T.C.

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USE OF DRAMA TECHNIQUES IN CLT TO PROMOTE COMMUNICATIVE COMPETENCE: THE KNOWLEDGE, PERCEPTIONS AND CONCERNS OF EFL INSTRUCTORS

MASTER'S THESIS

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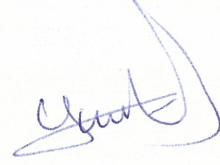
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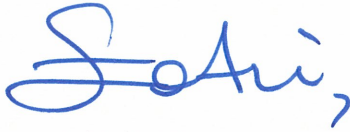Prof. Dr. Mehmet TOMANBAY

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DEDICATION

To my well-beloved parents

Bilgi and Taştan Timur.

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ÖZET

TİMUR, Eda Nur. Use of Drama Techniques in CLT to Promote Communicative Competence: The Knowledge, Perceptions and Concerns of EFL Instructors, Master Tezi, Ankara, 2019

Bu çalışma İngilizce öğreten okutmanların drama aktiviteleri hakkındaki bilgi düzeyleri ve algılarını ölçmeyi ve dramanın dil sınıflarında öğrenci odaklı ortamlara ve iletişim edimine katkılarını saptamayı amaçlamaktadır. Çalışma ayrıca dramayı dil öğretimine entegre etmek için uygulanabilecek etkinliklere değinmektedir. Dil sınıflarında kullanılabilecek belirli drama teknikleri ile, okutmanların drama etkinliklerini kullanma veya kullanmama sebeplerini, bu konudaki endişeleri ve zorlukları saptamaya yönelik bir alan araştırması gerçekleştirilmiştir. Çalışmada hem niteliksel hem de niceliksel veri toplama yöntemleri kullanılmıştır. Çeşitli devlet ve vakıf üniversitelerinin İngilizce hazırlık birimlerinde çalışan okutmanlar çalışmada yer almışlardır. Çalışmanın bulgularının okutmanların neden drama etkinliklerini sınıflarında uyguladıkları veya neden uygulamadıkları konusunda çıkarım sağlaması beklenmektedir.

Keywords: Drama, yabancı dil öğrenimi, yabancı dil öğretimi, iletişimsel yeterlik, konuşma becerisi

ABSTRACT

TİMUR, Eda Nur. Use of Drama Techniques in CLT to Promote Communicative Competence: The Knowledge, Perceptions and Concerns of EFL Instructors, Master's Thesis, Ankara, 2019

This study aims to examine the knowledge and perceptions of the EFL instructors about the use of drama activities in English language teaching and the ways that drama fosters communicative competence in a learner-centered atmosphere in language classes. The study will also take a look at the practices in which drama is integrated into language teaching. A literature review was conducted to list certain drama techniques that can be used in language classrooms and to identify teacher concerns, difficulties and impracticalities that can be reason why language teachers may hesitate to employ drama activities in their teaching. Both quantitative and qualitative data collection tools were used. Instructors from different public or foundation universities participated in the research. The findings are aimed to provide insight to the reasons why the instructors make or do not make use of drama techniques in their teaching.

Keywords: Drama, language learning, language teaching, communicative competence, speaking skill

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CHAPTER I

INTRODUCTION

1.1. Background of the Study

Drama, as a broad term, refers to a composition in prose or verse that is intended to be performed by actors. Drama activities have carried importance in history for a long time. The representations of drama activities go back to celebrations and rituals of the primitive tribes, and the significance of drama can be seen "…in everyday life as, for example, children battling each other with sticks, rehearsing for future adult roles as warriors." Drama exists not only in children's plays, but also, we adults apply it in our everyday lives. Landy (1982) explains this as "…sophisticated kinds of dramas" (p.4). For example, before a job interview, "we pre-view in our minds what the interviewer will be like, what he or she will ask us, and we rehearse how we will sit, speak, shake hands and so on" (Landy, 1982, p.5). Being so obviously and frequently existing in our lives, drama indispensably has been a part of our education as well. Henry Caldwell Cook was the first who introduced the use of drama in the literature of teaching English with his book *The Play Way*. "Cook was a teacher of English who felt that dramatic approach was one of the liveliest and most helpful to his students" (Wallace, 1978, p.6). He thought that the current system was impeding the "true education", and he based his teaching technique on Elizabethan theatre, getting students to improvise theatre plays.

There are several ways to define the drama in the education context. Hubbard (1986) defines it as "a wide range of oral activities that have an element of creativity present" (p.317). Susan Holden (as cited in Davies, 1990) takes drama as "any kind of activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation. In other words, drama is concerned with the world of "let's pretend"; it asks the learner to project himself imaginatively into another situation, outside the classroom, or into the skin and persona of another person" (p.32).

The beginning of taking drama as an educational term in Turkey dates back to year 1985. Thanks to the seminar conducted in Ankara on 29th of April and 3rd of May in 1985, the purpose to make an impression that improvisation could be used in

education was achieved successfully (Adıgüzel, 2015, p.204). Later, in 1990, the first graduate class named "Creative Drama" started to be given by İnci San and Tamer Levent at Ankara University Institute of Social Sciences. In the same year, on 5th of April, Contemporary Drama Association was founded and started to conduct national and international activities like festival organizations, scientific researches in order to extend the use of drama in education (Adıgüzel, 2015, p.212). In 1997, drama training became a compulsory class for primary school and pre-schools teaching departments. When the education faculties rearranged their curriculum in 2007, drama training was added as a compulsory class into the foreign language teaching department's programme. (Adıgüzel, 2015, Dal, 2017)

Speaking skill, which is taken in this study as the most important component of communicative competence in language learning, is probably the main goal of all learners in language learning process. However, because of some restrictions, enhancing the speaking skill of language learners has been problematic for language teachers. Drama activities have proven to be effective in fostering speaking skills. While they were previously employed in education and training by other institutes, applying the drama techniques in EFL classrooms has been recent. "Although drama has existed as a potential language teaching tool for hundreds of years, it has only been in the last thirty years or so that its applicability as a language learning technique to improve oral skills has come to the forefront." (Ulas, 2008, p.877)

1.2. Statement of the Problem

Drama has been accepted as a powerful component of the foreign language education especially in terms of being influential in raising students' motivation "through the variety and sense of expectancy produced by the activities, especially by fostering student self-esteem, self-awareness and confidence." (Maley and Duff, 2005, Fabio, 2015)

With numerous benefits, drama enhances the communicative competence and thus promotes the speaking skills of students. Fabio summarizes the benefits of drama by quoting Maley and Duff:

- *It integrates language skills in a natural way. Spontaneous verbal expression is integral to most of the activities.*
- *It integrates verbal and non-verbal communication.*
- *It draws upon both cognitive and affective domains.*
- *By fully contextualizing the language, it brings the classroom interaction to life through an intense focus on meaning.*
- *The emphasis on whole person learning and multi-sensory inputs helps learners to capitalize on their strength and to extend their range.*
- *There is a transfer of responsibility for learning from teacher to learners – which is where it belongs* (Maley and Duff, 2005, Fabio, 2015, p.10)

In spite of all these benefits, being a recent approach, the use of drama techniques in language classrooms to enhance communicative competence can be thought-provoking for language teachers. This study focuses on the use of drama techniques in preparatory schools, whose curriculums are designed with the aim of preparing students for their departments by equipping them with academic English language skills that are necessary for higher education. The instructors may tend to avoid creative drama in their classrooms due to the fact that the students attend the classes with an aim to pass a proficiency exam requiring a good command of academic English at the end of their education process. The instructors may have concerns about how to apply these techniques in classrooms as curriculums do not usually spare space for such activities. Another point that teachers of preparatory schools may concern is the ages of students. Since the application of drama in classrooms is usually considered as "childish", the students mostly above the age of 18 may react to or show reluctance towards these activities.

1.3. The Purpose of the Study

This diagnostic study is conducted with an aim to investigate the knowledge and perceptions of EFL instructors about using drama techniques in language teaching. The researcher aims to find out to what extent the instructors are aware of the technical terms of creative drama, and to identify their perceptions about drama in promoting the communicative competence. The researcher also intends to search out the issues or concerns that restrict the teachers in applying the drama techniques

in their classrooms. Furthermore, the researcher considers that this study will inspire the curriculum designers of preparatory schools to give more importance to drama techniques.

1.4. The Scope of the Study and Research Questions

This study was carried out with one hundred and four non-native EFL instructors working at preparatory schools of several public and foundation universities in Ankara, İstanbul and İzmir. Through this research, the following questions are aimed to be answered:

1) To what extent do the instructors have knowledge about the drama techniques that can be used in EFL classes?
2) To what extent do the instructors make use of drama techniques in their classrooms?
3) What are the reasons of the instructors for not applying certain drama techniques in their classes?
4) What are the perspectives of instructors about the use of drama techniques in promoting learning and communicative competence?
5) Do their perceptions depend on their educational or occupational backgrounds?

1.5. Limitations

Some limitations in this research should be taken into account before generalizing the results. Firstly, it is limited to one hundred and four instructors from different universities. If the number of participants were bigger, the generalization would be more reliable. Furthermore, although the questionnaire has been received by instructors from a number of different public or foundation universities, the study has been conducted in only three cities. The knowledge and perceptions of other instructors in other cities and universities could not be identified. Therefore, for a greater insight, this study could be carried out with a bigger variety of participants.

Another restriction of the research is that it gathers information about the knowledge of the instructors about only 40 of the drama techniques. The study could be expanded in order to get more comprehensive results. In addition, the

research may not provide exact statistical results in terms of the use of techniques in the classrooms. Technical terms can hinder the accuracy of the instructors' responses as they may not be able to recognize the names of the techniques although they may already know and apply them.

1.6. Definitions of Terms

CC: An abbreviation for "Communicative Competence."

CLT: An abbreviation for "Communicative Language Teaching."

EFL: An abbreviation for "English as a Foreign Language" refers to teaching English to people whose first language is not English.

ELT: An abbreviation for "English Language Teaching."

L1: An abbreviation for "first language" or "native language" of second language learners.

L2: An abbreviation for "second language" or "foreign language".

SLA: An abbreviation for "Second Language Acquisition."

TL: An abbreviation for "Target Language."

Communicative Competence: Communicative competence refers to a learner's ability to use language to communicate successfully.

Creative Drama: An improvisational, process-oriented, non-exhibitional form of drama, where a leader guides the participants to imagine, enact and reflect on experiences real and imagined.

Drama Techniques: Also known as "drama conventions" or "drama strategies", drama techniques are the everyday tools of a drama teacher. They help to encourage negotiation, understanding and creativity and to develop enquiry skills.

CHAPTER 2
REVIEW OF LITERATURE

2.1. Communicative Language Teaching and Communicative Competence

Communicative competence, which "… basically means expression, interpretation and negotiation of meaning" (Savignon, 1971, p.9) stands as a key to communicative language teaching. The Communicative Language Teaching began with a theory of language suggested by Hymes, who was the initiator of the concept. He defined the theory of communicative competence as: "the language knowledge a speaker needs to have in order to be communicatively competent in a speech community" (Hymes, 1972, p.282). CLT includes an understanding of language which is inseparable from cultural identity and social behavior. It takes language as a functional means of achieving a certain aim and accomplishing in interpersonal communication (Harmer 2001, p.84). It puts more emphasis on that learners can successfully communicate in target language (Brown, 2000, p.13), and less importance is given to accuracy in grammatical structures or pronunciation. As Harmer states, CLT or communicative approach contains both new perspectives on what to teach and how to teach it. According to him, activities in a CLT classroom lead learners to be in realistic communication and to accomplish a communicative task rather than using a grammatically correct language (2001, p.84-85). Although they accept that a good command of grammatical knowledge is indispensable, Canale and Swain believe that in the same way a native speaker would aim to convey a desired meaning rather than focusing on its grammatical correctness, a similar point of view should be adopted in SLA (1980, p.5).

Classrooms are artificial environments and this fact causes that L2 learners tend to use L1 in order to understand each other as they try to keep a flawless communication. CLT theories suggest that the solution to this problem is to provide an authentic environment in the classroom where the learners would use communication strategies that would not fail in real life. A research made on American students of Russian, revealed that the learners being exposed to target language in real life show better ability to apply communication strategies like

paraphrasing than the students who face TL solely in the classroom environment. (Tarone, 1981, p.292)

The teachers of the second language have gained a new role with the emergence of CLT. Their aim has become teaching the communication rather than following a structural syllabus. Thus, the aim of the learners of TL has become to learn to communicate in L2 fluently, effectively and naturally. As Richards (2006) proposes, in language classrooms, activities in which students can negotiate meaning and interact are required instead of activities which enhance memorizing the exact phrases. Prieto states that: "communication between the students and the teacher will be enhanced, resulting in greater interaction and, certainly, a greater quality in the formative process of the group as a whole" (Prieto, 2008, p.334). A teacher in CLT should be a member of the group in classroom activities and should perceive the teaching-learning process as a collective practice, in which all members of the group participate. Breen and Candlin (1980) describe the role of the teacher in CLT as follows:

> *"The teacher has two main roles: the first role is to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. The latter role is closely related to the objectives of the first role and arises from it."* (Breen and Candlin, 1980, p.99)

With CLT practices, the role of the learner has also turned into one that communicates with all elements of the group rather than expecting for instructions and corrections from the teacher. Breen and Candlin (1980) describe the role of the learners:

> "*The role of learner as negotiator – between the self, the learning process, and the project of learning – emerges from and interacts with the role of joint negotiator within the group and within the classroom procedures and activities which the group undertakes. The implication for the learner is that he should contribute as much as he gains, and thereby learn in an interdependent way*". (Breen and Candlin, 1980, p.100)

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In brief, the teacher has to act as a facilitator of the communicative context in the classroom and perform as an active participant in the students' learning process. Meanwhile, learners of the target language should gain more independence, take responsibility for their own learning and share it with all members of the group. With these new roles of teachers and learners, the classroom activities should be meaningful and should enhance communication. As Richards (2006) suggests, with the influence of CLT, "grammar-based methodologies such as the P-P-P have given way to functional and skills-based teaching, and accuracy activities such as drill and grammar practice have been replaced by fluency activities based on interactive small-group work" (p.8).

Richards (2006) summarizes the principles of CLT as follows:

- *Make real communication the focus of language learning.*
- *Provide opportunities for learners to experiment and try out what they know.*
- *Be tolerant of learners' errors as they indicate that the learner is building up his or her communicative competence.*
- *Provide opportunities for learners to develop both accuracy and fluency.*
- *Link the different skills such as speaking, reading, and listening together, since they usually occur so in the real world.*
- *Let students induce or discover grammar rules* (p.13).

With the principles above, in short, the classroom activities in CLT are expected to engage the teacher together with the learners, create meaningful context similar to real-life situations and promote communicative competence rather than accuracy in structural language.

2.2. The Role of Drama in Communicative Language Teaching

Although drama-based activities are limited in English language teaching course books yet, educational drama has been a growing discipline which appeals to those who advocate the communicative teaching approach. The goal of language teaching is to improve what Hymes (1972) referred to as "communicative competence." In order to promote communicative competence, in view of the advocators of

communicative approach, only the activities that involve real communication and the language that is meaningful to the learner will support the learner. Drama, in this sense, stands as an effective teaching tool to create opportunity for using the language in real life contexts. The way that drama always challenge the students with surprising elements provides a naturally occurring interaction which is similar to real-life situations. "Drama does things with words. It introduces language as an essential and authentic way of communication" (Kao & O'Neill, p.4). Another fact which makes drama activities communicative is that they are naturally student-centered, since the students are in a position in which they do most of the speaking and acting; the teacher is usually passive. This means that the students are the ones who are in control of their learning. Students may engage in drama activities in a controlled way, or they use the guidelines set by the teacher. In any cases, they interact with each other, with other people, and they use the language in a meaningful way. O'Neill and Lambert (1982) suggest that drama "is built up from the contributions of individuals… and these contributions must be monitored, understood, accepted and responded by the rest of the group" (p.13).

The conversational use of language in the nature of drama also enhances fluency. Wessels (1987) states that "while learning a play, children are encouraged to listen to, potentially read and then repeat their lines over a period of time" (p.45). Repeating the words and phrases help them use these language items with a better fluency. In addition, with the help of the drama, the students become more confident speakers because they learn using the voice in a more effective way. Furthermore, using English language teaching helps to improve the understanding and retention of a word, and drama contains lesser risk of forgetting than memorization in vocabulary learning.

2.3. The Drama Techniques in Language Classroom

There are numerous ways that creative drama can be used in language teaching classes. The idea of creative drama techniques emerges from the book named *Structuring Drama Work – A Handbook of Available Forms in Theatre and Drama* which was written by Jonothan Neelands and Tony Goode. In this book the techniques that have been used for creative drama are mentioned as "dramatic

conventions". Given techniques can be used in creative drama activities used in improvisation and theatre activities conducted as a form of art. It is stated that the purpose in choosing these conventions is to "emphasize theatre's traditional role as an educative form of entertainment that responds to a basic human need to interpret and express the world through symbolic form" (Neelands and Goode, 2015, p.4).

