

RESEARCH ARTICLE	The hidden power of theatrical activity: rediscovering learning through pleasure	
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Abstract		
<p>This article explores the effectiveness of dramatic play as a pedagogical tool for young students in the learning phase, a theatrical activity, to develop their skills in the learning phase, during a project from which they are called upon to act out a tale. Based on the observation that engagement and motivation are major challenges in education, we investigate the extent to which dramatic play can surpass narrative text in fostering learners' linguistic, social and emotional skills. Our work is based on Deci and Ryan's theory of self-determination, and above all on Kolb's experiential learning model (1984), which emphasizes the effectiveness of a cycle of concrete experience, reflection and active experimentation, fully embodied by dramatic play. We designed a comparative observation grid to evaluate the two approaches (dramatic play and storytelling) on the basis of classroom scenarios. The results confirm that dramatic play proves to be a preferable method for young learners, although narrative text retains a complementary usefulness for other tasks in the language classroom. We recommend its integration into educational practices to support holistic and motivating learning.</p>		
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Introduction

In today's teaching/learning context, where the engagement and motivation of young students in the learning phase are crucial issues, innovative pedagogical approaches, particularly those incorporating artistic activities, offer promising solutions for enriching the learning experience. Among these methods, drama, as a theatrical activity, stands out for its ability to immerse learners in narrative scenarios where they embody characters, thus developing linguistic, social and emotional skills in an active and playful way. Compared with a more traditional approach such as reading a narrative text or story, often perceived as less engaging for young learners, dramatic play offers an interactive framework that encourages expression and collaboration (Deci & Ryan, 1985).

This opposition between a dynamic theatrical method and a more static text-based method raises questions about their respective effectiveness in meeting the specific needs of young students, particularly in the early stages of their school career.

The difficulties of interaction and language development observed in middle-school FLE classes, particularly with the use of texts, were the starting point for our reflection. In fact, during a course to support trainees in practical training, we were confronted with students who, despite several readings, had not memorized the structure of a dense but repetitive narrative produced by the class itself (elaboration of a new plot based on a model narrative text). They hadn't really immersed themselves in the text, or in the various characters they met. Although the tale, rich in events, characters and reactions, had been read in class, it remained lifeless for them: the teacher asked comprehension questions, but the activity was limited to answering a limited number of questions, without any real appropriation of the content.

Faced with this situation, we decided to look for a way of bringing the text to life for all students. The dramatic enactment of a text proposed in the second-year college textbook appeared to us as a potential solution, which we decided to explore in greater depth during this practical training course. This led us to formulate a set of questions: What knowledge and language skills can be developed by dramatizing a text? What other dramatic activities could be designed as tools for language learning? What place do official texts give to these activities?

In view of this, the following question arises: To what extent can dramatic play, as a theatrical activity, contribute to the development of the linguistic, social and emotional skills of young learners, compared with the use of narrative text?

This question aims to explore the impact of dramatic play on the acquisition of essential skills in the FLE classroom, it is part of a broader reflection on the integration of theatrical activities in teaching, based on theories of learning through play and social interactions (Caillois, 1961; Vygotsky, 1978). To answer this problematic, several hypotheses are formulated:

- Hypothesis 1: Dramatic play, thanks to its playful and interactive nature, fosters higher engagement and motivation in young students than the use of narrative text, which may be perceived as less stimulating or difficult at their age.
- Hypothesis 2: Dramatic play enables better understanding of narratives and longer-lasting memorization of content, by making learning concrete and experiential, in contrast to the abstract nature of text for young learners.
- Hypothesis 3: Drama provides a space for spontaneous expression and collaboration, whereas narrative text limits interaction and self-expression in young learners.

These hypotheses will be explored through a comparative analysis based on classroom observations, using an evaluation grid that measures criteria such as engagement, interaction, memorization and expression. The aim is to determine whether dramatic play can be a preferable or complementary method to narrative text for supporting the overall development of young learners, while taking into account pedagogical constraints and the specificities of their stage of development.

Textual or non-textual support is an inducer of play. In the classroom sessions, however, we have chosen to use narrative text as the constant support for play. This text-based approach was specifically designed to deepen our understanding of the French language: oral language, expression, communication, reading, written production... the textual support ensures effective subsequent analysis. That's why we didn't want to try an approach that was no less rich, but certainly more time-consuming.

