and Alida Gersie, 1987: 171) consider that ground rules directing the production of therapeutic Drama be discussed and agreed upon during the first session of Drama therapy. Sue Jennings and Alida Gersie (ibid, 1987: 171) make it explicit that 'the group needs to establish basic ground rules directing its work on the basis of collective agreement. Being on time, staying in the room, not to smoke unless there is a break as well as commitment to session-attendance are cases in point of what must be agreed upon. Jennings and Alida Gersie (ibid, 1987: 171) maintain that absenteeism, for instance, needs to be discussed by group members in such a way that it is not just the production of Drama-therapy that is important but "they" as individuals matter, so, their presence matters.

2.3.3 THE ESTABLISHMENT OF A DEMOCRATIC METHOD

A democratic system is established during the production of Drama therapy. It might give the chance to Moroccan speech hearing impaired pupils to develop the sense of belonging to a tolerant community. Eva Leveton (1991:6) [12] believes that the Drama therapist is expected to be like a parent or a teacher of young children granting the possibility to participants in Drama therapy to feel safe, to feel that they can play, they can try whatever silly things they want to do. Eva Leveton (ibid, 1991:6) [12] notes that the Drama therapist is bound to keep an eye on each group member as he might keep it on his children. The Drama therapist is supposed to be as protective as a parent. He won't permit that group members neither hurt others, nor be hurt themselves.

2.3.4 A DRAMA-THERAPIST THE USE OF EXERCISES WITHIN THE PRODUCTION PHASE OF DRAMA THERAPY FOR ASSESSMENT PURPOSES

Here is a game, also called an exercise played by three members in a group called Tom, Lucy and Math; They proved to have deficient social skills. It was suggested by (Jenny Pearson, 1996: 212) [13] to evade the vicious circle of isolation. Steve Mitchel (1996: 92) [9] reports that Tom and Lucy exchanged glances and giggles. Someone giggled at the giggling. Math pulled his chair slightly and he leaned forward, gazing at the floor. Several others looked tense. There was little eye contact. The group felt fragmented'. Jenny Pearson (1996: 212) [13] suggests a pair play a mirroring game during a Drama-therapy session: "the pair might initiate and respond to each other as though they were the reflected counterpart in a looking glass" ... "a partner would for example move his fingers. The other partner would imitate this movement exactly. The fingers become a waving hand. The other would wave it back. Both arms would begin to sway and the partners arms do the same, then the feet, then the whole body" (ibid, Jenny Pearson, 1996: 212) [13].

3 CHAPTER TWO: METHODOLOGY

3.1 DATA COLLECTION METHODS

The data collection methods used in this study incorporated interviews and questionnaires administered to hearing impaired pupils and to management in schools established in the West and in the South of Morocco as well as in schools located in South Wales. (see appendix B for examples of questionnaires devised by professors at a British school where training took place. They were Submitted to the Sample of Moroccan Pupils with Special Needs)

3.2 SAMPLING

Stratified sampling was used to mostly find out if the sample of Moroccan and British speech hearing students was vulnerable to mal-adaptation due to social and cultural factor and whether the establishment of a curriculum for drama therapy could help them to overcome all their tribulations. A British sample was mostly expected to help the researcher learn how to be of service to Moroccan students facing the challenge of speech and hearing impairment.

The Number of the Questioned Sample

Schools	The Number of Targeted Samples
School A1 Rabat	9
School A2 Salé	2
School A3 Safi	2
School B1 Marrakech	3
School B2 Agadir	73
School B3 Agadir	136
School B4 Agadir	4
School B5 Agadir	1
School B6 Tiznit	18
The Totals of the Questioned members	248

3.3 LETTER OF CONSENT AND ASSURANCE OF CONFIDENTIALITY (SEE APPENDIX A)

Ethical regulations were observed in this study. Of such ethics were consent letters and assurance of confidentiality and of anonymity. For matters relating to assurances of confidentiality, particular labels substituted for the names of the schools being the subject of inquiry. The codes varied depending mostly on geographical locations. Here is a brief description of the codes I used to comply with the assurance of confidentiality component. School A1, rabat, Morocco, School A2, Salé, Morocco, School A3, Safi, Morocco are established in the West of Morocco. B1 school, Marrakech, B2, B3, B4, B5 schools, Agadir and B6 school, Tiznit are established in the South of Morocco. Similarly, Schools A and B stood for the two schools located in South Wales in which comparative data were collected. (see appendix A).