In Neelands and Goode's book, 110 names are given for drama techniques. These techniques are grouped in categories representing four varieties of dramatic action:

- Context Building Action
- Narrative Action
- Poetic Action
- Reflective Action

However, a number of these activities that are stated as conventions should be taken to be small production methods, acting practice or warm-up games rather than being techniques (Adıgüzel, 2015). For this reason, this study takes some of these techniques considering their frequency in and appropriateness for language classrooms, a number of below-mentioned techniques are chosen from Ömer Adıgüzel's book *Eğitimde Yaratıcı Drama* published in 2015 by Pegem Akademi.

2.4. Drama Techniques

40 drama techniques that also take place in the questionnaire of the study will be explained and exemplified in detail.

2.4.1. Improvisation

"Having been derived from Latin word 'improvises', improvisation means previously unknown, surprising and unplanned" (Siegemund, 2003, p.137). Improvisation can be defined as a dramatic situation where two speakers interact without any preparation, demanding a good command of language proficiency and a high degree of imagination.

The drama leader or the teacher provides a context and asks the participants to act out their roles spontaneously, without any preparation. It is a great technique to use in the language classrooms "as it motivates the learners to be active participants in authentic situations thereby reducing their self-consciousness" (Köylüoğlu, 2010, p.65).

An example for this technique can be giving a context to a group of students like "You are locked in the cinema and your mobile phones do not have any reception," and let them improvise without planning.

2.4.2. Role Play

Role play is another activity that can be used in language classes. Blatner (2002) says that role play helps exploring the issues involved in complex social situations (p.1). In role play, students are assigned roles and have chance to use L2 in L2 communication. The main benefit of role play is that it helps recreate the language students are likely to need outside the classroom (Livingstone, 1983, p.52). It allows students to prepare and practice for possible future situations by simulating reality. Dramatic plays, story dramatization and sociodrama, seminar style presentation, debates and interview can be classified as the types of role play to be employed in the language classroom. In accordance with the type used, the approach may change. No matter which one is used in which level of learning, role play activities demand the use of target language and it fosters communicative competence.

Simulation is an alternative role play activity which is commonly utilized in language learning. Jones (1982) defines simulations as "a reality of functions in a simulated and structures environment". The learners discuss a problem within a defined setting, and they are either playing themselves or someone else in simulation activities. Various categories of dialogues can provide simulation activities. For example, social formulas and dialogues like compliments, introductions, greetings and complaints can be one category. To illustrate, a social formula in language class, students can be asked to give and accept compliments. Community oriented tasks are another category of simulation where "students learn how to cope with shopping, buying a ticket at a bus stop etc. This sort of simulation helps students' communicative participation in the community and at the very least

help them in the task of collecting important information" (Davies, 1990). A simulation activity provides a specific situation within which students can practice various communication skills like asserting oneself, expressing opinions, convincing others, arguing eliciting opinions, group-problems-solving, analyzing situations and so on (Smith, 1984). Although there is not a clear line between simulation and role play, the differences are not that important. As Livingston (1983) suggested "the main concern for the language teacher is the opportunities role play and simulation provide" (p. 67).

2.4.3. Role Changing

This technique adds to role playing by interrupting the performance and letting the participants continue acting with another role. The participants change their roles and may lead the events go in the same way or contribute to the role by drawing it to a different direction. This activity can be conducted with individuals or groups.

Although this technique is mostly related to psychodrama as it triggers empathy, in the language learning context, it would make great contributions to language skills as the participants would consider the different uses of language by different characters. It may also improve the imitation skills in language use.

2.4.4. Simultaneous Improvisation

The class is divided into pairs. All pairs improvise at the same time. Although it may appear as chaos or noise to the teacher, this technique can be considered as effective for crowded classes as it demolishes the anxiety of being watched and it allows all participants to be active. The teacher may interrupt the pairs and let each pair to act again or continue their improvisation in front of the group. (Adıgüzel, 2015, p.332)

2.4.5. Expert Opinion

The most basic approach of this technique, also named as "mantle of the expert", has the aim of giving students the role of a specialist with a good command of their subject. They may act as an historian, psychologist or a social service specialist. To illustrate, the participants, in the role of mayors, can search for solutions to an issue of children's playing area with the help of specialists' opinions.

2.4.6. Dramatization

As Adıgüzel (2015) states, dramatization has been mistaken for creative drama (p.345). The general definition for dramatization is adapting a novel or presenting a particular incident in a play or film. Therefore, as a creative drama technique, dramatization is based on adapting a written text and creating a play. The topic or the text is chosen by the leader or the teacher, and the participants act out the characters with oral or body language in given role.

Adıgüzel (2015), in order to emphasize the effect of dramatization in education, quotes Özdemir (1965) and restates that it is a natural learning process that is based on children's ability of imitation. As children imitate every aspect of the life in their games, dramatization exists in every child's nature immanently (p.346). Adıgüzel (2015) also highlights the fact that dramatization is not accurately accepted in the higher levels of education after primary schools although it is highly consistent with Dewey's theory of "learning by doing." (p.347)

2.4.7. Flashback

Either through a role play or after it, the leader or the teacher may tell the participants to go back in the history of the incident and act out their roles from that point of view. This is called "flashback". The participants can go back to hours, or days or years earlier due to the preference, and they can prepare for the role again, or act out simultaneously.

2.4.8. Interview

Neelands and Goode (2015) mention the interview technique together with interrogation. They give "being in trouble, reporting to parents, employers, teachers, friends; detective stories; court cases; interviews for jobs; orals; news and documentary programmes; political broadcasts; flagging content online; Vlogs" as examples of cultural connections to this technique, generalizing it as demanding and challenging situations which are designed to reveal capabilities, attitudes, motives or information (p.44).

2.4.9. Hot Seating

In this activity, the members of the group can perform as themselves or in role, and they interview or question role players. The role players act "in character", and these characters may be "released from frozen improvisations or the role may be prepared, and the role player(s) formally seated facing questioners" (Neelands and Goode, 2015, p.43).

2.4.10. Conscience Alley

This technique is used usually with the main character, and if necessary, with another character in order to assist the resolution of the conflict in process drama. Often it is applied when the members of the group stand face to face in two lines creating a corridor, and while the main character passes through, they tell their opinions or suggestions about the specific conflict. These voices are considered as the character's conscience which is supposed to help her/him to make a resolution.

2.4.11. Still Image

This technique is an activity where participants use "their own bodies to crystallize a moment, idea or theme" in groups or individually (Neelands and Goode, 2015, p.28). One way that this technique can be applied is that the group can be given a topic and asked to prepare it in the form of still image. The benefits of this technique

can be summarized as creating awareness about body language and eye contact, improving narrative skills, leading learners to think naturally or to think about using their bodies by means of drama (Adıgüzel, 2015, p.359).

2.4.12. Holding a Meeting

This technique is mentioned with the title of "Meetings" in Neelands and Goode's book. "The group are gathered together within the drama to hear new information, plan action, make collective decisions and suggest strategies to solve problems that have arisen." An organizer or committee or other individuals may chair the meeting (2015, p.47).

The context of a county council can be given while applying this activity. The participants may represent the mayor, members of the council and the residents of the town. The idea of negotiation is forefront in this technique.

2.4.13. Writing in Role

Not every writing activity in creative drama process can be considered as writing in role technique. The participants perform in this technique in the role of a fictional character, and they express their inner voice in the written forms like diaries or letters which are considered to reveal more subjective thoughts or ideas.

2.4.14. Inner Voice

Adıgüzel (2015) gives Atıf Yılmaz's film *Selvi Boylum Al Yazmalım* as a good example for this technique as most of the dialogues in the film were presented in the form of inner voice (p.362).

As a drama activity, this technique is applied with main characters and other participants that perform as the inner voice of the main characters. For instance, if a scene is acted out with two main characters, two other characters take place in the scene voicing some inner feelings or opinions against or differently from what the exact dialogue happens to mean.

15

2.4.15. Gossip Circle

In this technique, the participants gossip or whisper about a character they choose in the process of creative drama. They can talk about a problematic behavior or, in general, the personality of this character. The participants may somehow exaggerate or distort the case in order to lead the gossip to spread around the group.

The gossip circle technique also helps us learn about what kind of opinions may surround the main character, especially about the particular issue. It may end with a conflict, or this technique may result in possible solutions to the problem dealt with.

2.4.16. Phone Conversation

As phone calls are usually associated with a sudden, unexpected, happy or dramatic news, a role play activity can easily be constructed upon a phone conversation.

Furthermore, because of the fact that talking on the phone shows technical differences from a face to face conversation, this technique would help language learners practice talking about some real-life situations and making phone calls.

2.4.17. Role Cards

With another name "situation cards", this technique occasionally takes place in language teaching.

With necessary information about character, written on the cards, the participants act out in role. This activity can be applied with pairs or groups, but as Adıgüzel (2015) mentions, all the information about the situation, time and place of the case, beginning of the incident should be the same and understandable for each member of the pairs or the groups (p.370).

2.4.18. Private Property

The participants of this activity analyze a character depending on a private property chosen in accordance with a specific characteristic of the person. The item can be a piece of clothing like gloves, a hat, watch, shirt, etc., or some kinds of documents like a book which can be associated to the character. The participants may also analyze a letter, story, message, petition or reports written by the character in order to produce the necessary components of the process of drama like the matter of conflict, focus, characters, identities, the time and the place.

2.4.19. Trailer

For this technique, the participants of the drama activity, after completing a whole play, present its different parts in a new sequence to represent the whole. The idea of the technique is based on the trailers prepared in order to present former information about the movies to be aired as trailers create ideas upon the overall of movies but present the whole with a different organization.

2.4.20. Ritual – Ceremony

Rituals have great importance in the basis of the theatre and drama in general. They are also utilized as a technique within creative drama. The participants of this drama technique prepare celebrations for special days, and rituals and ceremonies are applied as means of expressions in these celebrations. (Adıgüzel, 2015, p.379)

2.4.21. Pantomime

John Dougill (as cited in Davies, 1990) defines mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression". Students use their gesture, body language and expression to act out an idea or story. Doing this, they have chance to improve their imagination and drama can be "a source of great enjoyment" because students tend "to be very enthusiastic about this aspect of drama" (Hayes, 1984). John Dougill (1987) states that mime is

one of the most useful activities for language practice, it is also one of the most potent and relatively undemanding. The mime itself can act as a catalyst to generate and elicit language before, during and after the activity although there is no language used through mime. Mime is a great way of reinforcing memory by means of visual association and recall of language items is assisted whenever an associated image is presented (Rose and Rose, 1985). Mime can help to fix language in the minds of the students, and the following activity demonstrates how vocabulary items can be revised and reinforced (Dougill, 1987). Mime also improves the feeling of confidence of the students, because they feel comfortable to get up and perform in front of the others. Teacher can give topics (like an argument in the supermarket or an incident at school) to the students, and with a certain time to prepare and rehearse, the students act mime in turn. After they finish, the other students can be asked to interpret what it has been.

2.4.22. Moment of Truth

The participants work on the last scene of a particular situation. They act out the climax of a story including the main characters of the case. The purpose in it is to present the possible endings for the story to other members of the group.

To illustrate, the members work on and discuss the end of a scene in which a kid struggling to take permission from his parents for staying overnight with his friends is stuck between his parents who do not let him, and his friends who make pressure on him. After talking to his friends on the phone, he argues with his parents. (Neelands and Good, 2006, Adıgüzel, 2015, p.380)

2.4.23. Split Screen

This technique is based on an activity in which the participants design one or more scenes and reorganize them dividing the whole into two or more scenes. Then they study on the gaps between these scenes by moving forward or backward in time. They emphasize on the links, connections and changes between the scenes by means of this technique. They should prepare the story, links and relationships between these two scenes very carefully. (Somers, 1994, Adıgüzel, 2015, p.380)

2.4.24. Creating Picture

This technique is related to "creating sculptures" which is defined below. One of the participants offer a picture or a sculpture to the other members of the group, and the members using their own bodies, take part in the presentation of the sculpture or the picture.

2.4.25. Creating Sculptures

In the name of "group sculpture" in Neelands and Good's book (2015), this technique is similar to "creating picture". As Adıgüzel suggests, this technique contributes to a better understanding of a specific theme. (2015, p.381)

2.4.26. The Role on the Wall

"An important role is represented as an outline of a human figure 'on the wall'; information is read or added as the drama progresses" (Neelands and Goode, 2015, p. 25). The information can be about not only the main character but also about other figures that are considered to exist around the character. (Adıgüzel, 2015, p.383)

Neelands and Goode explain the learning opportunities of this technique as being "distanced, reflective way of building a deep understanding of a role; building a complex character from a scratch; …strong form of exploring human behavior" (p.25).

2.4.27. Storytelling

Although storytelling is a narrative skill, it can quite be a part of a dramatic action due to the fact that each individual has a story to tell and it is possible to tell a story in various different ways. In this technique, the narrator tells a story based on a text or improvisation, and meanwhile, another participant may perform the story. Or, it can be applied in another version named "playback theatre" in which while the narrators perform physically by moving their lips and the story is told by another participant in voice.

2.4.28. Teacher in Role

Teacher, or the "leader" of the drama activities does not normally perform in drama activities beyond providing guidance. This technique requires that the teacher takes part at the beginning of the activity or at some part of it, being in role, in order to give or demonstrate specific instructions.

The main purpose of this activity is to enrich the dramatic body or provide learning opportunities. Other aims of the teacher for being in role would be activating the group, engaging all participants in the process, controlling them, clarifying some obscurities, making physical adjustments, providing interaction between group members or similar guiding activities.

Adıgüzel (2015) quotes Wagner (1990) to exemplify the application of the technique observed in Heathcote's drama activities. Heathcote insults or scares the group as a dynamic and effective leader by threatening or humiliating them, and this leads to a reaction which unites all the members in the group. As a result, the students discover themselves while opposing to her. (p. 334)

2.4.29. Life Circle

A paper is divided into 5 pieces. A name and age are written on one of the pieces, and the words "Home", "Family", "Game" and "Day" are written on the other pieces. With the word "home", information is to be given about the place the character lives. With "family", character's family members are to be explained. The word "game" refers to the character's social life, and "day" is for how the character spends a typical day of his life. These titles provide general information and 4 small groups of participants work together to write dialogues for the main character. This technique contributes to the participants for their ability to respect and value different views. (Adıgüzel, 2015, p.385)

2.4.30. This Way – That Way

This technique can be utilized in order to identify different views towards the same issue. An example to this technique can be a criminal case in which the participants

perform different roles like police officers, lawyers or victims; and they represent different points of views. (Neelands and Goode, 2015, p.136)

2.4.31. Whole Drawing

This technique is explained in the name of "collective drawing" in Neelands and Goode's book as "working either as one group or in small groups, participants make a collective image to represent a place or people in the drama. The image then becomes a concrete reference for ideas that are being discussed, or that are half-perceived" (2015, p.13).

2.4.32. Reanimation

The participants of this activity aim to investigate the details of the process of an event which has occurred. For instance, the participants can reanimate a crime of theft using the information they have gathered, and this helps them to find out the reasons having caused that crime.

2.4.33. A Day in Life

The participants go backwards from an important event, and they fill in the historical gaps of the story. They build up a chronological sequence. The central character shows up at different times in 24 hours.

An example to this technique is that a group works on the themes in the film *The Hurt Locker* by Kathryn Bigelow. They also use Brian Turner's poems to create a-day-in-life sequences for a US Marine, a journalist in Iraq and an Iraqi child.

This technique opens space for understanding how inner conflicts can shape the events of a narrative, and what the forces that drive a character to a conflict are. (Neelands and Goode, 2015, p.37)

2.4.34. Role Alley

The members of the group make lines to make a corridor. The number of the members of one of the lines should be one more than the other. For example, in a group of 21 people, the lines would consist of 11 to 10. Except for one of the members, participants make pairs. The pairs will perform dialogues in the role of different characters, and the members change place in the corridor to make pairs with different participants. For being in the nature of a game, this technique would be enjoyable for participants as well as helping them act in different points of view. (Adıgüzel, 2015, p.388)

2.4.35. Thought Tracking

This technique can be used with "still image" or "creating picture". (Adıgüzel, 2015, p.384) While the participants stand still in a body position that they consider suitable for their characters, the leader may ask them to express their current feelings in a sentence or statement to make other participants hear.

2.4.36. Walls Have Ears

The group members surround a character to constitute a four-walled space and perform on a chosen dramatic scene. For example, a woman can be thinking about a happy moment with her husband, and the walls act out that moment in voice. (Neelands and Goode, 2015, p.142)

2.4.37. Space Between

During creative drama activities, the characters constituted by the participants by using their bodies or with verbal practices express their relationships with each other. In this technique, the space between the participants, eye contact or the verbal expressions can lead the performances.

