

اثر استخدام أسلوب الخريطة الذهنية في تحصيل طلبة الجامعة في المسرحية الانكليزية

أ.د. ناهده طه مجيد و م.م. اياد اكرام عيسى / جامعة تكريت – كلية التربية للعلوم الانسانية

Gmail: nahidatu@tu.edu.iq

قسم اللغة الانكليزية

الخلاصة

تهدف الدراسة الحالية إلى معرفة اثر استخدام أسلوب الخريطة الذهنية في تحصيل طلبة الجامعة في مادة المسرحية وذلك من خلال اختبار عدد من الفرضيات. تتكون عينة الدراسة من 60 طالبا وطالبة موزعين بالتساوي إلى مجموعتين ، المجموعة التجريبية والمجموعة الضابطة حيث تم تدريسهم مسرحية " هاملت " للكاتب الانكليزي الشهير شكسبير بأسلوبين مختلفين . درست المجموعة التجريبية باستخدام أسلوب الخريطة الذهنية بينما درست المجموعة الضابطة باستخدام الأسلوب التقليدي وذلك لمدة 12 أسبوعا . تم بناء اختبار تحصيلي وطبق على كلتا المجموعتين من اجل الحصول على البيانات اللازمة والتي عولجت إحصائيا .

بينت نتائج الدراسة إن مستوى أداء المجموعة التجريبية أفضل من مستوى أداء المجموعة الضابطة مما يدل على كفاءة أسلوب الخريطة الذهنية وفاعليته في تحسين أداء طلبة الجامعة في المسرحية

The Effect of Using Mind Mapping Technique on University

Students' Achievement in English Drama

By: Prof. Nahida Taha (Ph.D.)

Mr. Ayad Ikram (M.A.)

Gmail: nahidatu@tu.edu.iq

Abstract

The current study aims to investigate the effect of using Mind Mapping technique on University students' achievement in English drama. The aim of the study is supposed to be achieved through verifying its hypotheses. The sample of the study consists of sixty EFL university students who are distributed equally into two groups, i.e. experimental and control groups. The experimental group has been taught the English drama "Hamlet" by using Mind Mapping technique while the control group has been taught the same material by using the traditional method. A posttest has been conducted and applied to the two groups. The required data are collected and analyzed statistically. The obtained results show that the mean scores of students' performance of the experimental group in the post test is better than that of the control group. This means that the investigated technique has a positive effect on university students' performance in English drama.

Section One: Introduction

1.1 Statement of the Problem

Language is the most significant device that is used by people to communicate with each other. English language is one of the most required languages in the world because it is considered the language of knowledge, technology, business, trade...etc. (White, 1988:9). It has also become a compulsory subject in schools and universities around the world. To learn a new language means to learn " a new culture, a new way of thinking, feeling and acting" (Brown, 2000:1). Therefore, many different methods and techniques are used to teach it.

One of the important subject in teaching English as a foreign language (EFL, for short) to university students is drama. Drama is used to teach the four skills, namely: listening, reading, writing, and speaking and it aids to teach other features of language such as, intonation and pronunciation (Wessels, 1987:9). Pleasure and learning value can be provided through teaching drama because it deals with human experience. It also develops the critical thinking and the

imagination of the students which may stimulate them to put themselves "in the shoes" of the characters and imagine that they live the characters' personality. To teach drama "teachers need to provide students with the opportunity and engage in a range of challenging, exciting and stimulating drama experiences, grounded in a range of genres that enable them to understand and manipulate the art form of drama" (Bowell and Heap, 2013:1).

Drama is difficult to be taught because of the huge information which can be extracted from its different characteristics and styles according to the way in which it is written such as, setting, dialogues, plots, characters, techniques, etc. which make it unique. However, the period of time which is specified for teaching is too short (Richards, 2001:4) and there are many plays were written by using old English such as 'Hamlet' which belongs to Shakespearian age. The language used in literature, in general is difficult to be understood because the word in the context may give other meaning which differs completely from its conventional meaning (Styan, 2000: 11 and Aronoff & Miller, 2003: 395). Therefore, EFL students are in need of efficient teaching techniques that help them digest its language, characteristics and styles.

