



T.C.

UFUK UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE TEACHING

ENGLISH LANGUAGE EDUCATION PROGRAMME

**AN ANALYSIS OF TEACHERS' PERCEPTIONS
ON USING DRAMA IN ENGLISH CLASSES**

MASTER'S THESIS

SULTAN KARATOKUŞ

SUPERVISOR

ASSIST. PROF. DR. GÜLŞEN DEMİR

ANKARA

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KABUL VE ONAY

Sultan KARATOKUŞ tarafından hazırlanan "An analysis of Teachers Perceptions on Using Drama in English Classes" başlıklı bu çalışma, 08/02/2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.



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BİLDİRİM

Hazırladığım tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin kağıt ve elektronik kopyalarının Ufuk Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

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../02/2019

Sultan KARATOKUŞ



*To my son, Teo Deniz and my unborn son
Ege who are always with me in every
phase of this research.*

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ÖZET

KARATOKUŞ, Sultan. An Analysis of Teachers' Perceptions on Using Drama in English Classes, Yüksek Lisans Tezi, Ankara, 2019.

Dramanın eğitime olan katkıları birçok araştırmacı tarafından ortaya konulmasına rağmen, öğretmenlerin öğretme sürecinde dramayı hangi kapsamda kullandıkları ya da öğretmenlerin drama kullanmalarına engel olarak algıladıkları faktörlerin ne olduğu konusunda yeterli araştırma bulunmamaktadır.

Bu çalışmanın amacı, İngilizce okutmanlarının drama hakkındaki genel anlayışlarını ve İngilizce öğretiminde drama kullanımına yönelik algılarını araştırmaktır. Araştırmada ayrıca öğretmenlerin drama kullanımını engelleyen olası faktörler de araştırılmıştır.

Çalışmaya Ankara ilinde bulunan üç farklı üniversitenin İngilizce hazırlık departmanlarında görevli 20 İngilizce okutmanı katılmıştır. Çalışmada veriler, nitel araştırma stratejisi metoduyla toplanmıştır. Öğretmenlerin dramaya yönelik algılarının kapsamlı bir şekilde anlaşılması amacıyla, 20 okutmana, 10 adet açık uçlu sorudan oluşan yazılı bir anket uygulanmıştır. Her soru elle kodlama tekniğiyle kodlanmış ve ilgili kategoriler oluşturulmuştur.

Çalışmanın sonucunda, öğretmenlerin İngilizce dersinde drama kullanımına yönelik oldukça olumlu algılarının bulunduğu tespit edilmiştir.

Anahtar Kelimeler: yabancı dil öğretimi, drama yöntemiyle İngilizce öğretimi, öğretmenlerin drama kullanımına yönelik algıları, drama ve dil becerilerinin gelişimi, drama ve motivasyon.

ABSTRACT

KARATOKUŞ, Sultan. An analysis of Teachers' Perceptions on Using Drama in English Language Classes , Master's Thesis, Ankara, 2019.

In spite of the fact that, applying drama to teaching has been found by a large number of researchers as beneficial, the scope to which teachers use drama in their teaching process and the factors that teachers perceive as obstacles that prevent them implementing drama to their teaching, has not been fully investigated.

The purpose of this study was to explore English Instructors' general knowledge about drama as a teaching tool and their perceptions of drama as a teaching tool in English language education. The possible factors that hinder the use of drama in language teaching practice were also investigated.

The study group included 20 preparatory school instructors from three different universities in Ankara, Turkey. In the study, the data were gathered through qualitative research strategy. To get an in-depth understanding about the perceptions of teacher, a written interview which consists of 10 open-ended questions, was administered to 20 instructors. Each questions were analyzed through hand coding technique and related categories were created.

The findings of the study revealed that most instructors have relatively positive perceptions of using drama in English language teaching.

Keywords: foreign language teaching, teaching English through drama, teachers' perceptions towards the use of drama, drama and skills development, drama and motivation.

TABLE OF CONTENTS

	Page
KABUL VE ONAY	i
BİLDİRİM	ii
ADAMA	iii
ACKNOWLEDGEMENTS	iv
ÖZET	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
SYMBOLS AND ABBREVIATIONS	xii
LIST OF TABLES	xiii
CHAPTER 1 INTRODUCTION	1
1.1. Introduction	1
1.2. Background of the Study	1
1.3. Statement of the Aims and the Context of the Study	2
1.4. Purpose of the Study	3

1.5. Research Questions	3
1.6. Significance of the Study	4
1.7. Methodology and techniques used	4
1.8. Sample of the Study	4
1.9. Thesis Organization	4
1.9.1. Chapter One: General Introduction	4
1.9.2. Chapter Two:Literature Review	5
1.9.3. Chapter Three:Methodology of the Study	5
1.9.4. Chapter Four: Results and Discussions	5
1.9.5. Chapter Five:Conclusion and Limitations	5
1.10. Definition of Terms and Abbreviations	5
CHAPTER 2 REVIEW OF LITERATURE	7
2.1. Introduction	7
2.2. Defining Drama	7
2.3. Drama in Education	9
2.3.1. Drama in Turkish Education System	10
2.4. The Effects of Drama in English Language Teaching and Learning	10

2.4.1. Drama and ELT Skills Development	11
2.4.2. Drama and Krashen’s Affective Filter Hypothesis	13
2.4.3. Drama and Motivation	15
2.5. Types of Drama Techniques Used in English Language Teaching	16
2.5.1. Role Play	18
2.5.2. Improvisation	19
2.5.3. Simulation	20
2.5.4. Mime (Pantomime)	22
2.5.5. Story telling	23
2.6. Teachers’ Role in Education	25
2.6.1. Teachers’ Role in Drama Oriented Teaching	27
2.7. Possible Drawbacks in Implementing the Drama into English Language Classes ..	29
CHAPTER 3 METHODOLOGY	31
3.1. Introduction	31
3.2. Context of the Study	31
3.3. Limitations of the Study	31
3.4. Assumptions	32

3.5.Overall Design Of the Study	32
3.5.1. Research Questions	33
3.5.2. Participants	33
3.5.2.1.Demographic Description of the Participants	33
3.6. Data Collection Procedure	37
3.7. Data Analysis	37
3.8. Summary	38
CHAPTER 4 RESULTS AND DISCUSSIONS	39
4.1. Research Question I: What does drama refer to English language Instructors?	39
4.1.2. Findings Related to the Teachers’ Perceptions about the Role of Drama ...	40
4.2. Research Question II: Are the teachers aware of the effects of drama in English Language Teaching?	43
4.2.1. Findings Related to the Teachers’ Knowledge of the Use of Drama	43
4.2.1.1. Definition of Drama	43
4.2.1.2. Advantages of Drama	45
4.2.1.3. Language Skills & Language Components.....	47
4.3. Research Questions III: How do teachers integrate drama in to their teaching?	51
4.3.1. Findings Related to the Integration of Drama in Teaching Process	51

4.3.1.1. Views about the Educational Drama Techniques	51
4.3.1.2. Views about Language levels	54
4.3.1.2. Stages of lesson	55
4.4. Research Questions IV: What do teachers think about the possible challenges they may face while using drama in the classroom?	57
4.4.1. Findings Related to the drawbacks of using drama in ELT	57
CHAPTER 5 CONCLUSION	61
5.1. Summary of the Study.....	61
5.2. Implications of the Study	62
5.3. Suggestions For Future Research	62
REFERENCES	64
APPENDICES	75
APPENDIX I: DEMOGRAPHIC INFORMATION FORM	76
APPENDIX II: WRITTEN INTERVIEW	77
ÖZGEÇMİŞ	80

SYMBOLS AND ABBREVIATIONS

CLT : Communicative Language Teaching

DIE : Drama in Education

EFL : English as a Foreign Language

ELT : English Language Teaching

ESL : English as a Second Language

LIST OF TABLES

Table 1. Theatre & Drama	8
Table 2. Descriptive Analysis of the Participants' Age	34
Table 3. Descriptive Analysis of the Participants' Major	35
Table 4. Descriptive Analysis of Participants' Highest Level of Education	36
Table 5. Descriptive Analysis of the Participants' Experiences in the Field	37
Table 6. Participants' Views About the Role of Drama	40
Table 7. Participants' Views About the Definition of Drama	43
Table 8. Participants' Views About the Advantages of Drama	45
Table 9. Participants' Views About the Drama and Language Skills & Components ..	48
Table 10. Drama Techniques	52
Table 11. Participants' Views About the Students' Language Levels	54
Table 12. Participants' Views About the Appropriate Stage of the Lesson to Use Drama	56
Table 13. Participants' Views About the Possible Drawbacks of Using Drama in the Classroom	58

CHAPTER 1

INTRODUCTION

1.1. INTRODUCTION

The aim of this section is to provide an introduction to the present study. First, a brief background of the study is presented. Then statement of the aims and the context of the study, purpose of the study in relation to the research questions are discussed. Following the significance of study and the definitions of terms used in the research have been presented.

1.2. BACKGROUND OF THE STUDY

Throughout the years, English has become the most spoken language around the world. Harmer (2007) asserts that “by the end of the 20th century English was already on its way to becoming a genuine ‘lingua franca’, that is a language used widely for communication between people who do not share the same first (or even second) language” (p.13). Living in a global world and having a global lingua franca brings the need to learn English of native speakers of different languages to communicate.

Being aware of the fact that the English language is increasingly important as a means of communication and interaction globally, Turkish education system adopts the idea of giving English education as most of the countries around the world. Many Turkish learners start learning English as early as in Primary School or even Pre-School. Despite being exposed to English instruction for a long time at different levels, as a critical part of language learning and teaching process; Turkish learners have difficulty in mastering the target language especially in terms of communication skills which are the most important aspects of a language.

In 2015, Oktay carried out a study, aiming to spot the difficulties that the students and teachers encounter in English teaching and learning process. 41 instructors, 117 senior students and 6 staff from Abant İzzet Baysal University took part in this study. The

questionnaire was conducted to reveal their views about the related problems. According to the Oktay's (2015) study results;

“Turkey's policy in foreign language teaching is not sufficient enough (82,4%), foreign language courses are generally called " teacher - centered " as is being processed (75,0 %), too much emphasis is given to grammar (73,1 %), there is not enough practice (59,3 %), motivating students to desire to learn the language is not enough (55,6 %) and students' active participation in foreign language courses is insufficient (54,6 %)”. As this is the situation, English teachers in Turkey seek alternative ways of language teaching methodology and techniques which will provide students with more effective involvement in the learning process, for an effective language development.