I/ Literature review :

1. Play as a learning tool: a socio-constructivist perspective

The concept of play as a learning tool has its roots in the work of Lev Vygotsky (1978), who emphasized the importance of social interaction and play activities in children's cognitive and social development. According to Vygotsky, play, and more specifically role-playing or dramatic play, enables young learners to exceed their current level of competence through the zone of proximal development (ZPD), by interacting with peers or adults in a structured context. Drama, as a theatrical activity, provides a space where students simulate real or fictional situations, developing linguistic and social skills through imitation and collaboration. This theoretical framework

supports the hypothesis that dramatic play favors interaction and oral skills over passive reading of a narrative text, which limits opportunities for exchange.

2. Experiential learning and memorization: Kolb's model

David Kolb (1984) proposes a theory of experiential learning that highlights the importance of concrete experience in the knowledge acquisition process. According to this model, learning is most effective when students go through a cycle of experience, reflection, conceptualization and active experimentation. Dramatic play fits perfectly into this cycle: by embodying characters, young students live through direct experience (acting out a scene), reflect on their actions (feedback from peers or teacher), conceptualize notions (for example, moral values in a story) and experiment with new approaches (improvisation). This approach contrasts with reading a narrative text, where experience remains abstract and reflection often guided by the teacher. This framework supports the second hypothesis, which postulates better comprehension and memorization thanks to dramatic play.

3. Dramatic play and emotional development: the contribution of educational psychology

Research in educational psychology, particularly that inspired by the work of Roger Caillois (1961) on play, emphasizes that playful activities such as dramatic play play a crucial role in children's emotional development. By putting themselves in other people's shoes through role-playing, young pupils learn empathy, emotion management and conflict resolution in a safe environment. What's more, dramatic play reduces the fear of error, as mistakes are perceived as part of the play experience, unlike a reading activity where errors (in pronunciation or comprehension) can be stigmatizing.

4. acting in a theatrical context: a tool for cultural and linguistic skills

Drama as a theatrical activity is based on the principles of drama pedagogy developed by researchers such as Dorothy Heathcote (1984), who introduced the concept of "drama in education". This approach values drama as a means of exploring cultural and social contexts through simulations, enabling students to practice polite formulas, social norms and idiomatic expressions in situ. For young learners, often in the language acquisition phase, dramatic play offers a significant advantage over narrative text, as it contextualizes linguistic and cultural learning in an embodied way.

5. Theatrical activities in junior high schools according to official Algerian texts

Official Algerian texts concerning theatrical activities in junior high schools are part of educational policies designed to promote students' cultural, linguistic and personal development. These activities are generally considered to be complementary pedagogical tools that foster oral expression, creativity and socialization, the main orientations of which are drawn from the directives of the Ministry of National Education:

- Integration into educational programs:

Theatrical activities are encouraged as part of extracurricular or school activities, in accordance with the official instructions of the French Ministry of Education. They are not an integral part of compulsory curricula, but are recognized as a means of cultural and linguistic enrichment. For example, in language teaching (Arabic, French, English), drama can be used to improve students' oral skills and self-confidence, as mentioned in the pedagogical guides for teachers published by the Ministry (Ministère de l'Éducation Nationale, 2006).

- Pedagogical objectives:

According to ministerial circulars on cultural activities in schools, theatrical activities aim to develop oral and written expression, stimulate creativity, reinforce social skills through group work and raise pupils' awareness of national and universal cultural heritage (Ministry of National Education, Circular no. 124, September 15, 2008). These objectives align with Algeria's post-2003 educational reform, which emphasizes a holistic education integrating artistic and cultural dimensions, as Kaddour (2015) points out in his analysis of educational policies in Algeria.

- Organization and framework:

Official texts, notably the instructions on school clubs, stipulate that theatrical activities must be organized under the supervision of teachers or qualified facilitators, often as part of cultural or artistic clubs within colleges

(Ministère de l'Éducation Nationale, Circulaire n° 35 du 10 mars 2010). Schools are encouraged to put on theatrical performances during school events (national holidays, cultural days, etc.), as indicated in the guidelines on cultural animation in schools.

- Resources and means :

Although official texts stress the importance of cultural activities, they often mention budgetary and logistical constraints. Secondary schools must rely on internal resources or partnerships with local cultural institutions to organize these activities. Ministerial instructions insist on the need to involve parents' associations to support these initiatives (Ministry of National Education, Bulletin Officiel, 2012). A study by Bensaid (2018) on cultural activities in Algerian schools confirms that the lack of resources remains a major obstacle to the generalization of such practices.