As far as the researchers know, our university students are in need of any modern method or technique that facilitates English literary texts and help them develop their language skills. Hence, this study is an attempt to investigate the effectiveness of Mind Mapping (MM, for short) as a teaching technique of handling drama texts, increasing learners' motivation towards learning English language and as a consequence, improving their achievement.

1.2 Aims of the Study:

This study aims at finding out:

1. The effect of MM on the achievement of the university students in English drama.
2. whether there is any difference between students' achievement at the recognition level, on one hand and that at the production level, on the other hand.

3. whether there is any difference between the achievement of male students, on one hand and that of female students, on the other hand in English drama.

1.3 Hypotheses:

The aims of the study are supposed to be achieved through verifying the following hypotheses:

1. There is not any significant difference between the mean scores of the experimental group's performance and that of the control group in the posttest.
2. There is not any significant difference between the mean scores of students' performance at recognition level, on one hand and that of the production level, on the other hand.
3. There is not any significant difference between the mean scores of males' performance, on one hand and that of the females, on the other hand in the posttest.

1.4 Value of the Study

Drama is considered as a good source for teaching-learning English language because the students can learn linguistic structures as well as cultural information. This study could be valuable to EFL students, their college faculty as well as designers or constructors of drama syllabus, as follows:

1. It shows how MM is implemented as a technique for teaching English drama for undergraduate students.
2. It is useful in incorporating technology in the teaching learning process which may increase the motivation of the students.
3. Using colours, images, key words, lines, branches and imagination is essential to help learners of English drama use both hemispheres of their brains and improve their performance.

1.5 Limits of the Study:

This study is limited to the third year EFL students at the University of Kirkuk, College of Education for Humanities who are studying Hamlet during the academic year 2016-2017

1.6 Operational Definitions of Basic Terms:

1.6.1 Effect: It means the influence of MM as a teaching technique on the achievement of the third year university students in English drama.

1.6.2 Technique: It refers to the instructional means used to teach English drama to the third year university students.

1.6.3 Mind Mapping : It is the visual teaching technique which is used to teach the English drama Hamlet through facilitating its texts to EFL university students, increase their motivation, and their thinking.

1.6.4 Achievement: It refers to the final scores which university students could get after studying Hamlet by implementing the teaching technique MM.

Section Two: Theoretical Background

2.1 Mind Mapping

The term mapping refers to a diagram that simplifies the content to the students and demonstrates how it is structured (Noyd, 1998:9). The term 'map' is defined as an exemplary act, and the procedure of drawing graphic representation (Webster, 1984:725). Aykac (2015:1860) and Batdi (2015:62) state that MM was originated and developed by Buzan, who is a psychologist, mathematician and brain researcher, in 1970s as a technique which presents information through non-linear diagram using colours, symbolic elements and words which demonstrates that both sides of the brain are involved in the learning process. It seems that MM has already been used for decades but Buzan has expanded it and made it more popular (Fun&Maskat, 2010:240).

2.1.1 Mind Mapping and Brain

In 1960s, professor Robert Sperry discovered that both sides of human brain tend to divide the major intellectual function between them (Buzan and Buzan, 1993:32).

According to scientists' findings, the brain consists of millions of tiny cells, which are responsible of the process of thinking. Each neuron or cell seems to have an amazing complex body. It has a nucleus in the centre and a huge number of branches radiating out in different directions (Buzan and Abbott, 2012:40). The brain's right hemisphere governs the left visual field, and vice versa. Auditory, artistic, spatial, and emotional processing occurs primarily in the right hemisphere, whereas analytical thinking is centered in the left hemisphere. The left brain excels in dealing with verbal, logical, and analytic thinking such as: words, logic, numbers, sequences, linearity, analysis and lists. Whereas the right brain is associated with non-verbal way and deals with rhythm, spatial awareness, dimension, imagination, daydreaming, colours and holistic awareness (Schunk, 2012:68 and Buzan, 2005: 271-2).

Mind Mapping uses images, colours, and imagination which is the dominant of the right hemisphere in combination with logic, numbers, words that realms of the left hemisphere. Therefore, it engages both hemispheres of the brain by which one can increase his thinking power synergistically and that each side strengthens the other side as well as helps to create association in the brain (Buzan and Abbott, 2014: 64).