1.3. STATEMENT OF THE AIMS AND THE CONTEXT OF THE STUDY

Drama as an alternative technique, has been used around the world in the field of English language learning and teaching since 20th century and in Turkey, since 1990s. It has been investigated by many researchers in numerous studies. Those studies revealed that drama is an effective teaching tool in terms of containing many benefits for teaching and learning through drama is extremely successful. (Sam, 1990; Holden, 1981; Maley&Duff, 1987; Dodson, 2000; Adıgüzel, 1993; Whiteson, 1996; Wessels, 1987).

Burger states that (1996 as cited in Mattevi 2005, p.13) ‘‘Drama can be considered as one of the most complete tool a teacher can use, since it favors ‘‘total growth’’;

“(1) a healthy and well-coordinated body; (2) flexibility and fluency in oral communication of ideas; (3) a deep and sympathetic understanding of fellow man; (4) an active and creative imagination; (5) resourcefulness and independence; (6) initiative; (7) controlled and balanced emotions; (8) ability to cooperate with the group; (9) sound attitudes of behavior toward home, church, school, and community; (10) aesthetic sensitivity - a real appreciation for beauty of form, color, sound, line”.

Despite the numerous benefits of using drama in students' improvement in many ways, drama still struggles to find an effective implementation in the classroom and still does not get sufficient attention among teachers for language teaching (Mattevi, 2005). There may be several reasons behind the unwillingness of teachers. According to Heathcote (1984, p.16 as cited in Mattevi, 2005 p.19) 'one of the reason is teacher '.

She states that most teachers don't get enough training to implement drama to their teaching and they only receive basic information during their drama courses. But when they come to the practising part, they feel inadequate and avoid including drama in their teaching practices. Apart from this, Royka (2002) states that some teachers have a fear of looking unserious if they base their lessons on plays rather than following the curriculum and they think that drama could take away their position as a language role model.

1.4. PURPOSE OF THE STUDY

The purpose of the current study is to identify English instructors' perceptions on the use of drama in their teaching process. More specifically, the present study aims to find an answer to the following questions;

1.5. RESEARCH QUESTIONS

1-What does drama refer to English language Instructors?

2-Are the teachers aware of the effects of drama in English Language Teaching?

3-How do teachers integrate drama into their teaching?

4-What do teachers think about the possible challenges they may face while using drama in the classrrom?

1.6. SIGNIFICANCE OF THE STUDY

The word perception can be used in several ways. It is mostly regarded as a person's attitudes, beliefs or opinions. Investigating the perceptions and beliefs of teachers is vital in education because there is a strong relation between teachers' perception and their manner of teaching. In this study perception refers to English language teachers' interpretation towards the significance of drama in teaching. Although, there have been numerous studies related to the significance of drama in ELT, the research related to perceptions of teachers' about using drama in ELT has been very limited. Thus, the current study is significant in that it presents a general outlook of how teachers perceive drama, what they think about using drama in their teaching context and how they apply drama in their classes and what factors they are affected by.

1.7. METHODOLOGY AND TECHNIQUES USED

In order to collect in-depth and reliable data about the research topic, written interview instrument have been chosen by the researcher. Detailed description of these instrument will be presented in Chapter Three.

1.8. SAMPLE OF THE STUDY

The sample of this study is the English Instructors teaching at Preparatory Schools of three different universities in Ankara, Turkey.

1.9. THESIS ORGANIZATION

The present study consists of four chapters. The chapters are as follows:

1.9.1. Chapter One: General Introduction

Chapter one provides a background explanation about the study in general. It emphasizes the problems of the study with its context and gives explanation of the significance of the study. It also provides general information about what kind of data analysis techniques used in the study. Finally the chapter gives the organization of the study, the sample of the study and definition of terms used in the study.

1.9.2 Chapter Two: Literature Review

This chapter tries to review the existing relevant literature related to drama in education and drama in English Language Teaching. Then the review clearly expresses the effects of drama in ELT. Also it reviews the teachers' roles in drama oriented class. Finally the chapter gives information about the possible problems that hinder teachers using drama in their teaching.

1.9.3. Chapter Three: Methodology of The Study

Chapter three provides information about the research design of the study with a special attention to the research methods used in the study. Moreover, it gives explanations about the data collection instruments, research design, population and the data analysis of this study.

1.9.4 Chapter Four: Data Analysis

Chapter four presents the results of the analyzed data.

1.9.5. Chapter Five: Conclusion and Implications

Chapter 5 includes the conclusion of the study with the summary of the findings relevant to the research questions. Then it presents recommendations for future studies.

1.10. DEFINITION OF TERMS

The followings are the explanation and clarification of some terms that are used frequently in the study. The terms are ordered alphabetically.

CLT : Communicative Language Teaching

DIE : Drama in Education

EFL : English as a Foreign Language

ELT : English Language Teaching

ESL : English as a Second Language



CHAPTER 2

REVIEW OF LITERATURE

2.1. INTRODUCTION

The aim of this chapter is to provide relevant literature related to the place of drama in English language teaching. First, the definition of drama and misconceptions related to meaning of the term “drama” in educational concept are explained. Then the background information about using drama in education and specifically in English language education is given. Next, drama methods and techniques that are commonly used in English classes are provided. Finally, some of the drawbacks in implementing drama in second language teaching are discussed.

2.2. DEFINING DRAMA

According to Sarah L. Dodson (2000), “use of drama in language classrooms is not a new concept. It has played a small but consistent role in language teaching since 1970’s” (p.3). So, it has been the part of a language classes for several years till now. Although drama has been known to be a part of a language lessons for a long time, there are still some concerns about what drama exactly refers to (Huggland & Fredin, 2001, p.9). According to some researchers the word “drama” mostly tends to be perceived only as a process of putting plays and acting in front of audiences (Gaudart, 1990; Baldwin, 2012; Dodson, 2000). However the word drama seems to be a blanket term which has been defined in a number of ways by different professionals. Therefore, it’s important to figure out what the word drama in this study refers to.

For Wessels (1987):

“Drama is doing. Drama is being. Drama is such a normal thing. It is something that we engage in daily when faced with difficult situation. You get up in the morning with a bad headache or an attack of depression, yet you face the day and cope with other people, pretending that nothing is wrong” (p.7).

Accordingly, Holden (1982, p.1 as cited in Davies, 1990 p.87) states that:

“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’”. According to Via (1987) “drama is communication between people that conveys meaning”(p.10). Other professionals such as Adigüzel (2010), depicts that we can regard any activity that include action in it, “drama”.

It is clear that the term drama refers to a broad notion. It can be defined and interpreted from different perspectives. Also it is mainly used with the word ‘theatre’ interchangeably. But many scholars assert that in order to comprehend clearly what drama refers to, it is essential to make the distinction between drama and theatre. Grady (2000, p.98) compares the two terms “drama” and “theatre” as follows;

Table 1
Theatre vs. Drama

<u>Theatre</u>	<u>Drama</u>
Stage	Classroom, playing area, space
Scenery	Environment, setting
Actors	Students, participants, players, teacher-in-role
Director	Teacher, leader, facilitator, artist-teacher
Play script	Scenario, story, material, ideas
Rehearse	Practice, work on, experiment with, explore
Perform	Share, show, play out, dramatize, improvise
Audience	Observers, Peers
Critique	Assess, discuss, and reflect

So it's vital to know that in the current study focus will be on the educational use of drama in English language teaching as a tool, method, activity or an approach.

2.3. DRAMA IN EDUCATION

The use of drama in education, doesn't mean to teach acting skills but to benefit from drama techniques while teaching specific subjects. Drama in education is a strong tool to use while teaching any subjects like language, geography, maths, music, arts etc. According to Wessel (1987);

“drama in education uses the same tools employed by actors in the theatre. In particular it uses improvisation and mime. But while in the theatre everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners” (p. 8).

Drama has been known to be used for the first time in late 19th century in England (Öztürk, 2001). But the distinction between the two different concepts drama in education and theatre activities can be traced back to 1950s and 1960s. Unlike the value given to the quality of performance before, Peter Slade and Brian Way emphasized the improving facet of drama and how to apply it to increase self-expression, awareness, and creativity (as cited in Dougill, 1989, p.3). Later, in 1970s Dorothy Heathcote and Gavin Bolton, who were regarded as the most widely known proponents of drama in L1 classroom, redefined drama. They reconstructed the relationships between drama, student and teacher and they presented new approaches to drama in education. As Dougill (1989) states “their concern with the social element of drama and its capabilities for allowing insights into non-personal matters, has led to drama being seen as an educational tool rather than a separate subject”(p.3). And by making the theatre the center of curriculum, they suggested teachers to integrate drama into whatever they do and drama became for most teachers a vehicle for teaching across the curriculum.

The ideas of Heathcote and Bolton who inspired teachers to include drama into their subjects were soon transferred to L2 professionals and gained many proponents who started using drama in their language teaching context. The pioneers in the field of using drama in ESL/EFL concept are Via (1976), Maley & Duff (1982), and Smith (1984) all of whom have published books based on their experiences as language teachers who have

used drama in their classrooms successfully. All of these researchers have tried to explain the importance of drama and try to make teachers use it in their language classrooms (Dodson, 2000).

2.3.1. Drama in Turkish Education System

The separation of drama from theatre also raised awareness in Turkey. The beginning of the modern creative drama in Turkey dates back to 1982, as its the first meeting date of İnci San and Tamer Levent. And this date has been regarded as the starting point of drama movement in Turkey (Adıgüzel, 2008). In 1985 drama was publicized in Turkey through the first conference held, “Dramatization in International Education” (Adıgüzel, 2012). And later in 1990, the first master course titled 'Creative Drama' was opened at Ankara University, Social Science Institution, Department of Fine Arts Education. Prof. Dr. İnci San and Tamer Levent lectured this course together (Öztürk, 2001). As a result of these efforts, the council of higher education included compulsory courses entitled “Drama in primary education” and “Drama in pre-school education” in 1997. In terms of teacher education, drama also integrated to program in those years. Finally, In 2007, mandatory drama courses were included to the programmes in the Foreign Language Teaching, Social Sciences and Physical Education departments as well.