-Cultural and national value:

Official texts, particularly those relating to historical commemorations, encourage the use of theater to convey patriotic values and educational messages. Theatrical plays staged in secondary schools must often reflect Algerian heritage, Islamic and Arab values, while opening up to universal themes such as respect for diversity (Ministère de l'Éducation Nationale, Circulaire n° 87 du 5 juillet 2005). This point is also made by Djoudi (2020), who notes that school theater in Algeria is often a vehicle for national identity.

II/Methodology

1 Corpus :

As part of a practical training course for our final-year students, preparing to teach middle school the following year, we carried out a study in a second-year class in a school in Constantine. Forty students took part in the experiment.

While we were there, and in particular when the teacher in charge of the French course tackled Project 2, which involved staging a fairy tale, we found that the trainee teachers relied exclusively on the textbook, and thus on texts, to explore the tale, its twists and turns and its characters. Faced with this approach, we suggested converting the textual tale into a dramatic acting activity, assigning roles to each student so that even those with interaction difficulties could get involved, using facial expressions or gestures to convey emotions such as sadness, anger, refusal or a smile.

To do this, we adapted a text into a play, where each child was given a task or character to interpret. A comparative grid was then drawn up to evaluate the two methods used - dramatic play and textual narrative - according to criteria such as commitment, motivation and the acquisition of essential skills for young learners in the FLE classroom.

Supporting text: « The valiant little tailor »

On a summer's morning, a small tailor was hard at work in his workshop, sewing with care. In the street, a jam seller passed by, loudly boasting about the quality of her wares.

Intrigued, the tailor called her to come up to his place, confident that she would find a buyer. Carrying a heavy basket, the merchant climbed the stairs hoping for a good sale. Once inside, she presented her jam jars, which the tailor examined carefully before selecting one, asking for two ounces, then a quarter of a pound. After paying a modest sum, he saluted her as she walked away, disappointed not to have sold more. Left alone, the tailor looked forward to his jam, hoping it would give him strength and vigor. He made himself a slice of toast, but decided to finish a jacket before savoring it. While he was darning, flies, attracted by the sweet smell, invaded the workshop. Annoyed by these intruders, he first tried to swat them away, but they kept coming back. Exasperated, he grabbed a tea towel and hit them with a sharp blow. As he counted his victims, he discovered that he had killed seven with a single blow. Proud of this feat, he proclaimed himself an outstanding fellow and decided that the whole town, indeed the whole world, should know of his prowess. He made himself a belt and embroidered "Seven in one go" on it, determined to set off on an adventure to prove his courage.

Searching his house before leaving, he found an old cheese which he slipped into his pocket. Just outside, he spotted a stuck bird, which he gently freed before putting it in his pocket too. Thus equipped, he set off, ready to take on the wide world.

-Dramatic transposition of the story “The valiant little tailor”.

One summer morning, a tailor is sewing in his workshop. A jam merchant passes in the street.

Merchant: Good jams for sale! Good jams for sale!

Tailor: This way my good lady, this way you'll find a buyer for your goods. She goes up to the tailor.

M : T : This basket is so heavy! I hope I'll make a good sale. She knocks on the door.

T: Come in, Madame. Show me all your good jams. The tailor looks at the jars one by one.

T: This looks like a good jam, so weigh out two ounces, my good lady, and then go up to a quarter of a pound. The merchant serves the tailor.

T: Here's a penny. Au revoir, my good lady. The shopkeeper leaves in displeasure.

M : T : Pff! I'm not going to make a living out of this. And now that jam gives me strength and vigor. He makes himself a sandwich.

T: It shouldn't be bad, but before I start my sandwich, I've got to finish this jacket. He sets to work, but flies arrive, attracted by the jam.

Flies: Bzz, Bzz...

T: Hey, who invited you? He shoos them away with a wave of his hand, but more flies return.

T: Wait, I'll give you some! He hits them with a cloth, all at once.

T: One, two, three, four, five, six, seven. What a guy I am, let the whole town know. He cuts himself a belt and embroiders 'Seven in one go'.

T: But what am I saying, the town, it's not enough, the whole world has to know! I've made up my mind, I'm going out into the world to show everyone my courage. He searches the house.

T: Here's an old cheese. He puts it in his pocket and leaves.