I have equally ensured that the identity of the sample of adolescent boys and girls enrolling in two South Wales Schools schools labeled B and C be protected and be used solely to serve research purposes for which they were intended. For this reason, I used pseudonyms to protect identities and to ensure that no harm would result from the description of accounts.

3.4 QUESTIONS OF BIAS

I also promised that the generated data would be unbiased. However, data were not subjected to any auditing. Bury C& Raval H (2001: 6) [14] (2001: 6) [14] disclosed the importance of auditing the data they had so far generated noting that auditing their research required that the auditor read the transcripts and the annotations and that he should follow the analytic process through observing the lower order themes, the higher order themes and how the extracts related to each other. Turpin et al (1997 cited in C Bury et al., 2001: 6) [14] highlight the importance of engaging an auditor who can be of help to researchers to avoid the problem of bias and to provide valid and reliable data. I confess that I did not subject the data to any auditing due to time constraints. However, I have subjected these data to thorough and repeated readings to come to terms with ethical considerations relevant to bias.

3.5 LETTERS OF THANKS

On the receipt of the written accounts and the questionnaires completed by the sample, letters of thanks were sent to some of them (see Appendix B).

4 CHAPTER THREE: THE DESCRIPTION OF THE RESULTS (BRIEF BUT PLEASE DELETE THINGS IF THIS IS VERY LENGTHY)

THE SUMMARY OF THE RESULTS

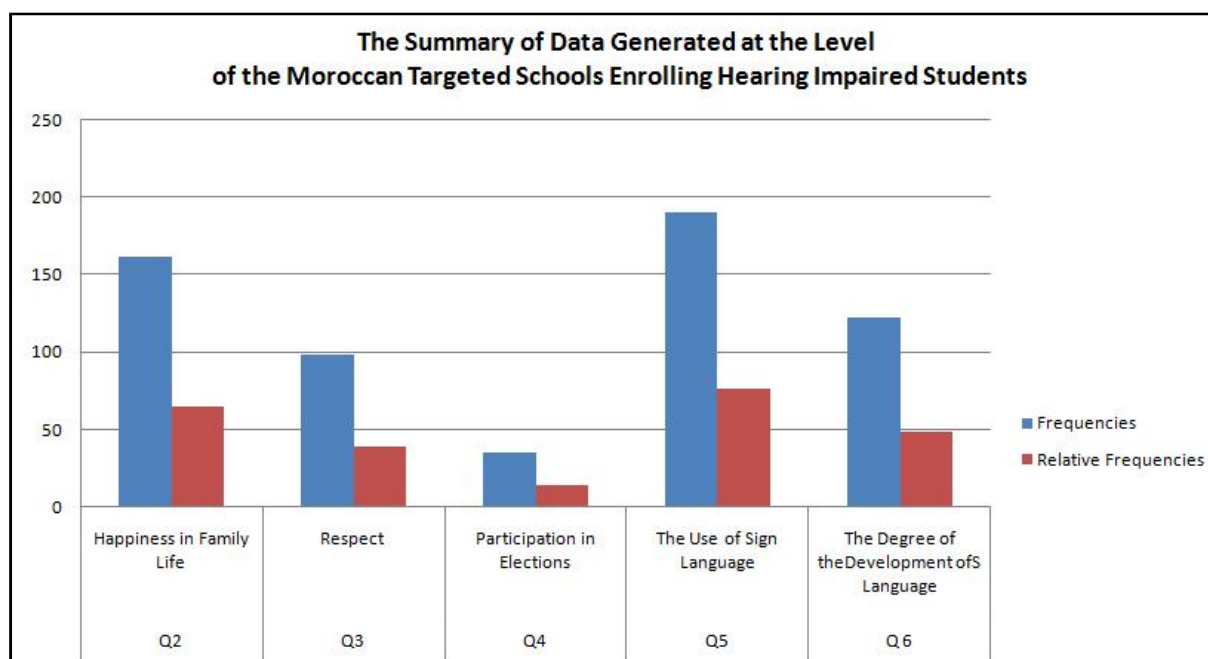
As indicated earlier, Moroccan students and I were major instruments in generating data among hearing-impaired pupils in Morocco. The data were generated depending on qualitative and quantitative research. With regard to qualitative research, interviews were conducted with persons in charge of hearing impaired pupils in the West and South of Morocco. They gave us the extraordinary opportunity to be acquainted with challenges facing hearing impaired pupils there. Since measurement was needed as a suitable approach for capturing the specificity of the challenges, for measuring variables and for generating rich personal data, quantitative research lent itself useful.