2.4. THE EFFECTS OF DRAMA IN ENGLISH LANGUAGE TEACHING AND LEARNING

There are great deal of research that reveal why drama should be integrated in education. Some of the researchers in the field of ESL/EFL believe that drama can be used in teaching any subject successfully (McCaslin, 1990, as cited in Terzier, 2012, p.22); however, it is commonly used in ESL/EFL classes more effectively. Several scientific investigations support this idea that drama has practical contributions to the language education process.

Wessel (1987) summarizes the potential advantages of drama in language teaching as follows:

- The acquisition of meaningful, fluent interaction in the target language,
- The assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner,
- The fully contextualized acquisition of new vocabulary and structure,
- An improved sense of confidence in the student in his or her ability to learn the target language (p.13).

Apart from this, drama has an important role in language teaching cause it encourages students to become active participants of their learning process. (Rothwell, 2011). Drama is also extremely succesfull technique to develop students' language skills (Mattevi, 2005; Demircioğlu, 2010; Kırmızı, 2008, Carkin, Hsu and Kao, 2011). In addition to this, drama increases the motivation of the students. (Shand, 2008; Aldağ, 2010; Gomez, 2010 Piazzoli, 2011). It proceeds learner-centered learning and authenticity. With the help of drama students learn to dwell on real life (Özdemir & Çakmak, 2008). Drama also has a significant role in developing academic skills (Aytaş, 2013; Demircioğlu, 2010). It creates positive attitudes and develops academic accomplishment (Aydeniz & Özçelik, 2012). As it has been stated drama has many great benefits in languae teaching process.

2.4.1. Drama and ET Skills Development

Brown (2000, cited in Mattevi, 2005, p.23) strongly emphasizes that the only way to teach a language effectively is to integrate the basic skills; listening, writing, speaking and reading. And due to its nature, the implementation of drama techniques in ELT classrooms enables teacher to scrutinize the subject matter in a communicative and purposeful way. (Mattevi, 2005). And this way mainly helps to address the four skills of language learning such as speaking, listening, writing and reading.

In his study, Gomez (2010) investigated the role of using drama in enhancing the oral skills, including pronunciation and fluency. The study was carried out in a public school in Madrid. The mother tongue of the students was Spanish. Two different classes received different instruction methods for a three week period. To evaluate their oral skills they were given pre and post tests. The data analysis revealed that teaching English through

drama was more than traditional methods, and drama techniques helped the oral skills enhancement.

Similarly, in their research, Carkin, Hsu and Kao (2011) embodied different kinds of drama techniques to help students with beginning to low-intermediate oral proficiency improve their integrated language skills through various drama activities. The study took place with the university students in Taiwan. Pre and post tests were used to analyze the data. The findings showed that drama activities facilitated more interactive questioning than traditional approaches and were more helpful in increasing and enhancing the amount and length of speaking that learners had in the target language to communicate their ideas.

In another study, Gill (2013) examined the implications of drama in developing oral skills of non English speaking background students. The weeks were divided into four lots of three weeks. In the first three weeks entirely communicative non-drama-based lessons implemented. From weeks four to six, only communicative drama-based methodology was used, from weeks seven to, communicative non drama based methodology implemented again, and the last three weeks communicative drama-based strategies were applied. Study revealed positive findings. Students had more speaking opportunities and they were more comfortable in using the language and also understanding the different accents.

In addition to developing speaking skills, drama also strengthens reading and writing skills too. Kırmızı (2008) conducted a study on the impact of drama on the reading strategies of the fourth graders in Turkish language classes over seven weeks with control and experimental groups. In the experimental group creative drama techniques and in the control group Turkish lesson educational program has been followed. The data has been collected through reading comprehension and reading attitude scales in pre and post-tests. The results of the study revealed that there was no significant difference between the control and experimental groups related to their attitude towards reading although creative drama method was more effective on improving reading comprehension strategies than Turkish lesson educational program group.

Furthermore, Whitney (2006) created a drama and fiction writing workshop with the High School students. His aim was to help students develop new writing skills. In the study,

students were presented with four characters; Mom, Dad, Buddy, and Sis. Students collaborated to create situation for the characters such as characters' personalities and relationships just as professional drama writers do. Then each situation was performed by each group. At the end, it was found that the students have not only enjoyed the activity, but they also began to make decisions as authors because of their character development and presentations. He also found that the students wanted to engage with the English lesson and for the course of the workshop and they did not respond negatively to writing.

Demircioğlu (2008) investigated the effects of drama activities to improve English vocabulary. The study took place in Turkey with the participation of 50 students of the 3rd grade. They had already been grouped into two classes equally as experimental group and control group in random. There were 25 students in each groups. In the research, in order to teach new vocabulary items, five lesson plans were prepared. The new vocabulary items were chosen from the current course book. Totally 32 new vocabulary items were taught through drama. To start the each lessons, warm up activities were used. After that, teacher presented new vocabulary items by using storytelling technique and she also used realias, masks, pictures and real objects. And the students worked in groups and they actively participated in lessons from the pre activity to the production part. On the other hand, the teacher just gave the Turkish equivalents of the words or showed pictures to the students in the control group. The students in the control group did not take part in any drama activities. To analyze the data, independent samples T- test was applied to compare the values of the means from two samples. The results show that the experimental group got better result than the control group.

In conclusion, it can be concluded from different studies that drama is a complete tool which addresses the four skills without omitting the other aspects of language like grammar, pronunciation or accent. (Mattevi, 2005)

2.4.2. Drama and Krashen's Affective Filter Hypothesis

Krashen's second language acquisition theories have had a great influence in the field of second language learning. Krashen's theory of second language acquisition consists of five main hypothesis:

- The Acquisition-Learning Distinction,
- The Natural Order Hypothesis,
- The Monitor Hypothesis,
- The Input Hypothesis,
- The Affective Filter Hypothesis.

The most widely known of these hypothesis among the language professionals are the ‘‘Affective Filter Hypothesis’’ and the ‘‘Language Acquisition Sytem’’. Krashen (2009) states that there are two different system of developing ability in a second language learning. First one is language acquisition, which is a subconscious process of developing ability to understand a language and using it to communicate with others, as it is in acquiring the first language and the second one is learning, the conscious process of developing skills in a second language.

The other hypothesis which is valuable in terms of language teaching is ‘‘Affective Filter Hypothesis’’. Krashen (1982) asserts that ‘‘The Affective Filter hypothesis captures the relationship between affective variables and the process of second language acquisition by positing that acquirers vary with respect to the strength or level of their Affective Filters’’ (p.30). Related to this, Krashen (1982) identified three kinds of affective factors that are directly related to acquiring a language; motivation, self-confidence, anxiety. According to Krashen, learners who are highly motivated, who have self-confidence and a good image of the ‘self’ and who experience low personal and classroom anxiety tend to be more successful in the process of learning a foreign language. And the most apparent benefit of using drama that it lowers affective filter and with this way it inreases self esteem and self confidence in learners (Dodson, 2000).

Several investigations related to the role of drama in language motivation and anxiety have been done. To begin with, Shand (2008) studied the role of drama in lowering the students’ language anxiety and increasing their motivation. Participants of the study were the third, sixth and seventh grade students. In the study, pre-test, post-tests, interviews and observations were used with both participants and their language teachers. Results of the study revealed that drama was significantly successful in reducing the anxiety and increasing the confidence and motivation of the third graders to speak English. But,

although drama had positive effects, there was little change in the sixth and seventh grade students' anxiety, confidence, and motivation to speak the target language.

In parallel to Shand, Punsiri (2011) aimed to investigate the role of drama in foreign language anxiety of forty four Thai EFL students at the Department of Primary and Secondary Education. The control and experimental groups were selected through convenience sampling process, and an anxiety scale and focus group discussions were used as data collection methods in the study. The quantitative and qualitative data analysis showed that drama was an effective tool in reducing learner anxiety. In the end, to lower learner anxiety, the researcher suggested that the drama teacher have a friendly appearance, have a sense of humor, be non-threatening, pay close attention to the learners and their performance, and find ways to encourage students to take active part in the learning process.

Similarly, Sađlamel & Kayaođlu (2013) carried a study aiming to identify the language anxiety level of students and the role of creative drama in reducing language anxiety in a speaking classes at a Turkish State University. More than fifty hundred students participated to the study, and they went through a six week creative drama techniques program. The researcher randomly selected twenty two students for a one-group pre-test/post-test study and applied a foreign language anxiety scale to collect data. He also had interviews with the students and their speaking teachers. The findings were analyzed via SPSS software. At the end of the study, it was revealed that there was a significant reduce in the language anxiety levels of students' who participated in the drama program.

2.4.3. Drama and Motivation

Harmer (2007) asserts that "at its most basic level, motivation is some kind of internal drive which pushes someone to do things in order to achieve something. Without such motivation, we will almost certainly fail to make the necessary effort" (p.98). Defined by Dörnyei (2001) as a concept that explains why people think and behave as they do, motivation is another facet that plays a significant role in language learning process. As Dörnyei (2009) further explains, L2 motivation is the degree to which an individual tries hard to learn the language with a drive to do so and the level of satisfaction learners experience in the process of learning another language. When individual does not have sufficient amount of motivation in the learning process, they will not be able to achieve

the long term educational goals even if they have remarkable language abilities in the target language and are taught with advanced teaching methods and techniques to ensure their achievement.

Considering the importance of motivation in education, it is crucial to increase learner motivation to guarantee effective learning. According to Özdemir and Çakmak (2008) "Drama enables students, in all levels of education, develop their intellectual skills such as creativity, problem solving, communication, socialization and empathy and it gives individuals the opportunity for self-actualization, group work and sharing their responsibilities"(p.25). For this reason, several researchers defend the implementation of drama into language learning process as an alternative teaching and learning tool to deal with motivation related concerns.

In 2010, Aldağ investigated the effectiveness of drama on the enhancement of motivation of the students who learn English as a Foreign Language in public elementary school. The subjects were 4th grade students of Mimar Sinan Primary School in Trabzon. Fifty randomly sampled 4th grade students participated in the study. Then these students were randomly divided into two groups as experimental and control. Two groups followed different schedules. With the same content, control group followed their standard lesson and experimental group followed a drama based lesson. To collect the data, five different instruments were employed. But the motivation test was applied as pre and post test. According to the findings of the study there were notable differences between the Experimental Group and the Control Group, in terms of increased motivation and development of speaking skills.