2.1.2 Making a Mind Map

It is very easy and simple to create a Mind Map ."Mind Mapping can be generated with either a pen or paper, or with suitable software. The thing that makes both approaches work successfully is knowledge of the technique itself" (Rustler,2012:85)

Buzan and Buzan (2000) as cited by Davies (2011:281) state the following recommendations of making MM:

1. Place an image or topic in the centre using at least three colours,
2. Use images, symbols, codes, and dimensions throughout your MM.

3. Select key words and print using upper or lower case letters,
4. Each word/image is alone and sitting on its own line,
5. Connect the lines starting from the central image. The central lines are thicker, organic and flowing, becoming thinner as they radiate out from the centre,
6. Make the lines the same length as the word/image,
7. Use colours—your own code—throughout the Mind Map,
8. Develop your own personal style of MM,
9. Use emphasis and show associations in your Mind Map, and
10. Keep the Mind Map clear by using radial hierarchy, numerical order or outlines to embrace your branches.

To conclude, MM works by taking information from different sources and then expressing information as keywords in a bright colourful manner. A central idea is placed in the centre of a page, and is often encircled by a memorable picture and from it several main branches are radiated, and from each of these main branches more detailed information is added, as shown in figure (1).

2.1.3 Advantages of Mind Mapping

There are a number of advantages of creating and using MM, they are as follows (Cahyo, 2013: 24-5):

- 1) It is flexible in case that missing idea can be added in every place,
- 2) It focuses attention. In MM, we do not pay attention to every word. We only mention such words which become ideas, thus we can concentrate more on ideas,
- 3) It increases understanding. MM will improve the comprehension and produce valuable frequent-note later, and
- 4) It is fun. The MM does not limit the imagination and creativity.

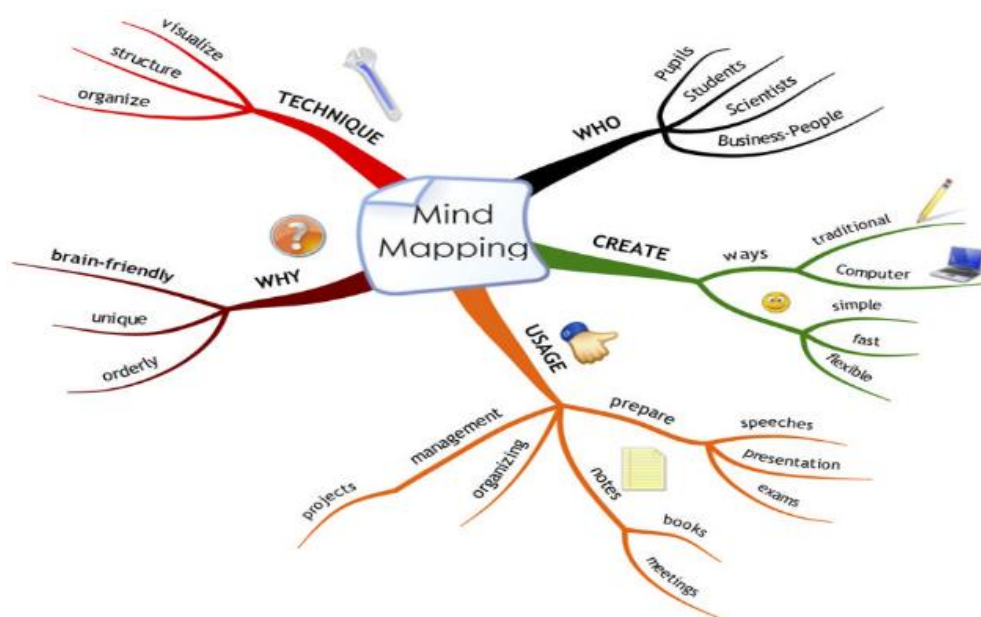


Figure (1): The Work of Mind Mapping (Rustler, 2012:87)

2.1.4 Mind Mapping and Teaching–Learning Process

Many teachers struggle during teaching process in how to connect ideas and simplify the material. On the other hand, many students suffer from difficulties, which obstruct learning process. Mind Mapping is the best technique to be used to help teachers and students (Fun & Maskat, 2010:241). Mind Mapping technique has recently arose as a nonlinear teaching and learning strategy in higher education to reinforce student critical thinking and can be used as a device of collecting evidence about students' understanding of the content (Zipp & Maher 2013:21 and Simonova, 2014:1395).