The general results are obtained through the following questions: Q2: do you lead happy family lives? Q3: Are you respected outside home? Q4: Do you participate in elections? Q5: Do you use Sign Language in Communication? Q6: Is Sign Language developed? The general results have been important in two ways: Firstly, response to open and closed questions would disclose whether hearing impaired pupils in Morocco were in need of self-expression through art, especially through "Drama" to overcome distress. Second, whether the extent of suffering from problems was the same in the two geographical zones in Morocco. Second, the results have disclosed a dichotomy of attitude between the West and the South of Morocco. The percentage of respondents expressing satisfaction with family life (Q2) was higher in the West (84%) than it was in the South (67%). It was the same with regard to their potential of maintaining mutual respect outside home (Q3), (76%) in the West of Morocco versus (57%) in the South. The percentage of respondents denying participation in elections (Q4) was higher in the West of Morocco (0%) than it was in the South (32%). Also, while the 84% of respondents in the West of Morocco acknowledged that they used Sign Language as their major means of communication (Q5), only 78% acknowledged the fact that they did not. Also, while just 15% of the respondents in the West of Morocco stated that Sign Language was not so developed to permit full communication (Q6), 51% of the respondents in the South declared the opposite. Q7 was somehow an open ended question, so less credit was given it in quantitative research. However, it disclosed the fact that

drama was not a major concern. Below is a visual representation of data generated at the level of all the schools enrolling hearing impaired students.

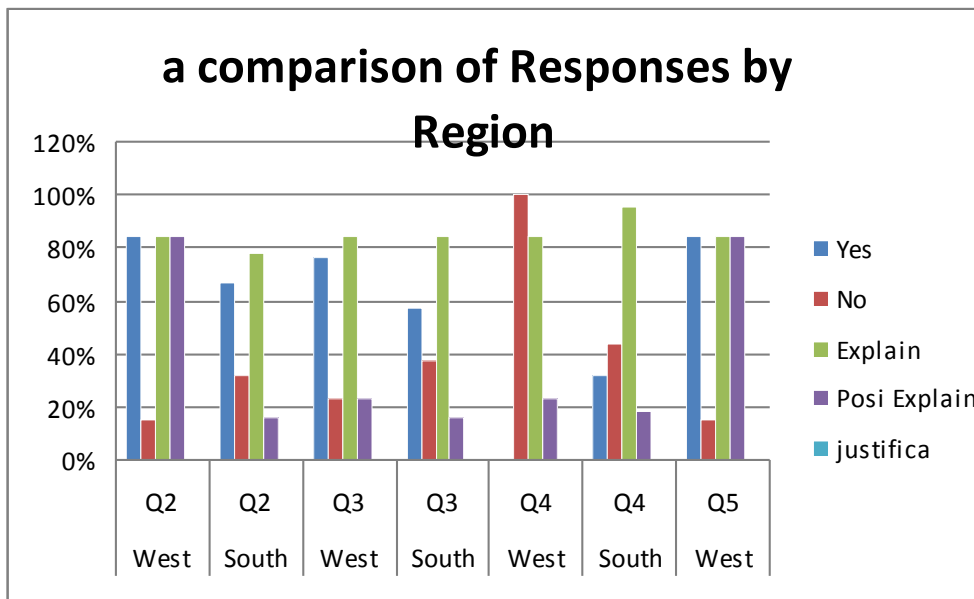
The Summary of Data Generated at the Level of the Moroccan Targeted Schools Enrolling Hearing Impaired Students

Question N	The Details of the Question	Frequencies	Relative Frequencies
Q2	Happiness in Family Life	162	65
Q3	Respect	99	39
Q4	Participation in Elections	35	14
Q5	The Use of Sign Language	191	77
Q6	The Degree of the Development of S Language	123	49