2.4.38. Pinning a Moment

A moment chosen by the participants in accordance with its effect on the characters is to be acted out by other characters, and discussions are to be made on this moment.

2.4.39. Headline

The group designs a headline, slogan or a special statement for a theme presented visually. For example, the group members can together design a poster for a performance done by the participants. As the poster is to present the core of a play, it is an opportunity for the participants to express their experiences during the creative drama process. (Adıgüzel, 2015, p.385)

2.4.40. Prepared Roles

This technique is based on real people like a teacher, student or parent being involved in the group and represent themselves. The leader or teacher should aim to constitute interaction between these people and drama group. Thus, the technique is expected to provide communication with new people and a sense of help for people in need.

2.5. Drama Approaches for Teachers

Kao and O'Neill (1998) arrange three types of drama approaches available for teachers while using drama techniques in their classrooms.

2.5.1. Closed or Controlled Drama Approach

The first category is closed or controlled drama approach for which simple scripted or rehearsed role-plays can be given as example. Participants act out pre-determined roles and perform within previously determined rules or scenarios without

costumes, audience or prompts. We can see such activities in the course books to demonstrate how to achieve a goal by using particular sentence patterns. For example, in order to teach how to arrange a flight, the activity may contain a dialogue between a customer and a clerk about buying flight tickets. These kinds of activities are designed to make students able to perform desired linguistic patterns acquired by repeating in real-life situations.

2.5.2. Semi-Controlled Drama Approach

Another category Kao and O'Neill (1998) suggest is semi-controlled drama approaches. More innovative drama activities like improvised role-plays and scenarios can be mentioned in this category. Di Pietro (1987) defines scenario as "a thematically cohesive event in which humans perform actions that are purposeful to each of them" (p. 54). The technique requires comprehension together with an emphasis on accuracy and fluency. The interaction included in these activities "goes beyond short-term, task-oriented, teacher-dominated tasks described earlier, and is more closely aligned structurally with the ways in which drama activities have been used in other areas of education." (Kao and O'Neill, 1998)

2.5.3 Open Communication Drama Approach

Open communication approach is the last category which includes a more complex type of drama activities: process-drama. The participants of process-drama are to take part in active identification and exploration of fictional roles and situations. The term "educational drama" used in Britain is almost synonymous with process-drama, and process-drama has been of a great importance in the areas of education in United States and Australia since 1990s. The work aims to help students understand themselves and the world they live in, and to develop their insight. O'Neill and Lambert (1982) state that students achieve this understanding through the exploration of significant dramatic contexts, and the outcomes do not need to include any kind of performance. The experience itself and the reflection it can provide are the "end product" of process-drama.

2.6. Concerns Hindering Teachers from the Use of Drama and Suggestions

With the trend of communicative and authentic use of language in language classrooms, drama has obtained a remarkable role as a classroom activity in language classrooms. However, besides the benefits drama provides for communicative language teaching, there are some concerns that lead the language teachers to avoid from using drama activities in their teaching. Royka (2002) mentions the reasons for this by saying "at times teachers are reluctant to use 'drama' activities in classrooms for various reasons: they don't know how to use the activities, limited resources, time constraints, a fear of looking and feeling foolish and the list goes on." (p.46)

Because of the fact that teachers are not always proficient employers of all kind of teaching techniques, drama can encounter with an objection by the teachers. When the teachers do not know how to use the activities, they do not feel themselves confident with those activities, and they tend to avoid them. Drama techniques are far different from those of traditional methods in which the teacher is in high status with dominating power. Although drama techniques can break this power relationship, the traditional place of the teacher as an authority in the eye of the learner is rooted, and this is an obstacle for the effectiveness of using drama in the classroom (Liu, 2000). Therefore, language teachers should control their role in the classroom well, and should make good decisions between dominance and submission, superiority and inferiority, being active and passive (Johnstone, 1981). Another reason why language teachers may resist to drama is that, because of its nature, drama may lead the teachers to the belief that it requires being expert on acting. However, "very few drama or communication activity books assume that a drama expert is using it" (Royka, 2002, p.48). The books are generally user friendly, and they provide guidance and explanations on how to use them with the definitions of purpose. Most of the popular drama books are for other subjects, and they usually address the teachers of other subjects with ideas to integrate drama into their lessons. *Drama* (1987) by Charlyn Wessels can be an example to the resource books for use in ELT settings. The book includes detailed chapters to give ideas for teaching the four skills, teaching spoken communication skills and the drama project "which leads to the full-scale staging of a play in the target language" (Wessels, 1987, p. 10). Even the teachers who do not know what to do with drama

can easily choose a few games and use them in their own style of teaching. Porter Ladousse published a similar book in the same year. *Role Play* (1987) offers a focal point in lessons integrating the four skills, and it gives lots of practical support for both experienced and less experienced teachers. *Drama Techniques* (2004) is a newer book by Alan Maley and Alan Duff, including clarifying tips for language teachers to provide a better use of drama techniques in English Language Teaching. In addition, scores of articles have been written in recent years and put at the disposal of teachers.

Not only the teachers, but also the students may feel a sense of fear when drama is considered. Firstly, language learners "…who have been accustomed to traditional teaching methods sometimes find it hard to accept this innovative way of learning" (Brauer, 2002, p. 63). The resistance may lead to organization problems in the classroom. Brauer (2002) refers to Kao's study in which she encounters with peer pressure among students in class, and recommends well-preparation beforehand, good observation during the activities, and constant evaluation after the process to overcome such troubles. "Organizing a language classroom while keeping in mind how students learn effectively, what problems they need and want to solve, and what learning skills produce optimum learning places the management of the classroom into a collaborative arena" (p. 63). Secondly, there are several affective factors that influence whether students get or do not get pleasure from different kinds of activities. Anxiety is one of the factors that cause affective filter and creates an obstacle in communicative teaching environment. While a certain amount of anxiety is seen as necessary to bring consciousness, study, and as a result good performance as an outcome, 'debilitating anxiety' (Arnold, 2000, p.60), on the other hand, can cause poor concentration, restlessness and demotivation, which interferes with one's mental functioning and academic performance. Besides having a negative effect on the learner in assessment, anxiety also demotivates students in class participation. Teachers, therefore, are frustrated having to deal with the situations in which students refuse to get involved in activities forcing them to be active. Teachers may feel demotivated in using drama activities due to the reactions of students. However, there have been many researches indicating the fact that drama indeed, has a role in reducing the anxiety. Saraç (2007), for example, conducted a study and found out that drama created a stress-free environment for

the students to feel more comfortable and helped them to be more willing for classroom participation.

Another reason why language teachers may hesitate to use drama in teaching can be the difficulty they experience "in selecting resources: the kinds of scenes and episodes during the process to produce the most satisfactory development of the dramatic world which will lead to some kind of completion and fulfillment" (Brauer, 2002, p. 65). As O'Neill (1992) states, the challenge for teacher in selecting the resource –especially in the case of process drama- does not emerge from the difficulty of choosing the text in advance, but the main challenge is how to remain improvisatory to allow for the uncertainty, exploration and discovery to occur. The text can be predetermined, but the dramatic world cannot. It needs improvisation to be explored and discovered along the process. However, as Brauer suggests, remaining improvisatory does not assume that the teacher knows what and how to teach before she enters the classroom. "How to select appropriate topics and design various dramatic activities compromising linguistic and communicative needs to cater to the majority of linguistically and culturally diverse students is always a concern for language teachers" (Brauer, 2002, p. 66). In other words, the cultural diversity in a class can make the teacher afraid of possible outcomes of the improvisation. Educational drama, on the other hand, according to Wagner (1998), "is to create an experience through which students may come to understand human interactions, empathize with other people and alternative points of view (p.5). The contemporary teaching approaches emphasize the importance of students' being able to work cooperatively. Thus, although it is blamed to be a threaten in such cases, drama in fact, proves to be an effective tool to help the teachers of culturally diverse students in creating a class atmosphere open to cooperation. As Wagner (1998) posits, through drama work, students improve their social skills as well as the language skills, and with drama, they will improve their empathy for others.

Time constraint is another challenge which causes drama to be dismissed from language classes, especially from the crowded ones. "Limited amount of instructional time is always a big concern for teachers in using drama in second-foreign language classrooms" (Brauer 2002, p.64). Drama needs and takes time in order to work optimally. Teachers may have problems of time in both preparation and implementation processes. "Teachers who are willing to try some drama games

and activities are often frustrated with the materials needed for some games and the time it takes to understand a game and be able to lead it well" (Royka, 2002). Patrice Baldwin discusses this in a broad context of drama by saying: "Creative thinking within school drama lessons can be hampered by too little time and by timetable constraints…" , but she adds: "Creativity does not necessarily benefit from unlimited time in which to think in all stages." The limitations, constraints and deadlines can sometimes lead to better creativity. Teachers can overcome the problem of limited time, since as Baldwin implies, when drama is well planned and implemented, the students can enjoy playmaking process more (Baldwin, 2012, p. 77). In addition, the time given to the drama activities does not necessarily cover a complicated drama lesson. Teachers can use drama in the warm-up session of the lesson for instance. Brauer (2002) states that "as an additive tool for teaching communicative skills, it can work equally well if only the part of phases are used together with other commonly used teaching procedures" (p.64). Royka (2002) recommends to "find many drama techniques to make the course book more communicative and 'alive' for the students. Often no extra planning time is needed if the instructor has these techniques in mind while preparing the actual lesson" (p. 82).

Because of the fact that assessment is always a part of teaching, assessing the drama activities is another concern for language teachers. Atkinson (2002) states that "particular discourses which inform and regulate teaching and learning" form "the way in which teachers perceive and understand their students as learners, and the way in which students perceive and understand their learning", and only "…assessment, which construct pedagogical meaning" can operate these discourses (p. 102). As well as the drama teachers, language teachers can easily "recognize the limitations of assessment models that overestimate the outcome over the process" (Schonnman, 2007, p. 410). Lou Furman (1990), in his book *Creative Drama Handbook*, gives place to ideas on how to evaluate drama, highlighting some forms of systematic assessment. According to Furman, "A thorough method of the evaluation may focus on the participant." However, when the focus is on the participant, it will seek for an end product, will not analyze the process. The evaluation of the objectives cannot be on whether the objectives have been met, because the objectives of drama work such as self-esteem, language acquisitions, social interactions are long-term objectives; therefore, the evaluation can be based

on if the activities help to meet the objectives. Observation, self-tests, written reports are the ways of assessment that Furman recommends being able to measure the process and group members individually (p.17).

CHAPTER 3
METHODOLOGY

3.1. Introduction

This chapter of the study includes the methodological process, information of the participants of the study, information about data collection instruments, data collection process and data analysis.

3.2. Context of the Study

This study has been conducted with the aim to investigate the knowledge and perceptions of EFL instructors about the use of drama techniques to promote communicative competence and speaking skill in their classes. Speaking skill has always been considered as the most challenging component of language learning for both teachers and learners. This can be because of students' reluctance towards speaking and shyness in the classroom environment. However, due to the fact that drama can create a more entertaining atmosphere, and its power to stimulate using the language in a learner-centered environment rather than a language-centered one, teachers usually have positive attitude towards drama activities. Despite this, preparatory schools' students have been observed not to be engaged in creative drama activities. This study, by both assessing the perceptions of language instructors about drama and collecting information about their knowledge about 40 chosen drama techniques, is aimed at searching out to what extent the instructors know and use these particular techniques, finding out their perceptions about drama and identifying the most common concerns or restrictions limiting them from using drama in their classrooms.

3.3. Population and Sampling

Target population of this study is the non-native EFL instructors working at different foundation and public universities in Turkey.

A simple random sampling is used in this study. The sample of the study consists of 104 instructors from different universities and cities who were randomly selected to participate in this research. The educational backgrounds, ages and years of experience of these instructors vary.

3.3. Data Collection

Mixed methods of data collection involving a combination of qualitative and quantitative methodologies have been applied in this study. Benefits from both methodologies were indispensable for this research.

As "quantitative research method attempts to investigate the answers to questions starting with how many, how much, to what extent" (Rahman, 2016), data obtained from this methodology assisted revealing the main argument of this study. One of the research questions of this study was focused on the familiarity of some drama techniques to the EFL instructors. Since the number of the participants of this research consist only a trace of the whole population, the researcher had to follow the idea that "the quantitative findings are likely to be generalized to a whole population or a sub-population because it involves the larger sample which is randomly selected" (Carr, 1994, p. 42). For these reasons, a two-parted questionnaire which was developed in 2017 by Tayfun Dal for a similar research named "*The Knowledge and Perceptions of EFL Teachers about the Use of Drama for Promoting Speaking Skill: A Diagnostic Study"* was employed in this research. Necessary permission was asked for, and the approval from the previous researcher was received via email.

The first part of the questionnaire asks for personal and educational information about the samples and includes questions about to what extent the instructors know and use drama techniques. With the help of this first part, the researcher was able to obtain some numerical information which can provide implication about the whole population.

Likert-scale was applied in the second part of the questionnaire in order to get information about the perceptions of the participants as this instrument provides the most convenient way of measuring the perceptions, feelings and behavior of people.

The analysis of the quantitative data has been made by IBM SPSS Statistics ver. 22. Data gathering was conducted online as the questionnaire was prepared on Google Docs and shared with instructors via email. The main purpose of applying an online survey was to obtain practicality and efficiency in terms of time for gathering and recording.

The qualitative research design was also needed as it has a more flexible structure. One of the research questions of this study focused on the concerns of instructors and the restrictions they experience in applying drama techniques in their classrooms. Although the researcher had some presuppositions, in order to get a wide range of responses, some of which have proved to be beyond assumptions, qualitative data collection method was utilized. Participants responded to an open-ended question included in the questionnaire and their responses were collected in written form.

3.4. Data Collection Instruments

This research applied the questionnaire which was developed and used by Dal (2017) for gathering information about the perceptions of instructors. The questionnaire consists of two parts. The first part requires personal and occupational information and includes questions to identify the instructors' knowledge and use of drama activities. In the second part, a Likert-scale with 25 items was used with the aim of finding out the perceptions about the use of drama techniques to promote communicative competence and speaking skill. 1 of the 25 items of the questionnaire searching for perceptions was changed as it was asking about "MEB seminars" and was not applicable for university employers. This question was changed into one that including "teacher training seminars". Thus, the instrument was adapted for preparatory school instructors.

For qualitative data, one question asking for information about the reasons why the participants not employing the drama techniques in their classrooms was answered

by the participants. The data was gathered online in the written form and categorized in main titles.

3.5. Data Analysis

Analysis has been made by IBM SPSS Statistics Ver. 22. Cronbach's Alpha was used to test the reliability of the quantitative tool.

Content analysis was applied for the responses to the open-ended question.

CHAPTER 4

RESULTS AND DISCUSSIONS

4.1. The Results of the Participants' Background Information

The participants of the study were randomly selected among the EFL instructors working at different universities for several years in different cities. Detailed information about the varieties of 104 participants is given below:

Table 1:University the Instructors Work for

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Foundation University	67	64,4	64,4	64,4
	Public University	37	35,6	35,6	35,6
	Total	104	100,0	100,0	100,0

Seen in the table above, of one hundred and four non-native EFL instructors, 64,4% are working at foundation universities. 35,6% of them are working at public universities.

Figure 1: University the Instructors Work for

University you work for
104 responses
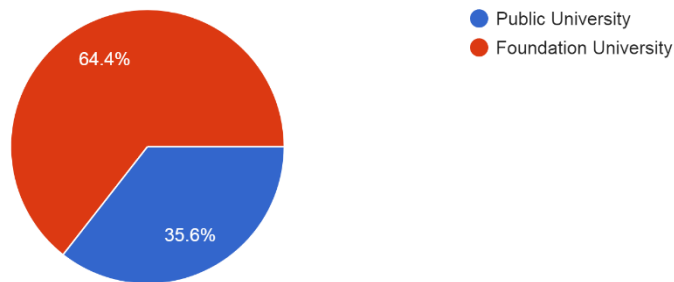
Table 2: Instructors' Years of Experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-4 Years	10	9,6	9,6	9,6
	5-9 Years	32	30,8	30,8	40,4
	10-14 Years	35	33,7	33,7	74,1
	15 Years and above	27	26,0	26,0	100,0
	Total	104	100,0	100,0	

The participants were chosen randomly with different years of experience. 9,6% of the participants which consist the smallest group in the study have experience between 1 and 4 years. 30,8% have been working for 5 to 9 years. 33,7% of them have been teaching for 10 to 14 years. The most experienced group of instructors consist 26% of the participants with an experience of 15 years and above.

