

EFL Self-Concept in an English Drama Club: A Case Study of Two English Language Education Department Students

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Abstract—Self-concept has been considered as one of the determining factors of a student’s success in learning. A student organization such as drama club can be a place where students build certain self-concept. This paper is aimed at investigating students’ EFL self-concept in relation to their involvement in an English drama club. A qualitative case study was applied to seek for a deeper understanding of the EFL self-concept of two students in one public university in Yogyakarta, Indonesia. Interviews were conducted to the two participants and one senior member of the drama club to triangulate the information. The findings show that general EFL self-concept and specific EFL self-concepts were not always in line. In addition, they showed instability.

Keywords—*academic self-concept, EFL self-concept, drama club, student organization*

I. INTRODUCTION

It is widely believed that joining student organizations can benefit students academically and non-academically. Students can develop their psychosocial skills [1], improve their self-perception on their leadership quality, rate themselves positively [2], and reach schooling satisfaction [3]. When the student organization is concerning arts, such as drama, music, and dance, the benefits might be extended to creative skills.

In Indonesian contexts, universities commonly have several student organizations. Based on The Decree of The Minister of Education and Culture of the Republic of Indonesia, Number 155 / U / 199 [4], a student organization in a university is created as a place to facilitate students’ aspiration and students’ communication, to develop students’ potentials, and to train leadership skills. The decree mentioned that extracurricular activities in the organizations comprise of the activities of reasoning and science, interests and hobbies, efforts to improve student welfare and social service for the community. Most universities in Indonesia have at least one student organization. Almost 600 universities are currently listed in the Indonesian directorate general of higher education data base [5]. This means, there are more than 600 student organizations in the country since many universities have several organizations. With this fact, it is considered necessary to understand how these organizations have helped meeting the aims that the government proposes.

One way to understand the learning process of a student is to study the student’s personal experiences. Extracurricular

activities in a university organization or club, although not held in a classroom context, is also part of a student’s learning process. Understanding students’ experience and how they make meaning of the experience can be a tool to see how the organizations support their learning. The current study was aimed at understanding how students make meaning of their experiences through studying their self-concept.

Drama club is one of the organizations that offer extracurricular activities. Drama has been investigated in the field education and has been found to contribute to teaching and learning. However, its investigation mainly focused on its use in a classroom context (see [6], [7], [8], [9]). Meanwhile, drama as an extracurricular activity offers a different situation where students will face different challenges; thus, they might have different experiences. Different experiences will likely result in different self-concept.

Self-concept has been discussed and studied in the field of education for decades. It is believed to be an important factor affecting a student’s academic achievement. Understanding a student’s self-concept can give an insight of the learning process and the complexity within, which in the end will benefit the success of an educational program. Past studies had investigated how self-concept changes [10], how early entrance influences it [11], how it relates to gender and -single sex school [12], how it correlates to self-esteem and academic achievements [13], and how it is affected by concealed academic achievement [14]. Studies on students’ self-concept and students’ involvement in organization, especially the one conducted in an Indonesian context or in the context of drama club has been extremely scant. Most studies that linked self-concept and drama are mostly set in a classroom context where the nature of the drama holds some differences (see [15], [16], [17])

This study was aimed at answering two research questions:

1. What EFL self-concepts do students hold in relation to their involvement in a drama club?
2. How does the drama club play its role in the EFL self-concepts?

II. LITERATURE REVIEW

A. Academic Self-Concept

Self-concept has been considered as a crucial aspect in teaching and learning process. The argument stems from the belief that a reciprocal relationship between self-concept and academic achievements takes place [18], [19]. However, there has not been one agreed definition of its terminology nor its construct. The term self-concept is sometimes used interchangeably with self-esteem [18] but can also be considered as an entity that consists of self-esteem and self-representation [14]. One definition of self-concept that has been used repeatedly in past studies is the one proposed by R. J. Shavelson, J. J. Hubner, and G. C. Stanton [18], who proposed that self-concept can be defined generally as “a person’s perception of himself” that ‘formed through his experience with his environment” (p. 411). This means that a person’s self-concept is basically his belief about him, and not necessarily the fact about him [20].