According to Gómez and King (2014:74) "students can visualize an image or a pictorial representation, they connect that image with different ideas processed in their mind in order to comprehend and learn." It is very important to transform information of a text to a map because during this operation, we often use colours, images, symbols and branches, and as Rustler(2012:21) says "a text is less effective than images for recognising, understanding and retaining information." By

focusing on the central idea and the connection between the branches of mapping knowledge, one will be able to understand and remember the relationship between the concepts more easily (Cahyo, 2013:20).

2.1.5 Mind Mapping and Note-Taking

Buzan essentially developed MM as a specific technique for the purpose of note-taking (Aykac, 2015: 1860). Buzan (2006: 178) adds that "in Mind Map notes, instead of taking down whole sentences or making lists, a combination of Key Words and Key Images are used to capture the essence of the information and to act as precise memory triggers to recall the information." The advantages of Mind Maps note-taking are as follows:

1. They enable one to keep the whole knowledge 'picture' in view at all times, thus giving him a more balanced and comprehensive understanding of the subject in its entirety,
2. They take up far less space than linear notes,
3. They give the brain a central focus and structure within which to integrate the knowledge of any subject,
4. They increase a person's brain 'hunger' for knowledge,
5. They allow him to relate his own thoughts and ideas to those expressed in books, lectures or presentations,
6. They are far more effective and efficient for review purposes, and
7. They enhance a person's memory and understanding of textbooks, study guides, lectures and coursework, enabling him to excel in any course of study (ibid, 180).

2.2 Drama

Drama is a branch of literature and an art of indirect communication, with readers (Morgan, 1987:7). It is " a window that not only permits its audience to look into the cultural values of the people but also allows for reflecting a social life in which the reader can deduce and determine the culture and the way of living in any society" (Keshta, 2000:53).

El-Nady (2000:41) argues that drama provides active communication inside the classroom among the students, on one hand and between the students and the instructor, on the other hand as well as it helps students to connect between their emotion and cognition. Wagner (2002:15) declares that "drama aids thinking because it has the same goal as that of all cognition—to understand, to gain a larger perspective on, and to engage more profoundly with the world. This is the goal of foreign-language teaching at its best, and it should be no surprise that for teaching this goal, drama is highly effective teaching."

Wessels (1987:13) also shows the benefits of using drama in language teaching in ESL/EFL classroom, as follows:

1. the acquisition of meaningful, fluent interaction in the target language,
2. the assimilation of a whole range of pronunciation and prosodic,

8

features in a fully contextualized and interactional manner,

3. the fully contextualized acquisition of new vocabulary and structure, and
4. an improved sense of confidence in the student's ability to learn the target language.

From the illustration above, it can be said that drama is an important tool in teaching-learning English language, but it needs the appropriate technique which helps the students to be able to recognize, understand and analyze all the elements of the drama in a simple way.

Finally, from the explanations in the previous pages, it can be concluded that MM has been developed by Tony Buzan and it can be defined as a graphic or visual presentation of information that can be drawn as spider diagram by putting a key word or a central idea in the middle of the page from which branches are radiated (Wilson, 2016:7). In creating MM, colours, images and imagination are used which engage both hemispheres of the brain and encourage them to work together.

Mind Mapping technique has been used in the teaching-learning process since it has many advantages: it helps and encourage students to learn more effectively, enhances their brainstorming and thinking activities which enable students to generate lists of new ideas, promotes their motivation and increases students' role in the classroom. Software applications have been recently invented to be used to draw MM instead of traditional using of a pen and paper (Rustler, 2012:70).

Using MM in teaching drama needs to follow several steps. According to Mahmoud (2008:101-2) MM lesson plan has five stages:

1. Introduction of the topic,
2. Brainstorming,
3. Categorizing,
4. Personalizing the map, and
5. Post assignment synthesis.