2.5. TYPES OF DRAMA TECHNIQUES USED IN ENGLISH LANGUAGE TEACHING

Maley and Duff (1987) defines that drama activities "are activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class is to be based" (p.6). The techniques offer an atmosphere to the learners which gives them to get out of themselves and get into different roles and situations which, in turn, allow them to practise the target language in a meaningful contexts.

It is possible to integrate drama in all language classrooms effectively since there are many distinct activities teachers can use in their teaching to activate language learning and make learners enjoy in their learning process. Some of these activities can be used for accuracy and fluency while some others may practice language skills. Depending on group profile and lesson's aim, whether it is revising and practicing previous lessons or changing the pace of the lesson, teachers need to choose and organize their drama activity well.

The incorporation of drama activities into the language curriculum is of vital importance. Dougill, (1987, p.8) summarizes the considerable benefits of drama activities as follow:

- they provide a framework for communicating,
- they allow for unpredictability in language use,
- they provide a bridge between classroom and the real world,
- they allow for creativity and involve the whole person ,
- they provide physical involvement and release,
- they develop confidence and can be motivating,
- they help cater for mixed ability classes and large number.

Moreover, with drama techniques, people act out various roles in various situations. By means of drama and drama techniques, foreign-language learners gain a deeper understanding of people and of situations. Many scholars think that these activities are significantly advantageous in foreign language teaching because they provide students opportunities to communicate in a meaningful context. (Maley & Duff, 1987; Wessels, 1987; Dougill, 1989; Gaudart, 1990; Baldwin, 2004; Almond, 2005).

2.5.1. Role Play

Role play is one of the most known type of drama technique used in the classroom. According to Harmer (1998), “Role-play activities are those where students are asked to imagine that they are in different situations and act accordingly” (p.92). This technique is interpreted by teachers variably but the most common form of it to choose a dialogue assign roles to students and make them read the lines and correct the errors (Gaudart, 1990).

In role play, participants are usually given information about their roles, on role cards that is, who they are, what they think etc. The participants are free to choose what to say as long as it conforms to the given role, setting and situation. The participants are expected to behave as real participants in the given situation. The theme of role-play may include any simple situation from teachers’ and learners’ own life like meeting a friend in the street and greeting each other or inviting the other person for some event to a more complex one like a meeting of school committee solving a problem concerning misbehavior. The importance of using role-play in terms of language teaching derives from that it facilitates a flow of language which is difficult or not possible to create otherwise (Dougill, 1989). And acting out a role within a scene or script makes the content of a language more memorable and useful rather than reading texts superficially without practicing in a real world. An example of a role play activity is given below:

✓ A Role Play Activity

Name of the activity: Inviting

Purpose: Practice in inviting and responding to invitations

Situation: Person A is at home and bored. He rings up person B to invite her to the cinema.

Person A

Person B

Say hallo.

Say hallo.

Invite B to the cinema

Ask what is on

Say it's the latest Clint Eastwood Film

Accept the invitation

Tell B to meet you at the cinema.

Say that's okay

(Dougill, 1987, p. 18)

2.5.2. Improvisation

Heathcote (1991), defines improvisation as:

“it means putting yourself into other people's shoes and by using personal experience to help you to understand their point of view, you may discover more than you knew when you started “. She continues that it is our inborn system of discovery that we use all the time naturally. According to Hodgson and Richards (1974, p2. as cited in Dougill 1989, p.19), improvisation as “a spontaneous response to the unfolding of an unexpected situation”.

In improvisation, the participants do not memorize a script or do what the instructor says, instead they have freedom to make their own contributions to the lesson. So students become more creative with language since they have an opportunity to imagine themselves in real life situations. Thus, they gain confidence in coping with the unexpected situations without carrying anxiety. This tool is one of the key component to create an English-based drama course. It is an effective instrument for teachers to materialize what the teacher desires to indicate (Heathcote,1991). An example of improvisation is given below:

✓ An Improvisation Activity

Name of the activity: Progressive Improvisation

Purpose: Fluency Practice

Method:

1. The teacher introduces the situation (eg parents are having breakfast and talking anxiously about their child who has stayed out all night and not returned home),
2. The teacher invites volunteers to take the parts of the parents,
3. After a while the teacher interrupts to introduce the brother/sister of the missing child who has just woken up. The parents engage him/her in conversation,
4. The teacher indicates that another student should join the group, this time taking the part of the missing child,
5. Depending on how things develop, the teacher might introduce other character (eg a policeman looking for a person answering to the child's description),
6. Afterwards the group discuss what happened and try again or use a different situation.

(Jonnie Young, 2007)

2.5.3. Simulation

Dougill (1989) defines simulation as “a structured set of circumstances that mirror real life and in which participants act as instructed”. In this setting the participants can act themselves or someone else. Simulation in the classroom involves activities in which the students make decisions, negotiate with each other or solve problems. Any teaching materials like maps, cartoons, diagrams, interviews, newspaper and magazine can be tools of simulation, as well as the tools that can be found anywhere like leaves, sticks, stones and so on. Learners with the information they have are allowed to exchange messages to achieve a stated goal.

Apart from this, the distinctions between role play, improvisation and simulation are not easy to perceive and the terms have been interpreted in various ways by various authors (Dougill, 1987). They tend to overlap in characteristics and functions. However, Livingstone (1983 cited in Dougill 1987, p.21) states that “in language teaching differences between them are unimportant. There may be improvisation within role-play

and role-play within simulation, but for the language teacher there is only one concern: the opportunities they create for production of the spoken language". An example of a simulation is presented below:

✓ A Simulation Activity

To give an example of how simulation can be applied in class, Crookall and Oxford's (1990 as cited in Tompkins, 1998) "Island Game" is presented below:

The "Island Game" is both an extended ice-breaker and collective decision-making activity which can help develop a range of skills in the target language. The simulated situation is one in which the group has been stranded on an island. A volcano will erupt in 30-60 minutes, so an escape plan must be implemented quickly. There are lifeboats to carry all to safety on neighboring islands, but an overall group consensus must be reached on who will go where, with whom, etc.

Level: Intermediate

Time: 1/2 hours for the main game, 1 hour for follow-up.

Purpose: Ice breaking, developing skills in decision making and cooperation.

Language:

Language skills are used to reveal things about oneself, express agreement and disagreement, persuade, defend a point of view, elicit cooperation, analyze data, and make judgements. Different skills are enhanced such as listening, understanding directions, initiating, speaking, writing and reading.

Organization: Whole class and small groups of 3-7 students.

Preparation and Warm-up:

Students must not talk. They are given information on lifeboat numbers and capacities, neighboring islands, etc. Each student must complete a "personal profile" with accurate

information on sex, age, nationality, background, employment, practical skills, etc., and with the top three preferred islands indicated.

Procedure:

The group makes decisions to reach a consensus. The teacher makes sure that everyone stands up and moves around. Changes can be made (such as boats being declared unseaworthy, or islands declared out of bounds) when a group seems to have made a decision "too easily." The time until the volcano explodes is periodically written on the board.

Follow-up:

Small groups rank order and discuss the five main factors that led to their decisions about forming groups, choosing islands and escape boats, etc.

Variation:

Each group develops a society on its new island, complete with a political structure. They draw up a set of guidelines, or constitution, for the community.

(Tompkins, 1998, p.5 as cited in Köylüoğlu, 2010, p.61)

2.5.4. Mime (Pantomime)

Mime is performing actions without using words. Dougill (1989) makes a definition of mime as “a non-verbal representation of an idea or story through gesture, bodily movement and expression” (p.13). The aim of mime is to emphasize the paralinguistic features of communication such as facial expression, gesture, movement, non-verbal sound. As Savignon states (1983, p.2001 as cited in Gaudart, 1990, p.8):

“The mime helps learners become comfortable with the idea of performing in front of peers without concern for language and that although no spoken language is used during a mime, it can be a spur to use language”. Relevant to the syllabus and students’ interests, teachers can use mime as an effective tool to create awareness in non-verbal

aspects of communication. Mime has mainly a visual stimulus which leads to visual association. When there is an associated image, memory is greatly activated and recalling of language items get easier. By mime learners support their memory with the help of visuals and recalls linguistic items when they are needed. Mime also emphasizes the paralinguistic features of communication. It builds up the confidence of learners by encouraging them to get up and do things in front of one another. One of the mime example activity is given below:

✓ A Mime Activity

Name of the activity: The Mime Box

Purpose: to revise and reinforce vocabulary items

Method:

The teacher places a box in front of the group. Then the teacher mimes taking something out of the box and invites students to guess what it is. The teacher asks student A to come up to the box and whispers the name of an object to him, Student A mimes taking the object out of the box while the other guesses. The game continues with other students miming until the list of words.

(Dougill, 1987, p.15)

2.5.5. Story Telling

Storytelling is defined as the art of telling stories through the use of words and actions in order to engage an audience (Soleimani & Akbari, 2013). The act of storytelling generally brings advantages to learners. The teacher may use storytelling to create comfortable condition when he/she knows that the learners are moody to study. The teacher can also use storytelling to attract the learners' attention when their focus spreads out.

According to Sanchez (2014), storytelling is the best way to help students learn the second language in the same way as their mother tongue. Storytelling is also pragmatic for emphasizing the relationships between four language skills (listening, speaking, reading,

and writing). Students can enhance their listening skills by hearing stories, they improve their speaking skills by reciting or retelling stories and their reading skills by reading their own stories or the stories of others, and their writing skills by writing stories. And learners easily raise self-esteem and become active participants in the classroom.

Apart from this, Krashen's Affective Filter Hypothesis (1987) reveals that lack of motivation or self-esteem and anxiety raise the affective filter and acts as a barrier to the input, so comprehensible input is not able to reach the innate mechanism. This makes the acquisition unavailable. At this point, stories act as an effective tool to lower the affective filter and can motivate the language learners so affective filter is lowered and acquisition is made possible.

Although storytelling in education has primarily been associated with children in the lower grades, there is now greater evidence that the use of storytelling in higher education is being recognized as a powerful teaching and learning tool and one that has proven effective across all academic disciplines with adult student learners. In short, the storytelling strategy is beneficial for learners in their learning activities.