A Comparison of Responses by Region

region		Yes	No	Explain	Posi Explain	justifica
West	Q2	84%	15%	84%	84%	Family
South	Q2	67%	32%	78%	16%	Family
	Q3	76%	23%	84%	23%	Outside
South	Q3	57%	37%	84%	16%	Outside
West	Q4	0%	100%	84%	23%	Elections
South	Q4	32%	44%	95%	18%	Elections
West	Q5	84%	15%	84%	84%	Sign lang
South	Q5	78%	18%	48%	26%	Sign lang
West	Q6	15%	84%	84%	15%	Devel SI
South	Q6	51%	64%	89%	71%	Devel SI



5 CHAPTER FOUR: THE DISCUSSION OF THE RESULTS

Challenges Standing in the Way of Using Drama Therapy with Moroccan Speech Hearing Students and Suggestions for Overcoming Them

Shakespearean Drama Can Be Provisionally Used to Empower Moroccan Speech Hearing Students

Data generated at the level of this study indicate that the curriculum for Drama therapy can benefit Moroccan speech hearing impaired students in many ways. As matter of fact, Moroccan schools do not dispose of teachers specialized in the field of drama therapy. And because drama therapy is supposed to be educational, teachers need to be provided with enough guidance through the curriculum about how to help Moroccan speech hearing impaired pupils to produce therapeutic drama for therapeutic purposes. Andy Kempe (2013: 10) [15] identified four aims in the curriculum for teaching drama to physically impaired pupils. First, he said that drama could be used to teach a given content. Second, it might be aimed at enhancing some aspect of personal development. Thirdly, the aim should be to teach something about the art form. Andy Kempe (2013: 10 cited in Gavin Bolton , 1990) [15] writes that a scheme of work in drama that takes disability as a focus may endeavor to teach students something about disability itself. This might lead pupils to achieve self-acceptance being the first step in their adjustment to the social, economic and political environment. Andy Kempe (2013: 10) [16] writes that a scheme of work in drama that takes disability as a focus may endeavor to promote an acceptance and understanding of the lives and views of others. According to Vygotsky (cited in David Hornbrook & Helen Nickolson,1998: 88) [17] writes that the role of the teacher is to frame the work as a playwright, to expand horizons and to set the path for children to get into creative drama.

Therefore, because Moroccan teachers do not dispose of a curriculum for drama therapy providing guidance about how they should proceed with Moroccan speech hearing students, they might need to rely on published scripts as a first step towards empowering speech hearing impaired students. Interestingly enough, a series of plays were produced by British play wrights focusing on characters with physical impairments. Shakespeare’s *King Lear* for instance places the focus on Gloucester being a blind character and Lear being emotionally disturbed. Contrary to custom, Shakespeare’s *King Lear* also places the focus on the fool, who, despite the fact that he could be judged by the audience as mentally impaired, he displays a great deal of wisdom. Vygotsky (cited in David Hornbrook & Helen Nickolson,1998: 88) [17] writes that a scheme of work in drama that takes disability as a focus may endeavor to foster empathy, and positive attitudes as well.

The Need to Help Moroccan Teachers to Receive Training in the Field of Drama Therapy

Most importantly, data generated at the level of this study indicated that the Moroccan teachers placed in charge of Moroccan speech hearing students have no knowledge whatsoever about psychology. Therefore they might need to receive training in how to use drama therapy more profitably with Moroccan speech hearing impaired students. This might enable them to contribute ideas to what components ought to be incorporated into the curriculum for Drama therapy.

Inspiration about the approach to be used with Moroccan speech hearing impaired students could be drawn from data generated at the level of two British Schools I have labeled school A and School B. Empirical inquiry conducted at the two South Welsh schools "A" and "B" designed has equally given many suggestions for ideas to use in favor of Moroccan speech hearing impaired students. Therefore, a brief description of School "A" and School "B", being established in South Wales would hopefully be of help to Moroccan teachers to share ideas about experience lived at them. School "A" has been located in a modern urban area in South Wales. Hearing and non-hearing pupils enrolling at it belonged to the middle and upper classes. This was important for the researcher to highlight in the sense that, although school "B" was still in its primary phase of construction, it disposed of sufficient and appropriate resources, be they material or human designed for the improvement of the intellectual abilities of pupils whose age was comprised between twelve and thirteen. More importantly, School "A" disposed of enough material and human resources that contributed to the improvement of the intellectual abilities of pupils facing challenge with profound speech-hearing impairment as well. It disposed of many centers designed for the well being of hearing and non hearing pupils and their parents too. Most of all, it disposed of an interesting Drama studio furnished with sturdy equipment, fit for drama works. In it, pupils with profound and multiple learning disabilities met every Wednesday to produce, rehearse, perform and improvise Drama.