It is worth pointing out that the researchers will follow the steps above for teaching the experimental group of the current study.

Section Three: Procedures

3.1 Experimental Design

Experimental design is "the blueprint of the procedures that enable the researcher to test hypotheses by reaching valid conclusions about the relationship between independent and dependent variables" (Best and Khan, 2006:177).The experimental design of this study is entitled "Posttest Only Control Group Design" which includes the following points, as shown in table (1).

1. Selecting two groups of students randomly and assigning them to experimental and control groups.
2. Making equalization between the students of the experimental group, on one hand, and those of the control group, on the other hand.
3. Administrating the independent variable only to the experimental group.
4. Teaching the control group the same instructional material taught to the experimental group, but according to the traditional way.
5. Post-testing the two involved groups of students.
6. Utilizing the appropriate statistical tools in order to analyze the collected data

Table (1) The Experimental Design of this Study

Group	Independent variable	Post Test
Experimental	Mind Mapping Technique	Post Test
Control	_____	Post Test

3.2 Population and Sampling

The whole population of the present study includes 138 third year students in the Department of English at the College of Education of Humanities/ University of Kirkuk, during the academic year

2016-2017. The students are grouped into three sections: (A, B and C). Sections (A) and (B) have been randomly selected to be the experimental and control groups whose total number is eighty-nine. Section (A) consists of forty-two students while section (B) consists of forty-seven students. Twelve students are excluded from section (A) and seventeen students are excluded from section (B). Some of those students are repeaters and others are employed for the purpose of the pilot study. Thus, thirty students have been selected from section (A) as an experimental group and thirty students from section (B) as a control group. Therefore, the total number of the involved sample is sixty students who represent 43.48 percent of its original population, as shown in table (2). The equalization between the two groups is done by controlling some variables that may cause a variance the students' achievement such as, their age, their parents' educational level, and their scores in English drama for the previous year and in the Raven intelligence test.

Table (2) The Population and Sample of the Study

Groups	No. of population	No. of Repeaters	No. of Pilot Students	No. of Sample Students
Experimental	42	1	11	30
Control	47	2	15	30
Total	89	3	26	60

3.3 Instructional Material and Students' Instruction

The material which has been taught to the two involved groups of students is Hamlet. It is the longest and most famous play of William Shakespeare. It consists of five acts. Act one consists of five scenes, act two has two scenes, act three has four scenes, act four has seven scenes and act five has two scenes. The main character is the Prince Hamlet who seeks to revenge from his uncle Claudius,

who murders Hamlet's father and seizes the throne as well as marries his deceased brother's widow. It ends tragically with the murder of the royal family.

The experiment of this study was carried out in the first semester of the academic year 2016-2017. The instruction of both groups of students began on the nineteenth of October, continued for about twelve weeks, and ended on the sixteenth of January, 2017. The experimental group was taught by using MM technique while the control group was taught using the traditional technique, as follows:

3.4 Construction of the Posttest

An achievement test has been constructed in term of the content and behavioural objectives of the instructional material. The test includes six questions. The first three questions are related to the recognition level whereas the last three questions are related to the production level. The first question is 'True/False' question which consists of five items and is given five marks, each item takes one mark. The second 'Matching' consists of five items. Each item is given one mark and the total mark is five. Question number three contains ten items. Each item is given one mark and the total mark is ten. The fourth question consists of five items for each item is given six marks and the total mark is thirty. Each of question five and question sixth consists of only one item and is given twenty-five marks, as shown in table (3). The posttest has been administered to both groups, simultaneously (on the 19th of January, 2017. The allocated time for answering the test was seventy minutes. Later on, the test papers have been collected in order to be scored.

3.5 Scoring Schema of the Post test

The first three questions are scored by the researcher himself, whereas the last three questions are scored by a committee which consists of three members, the researcher himself and two other college instructors, taking into consideration certain criteria. Each member is required to score the

questions then the summation is divided by three, in order to obtain the final degree for each examinee. For question four, one mark is given for the name of the speaker, one mark for the name of the person spoken to, one mark for spelling, one mark for grammar and two marks for the occasion. While for questions number five and six, two marks are given for handwriting, two marks are given for punctuation, three marks are given for vocabulary, three marks for grammar, three marks for spelling, and six marks for the organization and six marks for literary features. Also, the members are required to score each subjective question and the summation is divided by three. Consequently, the final degree is obtained.