W: Oh, the poor bird! What do you mean, it's stuck? He frees the bird, slips it into his pocket and sets off.

2.Comparison between dramatic role-playing and narrative text/written narrative

We have designed an observation grid to compare the effectiveness of a role-playing activity versus a simple narrative text or story to be read, in an educational or pedagogical context (for learning French as a foreign language or developing social and linguistic skills).

This grid highlights the criteria that show the advantages of role-playing and theatrical activity in order to evaluate both approaches in the FLE classroom.

Objective: To identify the advantages of role-playing in a theatrical activity over the use of a narrative text in terms of engagement, learning and interaction.

Context: Activity carried out with middle school students, as part of 2nd year FLE teaching. Project 1 is entitled “Dire et jouer un conte” (Tell and act out a tale): work on storytelling and the imaginary.

Setting up the activities: Organize two separate sessions with the same group of students:

- o One session where students read a narrative text or story (an extract from the tale “Le vaillant petit tailleur”).
- o A session in which students take part in a role-play based on the same story (they play the characters and improvise dialogues).

Observation: During each activity, trainees fill in the grid, noting criteria based on the problem and initial hypotheses (behaviors, reactions, engagement, interaction).

Comparative analysis: Compare the results for each criterion in the two approaches.

Justification of chosen criteria :

The criteria are based on pedagogical theories, such as the approach that values learning through theatrical activity to develop linguistic and social skills (Vygotsky, 1978).

Observation criteria	Role-playing as part of a theatrical activity	Narrative text/Récit	Comments/Observations
Student involvement	Students actively participate by playing the part of characters,	Students read or listen passively, which can lead to disinterest or	Note the level of attention and enthusiasm in each activity.

	stimulating their interest and involvement.	distraction.	
Interaction	Encourages verbal and non-verbal exchanges between students (improvised dialogues, collaboration).	Little or no interaction, unless followed by teacher-guided discussion.	Observe the frequency and quality of peer interactions.
Skills development	Practice pronunciation, intonation and oral expression in a realistic context.	Focuses on reading comprehension or reading aloud, without spontaneity.	Assess fluency and confidence in speaking.
Contextual understanding	Students understand the story or situation through action and role interpretation	Understanding depends on individual imagination and can be abstract	Note whether students have a better grasp of the nuances of the story.
Content memorization	The experience of theatrical activity facilitates information retention	Memorization is more passive and may be less durable without associated activity.	Check whether students remember details better after each activity.
Creativity and Motivation	Encourages improvisation and adaptation of characters or scenarios according to students' ideas. The playful, interactive aspect of theatrical activity d generates natural enthusiasm and reduces anxiety.	Limited to personal interpretation, with no opportunity to express new ideas. Reading can be perceived as monotonous or restrictive, especially for learners with difficulties.	Observe creative initiatives taken by students. Assess the level of pleasure expressed (smiles, laughter, comments).
Managing fear of error	Mistakes are seen as part of the game, which reduces pressure and encourages linguistic risk-taking.	Reading or comprehension errors can be more stigmatizing or discouraging.	Note behaviour in the face of errors (stress or ease).
Developing cultural skills	Simulates cultural situations (politeness, social norms) in context, making learning more embodied.	The cultural dimension remains theoretical or depends on the analysis of the text.	Observe whether students better integrate cultural codes.

Comparative grid: analysis of an activity based on a narrative text and its transposition into a theatrical activity

3. Analysis of the grid and results

The analysis of the observations recorded in the grid above aims to compare the pedagogical effectiveness of dramatic activity (role-play) and narrative text or story to be read in a school context. Drawing on key criteria such as engagement, interaction, comprehension, memorization and motivation, this evaluation seeks to demonstrate why role-play might be a preferable approach, particularly for adolescent learners or in disciplines such as French as a foreign language (FLE) or literature. Observations reflect typical classroom behavior and are supported by recognized pedagogical theories.

- Student engagement and motivation

Observation shows a significant difference in terms of engagement. The dramatic activity captures students' attention thanks to its active, participatory nature. Laughter, spontaneous questions and requests to replay indicate a high level of motivation and enjoyment, key elements for effective learning, as Deci and Ryan (1985) point out in their theory of self-determination. In contrast, narrative text, while conveying an interesting story, results in passivity, which translates into distraction (glances out the window, off-topic discussions) and negative comments about the length of the activity. This difference suggests that role-playing is better suited to maintaining interest, especially among teenagers who are often in search of dynamic activities.