Figure 2: Years of Experience
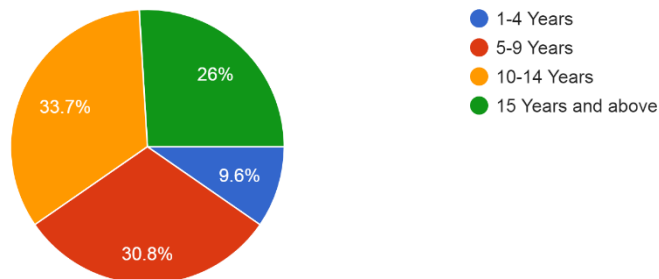
Table 3: The faculty/institute Instructors Graduated from

	Frequency	Percent	Valid Percent	Cumulative Percent
Education Faculty	58	55,8	55,8	55,8
Faculty of Letters	39	37,5	37,5	93,3
Others	7	6,7	6,7	100,0
Total	104	100,0	100,0	

55,8% of the instructors involved in the research graduated from Education Faculty. 37,5% of them graduated from Faculty of Letters. 6,7% of the participants graduated from other faculties or institutions.

Figure 3: The faculty/institute Instructors Graduated from

The faculty/institute you graduated from:
104 responses

- Education Faculty
- Faculty of Letters
- Institute of Educational Sciences
- English Language and Literature
- School of Languages
- Preparatory school
- Preparatory School
- School of foreign languages

▲ 1/2 ▼

34.6%
55.8%
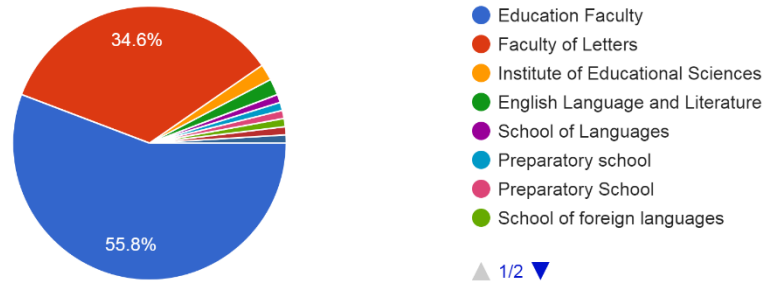
Table 4: Instructors took drama education in their faculties.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	51	49,0	49,0	49,0
	Yes	53	51,0	51,0	100,0
	Total	104	100,0	100,0	

51% of all participants are known to have taken drama education in their faculties whereas 49% did not take education or training in drama.

Figure 4: Instructors took drama education in their faculties.

I took drama education in my faculty.
104 responses

- Yes
- No

49%
51%
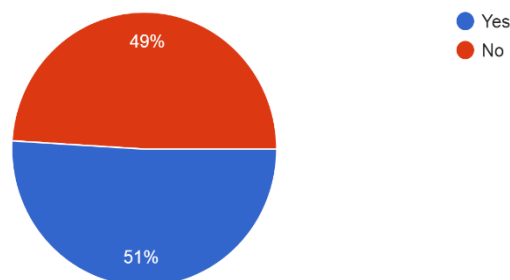
4.2. The Results of Drama Techniques Which are Known

Table 5: The Results of Techniques Which are Known

Technique	Percentage	N	Technique	Percentage	n
Role Play	99%	103	Sculptures	23,1%	24
Role Cards	87,5%	91	Trailer	18,3%	19
Story Telling	87,5%	91	Still Image	17,3%	18
Improvisation	64,4%	67	Moment of Truth	14,4%	15
Phone Conversation	64,4%	67	Reanimation	14,4%	15
Dramatization	64,4%	67	Ritual/Ceremony	13,5%	14
Role Changing	63,5%	66	Split Screen	13,5%	14
Pantomime	57,7%	60	Life Circle	12,5%	13
Interview/Debate/Meeting	56,7%	59	Expert Opinion	12,5%	13
Hot Seating	45,2%	47	Private Property	9,6%	10
Gossip Circle	42,3%	44	Walls Have Ears	9,6%	10
Flashback	42,3%	44	The Role on the Wall	9,6%	10
Prepared Roles	41,3%	43	Whole Drawing	8,7%	9
Inner Voice	40,4%	42	Headline	8,7%	9
Simultaneous Improvisation	38,5%	40	This Way/That Way	6,7%	7
Creating Picture	33,7%	35	Space Between	4,8%	5
Writing in Role	30,8%	32	Role Alley	4,8%	5
Holding a Meeting	26,9%	28	Thought Tracking	4,8%	5
A Day in Life	26%	27	Pinning a Moment	4,8%	5
Teacher in Role	26%	27	Conscience Alley	3,8%	4

In the first part of the questionnaire, the participants marked the techniques that they know about. In order to specify the most known techniques, the researcher focused on the ones that were marked by more than 50% of the participants. According to the results, the most known technique is "role play". 103 of 104 participants which consist more than 99% marked "role play" technique as familiar. The techniques called "Role cards" and "Story telling" share the same results and follow "Role play" as 87,5% of the instructors, 91 in number, stated that they know them. The closest results are 67 in number and 64.4% in percentage indicating that

they know "Phone conversation" and "Dramatization". 66 of 104 participants know "Role changing" with a percentage of 63.5%. The last techniques which are known by more than 50% of the participants are "Pantomime" known by 57.7% and "Interview-Debate-Meeting" known by 56.7 % of the participants.

The other 36 techniques are known by less than 50% of the participants. The least known technique is "Conscience Alley" which is known by only 4 of the participants that makes 3.8% of all. "Role Alley", "Thought Tracking", "Pinning a Moment" and "Space Between" are also in the least known techniques category with only 5 instructors knowing them.

The results show that almost all of the instructors know the techniques which are categorized as conventions of drama's narrative action by Neelands and Goode. (2015) On the other hand, the participants lack knowledge about the drama techniques which represent the reflective action of drama. This is understandable, as the reflective action emphasize "inner thinking", the techniques in this category are more applicable for psychodrama, rather than being appropriate for educational activities used in the language classrooms. However, the techniques that Neelands and Goode categorize in the narrative action "tend to emphasize the 'story' or 'what happens next' dimension of the drama", and these techniques are more acceptable to stimulate the speaking skill as they would be applied in language classrooms in meaningful contexts. (2015, p. 5)

4.3. The Results of Drama Techniques Which are Used

Table 6: The Results of Techniques Which are Used

Technique	Percentage	N	Technique	Percentage	n
Role Play	98,1%	102	Pantomime	5,8%	6
Role Cards	67,3	70	Reanimation	5,8%	6
Story Telling	54,8%	57	Sculptures	4,8%	5
Interview/Debate/Meeting	37,5%	39	Expert Opinion	3,8%	4
Improvisation	35,6%	37	Trailer	2,9%	3
Dramatization	32,7%	34	Ritual/Ceremony	2,9%	3
Role Changing	32,7%	34	Split Screen	1,8%	2
Phone Conversation	30,8%	32	Life Circle	1,9%	2
Hot Seating	25%	26	Moment of Truth	1,8%	2
Prepared Roles	24%	25	Walls Have Ears	1,9%	2
Gossip Circle	16,3%	17	Thought Tracking	1%	1
Simultaneous Improvisation	16,3%	17	The Role on the Wall	1%	1
Writing in Role	13,5%	14	Whole Drawing	1%	1
Teacher in Role	12,5%	13	Headline	1%	1
A Day in Life	9,6%	10	This Way/That Way	1%	1
Creating Picture	9,6%	10	Conscience Alley	1%	1
Holding a Meeting	8,7%	9	Role Alley	0%	0
Still Image	7,7%	8	Space Between	0%	0
Inner Voice	7,7%	8	Pinning a Moment	0%	0
Flashback	6,7%	7	Private Property	0%	0

The information about the research question investigating to what extent the instructors use the drama techniques has been obtained from the part of the questionnaire in which participants marked the techniques that they used. The techniques marked by more than 50% of the participants have been identified as the most used techniques.

Being the most known technique, "role play" is also found out to be used by most of the participants. 98% of the instructors, which is 102 of 104, stated that they

apply it in their classrooms. "Role cards" ranks the second, used by 70 of the participants that makes 67.1% of them. "Story telling" is the third used technique. It is marked by 54.8% of the instructors participating in the survey. These three most used techniques are the ones that language teachers are mostly familiar with, as they sometimes take place in course book activities. None of the other techniques is used by more than 50% of all the participants.

"Role Alley", "Private Property", "Pinning a Moment" and "Space Between" are the least used techniques as none of the instructors use them. Although "Conscience Alley" was the least known technique, 1 instructor marked it for being used. Similarly, "Thought Tracking", "Role on the Wall", "Headline", "This Way- That Way", and "Whole Drawing" are applied by only 1 of the participants. When the responses were checked again, it is found out that these techniques were marked as used by the instructors who stated that they had taken drama and leadership training in Contemporary Drama Association.

In the same way as the techniques found out to be the most known, the most frequently used drama techniques also represent the narrative action of drama whereas the least used techniques are in the group which Neelands and Good categorize as the conventions representing the reflective action.

4.4. The Reasons of Instructors for Not Making Use of the Drama Techniques

The most known techniques were also found out to be the most used techniques. However, based on the numbers giving their frequency of being used, the percentages have fallen. There is not a significant change between the numbers of instructors knowing and using "Role Play" as 103 of them marked it as known and 102 instructors out of 104 also use it in their classrooms. On the other hand, the other techniques are not as much used as they are known. For example, although "Role Cards" technique is known by 87.5% of the participants, only 67% of them use it. In the same way "Story Telling" is known by 87.5% of the instructors, but it is used by 54.8% of them.

In general, 8 of the drama techniques are known by more than 50% of the participants; however, only 3 of them have been marked as used by more than the half of the instructors.

In order to get results about the reasons why even tough certain techniques are known by most of the instructors, they are used by only small numbers, an open-ended question was asked to the instructors: "If there are certain drama techniques that you know, but do not make use of in your classes, please specify why." The responses given to the question are categorized in 3 groups:

1) Instructors' lack of knowledge about how to apply them

2) The problems arising from the language level of the students, or concerns deriving from students' profiles or attitudes like reluctance and issues about the appropriateness of the techniques

3) The requirements and restrictions of the curriculum and time constraint

These three groups of reasons will be explained and exemplified in detail by referring to the responses of the instructors. The responses will be quoted with the numbers in the order they were given by the participants. The written record of all the responses can be found in Appendices.

4.4.1. Instructors' Lack of Knowledge

Only a few of the respondents answered the question which asked the reasons why they did not prefer using the techniques in their classrooms by giving the reason that they had lack of deeper knowledge about using them. One example to this is the statement: "I do not know how they can be used" (10). Another participant mentioned a certain technique: "…I do not know role play techniques very well" (13). In addition, another response was: "…I do not know how to apply them for certain subjects..." (44)

4.4.2. Inappropriateness for Students, Their Levels and Attitudes

A group of responses mentioned the inappropriateness of the techniques for being used in the classrooms. One of them responded to the question, explaining the reason for not using certain drama techniques: "Not appropriate" (2). Another participant mentioned one certain technique and explained the reason for not using: "pantomime as using this technique does not seem so appropriate for language learning" (8). One of the instructors also pointed out: "We do not need some of them in the classroom" (25). The inappropriateness was due to the style of the technique according to the participant stating: "Sometimes the nature of the activities does not create room for use of some techniques" (21).

A considerable number of instructors mentioned the proficiency level of students for creating limitations preventing them from using drama in their classrooms. One of the respondents stated: "Some techniques aren't appropriate to be used in the class especially for the low English proficiency level students" (7). Another participant gave a detailed explanation to this issue: "I think some techniques may be hard/confusing to follow for students depending on their level of target language. Sometimes giving the instructions can even be problematic and confusing" (3). Some respondents referred to the level issue mentioning specific techniques: "Techniques like improvisation require higher command of English so I stick to more controlled techniques like role-play (12). "I do not use simultaneous improvisation because of proficiency problems in my classes" (14). According to the responses, drama techniques have mostly been considered to be appropriate for higher level students "because it is more challenging to employ drama techniques especially at lower levels" (23); and it is also appropriate for certain skills: "…To be honest, I can only make use of these techniques in higher levels and listening speaking classes (all levels)" (38).

Based on a considerable amount of responses, attitudes and profiles of the students at preparatory schools have been another issue narrowing down the frequency of drama techniques used in the classrooms. Some instructors mentioned that students do not find drama suitable: "…Another thing is that students may have some attitude towards such drama activities... especially teenage students are really peer-conscious. They don't want to be in situations to be laughed at…" (3). Another

participant stated: "Depending on the needs and profiles of my students which are different every term; I may choose to or not to use certain techniques" (4). Students' reluctance towards being engaged in drama activities has been found out to be a common concern of the instructors: "Making use of drama in class mainly depends on the group. Not all students are into it. We have to be careful in this regard. So, I prefer the ones that I'm comfortable in leading" (20). This reluctance was either associated with the age of the students: "My students regard the use of drama as an insult to their identities as adults. They think any attempt to apply dramatization is childish and a waste of time" (15). "It depends on the readiness of the students. Some techniques are considered as childish by some certain students or they are not eager to participate" (27). Or, the demanding nature of drama was referred to: "Sometimes students feel reluctant to do such activities and take the short cut…" (24); "…most importantly, the readiness and the approach of the students to these kind of activities such as role plays where they have to go outside of their cocoon make them completely uncomfortable" (40). It has been concluded that students' attitudes towards drama could completely prevent the instructors or limit them to a certain extent: "Sometimes students may not feel like doing them in integrated skills lessons" (34).

4.4.3. Time Constraint and the Restriction of the Curriculum

The most mentioned problems among the responses is the fact that preparatory schools' curriculums do not allow instructors to make use of drama techniques in their classrooms. Also, the participants stated that using drama techniques could be challenging due to time limitations. The answers related to this issue varied; however, concerns about the curriculum and time constraint were mostly related to each other. "Hectic curriculum" (1), in other words "loaded program" (6) or "…burdens of the curriculum" (19) was stated as one of the problems. Some of the instructors stated that they could not spare time for drama activities with the responsibility to fulfill curriculum requirements: "Depending on the syllabus I do not always have the chance or time to use them" (5). "The curriculum does not always allow it" (29). "The curriculum is loaded, and I have a lot of paperwork" (33). "Most of the time, the curriculum does not allow me to spare time for such

activities; we are always in a rush and setting the scene, giving the instructions, the activity itself, giving feedback at the end... they take a lot of time" (38). Although some of them clearly mentioned drama positively: "We don't have time for creative techniques on our curriculum" (17), the instructors mainly made mention of the curriculum as something restricting their autonomy to determine which activities to make use of noting: "Time constraints, not having teacher autonomy, following weekly outlines shared by curriculum office" (31). In addition, some of the respondents referred to the intrinsic nature of preparatory schools' curriculums by stating: "Because of our tight schedule and main focus on preparing students for the proficiency exam" (42). "I know all the techniques but as I have to catch up a syllabus, I cannot use all of them in language learning classes. Preparatory school expectations don't allow us to incorporate these techniques into our lessons" (32). One of the respondents also mentioned the class size as a restriction for inserting drama activities into the curriculum stating: "Sometimes, if the class is more than 20, then some techniques may need more than 45 minutes, which means as a teacher I may fall behind the schedule" (3). According to following responses, they would be employing the techniques if the curriculums included them: "Normally I would be patient and try to impose these techniques to the class and try to make them get used to and feel comfortable but the intensity of the syllabus in my institution does not provide this" (40). "Most importantly they have to be a part of our program so that we can apply them in our classrooms easily" (16). Briefly, it is concluded that, with a considerable number of answers, instructors could not give enough importance to drama "because of time and energy limitations as well as syllabus pressure" (22).

Having been mentioned many times: "I do not have time" (9), "Generally due to time limitations…" (19), "Because of time and energy limitations…" (22), "…sometimes I do not have the necessary amount of time" (24), "I do not have much time" (11), the problem mentioned as "Limited time…" (6) "Time constraints…" (31), "Time strains" (35) "Time limitations" (43); "Lack of time" (34) was concluded to be related to not only curriculum issues, but also the instructors have "time issues" (41) due to their considerations that drama techniques require time and preparation before or while employing them in the classrooms. "I have no time prepare things beforehand. Syllabus is too loaded to make use of some of them in class" (30). As they thought that "preparation is difficult" (36) and "it

requires time" (39), the participants stated they did not make use of certain drama techniques in their classrooms.

4.5. The Results of Instructors' Perceptions about Drama

A Likert-scale was applied in order to identify the instructors' perceptions about the drama techniques. The scale included 25 items, and Cronbach's Alpha was used to assess the reliability. The reliability of the 25 items were found to be very high with a calculation of 923 according to Cronbach's Alpha. In other words, a high level of internal consistency has been discovered as shown below:

Table 7: Reliability Statistics

Cronbach's Alpha	N of Items
,923	25

The questionnaire was a 5-point Likert-scale. The participants selected the answers on a scale of "1: Totally Disagree", "2: Disagree", "3: Uncertain", "4: Agree", "5: Totally Agree". In order to provide clear and understandable results, the responses given as "Totally disagree" and "Disagree" were calculated together, and in the same way "Agree" and "Disagree" statements were combined, and the total percentages were analyzed.