✓ **A story Telling Activity**

Name of the Activity: Group Story Telling

Purpose: To use collaborative storytelling.

Method:

Sit the group down in a large circle and nominate one student to stand in the centre. Ask another students to name a story genre (e.g. horror, thriller, love war,adventure etc.). The rest of the students then have to create a story based on this genre. The students to the left of the first students generates the first line (which should include clear instructions for the actor in the centre of the circle). The next students generates the second line and the story moves around the circle. In response to each instruction, the student standing in the centre of the circle starts to act. When the story gets back to the first person (who started the narration), that person gets up and the students who have acted sits down. The genre is changed and a new story begins (or the old one continues). For example:

S1: "Horror". (the genre)

S2: "It is a cold foggy night and Andrew is lost. He stumbles around, holding his hands out and feeling for trees".

S3: "Is that a light he sees in the distance?"

S4: "He starts to walk slowly towards the light."

S5: "Suddenly..."

S6: "He stops. What was that awful noise?"

S7: "It sounded like a howl".

2.6. TEACHERS' ROLES IN TEACHING

There are many different definitions of teacher. In the Cambridge International Dictionary of English, teacher means "someone whose job is to teach in a school, college, etc". In the learning process the teacher is regarded as the person who decides on the method, approach and the techniques, and who plans the lesson, who tests the level of learning and take precautions according to the results of the test. Finally, what is learnt in the lesson will be the result of choices made by the teacher, whether conscious or unconscious and these will depend on such factors as underlying philosophy and attitudes to pupils and the subject which is being taught.

Apart from this, Harmer (2007) states that when describing what teachers do, it is also very helpful to use some metaphors. Firstly, he states that teachers sometimes have perception about their professions as conductors as they set the tone of the classroom and control the interpretation of students. Secondly, he says that some teachers feel themselves like actors. Because they think that they are always on the stage, (classroom) and in front of the audiences (students). And some teachers feel themselves as gardeners the person who sow the seeds and observe them grow.

In the current understanding of a language teacher is very different from the traditional one. According to Jim Scrivener (2015) in traditional teaching classroom, the most of the talking was done by teachers and the teacher was the only active person during the lesson. And the students' role was just mainly listen to teacher and take notes. However as English is becoming more important day by day, not only learning strategies but also the role of a teacher and teachers' teaching approaches have also changed a lot. As opposed to the traditional classroom, learner centeredness and learner autonomy gained importance. As this is the case, in today's world teachers are expected to fulfill various roles to be able to meet the needs of their student.

Harmer (2007) presents five teacher's roles which are adoptable to various stages of the lessons. These are 'controller', 'prompter', 'participant', 'resource' and 'tutor' (p.108-110). First one is "**controller**". Teacher as a controller, runs and manages all the tasks in the classroom by taking the lead of all activities like introducing target language, giving instruction, using drillings announcements, explanations etc. Whatever happens in the classroom is under the control of those teachers. As these teachers regard themselves as the transmissior of knowledge, they feel very comfortable as being in the image of controller.

Second role is teacher as **prompter**. As it has been detailed in previous section, motivation is very important in language learning process for students. Students can sometimes be distracted and lose their interest in lessons or become unsure on how to get going. The teacher as prompter encourages learners to continue their activity by pushing them ahead. He/she helps in roleplay, give some suggestion and directs students to the solution in an encouraging manner.

Participant is another role of teacher presented by Harmer (2007). In classroom settings, teachers mostly don't take part in activities. They observe the students and monitor the activity and provide assist when it is needed. But in participant role, teacher can involve in the activity. And when s/he becomes the participant of the activity, s/he can observe the inside thing better as being a part of the group not someone else who is outside and just monitoring. By this way, students can feel more comfortable as they can share their knowledge with their teachers.

Resource is one of the next teacher's role that is presented by Harmer (2007). Sometimes students want to be independent during the certain tasks given, such as writing task or presentation project. But they still need some suggestions and help from their teacher. In this role, the teacher serves students as their 'resource' only when they need help to get some information. The purpose of this role is to encourage the learner's autonomy in learning and provide them with guidance regarding where they can find the answers to what they search for instead of spoon feeding them.

And the last role is a **tutor**. According to Harmer, tutor is a combination of prompter and resource. In this role the teacher acts as a coach when students are working on longer projects or individual study. The teacher provides advice and guidance and helps students clarify ideas and limit tasks. Lastly, Harmer (2007) asserts that " what we can say, with certainty is that we need to be able to switch between the various roles we have described, judging when it is appropriate to use one or other of them. And then, when we have made that decision, however consciously or subconsciously it is done, we need to be aware of how we carry out that role, how we perform". (p.111).

2.6.1. Teachers' role in Drama Oriented Teaching

As it has been stated earlier, in 1970s Dorothy Heathcote redefined drama and examined the relationship between education and drama all over again. This new concept of drama revealed the need to examine the role of teachers too. In drama, to create a successful and creative drama environment in the class, the more emphasis put on learners than teachers. Teachers in drama classes are expected to use dramatic activities for the further development of their students. Dougill (1989) states that " the drama-based lesson will often involve progressive student participation and creativity. As this process takes place, the role of the teacher will alter somewhat" (p.130-131). He continues that a successful teacher ought to be flexible and always should be prepared to play different teacher's role during a drama activity. At the beginning part of the activity, the teacher may act as controller in order to arrange the context of the lesson. In the course of the activity, teacher may change his/her position from ruling mood and allow students develop their own idea. And then at the end of the performance or at the production or evaluation part, the teacher may again take the initial controlling role. Similarly, Maley and Duff (1987) states that, to be able to implement drama techniques successfully, the relaxed atmosphere is a must.

To achieve this, teachers should alter their roles from a source of knowledge into a person who sets the things in motion by stepping back as far as possible. Moreover, Wessel (1987) states that “drama requires meticulous planning and structuring, and the ability to create a learning situation which will ensure a constant supply of stimuli to the students, which will keep them active and alert“ (p.15). O'Neill and Lambert (1982, p.21) summarizes some of the duties and responsibilities of a teacher in implementing the drama activities as follow:

- to set up a structures which can engage students in purposeful setting,
- to choose interesting and motivating topics and activities corresponding with them
- to be flexible in his/her teaching objective
- to create a challenging situation to get unique responses,
- to encourage evaluation and reflection
- to observe the encouraged tendencies and to decide which ones lead to growth
- to find a satisfying formation for learners' thoughts.

Apart from this, as in with all activities, drama activities also need to be well organized before the lesson begins and also the teachers have to make his/her mind about the intention of using dramatic activities (Davies, 1990). Its aim can differ from teaching a new structure, or reinforcing previously taught subject, or simulating discussion. Whatever the aim, it is important to set the objective of the lesson carefully beforehand and drama should be presented to students cautiously, in an encouraging way, by beginning from simpler activity to the more complex ones. With this way it will be possible for students who show resistance, to build confidence to overcome their fears. To sum up, as it has been stated by several scholars that teachers have some certain responsibilities that she/he has to fulfill to implement a successful drama based lesson.

2.7. POSSIBLE DRAWBACKS IN IMPLEMENTING THE DRAMA INTO ENGLISH CLASSES

In addition to the great deal of positive benefits of drama activities on L2 learning, there are still several challenges that can prevent teachers from implementing drama in their teaching. According to Royka (2002) teachers are reluctant to use drama in their classroom for several reasons and states that these feelings are more prevalent when attempting to use drama activities with adults which may be because of the fact that young adult learners are more conscious and they do not want to risk themselves in front of their friends. Apart from this, teachers who follow a very structured lesson plan in traditional teaching settings often hesitate whether they should try drama in class or not especially if they have no experience about it.

In her article, Royka (2002) covers the most common concerns and problems brought up by teachers in implementing drama activities in their classrooms, after given a drama workshop. She depicts that teachers feel that they are not a drama expert or actors so there's no way they can apply activities to their students. Another feedback that she takes from the teachers is that teachers who have never tried using a drama activity before are afraid of taking risk of looking foolish in front of a class or they feel themselves unprepared for "performing" in front of a group. Apart from this, some traditional style teachers think that the type of drama activities are not a serious teaching activities but merely games. So they are afraid of appearing unprofessional and also feel that drama activities could take away from their position as the language "role model".

Moreover, teachers don't want to include drama activities into their teaching as they have limited resources available and not having enough time to prepare drama based lessons (Royka, 2002). Apart from this, Rass (2010) states that many teachers think that designing a drama activities takes long time or many schools are lack of drama resources. Similarly, according to Elitok Kesici (2014) even teachers who are aware of the positive effects of drama in teaching, they are hesitant to use drama because they don't feel themselves qualified enough to use drama and because of the problems that they face related to the deficiency of some materials and resources. Another common problems that teacher encounter is there can be a lot of noise and chaos in the classroom which brings classroom management problems together. In conclusion, teachers are anxious about loosing their

authority and manage the class when employing drama activities in lessons. If the teachers can better understand the effectiveness of drama activities, it may become easier for them to accept this methodology and effectively use it in their lessons (Gaudart, 1990).



CHAPTER 3

METHODOLOGY

3.1. INTRODUCTION

The purpose of the current study was to investigate the teachers' perceptions toward the use of drama in their English Language Teaching experiences. This chapter outlines the methodological procedures employed in the research process. It focuses on overall design of the study and its variables, presents the research questions, descriptions of participants and setting. The chapter also presents data collection instrument, procedure and analysis of the data.

3.2. CONTEXT OF THE STUDY

This study is carried out to analyze perceptions of teachers toward the use of drama in English Language Teaching. English has an important place in Turkish educational system as in most education system around the world. But in the Turkish context learners and teachers sometimes may have difficulty in the learning and teaching process of English. Especially learners have difficulty in mastering the target language mainly in terms of communication skills which is the crucial part of a language. And the teachers are constantly searching new techniques and methods to meet their students needs. Drama as a powerful tool, can be an efficient way to overcome these related problems. And revealing how drama activities are interpreted and implemented in the classroom by teachers is a an important way to get an idea about the place of drama in ELT. In this sense, the present study aimed to explore teachers' perceptions, knowledges and views about using drama in ELT.