Self-concept is generally divided into academic self-concept and non-academic self-concept. In addition, S. Mercer [20] argued that this division can be further divided into more specific self-concepts. Academic self-concept can be defined as the perception of a student about his past achievements or experiences in an academic context [21], or as S. Mercer [20] defined it, “an individual’s self-perception of competence and their related self-evaluative judgements in the academic domain” (p. 14). Further, M. Bong and E. M. Skaalvik [21] argued that “academic self-concept relies heavily on social comparative information and reflected appraisals from significant others” (p. 9). The current study focused on this domain of self-concept. Taking it into more specific domain, the current study used S. Mercer’s [20] term ‘Foreign Language Learning self-concept’, which basically refers to the self-evaluation on performance as a foreign language learner. Since the current study also focused specifically on English as a Foreign Language (EFL), the term used is EFL self-concept.

Among the many characteristics of self-concept is its complexity. R. J. Shavelson, J. J. Hubner, and G. C. Stanton [18] used the term ‘multifaceted’ to show the complex character of self-concept. This suggests that self-concept has many dimensions that understanding it might not be a simple task, and as A. Tsiaras [15] argued, finding the tool to measure it is also a challenge. The complexity can be influenced by diverse factors. One of them can be the age of the person holding the self-concept. For instance, A. Tsiaras [15], in a study to primary school students’ self-concept, found that children, regardless their age, mostly have high level of positive self-concept because they are not easily discouraged by failures and other external factors. Meanwhile, reviewing several past studies, B. Zhang [14] concluded that adolescents’ self-concept, unlike children’s, is quite vulnerable because adolescents are easily influenced by the feedbacks from environment, which consequently makes their self-concept change easily.

Self-concept is complex not only because of its multidimensions, but also because of the diverse factors that are believed to affect it either one way or reciprocally. In one context, the factor might have any relationship with one’s self-concept, but in the others, it might show contradictory trend. The study of the correlation between academic

achievement and self-concept can be an instance. H. J. Liu [10], conducting a longitudinal study to college students in Taiwan, found that there was a significant difference between the academic self-concept of high-achieving students and low-achieving students in their first year. Over the course of one year, the self-concept of the low-achieving students increased more significantly than their high-achieving peers. However, the study of P. Arnaiz and F. Guillen [19] to 216 students in a Spanish university found a contradictory result. The study found that students with diverse academic achievement in English did not differ in their self-concept. Students who have learned English longer than the peers have lower positive self-concept, and students of different majors do not show any different self-concept.

In addition to this, B. Zhang [14] found that concealing a student’s academic achievement can influence his self-concept. In their study to adolescent students, they found that concealing academic achievement increased low-achieving students’ self-concept and decreased high-achieving students’ self-concept. This seems to be related to what the students perceived as social expectation toward their performance. In one point, this social aspect is in line with the study by M. Wang [22] to 20 sophomore students, which found a significant correlation between the students’ self-concept and how others conceptualize them, which in the end, affects these students’ English self-concept. However, due to limited number of sample and some methodological limitations, Wang added that this conclusion needed to be taken carefully [22].

Self-concept has also been argued to have a connection to language learning strategies. H. J. Liu and C. H. Chang [23], in their study to 163 university freshmen of different majors, found that students with higher academic self-concept had higher use of language learning strategies, specifically, the metacognitive and cognitive strategies. In a study conducted to 157 Chinese non-English major students, M. Du [24] found more detailed correlation between pronunciation self-concept, speaking self-concept, and general self-concept and 14 different learning strategies. Students with higher speaking self-concept tend to use strategies of practicing, cooperation, encouragement, and overcoming limitations in speaking. Meanwhile, students with higher pronunciation self-concept use strategies of rehearsing, practicing, sending and receiving message, and self-evaluation. In addition, the study also found that students who generally have high self-concept will use strategies of centering one’s learning, practicing, taking one’s emotional temperature, and planning and organizing [24].

Regardless its complexity, self-concept has been studied more quantitatively. This means that its relation to the factor studied was treated as a straightforward phenomenon and the possibility that multiple variables might take place in its formation was ignored. A study by Chen [25] tried to fill this gap by using a qualitative case study design in studying the complexity of self-concept system. Studying three EFL students, Chen [25] concluded that the imbalance between general self-concept and specific self-concept (for example, a student believes that he is good in English, but not in pronunciation) can result in different outcome. In the study, the imbalance inspired the two students to make efforts to improve specific language skills. The first student did it successfully and the second did it less successfully. In addition, the imbalance inhibited the third learner to make any

effort [25]. These findings showed that when a group of students have the same level or form of self-concept, the way a student behaves in relation to that self-concept might differ. This complexity is the reason why a qualitative case study is argued as the more suitable design to use.