The items were also categorized in four subtitles as they measured four different aspects of the perceptions of instructors about drama in language classroom:

1) Drama for promoting learning and communicative competence
2) Affective benefits of drama
3) Self-efficacy of instructors in applying drama techniques
4) The importance given to drama in the curriculum and programme

4.5.1. The results of Perceptions about Drama for Promoting Learning and Communicative Competence

The items numbered as 1, 2, 4, 5, 7, 9, 11, 16, 18, 19, 21, 22, 24 focus on the perceptions in terms of the benefits of drama activities promoting the

communicative competence. When all the items in this category were analyzed, it was found out that the participants mostly remained "uncertain" about some of the ideas represented by some items of the questionnaire. Since these items do not produce meaningful assumptions, only the items that the participants mostly agree or disagree were taken into consideration. 60% agreed or disagreed items will be analyzed with details in this section.

4.5.1.1. Statement 1: "It is enough for students to attend speaking activities from their seats."

Table 8: Detailed Frequencies and Percentages for Statement 1

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	24	23,1	23,1	23,1
	2,0	51	49,0	49,0	72,1
	3,0	16	15,4	15,4	87,5
	4,0	11	10,6	10,6	98,1
	5,0	2	1,9	1,9	100,0
	Total	104	100,0	100,0	

The highest percentage seen in the table is 23,1% for "totally disagree" and 49% for "disagree", which means the 72,1% of the instructors disagree with the idea that speaking activities could be sufficiently conducted when the students attend them from their seats. This result shows that the instructors are of the idea that students should be physically active in order to get a high command of speaking skill.

The results give clues about to what extent the instructors recognize the value of active learning. As Chickering & Gamson (1987) state "Learning is not a spectator sport. Students do not learn much just by sitting in class listening to teachers, memorizing repackaged assignments, and spitting out answers" (p. 3). Theories and studies reveal the fact that students learn best when they take an active role in the education process and practicing what they learn. Furthermore, considering the fact that the main principle of communicative language teaching is to "make the real communication the focus of learning" (Richards, 2006, p.13), students attending the speaking activities from their seats are away from achieving communicative competence.

Creating real-life situations in classroom environment, drama activities support learners in using the target language for real communicational purposes. Since the instructors do not agree with the statement, it can be deduced that they do not tend to rely on traditional classroom practices, and drama techniques may find place in their classroom activities.

Figure 5: Detailed Frequencies and Percentages for Statement

1. It is enough for students to attend speaking activities from their seats.
104 responses
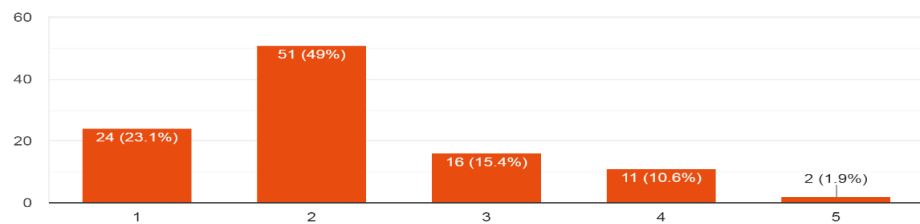
4.5.1.2. Statement 4: "Using drama techniques supports learning by doing."

Table 9: Detailed Frequencies and Percentages for Statement 4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	3	2,9	2,9	6,7
	3,0	10	9,6	9,6	16,3
	4,0	43	41,3	41,3	57,7
	5,0	44	42,3	42,3	100,0
	Total	104	100,0	100,0	

According to the data above, the instructors mostly agree with the idea that drama techniques support learning by doing. 41,3% of the instructors marked "agree", and 42,3 of them marked "totally agree". With a total percentage of 83,6%, the participants are in consideration that drama techniques assist Dewey's theory of "learning by doing."

Dewey (1926) emphasized the importance of active learning strategies in the classroom by asking, "Why is it, in spite of the fact that teaching by pouring in, learning by passive absorption, are universally condemned, that they are still so

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entrenched in practice?" (p. 46). Learning by doing requires students to participate actively in a planned event, to analyze and reflect on what's experienced, and to apply principles learned to school, work, and life situations.

Promoting learning by doing stands as one of the principles of communicative language teaching. The instructors mostly agreeing with the statement that "using drama techniques supports learning by doing", reveal their positive perception towards drama in promoting learning in accordance with the communicative approach principles.

Figure 6: Detailed Frequencies and Percentages for Statement 4
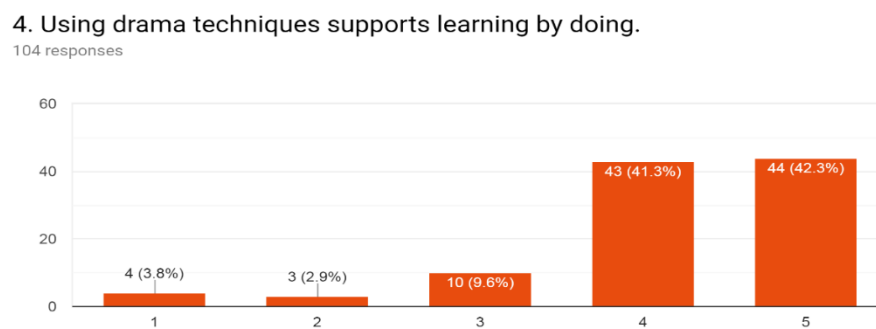
4.5.1.3. Statement 5: "Due to drama techniques, objectives of the lesson become permanent."

Table 10: Detailed Frequencies and Percentages for Statement 5

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2,0	2	1,9	1,9	1,9
	3,0	37	35,6	35,6	37,5
	4,0	41	39,4	39,4	76,9
	5,0	24	23,1	23,1	100,0
	Total	104	100,0	100,0	

The instructors also rely on the drama techniques for their contribution to the objectives of the lesson. While none of the participants marked "totally disagree" for the statement "Due to drama techniques, objectives of the lesson become permanent", 39,4% marked "agree" and 23,1% marked "totally agree". With a total percentage of 62,5%, the instructors are in favor of drama in terms of providing long-term learning.

Although a "learning objective" refers to what an instructor aims to cover in a lesson, the instructors refer to the "learning outcomes" when they agree that drama is able to make the objectives "permanent". The term "learning" means changes in our behavior, attitude, knowledge and skills. In other words, through learning, permanent changes are expected to be observed in individuals. The instructors having participated in the study mostly have a positive attitude towards drama practices in terms of being effective in fulfilling their objectives.

Figure 7: Detailed Frequencies and Percentages for Statement 5

5. Due to drama techniques, objectives of the lesson become permanent.
104 responses
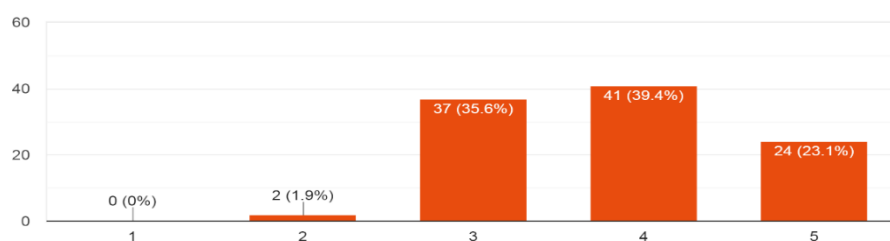
4.5.1.4. Statement 7: "Using drama in speaking activities help students learn English in a meaningful context."

Table 11: Detailed Frequencies and Percentages for Statement 7

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2,0	7	6,7	6,7	6,7
	3,0	3	2,9	2,9	9,6
	4,0	46	44,2	44,2	53,8
	5,0	48	46,2	46,2	100,0
	Total	104	100,0	100,0	

A meaningful context is always essential for communicative competence in language classrooms. The idea that linguistic competence does not achieve communicative competence on its own (Canale and Swain, 1980) and that language used in meaningful contexts is more readily acquired has been basis to CLT.

With 44,2% "agree" and 46,2% "totally agree" statements and with a total 90,4% agreement, the instructors are of the idea that using drama will provide that students

learn English in a meaningful context. It means that instructors' opinion about drama is that it is positively connected with communicative competence.

Figure 8: Detailed Frequencies and Percentages for Statement 7

7. Using drama in speaking activities help students learn English in a meaningful context.
104 responses
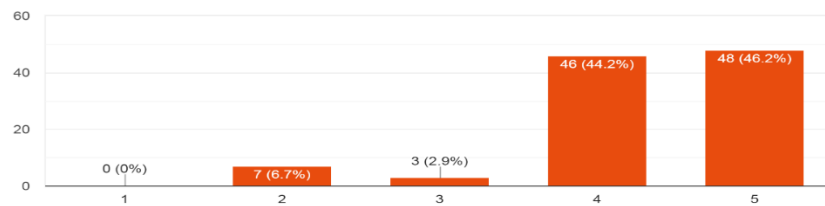
4.5.1.5. Statement 9: "Drama activities help learners improve their speaking skill."

Table 12: Detailed Frequencies and Percentages for Statement 9

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	3	2,9	2,9	7,7
	3,0	6	5,8	5,8	13,5
	4,0	50	48,1	48,1	61,5
	5,0	40	38,5	38,5	100,0
	Total	104	100,0	100,0	

According to the data above, statement "Drama activities help learners improve their speaking skill" has been approved by 86,6% of the participants. 50 of the instructors "agreed", and 40 of them "totally agreed" with the idea that drama activities promote learners' speaking skill.

Speaking ability is considered as the measure of knowing a language. "Speaking is the process of building and sharing meaning through the use of verbal and nonverbal symbols in a variety of contexts." (Chaney and Burk, 1998, p.13) An effective communication requires much more than the ability to read, write or comprehend the oral language. Conversing with others is the main component of communication. And in order to improve this body of language, instructors have to provide authentic practice and prepare students for real-life communication. Drama

techniques are obviously very good tools for instructors to enhance their students' speaking skills with good communicative abilities.

Figure 9: Detailed Frequencies and Percentages for Statement 9

9. Drama activities help learners improve their speaking skill.
104 responses
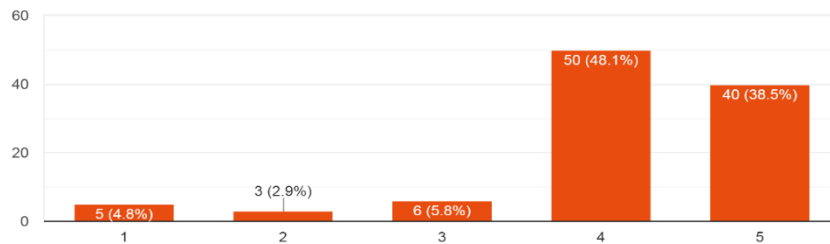
4.5.1.6. Statement 11: "Students learn the target language in an active way due to the activities which involve drama techniques."

Table 13: Detailed Frequencies and Percentages for Statement 11

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	3	2,9	2,9	7,7
	3,0	9	8,7	8,7	16,3
	4,0	49	47,1	47,1	63,5
	5,0	38	36,5	36,5	100,0
	Total	104	100,0	100,0	

Communicative competence requires interaction in language classrooms, and teachers possibly view the students who are engaged in greater classroom interaction as "active, creative, and successful" language users. (Hall and Walsh, 202, p.191) Drama techniques allow teachers to create situations where all students actively participate.

As most activities involving drama techniques engage the students in performances or interactions with others, the instructors mostly agree with the idea that "students learn the target language in an active way due to" these activities. 47,1% of the participants answered "agree" and 36,5% answered "totally agree".

Drama techniques integrate body, mind and emotions and motivate students by allowing them to use their own personalities and experiences as resources for language production. (Maley and Duff, 1978, p.6) According to the results seen below, in Figure (4.5.1.6.), the instructors recognize drama as essential in providing long-term learning since first-hand experience makes learning permanent.

Figure 10: Detailed Frequencies and Percentages for Statement 11

11. Students learn the target language in an active way due to the activities which involve drama techniques.
104 responses
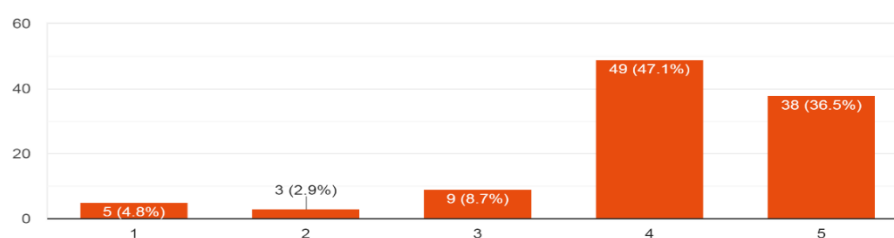
4.5.1.7. Statement 16: "Drama activities help students learn target language in a social way."

Table 14: Detailed Frequencies and Percentages for Statement 16

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	5	4,8	4,8	8,7
	3,0	5	4,8	4,8	13,5
	4,0	55	52,9	52,9	66,3
	5,0	35	33,7	33,7	100,0
	Total	104	100,0	100,0	

According to CLT theories, language teaching should focus on the aim that learners acquire a good command of target language to use it communicatively in social contexts. Also, Vygotsky (1989) emphasizes that social interaction influences cognitive and linguistic development (p.44). One of the major benefits of using drama in language teaching is that, through drama techniques, the teachers become able to create social interaction between students. Drama fosters group work in the classroom. The students need to communicate in the target language in order to

participate in drama activities, which leads to their learning and using the language in a social and meaningful context and gain communicative competence.

According to the results seen in the *Table 14*, EFL instructors find drama activities helpful for students to learn the target language being socially active. With a total percentage of 86,6%, the instructors agree with the idea that drama activities help students learn target language in a social way. These results reveal that the instructors recognize drama techniques for being effective in developing the communicative competence.

Figure 11: Detailed Frequencies and Percentages for Statement 16
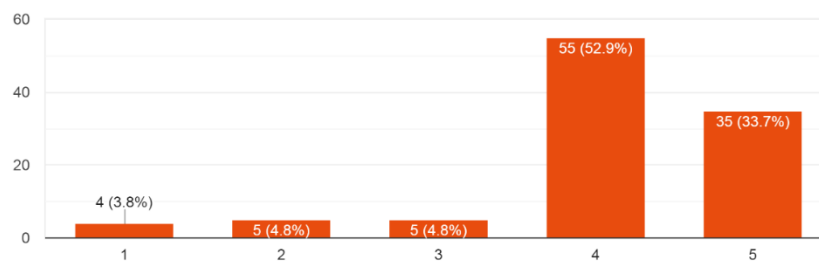
4.5.1.8. Statement 18: "Speaking skill can be developed due to the drama activities."

Table 15: Detailed Frequencies and Percentages for Statement 18

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	4	3,8	3,8	7,7
	3,0	9	8,7	8,7	16,3
	4,0	47	45,2	45,2	61,5
	5,0	40	38,5	38,5	100,0
	Total	104	100,0	100,0	

In the questionnaire, item 18 is on the statement that "speaking skill can be developed due to the drama activities" and 45,2% of the instructors "agree", 38,5% of them stated they "totally agree" with the idea. With a total number of 87,

instructors mostly have positive perceptions about drama techniques for promoting the speaking skill.

The results seen above are consistent with the responses given to item 9, seen in *Table 12*, which show that the instructors are convinced that drama techniques are beneficial in teaching speaking skill.

Figure 12: Detailed Frequencies and Percentages for Statement 18
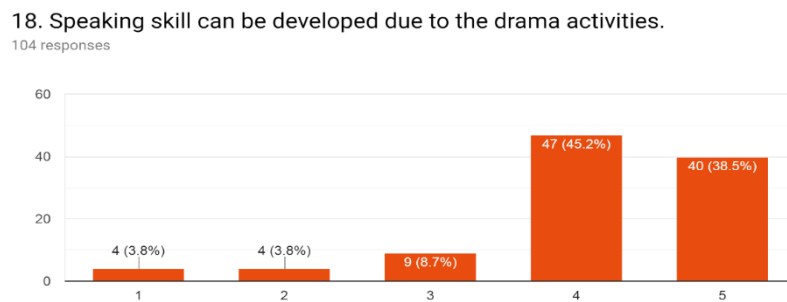
4.5.1.9. Statement 19: "Drama-based activities can provide real life-like experiences."

Table 16: Detailed Frequencies and Percentages for Statement 19

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	4	3,8	3,8	8,7
	3,0	9	8,7	8,7	17,3
	4,0	44	42,3	42,3	59,6
	5,0	42	40,4	40,4	100,0
	Total	104	100,0	100,0	

It is concluded that the instructors believe that drama has a positive effect in creating real life-like experiences in the classroom as 42,3% of them "agree", 40,4% "totally agree" with the statement. It makes a total of 82,7%.