There were two categories of pupils with impairment enrolling in school "A". The first category was hardly thought of as being short of hearing. Thanks to hearing aids, the pupils under this category communicated effectively with their teachers, teacher assistants and the hearing community in general. The second category of pupils enrolling in school "A" faced the challenge of multiple profound physical impairments, hence, of learning impairment too. They were placed in wheel-chairs, could hardly see or hear, had lots of health and mental problems besides suffering from autism. They were given greater assistance and care by staff-members.

Staff-members in school "A" did their uttermost to get the latter category of pupils integrate into the mainstream of intellectual life at school "A", especially through Drama-production. Pupils under this category were helped with equipments like wheel chairs, besides cochlear and radio aids. In addition to this, two types of therapists attended to their needs: physiotherapists tried to help them move their bodies easier, and occupational therapists tried to teach them skills like reading and writing. I was placed at the center and directly attended to private classes given pupils lying in bed. Although they could not even swallow food or talk, they successfully learnt the alphabet and were efficient at reading the subject matter of cards given them. I also learnt that they performed drama once a week at the Drama-studio.

Care-takers in school "A" responded to the needs of British hearing impaired pupils in many ways. They helped them swallow food, get food out of their throats through special tubes...They also helped them to express their needs and they gave them the necessary support. Most importantly, they helped them to produce drama and to perform it at the drama studio.

Contrary to school "A", school "B" was situated in industrialized area in South Wales and it was mostly the target of the bottom line. Hearing, non hearing pupils, including the ones that faced the challenge of deep physical and learning difficulties enrolling in school "B" belonged to socially unprivileged classes. However, school "B" seemed to be more efficient in terms of Drama works than School "A". The general atmosphere in school "B" seemed to be better naturally inclined for Drama works than school "A". Firstly, posters in school "B" were collated throughout the walls in halls inciting visitors to learn and to remember basic and outstanding definitions relevant to Drama. Secondly, although School "B" was mostly frequented by financially destitute people, it disposed of at least two convenient Drama studios. Thirdly, teachers in school "B" looked happier and more energetic than teachers in school "A". Teachers in school "B" were more motivated to teach "others" ideas relevant to Drama and other relating areas than teachers in school "A". They were also open and communicative. This was an interesting feature of persons belonging to the world of Drama: Being "Dramatist" is important.....It is better than acquiring the skill.

Attendance to three sessions at School "B" confirmed my belief that School "B" was better fit for Drama works than school "A". Attendance of a language session in school "B" reserved for pupils facing the challenge of profound and multiple learning impairment confirmed my belief that pupils were happier to learn, that the language-teacher was more motivated to teach and more tolerant than it was the case for teachers in school "A". The language-teacher in school "B" was enthusiastic about teaching pupils the contents of at least three newspapers entitled "Slimming", "Motor-mounting" and "Horse-riding". This was a good step for Drama works. Attendance to a Drama-session in school "B" confirmed my belief that the pupils enrolling at it were more naturally gifted in Drama than pupils in school "B". Through the hot-seat technique, pupils in school "B" made a lot of hectic gestures, had a great deal of fun while they were engaged in the Drama work, even if it were sometimes at the expense of each other. Their Drama was spontaneous and comedy-oriented. Attendance to a third lesson in school "B" reinforced my conception about success in Drama in an organization: that success usually emanates from human resources. My belief was, therefore, that the nature of human resources at school "B" was even more important than

the equipment of which it may have disposed for the success of Drama. Again, the impression I got about teachers in school "B" was the same: the Drama teacher and the drama-teacher assistant were fit for their jobs. They were, open and communicative and light-spirited.

Teachers and other Staff members in schools "A" and "B" were in charge of drama and theatre produced and performed in the open space, nourished by indoor and outdoor recreation activities. However, although school "B" has retained picture-archives representing hearing impaired pupils industriously busy with creative contributions inside and outside the school, it has missed the opportunity of keeping a record of all the plays the pupils had previously produced. It was also a fact to be lamented that information centers retained data base of books held on all aspects of education but they neglected contributions made by pupils, especially those facing the obstacle of hearing impairment.