B. Academic Self-Concept and Drama Club

As discussed above, a student's experiences in an environment is what shape his self-concept. In an academic situation, the environment can be in the form of an extracurricular activity. A study by C. J. Blomfield [26] to 1489 adolescent students in Western Australia found that students who actively participated in extracurricular activities had high positive social self-concept, academic self-concept, and self-worth. Despite the convincing evidence, C. J. Blomfield [26] suggested that the students' self-concept was already high prior to their participation in the extracurricular activities. To contend this possibility, C. J. Blomfield [26] added that a longitudinal study in the past had shown that at least, extracurricular activities had partially contributed to students' self-concept.

The current study focused on a specific student organization or extracurricular activity, namely a drama club. There has been no literature found concerning the role of drama club as an extracurricular activity in developing students' self-concept. Most past studies were more concerned on the use of creative drama to enhance students' self-concept, and the results have been rather discouraging. An experimental study by A. Tsiaras [15] to 141 primary school children found that an 18-week dramatic play treatment had developed the children's social, physical, and general self-concept. However, academic self-concept was not improved in this study. A. Tsiaras [15] noted that it was likely because the plays were not organized specifically to give the students' knowledge, but more to improve other skills. Another experimental study on the effects of creative drama to students' self-concept is the one by G. D. Freeman [16] to 153 elementary students. The study found that after 18-week treatment of dramatic play, the students did not experience any changes in their self-concept. In addition to these two studies, a meta-analysis study by F. Conard and J. W. Asher [17] to 13 experimental studies on the use of creative drama and its effect on students' self-concept concluded that there was no significant effect.

To see the absence of evidence of the effects of creative drama on self-concept above, one might suggest that there is no point on arguing that a drama club as an extracurricular activity has any role in shaping a student's academic self-concept. However, some notes are needed to be taken to show the merit of conducting the current study. First and for most, all studies discussed previously used creative drama in a classroom context. Creative drama refers to "dramatic experiences that are designed for the development of participants rather than for preparing participants for performance before an audience" [16, p. 131]. Meanwhile, dramatic plays performed in a drama club is usually done for a group of audience, which means they include some rigorous pre-stage production, which in the end will create a significantly different experience. Secondly, the previous studies are all experimental with some limitations. F. Conard and J. W. Asher [17] argued that most of the studies they analyzed failed to present sufficient data and the complete procedure of an adequate experimental study, such as the

absence of control group and no clear length of treatment. Thirdly, some of the studies were conducted to children or primary school students. As explained previously, age can have significant influence on a student's self-concept. Therefore, the study conducted to a child's self-concept might lead to a different discussion from the one conducted to an adult, such as a university student. Furthermore, the previous discussion on the nature of self-concept gives an insight that this entity is very complex in nature and a quantitative study in a limited time range might not be adequate to see its true trend. It takes a longitudinal study to see a change in self-concept as the one referred by C. J. Blomfield [26] or a qualitative one to facilitate its complexity. This gap is the one that the current study aimed to fulfill.

III. METHODOLOGY

A. Method

This study is a part of a bigger comparative study. This study is a qualitative study using a case study design, which was bound to certain place, time, and physical boundaries [27]. The choice to use a case study design is due to the necessity to collect in-depth data [28] of the participants' self-concept. The case discussed is bound to the self-concept of two members of a drama club, later will be addressed by the pseudonym '*SoulStation*,' in an English department of one public university in Yogyakarta, Indonesia. Data collection was conducted by interviewing the two members of the club as participants, and one senior member to triangulate the information. Interviews to participants were conducted twice. The first one was structured, which means that I have prepared a set of questions before I met the participants [29]. The second interview was an unstructured one to gain deeper and more personalized information of the participants' experiences [29] and to clarify some information. In coding the data, this study used the steps, proposed by J. Saldaña [30], namely data layout (transcribing the interview recording), pre-coding (highlighting the transcript and writing preliminary memos), preliminary jotting (analyzing the memos), and presenting the finding to the research objectives and past literature and theories.

A qualitative case-study is ideally conducted by multiple methods of data collections [27] to reach a full understanding of the case. However, the current study only employed one method. Therefore, the findings might not represent richer analyses from different points of views and be sufficient to reach a full conclusion of the case.