Ahmed and Pawar (2018) define the term communicative competence as "both the knowledge of the linguistic and not linguistic rules of communication and the skill to use such knowledge effectively and appropriately in real life situations for the purpose of fulfilling communicative goals" (p.304). Doughty and Long (2003) remind us, "new knowledge is better integrated into long-term memory, and easier retrieved, if tied to real-world events and activities" (p. 58). Thus, providing real

life-like experiences, drama activities can be considered as effective tools for promoting communicative competence in classroom environment.

Figure 13: Detailed Frequencies and Percentages for Statement 19

19. Drama-based activities can provide real life-like experiences.
104 responses
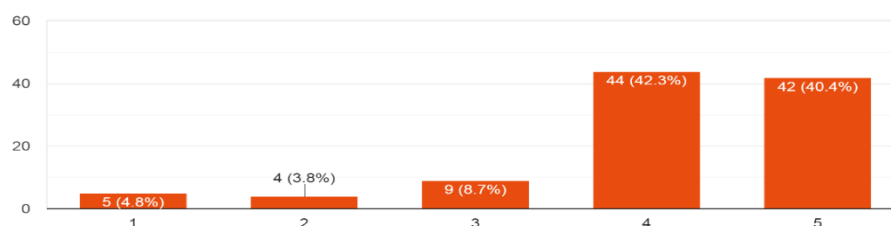
4.5.1.10. **Statement 21: "Speaking activities involving drama help students internalize the phrases/structures which they use."**

Table 17: Detailed Frequencies and Percentages for Statement 21

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	6	5,8	5,8	9,6
	3,0	13	12,5	12,5	22,1
	4,0	56	53,8	53,8	76,0
	5,0	25	24,0	24,0	100,0
	Total	104	100,0	100,0	

Item 21 is related to the previous item which states that drama can create real life-like experiences as both items are based on the communicative language teaching theories. Whereas the phrases and structures are most likely to be forgotten when they are taught in an artificial manner, it is stated by CLT theoreticians that once they are internalized, the students unconsciously learn them.

According to the data above, the instructors value drama techniques as opportunities for internalization of the language structures. 53,8% of the participants "agree", and 24% of them "totally agree" with statement 21.

77.8% of the instructors recognize drama activities as beneficial for long-term learning. DeCoursey (2012) refers to Damasio (1994) stating that he "suggests that when there is an emotional response to a perception or a bit of learning, the brain

marks it as useful to the organism. So why do drama in the language classroom? In order to mark elements of language with emotion so that students will remember them" (p.7).

Figure 14: Detailed Frequencies and Percentages for Statement 21

21. Speaking activities involving drama help students internalise the phrases/structures which they use.
104 responses
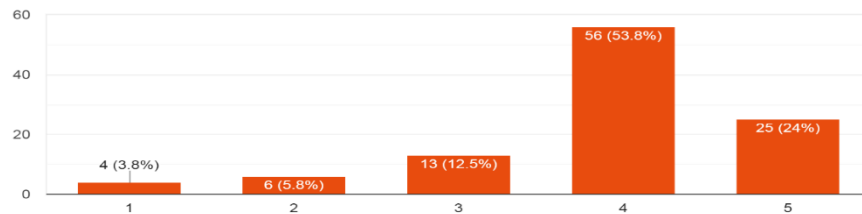
4.5.1.11. Statement 22: "Drama activities help students improve their fluency."

Table 18: Detailed Frequencies and Percentages for Statement 22

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	4	3,8	3,8	7,7
	3,0	12	11,5	11,5	19,2
	4,0	47	45,2	45,2	64,4
	5,0	37	35,6	35,6	100,0
	Total	104	100,0	100,0	

Another way drama activities in CLT classrooms benefit the learners is that it improves their fluency. 45,2% of the participants "agree", 35,6% of them "totally agree" with item 22, which includes this suggestion.

To be able to communicate in the target language fluently means that the speaker is comfortable while using the target language and can be understood by the other speakers. This ability is not based merely on the grammatical knowledge, but it requires the desire to communicate using the language. Communicative competence is the correlation between fluency and accuracy, and it cannot be achieved without an interaction between the learner of the language and the other speakers of the target language. The instructors probably value drama in language

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classroom for the desire and opportunities it creates to provide communication between the learners.

Figure 15: Detailed Frequencies and Percentages for Statement 22

22. Drama activities help students improve their fluency.
104 responses
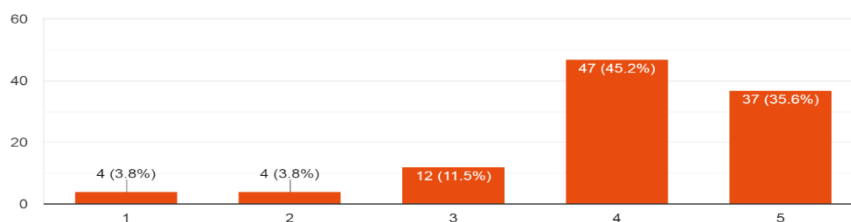
Items 2 and 24 have not been taken into consideration since these items do not provide any meaningful conclusion. The participants remained uncertain while answering items 2: "All skills and subskills related to target language should be taught with speaking-oriented activities." Item 24 was the statement "Drama activities provide opportunity to involve all the students to the lesson/activity", and similarly there is no tendency towards agreement or disagreement for this item.

With the information taken from the items analyzed above, it has been concluded that the instructors mostly have positive perceptions about the use of drama techniques in order to provide communicative competence and what is required by CLT theories.

4.5.2. The Results of Perceptions about the Affective Benefits of Drama

One of the important factors in learning a foreign language is the affective side of learners. According to Krashen (1982), a lot of affective variables have been connected to second language acquisition. Motivation, anxiety and self-confidence are the three main types that have been investigated by many researchers. Items 6, 8, 10, 15, 23, 25 focus on the affective contributions of drama to students.

4.5.2.1. Statement 6: "Drama-based activities increase learners' motivation."

Table 19: Detailed Frequencies and Percentages for Statement 6

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	4	3,8	3,8	3,8
	2,0	4	3,8	3,8	7,7
	3,0	11	10,6	10,6	18,3
	4,0	47	45,2	45,2	63,5
	5,0	38	36,5	36,5	100,0
	Total	104	100,0	100,0	

Data taken from item 6 shows that with a total percentage of 81,7%, the instructors agree with the idea that drama-based activities increase learners' motivation.

The role of motivation of the learners in learning has been in the foreground for the studies in the field. The literature reveals the importance of motivation in learning a second language and how it affects students' achievement. Teachers' teaching effectiveness can be leveled by their ability to motivate learners. Johnstone defines it as a drive directed towards a goal (1999, p.146). Motivation is an inner desire that moves one to an action. "It's known to all that proper motivation will draw learners' attentions and arouse their interests to learn, thus they are more likely to succeed in language learning." (Minghe and Yuan, 2013, p.58)

When the learners' motivation is taken as a very influential factor in language learning, with the results measured by this item, it is concluded that the instructors value drama techniques in their teaching practices and recognize its importance for language learning.

Figure 16: Detailed Frequencies and Percentages for Statement 6

6. Drama-based activities increase learners' motivation.
104 responses
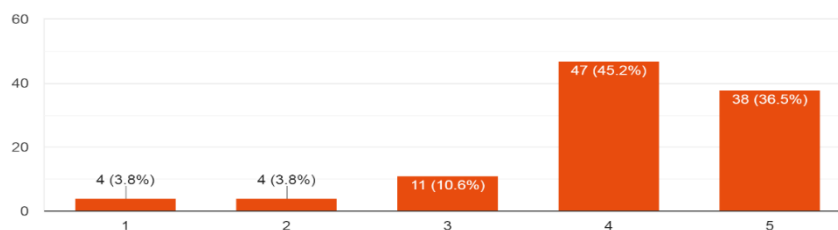
4.5.2.2. Statement 8: "Students find drama techniques in EFL classes enjoyable."

Table 20: Detailed Frequencies and Percentages for Statement 8

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	2	1,9	1,9	1,9
	2,0	8	7,7	7,7	9,6
	3,0	20	19,2	19,2	28,8
	4,0	45	43,3	43,3	72,1
	5,0	29	27,9	27,9	100,0
	Total	104	100,0	100,0	

The table above indicates that 43,3% of the instructors "agree", 27,9% of them "totally agree" with the statement indicating that students enjoy drama activities in the classroom environment.

Although it is well concluded that drama is far beyond mere entertainment in language learning, studies reveal that both learners and the teachers enjoy engaging drama activities in language classrooms. This is an expectable result of the nature of drama which carries the learning process away from the traditional educational practices. It is clear that the instructors are aware of the fact that drama is a very good tool to enhance students' competence since enjoying the learning process has been considered vital for students within contemporary language teaching theories.

Figure 17: Detailed Frequencies and Percentages for Statement 8

8. Students find drama techniques in EFL classes enjoyable.
104 responses
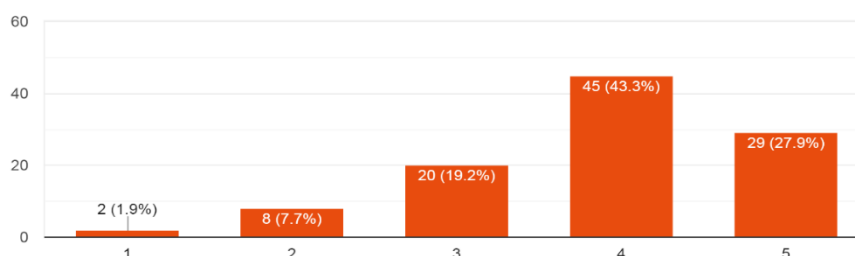
4.5.2.3. Statement 10: "The activities involving drama raise students' self-confidence."

Table 21: Detailed Frequencies and Percentages for Statement 10

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	2	1,9	1,9	6,7
	3,0	20	19,2	19,2	26,0
	4,0	37	35,6	35,6	61,5
	5,0	40	38,5	38,5	100,0
	Total	104	100,0	100,0	

Another statement focusing on the affective factors in language learning is item 10: "The activities involving drama raise students' self-confidence." Most of the instructors "totally agree" with this statement as 38,5% of them marked "5" in the scale. In addition, 35,6% of the instructors "agree" with the same statement. Way (1967) explains the effect of drama on learners' confidence under the title of '*Emotional Mastery*' (p.121). He defines the function of drama as an atmosphere where the teacher gives the students the opportunity to speak their own ideas and feelings without being criticized. "This is emotional mastery, deeply interrelated to the factor of individual human dignity, family unity and community awareness and acceptance" (p.122). Drama activities also create situations where the students can perform speech in their own ways. Even shy students can participate in drama activities and although they are exposed to the audience, in an uncritical atmosphere, they confidently have the chance of practicing public speech.

The results show that a considerably big amount of the participants of the study value drama activities for their power to raise students' self-confidence.

Figure 18: Detailed Frequencies and Percentages for Statement 10

10. The activities involving drama raise students' self-confidence.
104 responses
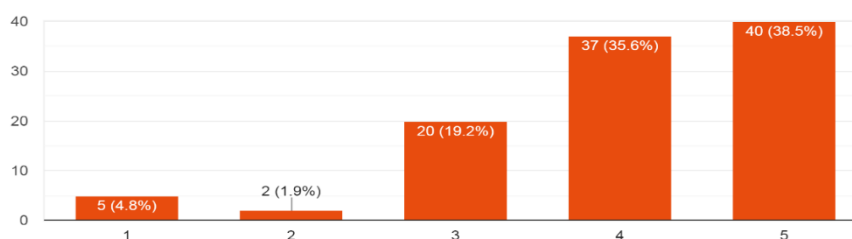
4.5.2.4. Statement 15: "Drama-based activities increase students' interest."

Table 22: Detailed Frequencies and Percentages for Statement 15

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	4	3,8	3,8	8,7
	3,0	19	18,3	18,3	26,9
	4,0	50	48,1	48,1	75,0
	5,0	26	25,0	25,0	100,0
	Total	104	100,0	100,0	

Students' interest has been a major issue for the implementation of CLT practices. Willis and Willis (2007) suggest that a task in communicative teaching should primarily engage students' interest. (p.12) With the information in the table above, it has been concluded that the instructors mostly believe that drama-based activities increase students' interest, which enhances the communicative language teaching objectives. With a total percentage, 73,1% of the instructors agree with the statement in item 15.

Students' interest, according to the studies, is only achievable when the objectives of the lesson and tasks of the process are meaningful to them. The learners are interested in learning when they have achievable goals. Oxford and Shearin (1994) argue, "Goal setting can have exceptional importance in stimulating L2 learning motivation, and it is therefore shocking that so little time and energy are spent in the L2 classroom on goal setting" (p.19). Since drama creates opportunity for teachers to set the goals with the students and in accordance with their needs, the results of this item show that the instructors approve drama's power in obtaining the learners' interest.

Figure 19: Detailed Frequencies and Percentages for Statement 15

15. Drama-based activities increase students' interest.
104 responses
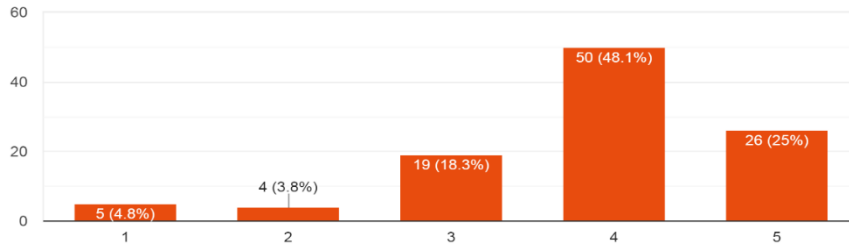
4.5.2.5. Statement 25: "Drama activities make the lesson enjoyable."

Table 23: Detailed Frequencies and Percentages for Statement 25

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	5	4,8	4,8	4,8
	2,0	3	2,9	2,9	7,7
	3,0	4	3,8	3,8	11,5
	4,0	51	49,0	49,0	60,6
	5,0	41	39,4	39,4	100,0
	Total	104	100,0	100,0	

Making "the lesson enjoyable", drama activities are supposed to create a positive environment which is necessary for CLT practices. The instructors agree with the statement with a total percentage of 88,4%.

Figure 20: Detailed Frequencies and Percentages for Statement 25

25. Drama activities make the lesson enjoyable.
104 responses
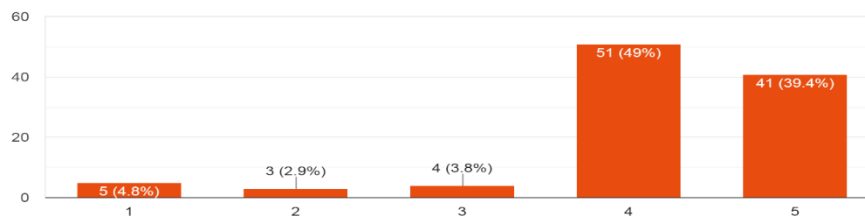
4.5.2.6. Statement 23: "Drama activities decrease students' anxiety."

Table 24: Detailed Frequencies and Percentages for Statement 23

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2,0	14	13,5	13,5	13,5
	3,0	42	40,4	40,4	53,8
	4,0	32	30,8	30,8	84,6
	5,0	16	15,4	15,4	100,0
	Total	104	100,0	100,0	

"Anxiety" has been considered as the most common and problematic affective factor among language learners, restricting them from gaining communicative competence. Al-Garni and Almuhammadi (2019), in their study, mention a drama technique "role-playing" for having benefits to decrease anxiety: "…students can overcome shyness and speaking anxiety through intensive practice in creating scenarios about real-life situations" (p.75).

However, the results shown in the table above indicate that the instructors have hesitation about the idea that drama activities decrease the students' anxiety. Although none of the participants marked "totally disagree", and a total percentage of 46,2% agree with the statement, 40,4% of the instructors have remained "uncertain" about this item.

Language anxiety is described as fear or apprehension that occurs when a learner is expected to perform in the target language. "It has been acknowledged that moderate anxiety can cause man's concentrated attention on learning, whereas, too much anxiety can affect learners' performance and contribute to poor performance through worry and self-doubt." (Minghe and Yuan, 2013, p.59) Anxiety can also directly reduce students' desire of participation, cause motivation to decline, negative attitudes and difficulties in language performance. As Minghe and Yuan (2013) suggest, "many kinds of language activities can generate performance anxiety. Usually, students who do not enjoy interacting with others who dislike performing in front of others tend to be anxious when speaking." (p.59) Therefore, with their demanding nature for language performance, most of the drama techniques can be thought provoking for instructors when they consider to apply them with shy students.