- Example for dramatic play: During the staging of "The Valiant Little Tailor", students were captivated by playing either the cunning tailor or the intimidating giant. For example, one group spontaneously applauded when a classmate mimed the tailor hitting "seven in one go" with an imaginary tea towel, and several asked to replay the scene to try out other roles, showing palpable enthusiasm.

- Example for narrative text: In contrast, during the reading of the same tale, several students lost concentration after a few minutes, some playing with their pencils or looking out of the window, and one sighed: "Another story to read, it's long!", revealing a lack of interest.

These examples show that dramatic play elicits active engagement and immediate pleasure, in contrast to the passivity and boredom observed when reading, confirming the hypothesis of higher motivation.

- Social interaction and oral skills

Role-playing excels in promoting social interaction, a crucial aspect in the development of communicative skills, particularly in language learning. Students exchange ideas, improvise dialogues and collaborate, reinforcing their ability to work as a team. What's more, oral practice in context (intonation, expression) is far more natural and frequent than when reading aloud, where students are limited to hesitantly deciphering a text. These observations confirm Vygotsky's (1978) research on the importance of social interaction in learning, demonstrating that role-playing offers an ideal framework for developing fluency and confidence in speaking.

- Example for dramatic play: When staging "The Valiant Little Tailor", students actively collaborated to recreate the encounter between the tailor and the giant. For example, one student playing the giant shouted loudly: "Who are you to challenge me, tiny tailor?", while another, playing the tailor, replied confidently: "I've killed seven at once, tremble before me!", eliciting laughter and spontaneous suggestions such as "Make a threatening gesture with your arms!" from the other students. This improvised dialogue reinforced exchanges between peers, with everyone contributing to enriching the scene.

o Related illustration: An image showing a group of students in a circle in a classroom, one of them (the giant) standing with arms raised in an intimidating posture, another (the tailor) smaller but with a mischievous expression and a finger pointing upwards in defiance. Surrounding them, comrades smile or gesticulate to offer advice, with dialogue bubbles containing phrases like "Tremble before me!" and "Make a threatening gesture!", symbolizing dynamic interaction and verbal exchanges.

- Example for narrative text: In contrast, when the same tale was read, social interaction was almost non-existent. Students sat in their seats, listening or reading in silence. When a question was posed by the teacher, such as "What did the tailor say to the giant?", only one or two pupils timidly responded with a sentence read directly from the text, with no exchange between them or discussion to deepen the story or share ideas.

These examples and visual representations underline the superiority of dramatic play in fostering social interaction. By embodying the characters, students engage in improvised dialogue and actively collaborate, as shown in the challenge scene between the tailor and the giant, strengthening their bonds and collective creativity. In contrast,

reading the narrative text limits exchanges to isolated responses to the teacher, with no real interaction between students, thus hindering social development.

-Comprehension and memorization

Contextual comprehension and memorization are greatly enhanced by theatrical activity: by embodying characters, students live the story, making concepts and plots more concrete and memorable. For example, miming a ruse, as in “Le Vaillant Petit Tailleur”, helps them to understand the characters' motivations intuitively. Conversely, reading remains abstract, and students struggle to retain details without an extra effort of visualization. This observation is in line with experiential learning theories (Kolb, 1984), which show that direct experience favors long-term retention over passive learning.

Contextual understanding and memorization are clearly enhanced by theatrical activity. By embodying characters, students live the story, making concepts and plots more concrete and memorable. For example, when staging “Le Vaillant Petit Tailleur”, during the scene where the tailor deceives the giant by pretending to carry a huge stone while releasing a bird, students enthusiastically mimed this ruse: one student playing the tailor pretended to lift a heavy weight with exaggerated gestures,

before releasing a “bird” by opening his hands, while the student embodying the giant displayed a surprised expression, eliciting laughter from the class. After this activity, one student commented: “I understood that he's cunning, he makes believe he's strong to win!”, demonstrating an intuitive understanding of the character's motivation thanks to the action experienced. What's more, several days later, the majority of students remembered this scene precisely, with some still imitating the gesture of “freeing the bird” and laughing.

Conversely, reading remains abstract, and students struggle to retain details without an extra effort of visualization. When the same tale was read in class, several students failed to grasp the subtlety of this ruse: after skimming through the passage, one student asked the teacher: “Why is he talking about a bird? He's got a stone, hasn't he?”, revealing a difficulty in understanding the tailor's intention without a visual or active context.