Since my subjectivity might affect my data interpretation and analysis, it is imperative that I describe briefly my positionality. Few years ago, when I was a student in the university, I used to be an active member of *SoulStation*. I was actively involved in several stage productions as a script writer, actor, and creative director. This might influence the way I interpret my data since my experiences might resemble my participants'. Therefore, the discussion of the findings will likely be a shared experience between participants and myself as a researcher.

B. The Case

In this study, the two participants' self-concepts were treated as the cases explored. Therefore, it is crucial to understand their background information because it is one of the tools to understand their experiences and how they make

meaning. In the current study, they are presented in the pseudonym, Pepper and Tony. *SoulStation*, as the setting of the study will also be explained briefly to give insights of the environment, where the participants' experiences took place.

Both participants were students in an English language Education Department (a major training students to be future teachers). Pepper was a female student in her fifth year of college and was in the process of writing her undergraduate thesis when the interview took place. She was an active member of *SoulStation* and had played a part in four productions as the leading actor along with some minor contributions in several productions. Since her first stage play, she was never assigned the role of supporting actor as many leading actors normally would. Meanwhile, Tony was a fifth-year male student, whose passion was more into music than acting. He had played a part in five productions as a leading actor, supporting actor, music director, director, and a script writer.

SoulStation was founded in 1999 with the aim of giving a space for the existing drama community, who had made several performances the years before *SoulStation* was founded. The club consists of students majoring English language education and English literature of a university in Indonesia. *SoulStation* holds an annual major performance and several small plays throughout the year. The plays were performed in full English, a mix of English, *Bahasa Indonesia* (Indonesian national language), and Javanese language (the main vernacular in Yogyakarta province), and full *Bahasa Indonesia*. The club is fully organized by students. Senior students play the role as supervisors. Plays are taken from English classics, such as the plays by William Blake and Shakespeare or ones written by student members.

IV. RESULTS AND ANALYSIS

The results are presented by describing each case separately. After each case is described, an analysis of both cases is presented.

A. Results

This part presents each case of each participant to show their individual and personal experience.

1) Case One: Pepper's EFL self-concept

During the interviews, Pepper has shown conflicting self-concepts. Conflicting here refers to her change of feeling and perception about herself and her English ability. She said that in her early involvement in the club as an actor, she was nervous and often afraid of making mistakes. However, this feeling seemed to change because she always played the leading role in every play where she was involved as an actor, which made her more confident of her English. This seems to be also due to the positive feedbacks she received from her peers. She said, "Their comment was 'It's good. It's good.' So, I started thinking 'Really? Well, if that's what they think.' So, I just kept it that way."

When asked what language she preferred for a play, Pepper confidently chose English because English is simpler than say, *Bahasa Indonesia*. She added that using English in a play with mostly Indonesian audience would give her more freedom to express some words. She gave examples some curse words that would sound too harsh if expressed in *Bahasa Indonesia*. However, her preference was also because

of her fear of criticism. She stated that many of the audience understood *Bahasa Indonesia*. Therefore, some of the critical audience would come to her and question her understanding of some dialogues or symbols. However, she believed that if the play was in English, no one comment on her performance.

This attitude corroborates to what Ben, a senior member, said about Pepper. Ben said that since the beginning, Pepper showed a good command of English, but one of her weaknesses in his perspective, is that sometimes, she had difficulty in receiving criticism. This is interesting because throughout the interviews, Pepper was constantly critical of herself. For example, when she talked about her grammar mastery or when she stated that she sometimes did not believe in what her peers said when they complimented her performance.

Throughout the data, Pepper mentioned her self-concept about pronunciation, accent, intonation and grammar. It was quite expected that Pepper would talk more about her skills in using spoken English since her role in almost all plays was as an actor. At one point, she said, "In terms of pronunciation, thank God, mine is not accented when I speak. That's what's my friends said. That's why they always chose me for the leading role." Further, when asked why it is important to be not accented, she explained that it is important to enliven the characters she played since they are from various backgrounds. She gave an instance that it would be ridiculous to have the Javanese accent when the role she played was an American. However, as the interview went, Pepper claimed that her pronunciation quality was not consistent. She said that sometimes, she still had a strong Javanese accent and sometimes she nailed the accent of her character. She believed that that inconsistency was ridiculous for a play.