23. Drama activities decrease students' anxiety.
104 responses
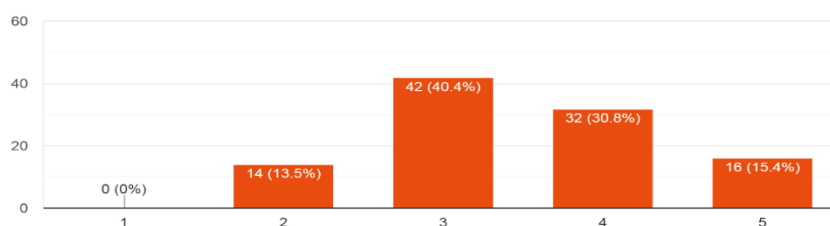
These results are also in accordance with the hesitations the participants mentioned as answer to the question asking why they did not make use of drama techniques. One of the reasons they have stated is that the students are not always willing to participate in drama activities because of their shyness and anxiety.

4.5.3. The Results of Perceptions about the Importance Given to Drama in the Curriculum and Programme

Items 13, 14, 17 are aimed to investigate the instructors' perceptions about to what extent the curriculum and school policies support the availability of drama activities being involved in language classrooms.

4.5.3.1. Statement 13: "Drama is given enough importance in the curriculum."

Table 25: Detailed Frequencies and Percentages for Statement 13

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	36	34,6	34,6	34,6
	2,0	43	41,3	41,3	76,0
	3,0	19	18,3	18,3	94,2
	4,0	5	4,8	4,8	99,0
	5,0	1	1,0	1,0	100,0
	Total	104	100,0	100,0	

With a percentage of 75,9%, the instructors of preparatory schools are of the idea that curriculums do not give enough importance to drama. Since the study is aimed at finding out the reasons why the instructors do not make use of drama techniques in their classrooms, this statement is of great importance among the other questions

measuring the perceptions. The participants, also with their answers to the open-ended question in the questionnaire, mentioned curriculum as the greatest restriction to their use of drama techniques.

Figure 22: Detailed Frequencies and Percentages for Statement 13

13. Drama is given enough importance in the curriculum.
104 responses
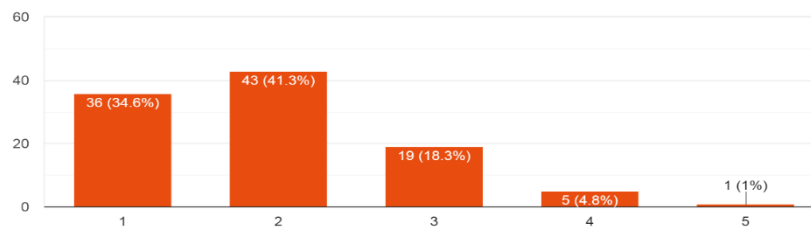
4.5.3.2. Statement 14: "There are enough number of dramatic activities in the coursebook."

Table 26: Detailed Frequencies and Percentages for Statement 14

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	30	28,8	28,8	28,8
	2,0	44	42,3	42,3	71,2
	3,0	23	22,1	22,1	93,3
	4,0	7	6,7	6,7	100,0
	Total	104	100,0	100,0	

Course books are prepared and chosen in accordance with the curriculum objectives, and their contents put limitations to the classroom activities as much as they make contributions. Since 42,3% of the instructors "disagree", and 28,8% of them "totally disagree" with the statement, it has been concluded that the course books do not include sufficient dramatic activities, which leads the instructors not to engage them in their classrooms.

Figure 23: Detailed Frequencies and Percentages for Statement 14

14. There are enough number of dramatic activities in the coursebook.
104 responses
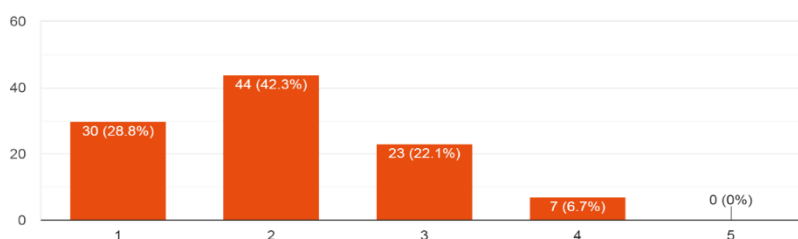
4.5.3.3. Statement 17: "In teacher training seminars, sufficient information about the use of drama is provided."

Table 27: Detailed Frequencies and Percentages for Statement 17

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	27	26,0	26,0	26,0
	2,0	36	34,6	34,6	60,6
	3,0	30	28,8	28,8	89,4
	4,0	8	7,7	7,7	97,1
	5,0	3	2,9	2,9	100,0
	Total	**104**	**100,0**	**100,0**	

Teacher training seminars are means of providing standardization in policies of preparatory schools and informing the instructors about the contemporary approaches in language teaching. However, according to the information in the table above, the instructors are mostly of the idea that these seminars do not give enough importance to drama. 60,6% of the participants "disagree" with the statement: "In teacher training seminars, sufficient information about the use of drama is provided."

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17. In teacher training seminars, sufficient information about the use of drama is provided.
104 responses
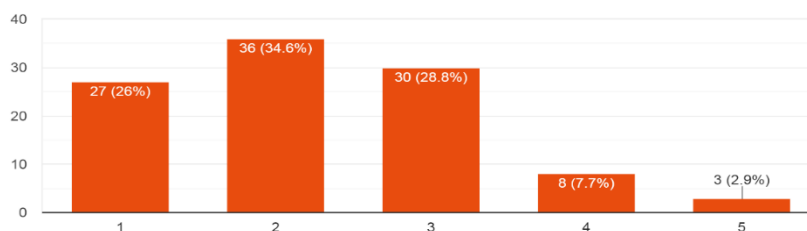
As a conclusion to the instructors' perceptions about the importance given to drama in the curriculum and program, it has been revealed out that curriculums and course books are the main restrictions causing why the instructors do not make use of drama techniques in their classrooms although they value drama for enhancing the students' learning and communicative competence.

4.5.4. The Results of the Perceptions about Instructors' Self-efficacy in Using Drama Techniques

Items 3, 12 and 20 include statements that refer to teachers' perceptions about their own practices in the classrooms.

4.5.4.1. Statement 3: "I have enough opportunity to apply speaking activities."

Table 28: Detailed Frequencies and Percentages for Statement 3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	13	12,5	12,5	12,5
	2,0	33	31,7	31,7	44,2
	3,0	28	26,9	26,9	71,2
	4,0	25	24,0	24,0	95,2
	5,0	5	4,8	4,8	100,0
	Total	104	100,0	100,0	

Based on the information in the table above, the instructors have been found out to be uncertain about their opportunities to apply speaking activities. 31,7% of the participants "disagree" with the statement. 24,0% of them "agree" with the

statement. Since 26,9% of the instructors remain "uncertain", the tendency calculated with this item does not provide a clear inference for instructors' perceptions about the sufficiency of speaking activities in their classrooms.

These results are consistent with the findings showing that the instructors in fact know about and recognize the importance of drama in language teaching. However, because of the restrictions the curriculums create, they do not have opportunity to apply them.

Figure 25: Detailed Frequencies and Percentages for Statement 3

3. I have enough opportunity to apply speaking activities.
104 responses
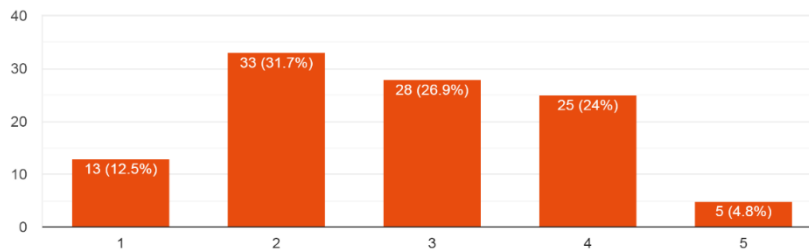
4.5.4.2. Statement 12: "I can easily apply and adopt a drama technique as a speaking activity."

Table 29: Detailed Frequencies and Percentages for Statement 12

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	2	1,9	1,9	1,9
	2,0	26	25,0	25,0	26,9
	3,0	41	39,4	39,4	66,3
	4,0	23	22,1	22,1	88,5
	5,0	12	11,5	11,5	100,0
	Total	**104**	**100,0**	**100,0**	

In a similar way to the previous item, instructors are 39,4% "uncertain" about the statement: "I can easily apply and adopt a drama technique as a speaking activity." Although 22,1% of the participants "agree" with this statement, a bigger number of instructors "disagree". The results are in accordance with the responses they have stated and included the reasons why they do not use the drama techniques.

12. I can easily apply and adopt a drama technique as a speaking activity.
104 responses
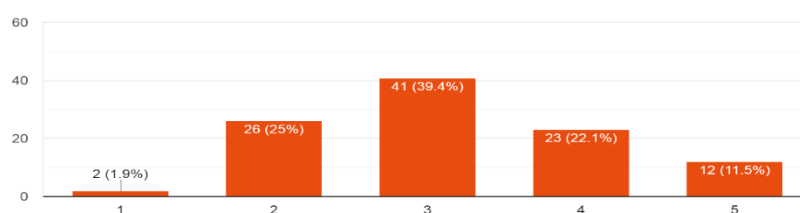
4.5.4.3. Statement 20: "I have enough information to apply drama techniques into speaking activities."

Table 30: Detailed Frequencies and Percentages for Statement 20

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1,0	8	7,7	7,7	7,7
	2,0	29	27,9	27,9	35,6
	3,0	35	33,7	33,7	69,2
	4,0	22	21,2	21,2	90,4
	5,0	10	9,6	9,6	100,0
	Total	104	100,0	100,0	

Item 20 is significant for this research as it measures the perceptions of instructors about their knowledge for using the drama techniques to promote speaking skill. As a total percentage, 30,8% of the instructors "agree" that they have enough information; however, a greater number of them "disagree", with a percentage of 35,6%. 33,7% stated to be "uncertain". According to these results, although the instructors have information about the techniques to a certain extent, they do not feel that they are knowledgeable enough to apply them.

Figure 27: Detailed Frequencies and Percentages for Statement 20

20. I have enough information to apply drama techniques into speaking activities.
104 responses
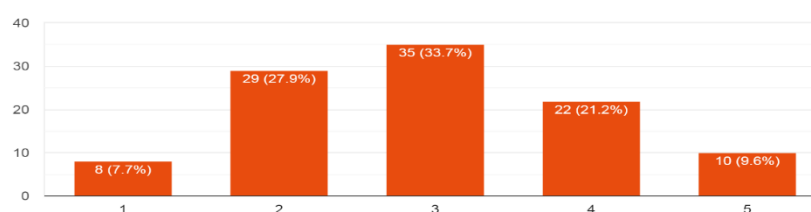
In conclusion, the perceptions of the instructors constitute a negative tendency when their feeling of self-efficacy is measured. As the research reveals, the instructors lack information about engaging drama techniques in their in-class practices, and this is mainly a result of preparatory schools' implementations in general. Since it has been found out that the participants, to a great extent, have taken drama education, and they have marked most of the drama techniques as known; it is obvious that they are restricted from using drama in their practices and they do not feel confident about it.

4.6. Differences between Groups

Participant groups have been categorized according to the variables about their backgrounds.

As there are 3 sub-groups under the year of experience and the faculty that instructors graduated from, One-way ANOVA Analysis has been applied to see the determine statistical differences. Since there are 2 sub-groups under the instructors' workplaces and educational backgrounds for drama, T-Test Analysis has been executed in order to identify whether there are statistical differences between the groups.

4.6.1. Faculties and Years of Experience

One-Way ANOVA analysis has been executed to identify whether there is a significant difference between the different faculties that the respondents graduated from. The results indicate that as the p-value of each item is larger than 0.05, the different faculties that the respondents graduated from do not present a significant difference.

Similarly, no significant difference has been identified in terms of the years of experience of the participants as the findings (p > 0,05) suggest according to One-Way ANOVA Analysis.

4.6.2. Workplace and Drama Education

2 sub-groups have been analyzed by T-Test to identify whether there is a significant difference between different workplaces. The results indicate that as the p-value of each item is larger than 0.05, the different workplaces do not present a significant difference except in item 12.

Table 31: University you work for * 12: "I can easily apply and adopt a drama technique as a speaking activity." Cross tabulation

		1,0	2,0	3,0	4,0	5,0	Total
Foundation University	Count	2	20	26	13	6	67
	% within University you work for	3,0%	29,9%	38,8%	19,4%	9,0%	100,0%
Public University	Count	0	6	15	10	6	37
	% within University you work for	0,0%	16,2%	40,5%	27,0%	16,2%	100,0%
Total	Count	2	26	41	23	12	104
	% within University you work for	1,9%	25,0%	39,4%	22,1%	11,5%	100,0%

According to the results above, instructors working at foundation universities and public universities have different perceptions about their abilities to apply and adopt drama techniques as speaking activities. Instructors working at foundation universities tend to disagree with this statement with a percentage of 32,9% whereas public universities' instructors show disagreement with only 16,2%. Although in both groups, the biggest rates remain "uncertain", it is concluded that the instructors in public universities have a more positive perception about being able to apply drama techniques.

The results of the T-Test Analysis indicate that there is no significant difference between the 2 sub-groups of participants according to whether they have taken drama education or not. Only in items 8 and 20, differences have been identified.

*Table 32: "I took drama education in my faculty." * 8: "Students find drama techniques in EFL classes enjoyable." Cross tabulation*

			1,0	2,0	3,0	4,0	5,0	Total
I took drama education in my faculty.	No	Count	2	3	16	19	11	51
		% within I took drama education in my faculty.	3,9%	5,9%	31,4%	37,3%	21,6%	100,0%
	Yes	Count	0	5	4	26	18	53
		% within I took drama education in my faculty.	0,0%	9,4%	7,5%	49,1%	34,0%	100,0%
Total		Count	2	8	20	45	29	104
		% within I took drama education in my faculty.	1,9%	7,7%	19,2%	43,3%	27,9%	100,0%

As seen in the table above, the instructors' perceptions about the idea that students find drama techniques enjoyable change in accordance with the drama education participants have taken. Whereas none of the instructors who took drama education "totally disagrees" with the statement, the ones that have not taken education tend to disagree with the idea more. With a total percentage of 83,1% of instructors having taken drama training think that students find drama enjoyable. However, this percentage falls to 49,2% among those who have not taken education.

*Table 33: "I took drama education in my faculty." * 20: "I have enough information to apply drama techniques into speaking activities." Cross tabulation*

			1,0	2,0	3,0	4,0	5,0	Total
I took drama education in my faculty.	No	Count	6	20	18	6	1	51
		% within I took drama education in my faculty.	11,8%	39,2%	35,3%	11,8%	2,0%	100,0%
	Yes	Count	2	9	17	16	9	53
		% within I took drama education in my faculty.	3,8%	17,0%	32,1%	30,2%	17,0%	100,0%
Total		Count	8	29	35	22	10	104
		% within I took drama education in my faculty.	7,7%	27,9%	33,7%	21,2%	9,6%	100,0%

Since item 20 aimed to investigate the instructors' knowledge about the application of drama techniques, the results found out with the information above are not surprising. While the participants who have taken drama education are of the idea that they have enough information to apply drama techniques into speaking activities with a percentage of 47,2%, 51% of the participants without education do not think that they have enough information.

CHAPTER 5

CONCLUSION

5.1. Summary

The review of literature conducted in order to identify the benefits of drama has revealed that drama activities are advocated by those who embrace communicative competence as the core of language teaching. According to the researchers of the field, drama in education provides engagement of all members of the teaching-learning process in the activities, which is required by theories of communicative teaching approach. As drama techniques take the artificial environment of the classrooms one step towards the real-life like experiences, it has been concluded that they benefit learners in becoming capable of communicating with the target language effectively and naturally. Desialova (2009) as cited by Alvarado (2017) presents a list of reasons why the use of drama techniques in language teaching could be considered beneficial:

- *Drama is an ideal way to encourage learners to communicate for real-life purposes.*
- *To make language learning an active motivating experience.*
- *To help learners gain the confidence and self-esteem needed to use the language spontaneously.*
- *To bring the real world into the classroom.*
- *To make language learning memorable through direct experience.*
- *To stimulate learners' intellect, imagination, and creativity.*
- *To develop students' ability to empathize with others and thus become better communicators* (p. 309).

We can conclude that the use of drama in the language classroom goes beyond mere entertainment. Due to drama activities, students become able to "explore different areas and improve a group of skills that would not be stimulated in other cases. Drama activities can get students close to the meaningful learning that many teachers long for." (Alvarado, 2017, p.309)

The previous researches made on the issue provide insights about the place for drama in language teaching in general. Although there have been studies searching

for the perceptions of language teachers about drama, this research mainly focused on the EFL instructors of preparatory schools in Turkey. Students studying at preparatory schools of universities are generally required to have good command of English in order to not only advance in their academic studies, but also, they are expected to communicate in English naturally in their real-life experiences. Thus, the idea of communicative competence is one of the main issues of preparatory school curriculums.

This research aimed to find out the knowledge and perceptions of instructors about drama techniques and the reasons why they may hesitate for using the techniques. The results have revealed that the instructors quite have knowledge about the drama techniques chosen for the study. However, they do not make use of them frequently. Although most of the techniques have been stated to be known, a number of them are not applied in the classrooms by anyone as stated by the participants.