3.3. LIMITATIONS OF THE STUDY

This study was carried out to explore English instructors' perceptions who teach at the preparatory schools of different universities in Turkey. So as the study is limited to the academicians working at different universities' preparatory schools, the results can not

be generalized for other teachers who teach in different language learning settings as the findings of the study are specific to these participants group.

3.4. ASSUMPTIONS

- It is assumed that the teachers read the items in the questions carefully.
- It is assumed that the items in the question form are appropriate with the expected results of the study.

3.5. OVERALL DESIGN OF THE STUDY

Mackey&Gass (2011) define research as “in its most basic and simplest form, research, is a way of finding out answers to the questions”(p.1.). And research design is a kind of query within quantitative, qualitative and mixed methods that provide direction for procedures in a research study (Cresswell, 2014). In the current study, a qualitative method which is designed as a case study is employed. “Qualitative type of research is based on descriptive data that does not make use of statistical procedures”(Mackey & Gass, 2011). According to Creswell (2011), some of the characteristics of the qualitative research method are as follows:

- Qualitative study occurs in natural setting,
- The researcher is the primary instrument in data collection,
- The focus of qualitative research is on participants’ perceptions and experiences,
- Data is interpreted in regard to the particular of a case rather than generalization,
- Meaning and interpretations are negotiated with human data sources because it’s the subjects’ realities that the researcher attempts to reconstruct (Creswell 2011, p.255).

According to a different researchers, some specific research problems require particular approaches. Such as, if a phenomenon needs to be explained because of limited research findings, it deserves a qualitative approach. When the topic is comparatively new or the concept has limitedly addressed to a certain group of people, qualitative approach is useful. (Morse, 1991 as cited in Creswell, 2011, p.50).

In conclusion, the current study meets the expectations of each points made above. As it was mentioned earlier, current study was conducted with the small population of English instructors who are teaching at three different universities' preparatory schools, to get an overview of teachers' perceptions of using drama in ELT. So in this study qualitative research strategies were used with a case study approach. The qualitative data were collected through written interview consisted of open-ended questions and the data obtained were analyzed through coding method.

3.5.1. Research Questions

- 1- What does drama refer to English language Instructors?
- 2- Are the teachers aware of the effects of drama in English Language Teaching?
- 3- How do teachers integrate drama into their teaching?
- 4- What do teachers think about the possible challenges they may face while using drama in the classrrom?

3.5.2. Participants

3.5.2.1. Demographic Description of the Participants

Demographic information, including participants' age, major, year of service and additional academic information is presented as follows.

Table 2
Descriptive Analysis of the Participants' Age

Age	<i>f</i>	%
24	5	25
25	4	20
26	2	10
27	1	5
28	5	25
32	1	5
34	1	5
-	1	5
Total	20	100

Table 2 illustrates the descriptive analysis results for the ages of the participants. It can be seen that the youngest teacher participated in the study is 24 and the oldest teacher is 34 years old.

Table 3
Descriptive Analysis of the Participants' Major

Major	<i>f</i>	<i>%</i>
English Language Teaching	13	65
English Language and Literature	5	25
English Language and Culture	1	5
Linguistics	1	5
Total	20	100

Table 3 illustrates the major' of participants. As it can be seen that 13 participants graduated from English Language and Teaching department, 5 participants graduated from English Language and Literature department. 1 participant graduated from English Language and Culture and 1 participant graduated from Linguistics department.

Table 4
Descriptive Analysis of Participants' Highest Level of Education

Additional Academic Information	<i>f</i>	<i>%</i>
BA	11	55
MA	7	35
PhD	2	10
Total	20	100

Table 4 illustrates the descriptive analysis of participants' additional academic information. As it can be seen 11 of the participants have Bachelor's degree, 7 participants have Master's degree and 2 participants holds a PhD degree.

Table 5
Descriptive Analysis of the Participants' Experiences in the Field

Experience in the field	<i>f</i>	<i>%</i>
1	4	20
2	2	10
3	5	25
3,5	1	5
4	4	20
5	2	10
10	1	5
12	1	5
Total	20	100

Table 5 illustrates the participants' years of experience in teaching. The most experienced participant has 12 years experiences and the least experienced participants have 1 year experience in teaching.

3.6. DATA COLLECTION PROCEDURE

The data in this study were gathered through the help of a written interview which consists of 10 open-ended questions aiming at revealing in-depth knowledge, thoughts and perceptions of teachers about using drama. During the administration of the written interview, the participants were given some information about the structure of the interview. The written interview begins with the demographic information part consisted of questions which ask the participants to indicate their age, gender, major, hour of teaching and the year of experience.

3.7. DATA ANALYSIS

In the current study, the data were collected through qualitative research strategies. As Brown & Rodgers (2002, p.12) assert, “qualitative research, which is based predominantly on non-numerical data, reveal that it can be subdivided into various different non numerical qualitative research techniques for gathering data. In this study, qualitative data were gathered through open-ended questions about the teachers’ perceptions of using drama in ELT. During the analysis process, first step was identifying codes “meaning units” from the participants’ answers to the questions in the form. The codes were arranged by grouping similar ones into a theme. Then codes were sorted and placed in their emergent categories, and the categories were analyzed under the related themes. Each participant’s responses were coded as P1-P2 (P: Participant; 1: Participant Number). The researchers reviewed the responses for accuracy and to generate coding categories and subcategories in line with the aim of the study. In the last step, the categories were examined one by one for meaning and interpretation. Regarding the analysis of the answers to the open- ended questions the codes fell under four themes:

Theme 1: The role of drama.

Theme 2: Teachers’ Knowledge of the Use of Drama in EFL/ESL classes.

Theme 3: The Integration of Drama in the Teaching Process.

Theme 4: Drawbacks of Using Drama in EFL classes.

3.8. SUMMARY

This chapter, devoted to overall design of the study. It includes context of the study, limitations and assumptions of the study, research design of the study and data collection procedure.

CHAPTER 4

RESULTS AND DISCUSSION

In this chapter results obtained from the written interview will be presented and discussed under four research questions:

1-What does drama refer to English language Instructors?

2-Are the teachers aware of the effects of drama in English Language Teaching?

3-How do teachers integrate drama in to their teaching?

4-What do teachers think about the possible challenges they may face while using drama in the classrrom?

As stated earlier, regarding the content analysis of research questions, the codes fell under four themes:

- The role of drama
- Teachers' Knowledge of the Use of Drama in EFL/ESL classes
- The Integration of Drama in the Teaching Process
- Drawbacks of Using Drama in EFL classes

4.1. RESEARCH QUESTION I: WHAT DOES DRAMA REFER TO ENGLISH LANGUAGE INSTRUCTORS?

Regarding the analysis of the first research question, the codes fell under the first theme ‘‘The role of drama in English language teaching’’.

4.1.2. Findings Related to the Teachers' Perceptions about the Role of Drama

The views of the participants regarding the first emerging theme that is ‘‘the Role of Drama’’ and the related codes and frequencies are given in Table 6.

Table 6
Participants' Views About the Role of Drama

Perceptions/Code	Teacher code numbers	<i>f</i>
A tool to motivate students	P2, P5, P8, P9, P10, P11,15, 17, 18,19,20	11
A tool to create Interaction	P1, P4, P7, P9, P11, P14, P20	7
A way to practise productive skills	P1, P2, P6, P8, P11, P18, P20	7
Authentic language	P3, P6, P7, P15, P17	5
Warm Up	P5, P7	2

Table 6 shows the views of the participants regarding the role of drama in their teaching process. Throughout the questionnaire most frequently reported code was related to the

role of drama in increasing motivation and interaction. In this vein, some of the related extracts of participants are as follows:

P3: 'It's a fun, productive and effective way of teaching'.

P9: 'The role of drama in a typical EFL classroom is fun & motivation'.

P10: 'Drama is one of the most crucial and widest elements in ELT department, therefore, it has several roles. It would not be fair to relate it with only one role. In my opinion these roles can be listed as motivating students, increasing interaction between the learners. Besides that it is a fun way of learning'.

P14: 'The role of drama is it enables the learners to interact within the classroom. It makes the learner feel more comfortable towards learning which provides positivity as well as making the lesson more enjoyable'.

P20: 'Drama creates an enjoyable and relaxing environment which lead learners to use the language. It gives learners a chance to learn and use the language while having fun'.

Motivation is regarded as a significant element in students' learning process by many researchers and it is believed that drama also plays an important role in motivating students which results in successful learning. In this vein, the views of the participants are compatible with many researchers (Krashen, 1982; Shand, 2008; Aldağ, 2010).

Apart from this, another significant role of drama presented by the participants were "enhancing interaction and improving language skills" which are also compatible with many researchers (Wessel, 1987). Related extracts of the participants are shown below:

P1: 'It's useful to practice productive skills and it boosts the interaction of the class'.

P6: 'We can use this method to improve their productive skills and ability to use of the authentic language'.

P1: 'Drama includes diversified roles in a typical EFL classroom such as enhancing interaction among learners, improvement of productive skills.

P18: ‘‘With the help of drama activities, teachers can engage the students in the lessons, besides that to have fun and to create productive tasks, drama is very good way’’.

P20: ‘‘Also, using drama is very useful as it helps to improve both receptive and productive skills’’.

Apart from this, participants state that the role of drama is to bring authenticity to the learning environment. According to participants, main aim of drama is to integrate language with real life situations. Some extracts can be examined in this respect:

P5: ‘‘ With drama activities, students can use authentic language’’.

P6: ‘‘We can use this method to improve their productive skills and the ability to use of the authentic language’’.

P15: ‘‘The language used in dramas are authentic because they are real life stories’’

P19: ‘‘Furthermore, drama activities promote language use in real-life situations; that is, it encourages learners to practice what they have learned in an authentic context’’.

In addition to this, one of the participant (*P11*) defined the role of drama as follows:

‘‘Drama includes diversified roles in a typical EFL classroom such as enhancing interaction among learners, improvement of productive skills, taking advantage of authentic language, increasing classroom motivation, etc. For example while acting their role learners improve their interaction with each other on the one hand, with the enjoyment of the taking part in the activities they have fun and in this way the level of motivation increases on the other hand. Moreover, by using authentic language learners have insight into the actual use of the language through cultural and social elements included in the text. It provides learners experience the language’’.