Table (3)

The Specifications of the Content, Behaviours, Items, and Marks of the Posttest

Level	No. of Question	Content	Behaviours	No. of Items	Marks
Recognition	1	Plot, theme, conflict, contrast and irony	Write (√)in front of correct sentence and (×) in front of incorrect sentence	1	1
				2	1
				3	1
				4	1
				5	1
	2	Describing characters' behaviours, plot and dialogues	Match the characters with their speeches	1	1
				2	1
				3	1
				4	1
				5	1



Level	No. of Question	Content	Behaviours	No. of Items	Marks
	3	Plot, theme, climax, and contrast and irony	Encircle the correct options	1 2 3 4 5 6 7 8 9 10	1 1 1 1 1 1 1 1 1 1
	4	Dialogues, theme, Irony and contrast	Identify the speaker, the person spoken to and the occasion	1 2 3 4 5	6 6 6 6 6
Production	5	Theme, conflict and plot	Conclude the theme of madness	1	25
	6	Setting, theme, plot and conflict	Formulate the dramatic significant of the ghost	1	25



Level	No. of Question	Content	Behaviours	No. of Items	Marks
Total	6			27	100

3.6 Final Administration of the Posttest

After verifying the validity, reliability and polite administration, the posttest has been applied on the 19th of January 2017 for both experimental and control groups. The test papers have been distributed to the involved examinees who are required to read the instructions carefully and put their answers on their test papers within the limited time of the test. After that, all the test papers have been collected to be scored according to the designed scoring scheme.

Section Four: Analysis of Data and Discussion of Results

4.1 Comparison between the Performances of the Groups

In order to find out whether there is any significant difference between the mean scores of the experimental group, on one hand and that of the control group, on the other hand, in the posttest, both mean scores are obtained and compared. Results show that the mean scores of the experimental group is 77.466 and that of the control group is 69.900. By using the t-test formula for two independent samples the computed t-value is found to be 4.308, while the tabulated t-value is found to be 2.000, at the degree of freedom (58) and the level of significant (0.05), as shown in table (4).

Table (4): The Mean Scores, Standard Deviations and T-Values of the Two Groups in the Posttest

Group	No. of Students	Means Scores	SD	T-Value		DF	Level of Significance
				Computed	Tabulated		
EG.	30	77.466	6.021	4.308	2.000	58	0.05
CG.	30	69.900	7.503				

This indicates that there is a significant difference between the mean scores of the experimental group and that of the control group, and for the benefit of the former. This means that the achievement of the experimental group which has been taught by MM technique is better than the achievement of the control group which has been taught by the traditional technique. Thus, the first hypothesis is rejected.

4.2 Comparison Between Students' Performance at the Recognition Level and that at the Production Level

The mean scores of the students' performance at the recognition level and that at the production level of the experimental group in the posttest are calculated and compared in order to find out whether there is any significant difference between them. The obtained results show that students' mean scores at the recognition level is found to be 15.266 and that at the production level is found to be 57.766. The t-test formula for one sample is used and results show that the computed t- value is 56.038 and the tabulated t- value is (2.045), at the degree of freedom (29) and level of significant (0.05), as shown in table (5). This means that there is a significant difference between students' performance at the recognition level and that at production level and for the benefit of the production level. Therefore, the second hypothesis is rejected.

Table (5): Students' Mean Scores and T-Values of the Experimental Group at Recognition Level and Production Level



Experimen- tal Group	No. of Students	Mean Scores	SD	DF	T-Value		Level of Significance
					Computed	Tabulated	
Recogniti-on	30	15.266	1.981	29	65.038	2.045	0.05
Prodducti-on		57.766	5.144				

4.3 Comparison Between Males' and Females' Performance

To find out whether there is any significant difference between males' and females' performance of the experimental group, the mean scores of both groups are calculated and compared. The obtained mean scores of males' performance is found to be 70.714 and that of females' performance is found to be 73.739. Then the t- test formula for two independent samples is used. The computed t-value is found to be 1.012, whereas the tabulated t- value is found to be 2.000, at the degree of freedom of (28) and at the level of significant of (0.05), as shown in table (6). This means that there is not any significant difference between the males' performance and females' performance in the post test. Therefore the third hypothesis is accepted.