6 CONCLUSION

An attempt was made in this qualitative and quantitative study for the achievement of two major goals. Firstly, there rose the need for the provision of an answer to whether the establishment of a curriculum for Drama therapy could help Moroccan speech hearing impaired students to overcome the challenge of maladjustment. Secondly, the study targeted the confirmation of the validity the hypothesis that the establishment of a curriculum for Drama therapy could benefit Moroccan students facing the challenge of speech impairment to achieve catharsis, to improve their knowledge and to impact on the audience. The findings revealed that Moroccan speech hearing impaired students experienced trauma for various reasons and that neither the curriculum nor the Moroccan teachers placed in charge of them responded to their academic needs. Therefore, two major suggestions were made about how to be of service to Moroccan non hearing students. They were intended to give Moroccan teachers an idea about what could be incorporated into the curriculum for Drama therapy. The first suggestion placed the focus on Shakespearian drama for the empowerment of Moroccan speech hearing impaired students. This was considered as the first step towards adaptation to therapeutic drama. The second suggestion placed the focus on giving the chance to Moroccan teachers to take training in Drama therapy. This might be of help to them to identify what components could be incorporated into the curriculum for drama therapy.

ACKNOWLEDGMENT

I am indebted to Mr El Kharki Omar, a professor at ENCG Agadir for introducing me to *the International Journal of Innovation and Applied Studies*.

I am indebted to the president of the University of Wales Trinity Saint David, Wales, UK for providing partial financial support to enhance my intrinsic motivation to learn many things about Drama.

I am also indebted to my former professors at the University of Wales: Trinity College Saint David: Ms Catharine Bleasdale, Ms Caroline Lohmann Hancock, Mr Glenn Behena and Mr Kevin Matherick. Thank you for introducing me to the world of drama.

I am also grateful to all the Personnel at Queen Elizabeth High School, especially to Ms Reynolds for contributing to the enhancement of my theatre skills.

I am also indebted to the Model School and to the Sandfield Schools for responding to my need to enhance my knowledge about Drama.

I would like to display my indebtedness to ENCG Agadir Students for their volition to give me the lists of Moroccan schools enrolling speech hearing students . Without their support, this study might not have been made . Thank you.

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APPENDICES

APPENDIX A: LETTER OF CONSENT

“IMPROVING SCHOOL EFFECTIVENESS :

Dear respondent;

We are asking you to take part in a project to improve the effectiveness of school through the completion of this short questionnaire. The project is part of your school support management and monitoring and the programme will facilitate a change in the management of the programme. This questionnaire is seeking to identify the nature, the strengths, the weaknesses of the different aspects of the system of education put in practice in your school, especially those aspects over which you have some control. So, it will be greatly appreciated if you would be involved in this process by completing the sheets attached to the submitted questionnaire. Please, be as truthful as possible in completing the questionnaire. You do not need to complete your name and no individuals will be identified or traced from this. Confidentiality and anonymity are assured. If you wish to discuss any aspects of the review of this document, please do not hesitate to contact me. I hope that you will feel able to take part in this project. Thank you”. Contact detail, address, fax, phone, email should have been marked at the bottom of the letter joining the questionnaire

APPENDIX B

School A in South Wales, UK

Section 1 : Dichotomous Questions :Personal Information :

Q1 : a: Last degree : BA (hons) plus PGCE Drama (secondary)

Q2: b: Reception of Training: Yes

Q3: b: Specialization in Drama: yes

Section 2: Multiple Choice Questions: Present Position:

Q1 : c : Key Stage 3 put under responsibility of the respondent (4 and post 16)

Q2: a: the responding teacher has been a teacher for a period that varies between 1 and 5 years

Section 3: Rank-ordering: Drama-knowledge:

-a: role play is the most important technique used by the responding teacher

-b: mantle of the expert is the second technique used by the responding teacher

-c: conscience alley is the third technique used by the responding teacher

-d: the freeze frame is the fourth technique used by the responding teacher

-e: teacher in role is the fifth technique used by the responding teacher

-f: the hot seating technique is the sixth technique used by the responding teacher

-g: the emotional self technique is the seventh technique used by the responding teacher

Section Four: Constant Sum questions: Drama across the curriculum

-The responding teacher integrates the following subjects into Drama: Foreign Languages.

-She ignores the following subjects: history, geography, design, music, maths, information and communication technologies, physical training, computing

Section Five: Constant Sum Questions: Challenges with Drama:

-The responding teacher faces challenge with pupils lacking self-confidence.