In conclusion, participants revealed that drama includes many different roles in a typical English language classroom. And the most significant are increasing motivation and creating interaction among students. It also plays an important role in developing productive skills and creating an authentic language opportunities for learners.

4.2. RESEARCH QUESTION II: ARE THE TEACHERS AWARE OF THE EFFECTS OF DRAMA IN ENGLISH LANGUAGE TEACHING?

Regarding the analysis of the second research question, the codes fell under the second theme ‘‘ Teachers’ Knowledge of the Use of the Drama’’.

4.2.1. Findings Related to the Teachers’ Knowledge of the Use of Drama

The related codes were also examined under three different categories:

- ✓ Definition of Drama
- ✓ Advantages of Drama
- ✓ Language Skills and Language Components

4.2.1.1. Definition of Drama

Table 7 illustrates the teachers’ codes and frequencies related to the definition of the drama.

Table 7
Participants’ Views About the Definition of Drama

Perceptions/Code	Teacher code numbers	<i>f</i>
An effective way of teaching	P1, P3, P5, P8, P12, P13, P14, P20	8
A method to use language authentically	P4, P6, P8, P11, P15, P17, P20	7
A fun way of learning	P2, P3, P8, P18, P20	5

It was concluded from the responses of participants that all the participants had a certain interpretation of the term ‘‘drama’’ on their mind according to their current teaching situations. Most of the teacher defined drama as a way to teach language effectively. These views are compatible with the several researchers who support the view that drama provides an effective methodology for language teaching. (Via,1976; Maley & Duff, 1982; Smith,1984) Related extracts are given as follows:

P1: ‘‘Drama is a tool to use a language in an effective way’’.

P3: ‘‘it’s a fun, productive and effective way of teaching’’.

P5: ‘‘It’s a good teaching tool that allows students to participate’’.

P13: ‘‘Drama is a way of helping students to learn languages in ESL/EF’’.

And some of the teachers defined drama as an authentic way of language teaching. Some of their responses below are the evidence for that:

P4: ‘‘It’s a bridge between the target language and real life’’.

P6: ‘‘it’s a method for students to use the target language authentically’’.

P11: ‘‘Drama is an opportunity that is given to learners through which they experience the language in all its cultural, social perspectives which help learners gain insight into the language with all its components’’.

P15: ‘‘Drama is a way of teaching, learning and practicing language in an authentic way’’.

P17: ‘‘For me drama is the key to success in teaching, especially in language teaching as language learners have to prepare things in the target language and they feel forced to use the language. It’s like they are in the country where the language is spoken’’:

P20: ‘‘It is a useful tool to teach a language and to promote authentic use of language and classroom interaction’’.

In addition to this, *P2, P3, P8, P18, P20* stated that drama is a fun way of learning. These findings are conformable to many researchers that state drama makes learning fun. (Kılıç & Tuncel, 2009; Demircioğlu, 2010; Aydeniz & Özçelik, 2012; Baldwin, 2012).

4.2.1.2. Advantages of Drama

Table 7 illustrates the teachers' codes and frequencies related to the advantages of drama.

Table 8
Participants' Views About the Advantages of Drama

Perceptions/Code	Teacher code numbers	<i>f</i>
Motivation	P1, P2, P3, P4, P5, P6, P8, P10, P14 P15, P16, P17, P19, P20	13
Creates real life situations	P1, P3, P10, P12, P18, P19	6
Develops communication skills	P5, P8, P11, P13, P18, P20	6
Attracts learners' attention	P9, P12, P18	3
Promotes autonomous learning	P19	1
Efficient in vocabulary teaching	P14	1

The second category was related to the advantages of using drama. According to participants, motivation was the most significant advantages of drama. Participants' related extracts are as follows:

P1: "Drama motivates students as they use the target language on their own, in a relaxing environment."

P2: ‘Using drama makes your classroom more vivid. While playing and acting, the learners acquire the second language with enjoyment. They can act instead of just sitting and repeat the same drills. If they enjoy, they start to learn more motivated’.

P3: ‘It has many advantages such as reducing the anxiety level of learners and increase the motivation’.

P5: ‘it’s an enjoyable task for students. It increases motivation’.

P6: ‘It can be motivating for students as they pretend like someone else during the drama activities’.

P8: ‘It motivates students’.

P15: ‘it motivates students, it enhances the use of language among students’.

P17: ‘Motivations is the biggest advantage of drama in the classroom’.

P19: ‘Drama has a number of advantages in my class. First of all, all the students enjoy doing the related activities so it highly motivates them. Moreover, it helps them join the lesson more.’

P20: ‘Drama brings fun into the classroom environment and creates a suitable environment for learning. It affects learners' and teachers' motivation in a positive way’.

Apart from this, teachers stated that drama is extremely advantageous in terms of creating real life situations. In education, moving acquired skills from the classroom to the real life situations has always been regarded as a challenging task. The value of drama is that it can create real life context which can adapt learners to real life situations better. Participants’ related views on the subject were given below:

P1: ‘It helps the students speak the target language in a real life situation’.

P3: ‘It brings a kind of reality life into class’.

P7: 'When real life situations are created students feel more free to speak and express themselves in various ways. These situations are mostly created with the help of drama''.

P10: 'There are several advantages. For example, it is fun, so it creates a stress-free atmosphere, fosters language learning, brings authentic situations into the classroom environment, and makes students active participants''.

P12: 'It directs students to think and to express themselves in the target language. It creates a real life situations.'''

P18: 'In my personal opinion, drama activities can make the learning environment entertaining and all the students in the class active. Also, students are exposed to the authentic language''.

P19: 'Drama not only encourages participating the lesson but also creating a meaningful way of learning. It creates opportunities for authentic language use''.

Morover, participants *P5, P8, P11, P13, P18, P20* informed that drama supports communication skill which is one of the most important aspects of a language. These views of teachers are also compitable with a lot of researchers (Even, 2008; Healy, 2008; Evatt, 2010; Tüm, 2010; Ntelioglou, 2011).

Apart from this, some teachers stated that drama is an extremely useful tool to attract learners' attention to the subject. For permanent learning, active participation to the lesson is a must and this could only be achieved by attracting students attention to the related subject and for this purpose drama is a very effective tool (Bandura, 1986).

4.2.1.3. Language Skills & Langauge Components

Table 9 illustrates the teachers' codes and frequencies related to the views of participants on drama and language skills & components.

Table 9
Participants' Views About the Drama and Language Skills & Components

Perceptions/Code	Teacher code numbers	<i>f</i>
Speaking	All participants	20
Listening	P1, P2, P3, P4, P5, P6, P8, P10, P11, P12, P15, P17, P18, P19, P20	15
Reading	P2, P3, P5, P6, P8, P9, P10, P11, P19	9
Writing	P1, P2, P3, P6, P7, P10, P11, P12	8
Vocabulary	P1, P3, P4, P6, P7, P8, P9, P10, P11, P12, P13, P14, P15, P16, P17, P18, P19, P20	18
Pronunciation	P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11, P12, P13, P14, P15, P16, P18, P19, P20	19
Grammar	P1, P2, P3, P7, P8, P9, P10, P11, P12, P14, P15, P16, P17, P18, P19, P20	16

Drama is extremely beneficial in developing students' language skills reading, writing, speaking and listening. And several researchers assert that all these skills should be integrated to teach a language effectively (Annarella, 2000; Brown, 2000; Mattevi, 2005). In drama oriented classes students can actively engage in these language skills. Regarding the advantages of drama on practising language skills, most teachers revealed that all these four skills could be practised via drama but mostly speaking and listening. In this vein, the views of participants *P10* and *P11* were especially significant:

P10: *'I believe that drama refers to each language skill. At the very beginning of a drama activity, we make students read some certain texts to make them expose the target language. In that sense, they can internalize some specific structures and languages' itself, so we help them develop their reading skills. Drama contributes to writing skill as well. For instance, if the students prepare a written text, it helps them improve their writing, or while they are acting their play out, they contribute to their oral skills. Besides that, if we consider the other students as audiences, they listen to their friends and for that reason they also develop their listening skills.'*

P11: *'All four skills can be practiced through drama, because a class can address, practice and integrate reading, writing, speaking and listening. While learners acting their roles they speak, their classmates listen to them and also reading and writing skills are required, for example; as input and output of an activity they can use these skills as well''.*

P3: *'I think the main skills that can be practiced during drama activity is speaking and listening then writing and reading''.*

P5: *'All four skills can be practiced but of course drama is an essential tool for the speaking skill''.*

P7: *'Speaking and Writing at most''.*

P8: *'They can practise reading, speaking and listening''.*

P9: *'Speaking and Reading''.*

P14: *'All four skills can be practiced but of course drama is an essential tool for the speaking skill''.*

P18: *'All four skills can be practiced, it depends on how you organize the activity''.*

P19: *'All language skills, however mostly speaking in my case. Consequently, as students work in pairs or groups they also practice listening while making dialogues, etc.*

Most of the communication is based on speaking I think. Reading and writing can be improved easily but Turkish students need to work more on speaking and listening''.

In addition to these, P5 emphasized that drama can develop any skills except writing. And P4 emphasized that since drama is a communicative tool, reading and writing can not be practised by the use of drama.

Apart from this, most of the participants stated that all three language components can be practised through drama mostly pronunciation. Some significant extracts are as follows:

P1: ''If the grammar rules are given in advance; as the students know the grammar rules, they practise grammar''.

P2: ''In drama activities by repeating the same structures many times, may help students to learn grammar structures unconsciously''.

P5: ''In my opinion, pronunciation will develop thanks to drama activity. Moreover students learn lots of new vocabulary in the class''.

P6: ''The important part in drama activities is to practise vocabulary and pronunciation. Grammar doesn't take part as effective as them''.

P11: ''Learners need to know the necessary words in order to express themselves and they also need to know grammar to speak in the correct way. For this reason , they need to learn new vocabulary and grammar in order to speak in the correct way. At the same time in order to be understood they need to use correct pronunciation, because grammar and vocabulary are not enough to be good at using the language''.

P17: ''Students can learn a lot of new vocabulary in drama lessons. Besides, they can add up their grammar knowledge, too''.

P19: ''All. If appropriate activities can be chosen, all components can be effectively practised depending on the topic/language structures to be taught. However, vocabulary can still be seen as practised more''.