Table (6): Comparison Between Males' and Females' Performance

Group	No. of Students	Mean Scores	SD	T-Value		DF	Level of Significance
				Computed	Tabulated		

Male	7	70.714	9.995	1.012	2.000	28	0.05
Female	23	73.739	5.809				

4.4 Discussion of the Obtained Results

Results of the current study show that students' achievement of the experimental group who has been taught by MM technique is better than those of the control group who has been taught by using traditional technique. This means that MM technique proves to be more effective than the traditional technique. From the researcher's point of view, the improvement of the students' achievement in English drama by using MM technique could be attributed to the following factors:

1. Mind Mapping is easy to apply by teachers and used by students.
2. It is flexible and interesting in use.
3. It engages both lobes of the brain to work simultaneously by using colours, images, key words, lines, numbers, branches, symbols and imagination.
4. It improves students' confidence in their learning ability.
5. It encourages creativity, brainstorming and critical thinking.
6. It helps students to understand, memorize and retrieve better.
7. It is easier for the brain to accept notes from the multi dimensional MM rather than traditional linear notes.

As far as the difference between the students' performance at the recognition level and that at the production level, results illustrate that the achievement of the students at the production level is higher than at the recognition level. This difference could be attributed to the following factors:

1. Mind Mapping technique encourages students to create, organize and better connect relationships between ideas.

2. Mind Mapping improves effectively the way students record information, enhance their creative problem solving and critical thinking.

Finally, results show that there is not any significant difference between males' performance and females' performance in English drama. This result could be caused by the fact that both groups were positively affected by MM technique.

Section Five: Conclusions and Recommendations

5.1 Conclusions:

According to the obtained results, the following points are concluded:

1. The students of the experimental group have performed better than the students of the control group. This indicates that those students have positively responded to the suggested technique and that MM is an effective technique that stimulates students' creativity in generating and organizing their ideas, encourage brainstorming, and arouse their motivation by using colours, images, key words and imagination.
2. Using MM helps students to understand, organize and analyze all elements of drama in the best way.
3. The use of MM technique in teaching English drama provides an active role for students (student-centered) while their teacher becomes a facilitator and coordinator.
4. By using MM, students can learn to distinguish between significant and less significant ideas and information and enable them to organize pieces of information into a comprehension component.
5. Creating a Mind Map can be used as an exercise inside the class on specific topic individually or in small groups.
6. Mind Mapping technique is useful in a variety of applications in the teaching-learning process, taking notes in a lecture, revising, presentation, preparing for an exam, planning and outlining.

7. University students show a positive response towards MM since it is easy and simple to design as well as exciting in use.

5.2 Recommendations:

In term of the obtained results and drawn conclusions, the following recommendations are put forward:

1. College faculty are advised to use MM technique in teaching English drama to improve their students' performance.
2. Curriculum designers in the Ministry of High Education and Scientific Research are invited to adopt MM technique in teaching English drama.
3. College faculty of English drama should be involved in in-service training workshops on the employment of the MM technique inside classroom situations.
4. College faculty are recommended to encourage their students to summarize all the elements of English drama by using MM and put them on the classroom wall in order to let the them live the play's atmosphere.
5. College faculty should use any new technology in teaching English drama, such as MM. Using software, MM enables them to show video-recorder scenes of the presented material for their students.

References

- Aronoff, M. & Miller, J. R. (2003) **The Handbook of Linguistics**.
Singapore: Blackwell Publishing Ltd.
- Aykac, V. (2015) "An Application Regarding the Availability of Mind
Maps in Visual art education Based on Active Learning Method".
Procedia – Social and Behavioral Sciences 174 (2015) 1859 – 1866.