The perceptions of the instructors have also been identified, and it has been concluded that they mostly have an opinion that drama techniques promote communicative competence and the speaking skill. They believe that drama provides the students to be active participants as well as it creates an enjoyable atmosphere in the classroom. The instructors perceive drama as beneficial for their teaching; however, according to the findings, the importance given to drama in curriculums is not sufficient. They also do not feel efficient in applying drama techniques in their classrooms. The research also aimed to find out whether there has been a relationship between the educational or occupational backgrounds and the perceptions of instructors; however, almost no significant difference has been found between the groups of participants.

The study searched for the answers to the question about what causes instructors to leave drama aside although they know about it and find it effective, and the most common reason has been found out to be the curriculum and time restrictions. According to the responses of the participants, they are not able to make use of drama techniques due to the loaded program of their schools and to the time limitations caused by this. Another reason which has been commonly mentioned by the instructors is that drama is not always applicable and appropriate for preparatory school students because of their language levels, ages and attitudes towards drama. Only a few of the participants stated that they lack enough information for

implementing drama activities. It has been concluded that drama stands as a component of CLT, teachers in Turkey have the opportunity to learn about drama activities in their faculties, they have positive attitude towards making use of it; however, the instructors do not have the chance of implementing drama activities to promote learners' communicative competence. The reason for this is that the instructors are limited by the curriculums of their schools and drama's nature which demands time and energy.

5.2. Implications of the Study

Since this research has revealed the benefits that several drama techniques can provide for communicative language teaching in the classroom, first implication of the study should be considered by the EFL instructors. Although the instructors state that they do not have enough opportunities to apply them, certain techniques have been explained in detail in the study, and it can procure ideas for adaptation and implementation.

Secondly, the importance of curriculum has come to the light as a restriction to the application of drama activities. Therefore, the curriculum designers can get insights from the study and may spare more space for drama techniques which lead to interaction and communication among learners in real-life like situations, and thus achieve the teaching objectives that require students' communicative competence.

Finally, preparatory schools' policies and directors can obtain a better understanding of the issue and can engage the instructors in training activities that include drama practices and information about them.

5.3. Suggestions for Further Studies

This study has been able to reach to 104 instructors from several universities. However, the number of universities whose instructors participated in the research may not be sufficient in number to generalize the findings for all universities in Turkey. Further studies may be conducted with larger number of instructors from various cities and universities throughout Turkey.

In addition, the participants answered one question to give clues about their concerns and restrictions against making use of drama techniques in their classrooms. For better understanding of the issue, more detailed qualitative research can be applied, and the amount of qualitative data can be expanded. Thus, better implications can be provided for university administrators, curriculum designers, scholars, instructors and teachers working in the field.

Furthermore, the data collection tool employed to obtain information about the knowledge of the instructors about the drama techniques can be developed. The instructors marked the names of the techniques they knew about; however, it is not clearly certain whether the instructors really know how to apply these techniques, or they have only heard about their names. A deeper research can be conducted for revealing instructors' knowledge about drama to give clues to the teacher trainers or English Language Teaching departments.

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APPENDICES

APPENDIX I

Questionnaire

**THE USE OF DRAMA ACTIVITIES TO PROMOTE STUDENTS'
COMMUNICATIVE COMPETENCE**

Dear Colleague,

This study aims to identify the perceptions and ideas of EFL teachers who work at preparatory schools in Turkey about the use of drama techniques to develop students' speaking skill. Your answers will never be shared with other people and they will be used only for the current scientific research.

This questionnaire involves two parts and it will take approximately 5 minutes. In the first part, there are questions which require personal and occupational information and questions to identify your knowledge and use of drama activities and in the second part, there are questions which aim to identify you perceptions and ideas on using drama techniques. After reading each item, please put "X" according to your agreement degree.

There is not a correct or wrong answer for the questions. The only purpose is to identify your perceptions and ideas.

Thank you for your concern and time.

Eda Nur Timur

edanurtimur@gmail.com

FIRST SECTION

Year of Experience: ___ 1-4 Yrs ___ 5-9 Yrs ___ 10-14 Yrs ___ 15 Yrs and more

- **The faculty/institute you graduated from:**
___Education Faculty

___Faculty of Letters

___Institute of Educational Sciences

___Other (_____)

- **I took drama education in my faculty.**
Yes ___   No ___

- **I know the Contemporary Drama Association.**
Yes ___   No ___

- **I took drama and leadership training in Contemporary Drama Association.**
Yes ___   No ___

- **Please put an "X" next to the drama activities that YOU KNOW:**

Improvisation		Teacher in Role	
Role play		Reanimation	
Role cards		Creating Picture	
The Role on the Wall		Pantomime	
Simultaneous improvisation		Moment of Truth	
Flashback		Inner Voice	
Expert Opinion		Role Alley	
Writing in Role		Story Telling	
Drawing		Walls Have Ears	
Interview / Debate / Meeting		Life Circle	
Conscience Alley		This Way / That Way	
Still Image		Hot Seating	
Holding a Meeting		Creating Sculptures	
Phone Conversation		Thought Tracking	
Dramatization		Role Changing	
Gossip Circle		Prepared Roles	
Split Screen		Space Between	
A Day in Life		Pinning a Moment	
Private Property		Trailer	
Ritual / Ceremony		Headline	

- **Please put an "X" next to the drama activities that YOU USE IN YOUR CLASSES.**

Improvisation		Teacher in Role	
Role play		Reanimation	
Role cards		Creating Picture	
The Role on the Wall		Pantomime	
Simultaneous improvisation		Moment of Truth	
Flashback		Inner Voice	
Expert Opinion		Role Alley	
Writing in Role		Story Telling	
Drawing		Walls Have Ears	
Interview / Debate / Meeting		Life Circle	
Conscience Alley		This Way / That Way	
Still Image		Hot Seating	
Holding a Meeting		Creating Sculptures	
Phone Conversation		Thought Tracking	
Dramatization		Role Changing	
Gossip Circle		Prepared Roles	
Split Screen		Space Between	
A Day in Life		Pinning a Moment	
Private Property		Trailer	
Ritual / Ceremony		Headline	

SECOND SECTION

- **In this part, there are questions which aim to identify you perceptions and ideas on using drama techniques. After reading each item, please put "X" according to your agreement degree.**

1: Totally Disagree 2: Disagree 3: Uncertain 4: Agree 5: Totally Agree

No	Question	1	2	3	4	5
1	It is enough for students to attend speaking activities from their seats.					
2	All skills and subskills related to target language should be taught with speaking-oriented activities.					
3	I have enough opportunity to apply speaking activities.					
4	Using drama techniques supports learning by doing.					
5	Due to drama techniques, objectives of the lesson become permanent					
6	Drama-based activities increase learners' motivation.					
7	Using drama in speaking activities help students learn English in a meaningful context.					
8	Students find drama techniques in EFL classes enjoyable.					
9	Drama activities help learners improve their speaking skill.					
10	The activities involving drama raise students' self-confidence.					
11	Students learn the target language in an active way due to the activities which involve drama techniques.					
12	I can easily apply and adopt an drama technique as a speaking activity.					
13	Drama is given enough importance in the curriculum.					
14	There are enough number of dramatic activities in the coursebook.					
15	Drama-based activities increase students' interest.					
16	Drama activities help students learn target language in a social way.					
17	In teacher training seminars, sufficient information about the use of drama is provided.					
18	Speaking skill can be developed due to the drama activities.					
19	Drama-based activities can provide real life-like experiences.					
20	I have enough information to apply drama techniques into speaking activities.					
21	Speaking activities involving drama help students internalize the phrases/structures which they use.					
22	Drama activities help students improve their fluency.					
23	Drama activities decrease students' anxiety.					
24	Drama activities make lesson enjoyable.					
25	Drama activities give opportunities to involve all the students to the lesson.					

Thank you for your contribution to my research.

Anket Kullanımı İzni Hakkında
2 ileti

Eda Nur Timur <edanurtimur@gmail.com>   11 Nisan 2019 14:29
Alıcı: tayfun.dal@englishtime.com

Sayın Hocam,

Ufuk Üniversitesi İngiliz Dili Eğitimi Bölümünde Yüksek Lisans eğitimimi sürdürmekteyim. Tezimi ELT sınıflarında Drama
uygulamalarının faydaları, bu konuda öğretmenlerin bilgi düzeyi, drama uygulamalarına yönelik bakış açıları
ve dramayı sınıflarında uygulamaktan kaçınmalarına neden olabilecek muhtemel çekinceleri gibi başlıkları araştırarak
tamamlamak istiyorum.

"Knowledge and Perceptions of EFL Teachers about the Use of Drama Techniques for Promoting Speaking Skill"
başlıklı çalışmanızı okudum. Benzer bir çalışmayı, üniversite hazırlık sınıflarında çalışan öğretim görevlileri üzerinde yürütmek
ve çalışmanızda kullandığınız anketleri uygulamamda kullanmak için izninizi rica ediyorum.

İyi çalışmalar dilerim.

Öğr. Gör. Eda Nur Timur
Çankaya Üniversitesi
İngilizce Hazırlık Sınıfı

Tayfun Dal <tayfun.dal@englishtime.com>   19 Nisan 2019 12:05
Alıcı: "edanurtimur@gmail.com" <edanurtimur@gmail.com>

Kimden: Tayfun Dal
Gönderildi: 11 Nisan 2019 Perşembe 14:29
Kime: Eda Nur Timur
Konu: YNT: Anket Kullanımı İzni Hakkında

Merhaba Eda Nur Hocam,

Araştırmama göstermiş olduğunuz ilgiden dolayı çok teşekkür ederim. Anketimin araştırmanıza katkı sağlayacak
olmasından memnuniyet duyarım ve kullanmanızın hiçbir sakıncası yoktur. Araştırmanızı tamamladıktan sonra
makalenizi benimle de paylaşırsanız çok memnun olurum.

İyi çalışmalar dilerim.

Kimden: Eda Nur Timur [edanurtimur@gmail.com]

APPENDIX II

BİLGİLENDİRİLMİŞ ONAY FORMU

(Gönüllü Katılım Formu*)

Sayın Katılımcı,

Bu çalışma Ufuk Üniversitesi- Sosyal Bilimler Enstitüsü İngiliz Dili Eğitimi Bölümünde yürütülen bir araştırmadır. Bu araştırmanın amacı İngilizce okutmanlarının Drama etkinliklerinin sınıf içinde kullanımı hakkındaki bilgi düzeyleri ve bu etkinliklerin konuşma becerisine etkisi konusundaki algılarını ortaya çıkarmaktır.

Bu çalışmaya katılım tamamen gönüllük esasına dayalıdır. Eğer katılmayı kabul ederseniz, sizden konuyla ilgili bazı ölçekleri doldurmanız istenecektir. Lütfen soruları olması gerektiğini düşündüğünüz biçimde değil, sizin düşüncelerinizi tüm gerçekliği ile yansıtacak biçimde cevap veriniz. Samimi ve içtenlikle vereceğiniz cevaplar çalışmanın sağlığı açısından çok önemlidir.

Sizden anket üzerinde belirtilecek hiçbir kimlik belirleyici hiçbir bilgi istenmeyecektir. Cevaplarınız sadece araştırmanın amacına uygun olarak bilimsel açıdan kullanılacak ve gizli tutulacaktır.

Bu çalışmaya katılmayı kabul edebilir, reddedebilirsiniz ayrıca çalışmanın herhangi bir yerinde onayınızı çekme hakkına da sahipsiniz. Ancak formları sonuna kadar ve eksiksiz doldurmanız, bu araştırmanın geçerli olabilmesi için önem taşımaktadır.

Çalışma ile ilgili herhangi bir bilgi almak isterseniz, aşağıdaki elektronik iletişim adresinden ulaşabilirsiniz.

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Katılımınız ve ayırdığınız vakit için şimdiden teşekkür ederiz.

Katılımcı beyanı:
Araştırma ile ilgili yukarıdaki bilgiler bana aktarıldı. Bana yapılan tüm açıklamaları ayrıntılarıyla anlamış bulunmaktayım. Verdiğim bilgilerin bilimsel amaçlı yayınlarda kullanılmasını kabul ediyorum. Bu araştırmada 'katılımcı' olarak yer alma kararını aldım.

İsim:

İmza:

NOT: Bilgi ve kontak adresleri kısmı kesilerek sizlere verilecektir. İmza ve isim sadece çalışmaya gönüllü olarak katıldığınızı gösterir niteliktedir. Anketleriniz size verilmeden teslim alınacak ve ayrı olarak tutulacaktır.

APPENDIX III

LIST OF PARTICIPANTS' RESPONSES

Question: "If there are certain drama techniques that you know, but DO NOT make use of in your classes, please specify WHY."

Answers:

1. Hectic curriculum

2. Not appropriate

3. I think some techniques may be hard/confusing to follow for students depending on their level of target language. Sometimes giving the instructions can even be problematic and confusing. Another thing is that students may have some attitude towards such drama activities... especially teenage students are really peer-conscious. They don't want to be in situations to be laughed at. Some techniques require preparation or a certain time should be allocated, sometime if the class is more than 20, then some techniques may need more than 45 minutes, which means as a teacher I may fall behind the schedule. Another reason could be that I simply favor some techniques over others or I'm used to them more than the others as I practiced them more.

4. Depending on the needs and profiles of my students which are different every term; I may choose to or not to use certain techniques.

5. Depending on the syllabus I do not always have the chance or time to use them.

6. Limited time, loaded program

7. Some techniques aren't appropriate to be used in the class especially for the low English proficiency level students.

8. Pantomime as using this technique does not seem so appropriate for language learning.

9. I don't have time.

10. I don't know how they can be used.

11. I do not have much time.

12. Techniques like improvisation require higher command of English so I stick to more controlled techniques like role-play.

13. I am a writing teacher. When I give speaking lessons I only do what the book asks. I do not know role playing techniques very well. Moreover I am not a "playing games" teacher.

14. I do not use simultaneous improvisation because of proficiency problems in my classes.

15. My students regard the use of drama as an insult to their identities as adults :) They think any attempt to apply dramatization is childish and a waste of time.

16. Some of the techniques which I marked as something I know either are not suitable to apply in the classroom since they're not a part of our program or I don't how to apply them for certain subjects. Language barrier or students' motivation can be a barrier as well but most importantly they have to be a part of our program so that we can apply them in our classrooms easily.

17. We don't have time for creative techniques on our curriculum.

18. It is not a part of my syllabus and I don't feel confident to use them.

19. Generally due to time limitations and burdens of the curriculum

20. Making use of drama in class mainly depends on the group. Not all students are into it. We have to be careful in this regard. So I prefer the ones that I'm comfortable in leading.

21. Sometimes the nature of the activities do not create room for use of some techniques.

22. Because of time and energy limitations as well as syllabus pressure

23. Because it is more challenging to employ drama techniques especially at lower levels.

24. Sometimes students feel reluctant to do such activities and take the short cut. Or I sometimes do not have the necessary amount of time

25. We do not need some of them in the class

26. Not have enough time

27. It depends on the readiness of the students. Some techniques are considered as childish by some certain students or they are not eager to participate.

28. No

29. The curriculum does not always allow it.

30. I have no time prepare things beforehand. Syllabus is too loaded to make use of some of them in class.

31. Time constraints, not having teacher autonomy, following weekly outlines shared by curriculum office

32. I know all the techniques but as I have to catch up a syllabus, I cannot use all of them in language learning classes. Prep schools expectations don't allow us to incorporate these techniques into our lessons.

33. The curriculum is loaded and i have a lot of paper work.

34. Lack of time

35. Students' Reluctance. Time strains.

36. Preparation is difficult

37. Due to tight schedule

38. Most of the time, the curriculum does not allow me to spare time for such activities; we are always in a rush and setting the scene, giving the instructions, the activity itself, giving feedback at the end... they take a lot of time. Sometimes students may not feel like doing them in integrated skills lessons. To be honest, I can only make use of these techniques in higher levels and listening& speaking classes (all levels).

39. It requires time

40. The physical inconvenience of the classes but most importantly, the readiness and the approach of the students to these kind of activities such as role plays where they have to go outside of their cocoon make them completely uncomfortable. I believe that their background coming from primary, secondary and high school do not support these techniques. Normally I would be patient and try to impose these techniques to the class and try to make them get used to and feel comfortable but the intensity of the syllabus in my institution does not provide this

41. Time issues.

42. Because of our tight schedule and main focus on preparing students for the proficiency exam

43. Time limitations

44. I do not know how to apply them.

ÖZGEÇMİŞ

Kişisel Bilgiler

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Doğum Yeri ve Tarihi: Kayseri / 19.01.1985

Eğitim Durumu

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İngiliz Dili ve Edebiyatı

Yüksek Lisans Öğrenimi: Ufuk Üniversitesi

İngiliz Dili Eğitimi

Bildiği Yabancı Diller: İngilizce

İş Deneyimi

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