-The responding teacher does not face challenge with time devoted to the teaching of Drama, nor does she face challenge with the space reserved for the performance of Drama, or with the procedure she puts into practice during the

assessment of pupil-skills acquired through Drama, nor does she face any challenge with disruptive behaviour, or with the organization of Drama-works and planning, or with motivation, or with teacher-self-confidence

Section Six: Constant Sum Questions: the Potential of Drama to exert influence:

-According to the responding teacher, Drama could exert influence through the implementation of a strategy that reinforces the cooperation of pupils during all the phases of Drama, as well as through the implementation of a strategy that reinforces communication among them, as well as through the implementation of a strategy that reinforces solving problems, as well as through the implementation of a strategy that reinforces learning through the curriculum, as well as through the implementation of a strategy that reinforces social awareness, as well as through the implementation of a strategy that reinforces self-awareness.

APPENDIX C

School B : Wales, UK

Section One : Respondent No 2:

Section 1 : Dichotomous Questions :Personal Information :

Q1 : a: Last degree : BA/BED

Q2: b: Reception of Training: Yes: as part of BED course

Q3: b: Specialization in Drama: no

Section 2: Multiple Choice Questions: Present Position:

Q1 : c : Key Stage 2 put under responsibility of the respondent

Q2: a: the responding teacher has been a teacher for a period that varies between 15 and 24 years

Section 3: Rank-ordering: Drama-knowledge:

-a: 1 role play is the most important technique used by the responding teacher

-f: 2 the hot seating technique is placed second on the list of the techniques used by the responding teacher

-e: 3 teacher in role is placed third on the list of the techniques used by the responding teacher

-c:4 conscience alley is placed third on the list of the techniques used by the responding teacher

-b: mantle of the expert is not used by the responding teacher

-d: the freeze frame is not used by the responding teacher

Section Four: Constant Sum questions: Drama across the curriculum

-The responding teacher integrates the following subjects into Drama: History, Geography, Design, Music, Maths, Foreign Languages, information and communication technologies, physical training, computing

Section Five: Constant Sum Questions: Challenges with Drama:

-The responding teacher faces challenge with the time devoted to Drama teaching.

-The responding teacher does not face challenge with pupils lacking self-confidence when they are learning Drama, nor does she face challenge with the space reserved for the performance of Drama, or with the procedure she puts into practice during the assessment of pupil-skills acquired through Drama, nor does she face any challenge with disruptive behaviour, or with the organization of Drama-works and planning, or with motivation, or with teacher-self-confidence

Section Six: Constant Sum Questions: the Potential of Drama to exert influence:

-According to the responding teacher, Drama could exert influence through the implementation of a strategy that reinforces the cooperation of pupils during all the phases of Drama, as well as through the implementation of a strategy that reinforces communication among them, as well as through the implementation of a strategy that reinforces solving problems, as well as through the implementation of a strategy that reinforces learning through the curriculum, as well as through the implementation of a strategy that reinforces social awareness, as well as through the implementation of a strategy that reinforces self-awareness.

APPENDIX D

<u>Keyword</u>	<u>Definition</u>
Drama therapy	Drama therapy is different from educational drama. While educational drama targets the improvement of knowledge, drama therapy targets the personal development of practitioners. It is psychologically oriented.
A Dramatherapist	A Drama-therapist seeks to help actors to overcome feeling emotionally distressed. He/She uses well defined methods to help actors adapt to life. Drama therapists have used art in hospitals to cure patients. Gradually, drama therapy was introduced to schools. Some educationists in Great Britain like Peter Slade and Brian Way seemed to be more drama therapists than dramatists.
<u>Catharsis</u>	Aristotle relied on catharsis to secure emotional purgation to readers of drama. Later on, catharsis became a key element in drama therapy. A practitioner of drama therapy is expected to express himself/ herself in different ways to be able to feel better with things. Crying, shouting, playing music, holding up people to ridicule through imitation during drama therapy are cathartic.
<u>Self-esteem</u>	Parents, teachers and society at large might lead individuals to loose their self-esteem. Therefore, actors during drama therapy sessions are supposed to overcome emotional difficulties through the recognition of their worth as human beings.
<u>Self-confidence</u>	Negative forces in society might lead individuals to lose their self-confidence. Loss of self-confidence is therefore one of the consequences of low self-esteem. Therefore, drama therapy is considered remedial as long as it can help actors to develop a self-defense mechanism.