- Batdi, V. (2015) "A Meta-Analysis Study of Mind Mapping Techniques and Traditional Learning Methods". **Anthropologist**, Vol. 20(1,2): pp. 62-68.
- Best J. W. and Khan, J. N. (2006) **Research in Education**. (10th ed.)
New Jersey: Pearson Education, Inc
- Bowell, P. and Heap, B. S. (2013) **Planning Process Drama Enriching**
 - **Teaching and Learning** (2nd ed) New York: Bowell &
- B. S. Heap. Available at <https://books.google.iq>
- Brown, H. D. (2000) **Principles of Language Learning and Teaching**.
(4th ed.). New York: Addison Weseley Longman, Inc.
- Buzan, T. and Buzan, B. (1993) **The Mind Map Book: How to Use Radiant Thinking to Maximize your Brain's Untapped**. London: BBC Book.
- _____ (2000) **The Mind Map Book: Unlock your Creativity, Boost your Memory, Change your Life**. London: BBC Book
- Buzan, T. (2002) **How to Mind Map**. London: Thorsons
- Buzan, T. (2005) **Mind Map: The Ultimate Thinking Tool**. London: Thorson.
- _____ (2006) **The Buzan Study Skills Hand Book**. BBC Active.
- Available online at www.Scribed.com fox 40518930/ The Buzan Study- Skills-Hand Book.
- Buzan, T. and Abbott, S. (2012) **The Ultimate Book of Mind Maps: Unlock your Creativity, Boost your Memory, Change your Life**. London: Thorsons

- Cahyo, F. N. (2013) Using the Mind Mapping Technique to Improve the English Writing Skill of the Tenth Grade Students Man Yogyakarta III in the Academic Year of 2012–2013. A Thesis Submitted to State University of Yogyakarta. Available online at <http://eprints>.
- Davies, W. M. (2011) "Concept Mapping, Mind Mapping and Argument Mapping: What are the Differences and Do They Matter?" **Higher Education; Vol. 62, Issue 2, pp 279–301.**
- Fun, C. S. and Maskat, N. (2010) "Teacher–Centered Mind Mapping vs. Student–Centered Mind Mapping in the Teaching of Accounting at Pre–U Level – an Action Research". **Procedia Social and Behavioral Sciences** 7(C) (2010) 240–246.
- Gómez, M. I. and King, G. (2014) "Using Mind Mapping as a Method to Help ESL/ EFL Students Connect Vocabulary and Concepts in Different Contexts". **TRLOGAI Ciencia, Tecnología y Sociedad, 10, 69–85.**
- Noyd, R. (1998). "A Primer on Concept Maps". **Journal of Cooperative Collaboration in College, Vol, 10 pp. 9–11.**
- Richards, J. C. (2001) **Curriculum Development in Language Teaching**. Cambridge: Cambridge University Press.
- Rustler, F. (2012) **Mind Mapping for Dummies**. West Sussex: A John Wiley and Sons, Ltd, publication.
- Schunk, D. H. (2012) **Learning Theories: An Educational Perspective**. (6th ed.) Boston: Pearson Education, Inc.



- Simonova, I. (2014) "Concept of E- Learning Reflected in Mind Maps of University Students." **Procedia- Social and Behavioral Science** 116(2014)1394–1399.
- Styan, J. L. (2001) **The Element of Drama**. Cambridge: Cambridge University Press. Available at [https// books. Google.iq](https://books.google.iq) Aronoff,
- Webster, M. (2005) **Webster Collegiate Dictionary**. USA: Merriam Company.
- Wessels, C. (1987) **Drama**. Oxford: Oxford University Press.
- White, V. R.(1988) **The ELT Curriculum**. Oxford: Basil Blackwell Ltd
- Wilson, B. G. (2016) Exploration of Mind Mapping as an Organizational Change Tool. Dissertation Submitted to Pepperdine University. Available on line at <http://pqdtopen.Proquest.com/doc/1785101502.html?FMT=AI>
- Zipp, G. and Maher, M. (2013) " Prevalence of Mind Mapping as a Teaching Learning Strategy in Physical Therapy Curricula". **Journal of the Scholarship of Teaching and Learning**, Vol. 13, No. 5, December 2013, pp.21–32.