- Creativity and managing fear of error

Role-playing stimulates creativity by allowing students to improvise and adapt scenarios, enriching the learning experience and giving them a sense of ownership over the story. What's more, the animated environment reduces the fear of error: mistakes are perceived as a natural part of the game, often humorously corrected by peers. In comparison, reading a narrative text limits personal expression and exposes students to more criticism or embarrassment in the event of a mistake (especially when reading aloud). These results underline the advantage of role-play in encouraging linguistic risk-taking, a key factor in the acquisition of language or narrative skills.

Mistakes are seen as a natural part of the game, often humorously corrected by peers. For example, when a pupil playing the giant forgot his lines and said “I'm going to catch you, er... little dog!” instead of “little man”, his classmates laughed gently and one of them threw in “No, it's little man, try again!”, transforming the mistake into a moment of complicity that encouraged the pupil to continue without embarrassment. In comparison, reading the narrative text limited personal expression and exposed students to more criticism or embarrassment in the event of a mistake (especially when reading aloud). When the same story was read in class, the students were more likely to express themselves in a more personal way.

- Developing cultural skills

Role-playing offers a unique advantage in enabling students to simulate cultural situations (such as commercial interactions or codes of politeness) in a realistic setting, thus facilitating the integration of these norms in a practical way. When reading, these aspects remain theoretical and are often ignored without a teacher-guided analysis. This difference underlines the importance of theatrical activity in contextualizing cultural learning, which is particularly relevant in disciplines such as FLE, where intercultural competence is essential.

Staging “Le Vaillant Petit Tailleur”, in the initial scene where the tailor buys jam from a shopkeeper on the street, students reproduced a merchant interaction with appropriate polite formulas: one student playing the tailor greeted respectfully with “Bonjour, ma brave dame, montrer-moi vos confitures!”, while another, embodying the shopkeeper, responded courteously: “Voici mes pots, choisissez, cher monsieur!”. By acting out this exchange, the

students integrated social codes such as the importance of formal greetings and respectful tone in a transaction, learning cultural behaviors in context, while having fun mimicking the gestures of a merchant presenting his products. This experience led to spontaneous discussions after the scene, as when one student asked: “Do we still say ‘ma brave dame’ today?”, paving the way for a reflection on the evolution of politeness norms.

When reading the same story in the textbook, these aspects remain theoretical and are often ignored without guided analysis by the teacher. When reading the same passage from the tale in class, students skimmed through the dialogue between the tailor and the merchant without paying attention to cultural nuances: formulas such as “my good lady” or the respectful tone employed elicited no reaction or question, and the majority of students focused solely on the literal meaning of the text, missing the opportunity to reflect on implicit social codes.

Conclusion

Analysis of the observations recorded in the grid clearly shows that theatrical activity is preferable to a simple narrative text or story to be read in a teaching/learning context. It surpasses passive reading on several levels: it actively engages students, promotes social interaction, improves comprehension and memorization thanks to an experiential approach, stimulates creativity and reduces error-related anxiety. What's more, it enables embodied cultural learning, in contrast to the abstract nature of reading. These advantages align with the principles of edutainment approaches, which value play as an active and motivating learning tool, particularly suited to adolescent learners facing motivational challenges (Caillois, 1961), we recall having already written a scientific article along these lines.

Although narrative text remains useful for developing reading comprehension and introducing complex narratives, it is less effective without a complementary activity to energize learning. Theatrical activity, by combining learning and enjoyment, therefore appears to be a superior method for achieving a variety of pedagogical objectives, particularly in general language teaching.

To help students achieve the project's final task of acting out the tale, we propose the following:

- Assosier les activités théâtrales au champ de l'éducation artistique dont les finités visent à amener les élèves à développer leur sensibilité, leurs capacités de création, à découvrir des œuvres et des démarches d'artistes.
- Specify the skills targeted during the theatrical activities planned in class, including :
- development of learners' expressive, physical, relational, verbal, sensitive and imaginative skills.
- exploration and discovery of some of the rules and conventions of theatrical play: the stage, the characters, the audience [...], construction of a theatrical culture to take into account the dimension of the student spectator.
- use the rules and conventions discovered in simple productions, based on stories, short theatrical texts or personal productions.
- practice oral and expressive readings of texts and dialogues, in conjunction with language skills and drawing on children's literature.

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