In relation to oral use of English, Pepper also mentioned her intonation. She said that her "intonation is really bad" because she felt that she sounded "like reading." She further explained that her acting was good, and she believed she played the character well, but this positive self-perception seemed to be a bit damaged by her critical view that her intonation was really unpleasant to hear. This was the reason she believed that feedbacks during rehearsals were very important. Implicitly, she wished that her peers would be more critical of her during the rehearsals.

Finally, one of the perceptions that Pepper mentioned about her EFL mastery was her grammar mastery. She said, "I indeed always feel that I lack grammar mastery." When I asked why she believed so, she said that she often compared herself to her peers who were more fluent in speaking English. In addition, she said that when she performed the script orally or when she had to develop her dialogues, she still made many mistakes. In addition to this, when I asked if in a way, *SoulStation* played a part to support her development in English mastery, she claimed that her English "is just ordinary, and nothing is special about that after [she] joined *SoulStation*." When confirmed what she meant by "ordinary," she answered, "because I feel that my grammar [mastery] is still not up to par" and that when she spoke, she still used fillers.

All of these specific EFL self-concepts revolve around general English, which means the one that is not created in a very artistic manner, e.g. the English used in classic plays. The distinction is due to Pepper's own note to exclude what

she called as “poetic language” which is usually found in English classic plays. Ben also mentioned that the struggle to understand English classic plays was quite common among all club members, and that it was not only Pepper’s issue. Hence, I decided not to include this in Pepper’s EFL self-concept.

2) Case Two Tony’s EFL self-concept

Tony’s roles in *SoulStation* was more varied than Pepper’s. He had been a music director, an actor, a script writer, and play director. The EFL self-concepts that emerged through his interviews came from his involvement as an actor, a script writer, and play director, the ones where he needed to use his verbal knowledge. I found specific self-concepts about speaking, pronunciation, writing, grammar.

What emerged several times in Tony’s interviews were about Tony’s perception on his spoken English. He shared that in his first performance as an actor, after he listened to the recorded version of the play, he felt that his speech was “unclear” and “really bad.” However, after several performances, he said that his speech was much better. His first experience was a public reading, where some actors read a play script in front of audience. Tony said that his strong accent hindered the clarity of his pronunciation. In different parts of the interviews, Tony also mentioned intonation as his issue in uttering English dialogues.

For Tony, spoken English was his biggest issue. He shared his experience in writing and directing a play. He wrote the script alone. He shared that everyone was interested in his idea, but they commented that his language was too textual. He explained, “I am more fluent in writing than speaking because typing and writing are faster. I’m also good at grammar. But when I speak, my words are broken.” He stated that based on his observation, his “language is too textual” and that he needed to adapt it to the one more suitable for spoken communication.

When asked how he felt when his peers said that his words were too textual, he said that he felt inferior. However, what I noticed was that Tony seemed to take his self-evaluation and peers’ feedback positively. He said that he learned a lot from others’ feedbacks and his own self-evaluation, and also had made some efforts for improvement. This is why he believed strongly that *SoulStation* had helped him improve his English, contrary to what Pepper thought about her English improvement and *SoulStation*. His reasoning is that *SoulStation* members were his circle and that he did not really mingle with students outside the circle and that gradually he became “more expressive, more confident.” Further he also expressed that his priority was to ensure the clarity of his articulation, and as long as the message was clearly conveyed, he was quite satisfied. Ben’s perspective about Tony echoed this positive attitude. Ben said that Tony struggled as a beginner, but very easy when given directions and examples in any aspects. Ben added that when Tony became a director, he was also very open to criticism over his script.

In relation to his positive self-concept in his ability to write, Tony also believed that he was good at grammar accuracy. Comparing the students of English Education major and English Literature major, he said that English Education students were better at grammar and the Literature students

were better at artistic language. In addition, he also said that he “only made a few grammatical mistakes”

B. Analysis

Although Pepper and Tony had different experiences, the EFL self-concepts that emerged through their shared stories endure some resemblance or at some points, hold a connection.

First of all, both Pepper and Tony showed one strong specific negative EFL self-concept that might have existed before they became the members of the drama club. Pepper had a strong belief that she struggled in grammar and Tony believed he struggled in spoken English. Despite what they experienced in *SoulStation*, these self-concepts seemed to remain. Pepper kept referring to grammar issue when she struggled with sentences in the script and her lack of fluency in orally expressing her thought. In the meantime, Tony found his peers’ feedbacks as the support to what he had felt about his spoken English. This corroborates to B. Zhang’s [14] conclusion that older students might be influenced heavily by feedbacks from environment. The difference is the way they handled the situation. Pepper sounded critical of herself, but Tony seemed to compromise and set a new standard for himself. This might be due to perceived social expectation similar to the one found in M. Wang’s [22] study. As a member receiving compliments constantly from other members, Pepper likely built a perceived social expectation of her from other members to perform the best. Therefore, when she found that she made mistakes, she became very hard on herself. On the contrary, Tony had been receiving constructive feedbacks since his early involvement as an actor and director.

Along with the negative self-concept, Pepper and Tony also hold a specific positive EFL self-concept. Pepper has a positive self-concept about her pronunciation and her ability to adapt to targeted accents, and Tony about his writing skills and grammar mastery. Despite the compliments she received from peers, Pepper was continuously critical of little details to herself. This is in line to one of M. Du’s [24] findings that one of the learning strategies used by students with high pronunciation self-concept is self-evaluation. It was clear that Pepper often evaluates herself. Meanwhile, Tony’s positive view of his English in general and the way he coped with negative pronunciation self-concept leads me to conclude that his general English self-concept is high. M. Du [24] also found that students with high self-concept will use strategies of centering their learning, practicing, taking emotional temperature, and planning and organizing. Throughout the interviews, Tony has shared what he usually did after he received feedbacks and how he self-evaluated. All of his efforts resonate to the finding of M Du’s [24] study.

It is very likely that the self-concept emergence is originated from the participants’ roles in the plays. Since Pepper never showcased her writing skills as a writer and have been continuously chosen to be the leading actor, her self-concept tends to be related to oral performance. Tony, on the other hand, had more diverse experiences in his involvement in the plays. He repeatedly mentioned his struggle with oral communication, and had been given constructive feedbacks, which at one point, made him self-conscious. His self-concept seems to be built from the experience where he became the writer/director of a play. Interestingly, although as a writer

Tony also received many direct feedbacks from peers, he seems to have more positive attitude and memory on this than the one where he was commented, say, on his accented utterances. This might be due to the way he saw the degree of importance of making the right accents and his priority in spoken language. His priority was eventually to deliver messages, and not to make perfect accent. This is also likely due to the level of responsibility. A director of a play is the master of a play. In *SoulStation*, a director has full authority to decide everything. This means that the role of a director is not something the drama club members would take lightly, and to be assigned as one would be perceived positively highly.

What can also be found in the data is that Pepper and Tony both referred to specific EFL self-concept such as pronunciation, writing, and grammar. There is a tendency from both participants to immediately choose the strong negative or positive self-concept related to their involvement in a drama club. In addition, when talking about *SoulStation*, they seemed separate themselves from their status as students and focused on seeing who they were as the members of the club. This is likely due to the strong sense of belonging to the club.

Finally, looking at the role of the drama club in the participants' EFL self-concepts, I must return to the proposed definition of self-concept, which is "a person's perception of himself" that "are formed through his experience with his environment" [18]. *SoulStation*, in the case of Pepper and Tony, was the environment where their negative and positive self-concepts were, if not built, strengthened. The drama club provided a community where both participants received appraisals and constructive feedbacks from other members. The club also provided social comparisons for self-evaluation on the participants' achievements.

V. CONCLUSION AND IMPLICATION

A strong specific EFL self-concept is used by both participants to perceive their general EFL self-concept. Specific self-concepts, such as pronunciation, writing, grammar self-concepts are among the ones used by participants to view their EFL ability. A drama club, as an extracurricular activity, functions as an environment that provides aspects to possibly strengthen or weaken specific academic self-concepts - although not directly. Drama plays with public audience is likely to help a sense of success or failure within the people involved in the process and performance that in the end can create or strengthen certain self-concept.

By and large, these conclusions hold some implications for the field of EFL teaching and learning. To start with, an extracurricular activity like a drama club can be used to support the development of specific academic self-concepts, which eventually might influence academic achievement. To achieve the goal that the club can support foreign language self-concept, the activities should have an adequate proportion to facilitate the development of certain foreign language aspects. As an illustration, if a grammar self-concept is targeted, grammar should also be a part of the discussions in each of activities. Thus, a person who is competent in grammar is needed.

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