P20: ‘Drama is very useful to practise vocabulary and pronunciation, also, it can be used to practise grammar. Learners have an opportunity to use target vocabulary in well-organized drama activities. In addition, drama may be a way of practising a structure. Drama is very useful for language classes because both learners who participate in drama activities and learners who are in the position of audience are actively involved in the learning process’.

In conclusion, different studies in the literature have also revealed that implementing drama in language context extremely helpful to improve students’ reading, writing, listening and speaking skills along with their use of grammar, vocabulary and pronunciation (Mattevi, 2005; Whitney, 2006; KIRMIZI, 2008; Gomez, 2010; Gill, 2013).

4.3. RESEARCH QUESTION III: HOW DO TEACHERS INTEGRATE DRAMA INTO THEIR TEACHING?

Regarding the analysis of the third research question, the codes fell under the third theme ‘The Integration of Drama in the Teaching Process’.

4.3.1. Findings Related to the Integration of Drama in Teaching Process

The third theme was related to the views of the participants on the integration of drama in teaching process. The findings related to integration of drama in teaching process were examined under three categories:

- ✓ educational drama techniques that participants use in the classroom
- ✓ language levels to use drama with
- ✓ stages of lesson to use drama

4.3.1.1. Educational Drama Techniques

Table 10 illustrates the teachers’ codes and frequencies related to the educational drama techniques that participants know and use.

Table 10
Participants' Views About the Educational Drama Techniques

Perceptions/Code	Teacher code numbers	<i>f</i>
Role Play	All participants	20
Story Telling	P3, P6, P7, P8, P11, P12, P13, P16, P17, P19	10
Improvisation	P3, P6, P10, P14, P18, P19, P20	7
Simulation	P9, P18, P20	3
Pantomime	P11, P19	2

Related to the first category, educational drama techniques, it was revealed that, participants had a good understanding of educational drama techniques used in English language classes and they use these techniques consciously. All the participants in the study stated that they were mostly using role play in their teaching thinking that this activity doesn't require any preparation. Some of the related extracts are presented below:

P1: "Role play- story telling. Because they don't need any preparation".

P2: "Role playing, bec my students like role playing and changin g roles".

P4: "Role play mostly bec its closer to real life".

P9: "Role play, simulation and stoury telling. They are easy to apply".

P10: "I love story-telling. I believe we can make use of stories with everyone no matter how young or old they are. By using our body language, tone of voice, we can get the message across the others though their language level may vary. Besides that, I

implement role plays in my classes a lot because they can fit easily into any kind of scenario. It is really easy to integrate them into our course-books, as well. I sometimes apply improvisation with the higher level ones, as they are more competent at speaking skill, so it is easy to make them involve in impromptu drama activities''.

P11: 'In fact, it depends on the lesson and the activities involved. Sometimes, in our short story lessons role-play is suitable to play the role of the characters in the story, sometimes for playing some games pantomime is useful, and most of the time story telling is useful for practicing some grammar subjects''.

P19: 'Role-plays are great. I use improvisations a lot. Story telling is suitable. I use miming, whispering, body-language, a lot. These activities require more productive skills. However, I do not use pantomime a lot as it only appeals to receptive skills. There are many other activities that drama can be included in so that our teaching situations can become more effective''.

P20: 'In my classes I use different kinds of drama activities. Mime activities are very useful. As they are non-verbal representations of ideas, learners are not afraid of making mistakes regarding language. Role-plays are, also, very helpful because they create social contexts and help learners to use the language in a more natural way. Simulations can be used in the classes; however they are more structured so it may be more difficult to use them. One of my favorite drama activities is improvisation. It requires spontaneous actions and active participation; in addition, it provides authentic situations''.

In addition to this, *P16* emphasized that *'As I work at Preparatory School , I use all of them except story telling''*. In contrast, *P15* commented that *'story-telling is good. We can see how students use the language and new words in a context, also we can observe their pronunciation''*.

Apart from this, simulation and pantomime were presented as the rarely used techniques among the participants. Only three participants stated using simulation and two participants stated using pantomime. *P18* stated that *'all those activities are appropriate; however improvisation and role play activities might be more suitable since I am using such activities very often''* and *P9* and *P20* emphasized that simulation was more suitable

in their teaching context. Finally, *P11* and *P19* stated they did use pantomime but they preferred other techniques more.

4.3.1.2. Language levels

Table 11 illustrates the teachers' codes and frequencies related to the suitable students' language levels to use drama.

Table 11
Participants' Views About the Students' Language Levels

Perceptions/Code	Teacher code numbers	<i>f</i>
All levels	P1, P3, P4, P5, P7, P8, P9, P10 P11, P12, P13, P15, P16, P17, P18, P19, P20	16
Beginner	-	0
Intermediate	-	0
Advanced	P6, P14	2

Related to this category, the proper level to use drama with, most of the participants believed that drama could be used in all levels (*P1, P3, P4, P5, P7, P8, P9, P10, P11, P12, P13, P15, P16, P17, P18, P19, P20*). Some of the related views of the participants are as follows:

P10: "I think we can use drama in every level, but while doing that we should provide suitable tasks considering their language level. For example, we can make our students act out ordering food in a restaurant. This is a suitable drama exercise for the lower level language learners. We can provide a more difficult task for the higher level ones. We can even make use of drama sessions in ESP such as business English, as well. However, when the time is considered, higher level drama sessions may require more preparation,

so we may not practice drama with them as frequent as we do with beginner level students''.

P11: ''Drama plays can be adapted for every levels from beginner to advanced, the important point is the choice of the correct play according to the level of the learners''.

P15: ''At every level we can use drama in different ways according to the student type. In beginner, if they are children, we can use more music, repetitions, moves, mimics, body language etc. In intermediate or advanced, we can use more complex sentences, again body language, music etc. according to our students. I believe that every student at every level can learn sth new from drama''.

P18: ''I think for any levels, it can be used because drama activities can be organized for each level''.

P19: ''All levels. Many activities can be adapted to different levels. Drama is not only role-play. There are many other things to do and I always use it in my classes in different levels''.

P20: ''Drama activities can be used in each level. There is not a limitation in using drama in the class. Teachers have the responsibility to choose appropriate drama activities or adopt them in accordance with the level of the class''.

And P6 stated that higher level the students are, the better the activities are practised.

4.3.1.2. Stages of lesson

Table 12 illustrates the teachers' codes and frequencies related to the most appropriate part of the lesson to use drama.

Table 12
Participants' Views About the Appropriate Stage of the Lesson to Use Drama

Perceptions/Code	Teacher code numbers	<i>f</i>
Pre	P7, P8, P13, P14, P15, P16 P17	7
While	P2, P7	2
Post	P1, P2, P5, P6, P8, P10, P11 P12, P15	9
All	P3, P9, P19	3

The last theme was related to the appropriate stage of the lesson to use drama. Most participants stated that post stage is more suitable to implement drama techniques. Some of the extracts are as follows:

P1: 'It is post. Because the students should learn first than practice it in production part'.

P5: 'It can be a good post activity, to show what they learn at the end'.

P6: 'It's post. Because it is better when the students have an idea of the subject'.

P10: 'I believe that post lesson part is the most suitable part for drama. Because in the pre and while part, we provide the language exposure. After that we make the students produce the language, in other words, the language outcome shows up at the post stage, that's why this stage is the most appropriate one'.

P11: ‘Drama usually requires to use mainly productive skills for this reason post activities are more suitable to use drama. In pre and while activities learners can read, listen and gather necessary information to act at the end of the activity’.

P12: ‘Post part is suitable because you give structures, expressions and target vocabulary during Pre and while parts. In post part, students can practice the components that they learned by the help of drama’.

And some of the teachers also stressed that it can be used more successfully in pre-stage:

P13: ‘Pre to get attention and encourage students to attend lesson’.

P16: ‘In pre part as a warm up, drama helps us great at this stage’.

P17: ‘Pre lesson activities to prepare them to lesson’.

Finally, participants *P2* and *P7* stated that they mostly preferred using it in while stage.

4.4. RESEARCH QUESTION IV: WHAT DO TEACHERS THINK ABOUT THE POSSIBLE CHALLENGES THEY MAY FACE WHILE USING DRAMA IN THE CLASSROOM?

Regarding the analysis of the fourth research question, the codes fell under the fourth theme ‘Drawbacks of Using Drama in ELT’.

4.4.1. Findings Related to the Drawbacks of Using Drama in ELT.

Table 13 illustrates the teachers’ possible drawbacks of using drama. Related categories and frequencies were given in Table 13.

Table 13
Participants' Views About the Possible Drawbacks of Using Drama in the Classroom

Perceptions/Code	Teacher Code Numbers	<i>f</i>
Pre	P7, P8, P13, P14, P15, P16, P17	7
While	P2, P7	2
Post	P1, P2, P5, P6, P8, P10, P11, P12, P15	9
All	P3, P9, P19	3

Table 13, shows the findings related to the possible drawbacks of using drama in the classroom. In spite of many important contribution of drama to teaching, most teachers still avoid using drama in their teaching process. The participants in this study also emphasized some of their concerns on using drama in teaching. One of the biggest concern of the participants was that the drama activities might not attract the attention of the students.

In addition to this some participants stated that drama activities could cause excessive noise & chaos in the classroom and it might give harm to the procedure of the lesson. (P2, P4, P12, P13). Some related extracts are as follow;

P2: *'some students may not interested in the activities'. If it doesn't take necessary attention you may not seccueed''.*

P5: *' It may not be suitable for whole class''.*

P8: *'underachiever students may have difficulties in drama activities''.*

P9: *'Some activities may not appeal to students''.*

P11: *'Drama requires to be active in every aspect of the language, it requires active use of the language therefore learners who are shy and do not like to use the language are not eager to take part in these activities, because some learners are not good at kinesthetic intelligence. Moreover, some students may feel inadequate or self-conscious compared to those who are naturally good at drama''.*

P15: *' if drama is not related to the topic, it may distract the sts' interests and they may be bored''.*

P16: *'it may not work for introverted studens''.*

Apart from this, some of the teachers regarded drama as a time consuming activity:

P2: *'It may take longer than you planned''.*

P4: *'it takes too much time to design activities''.*

P5: *'Sometimes it can be time consuming''.*

P10: *'I guess there are not many drawbacks of using drama. The only disadvantage can be that it is a time consuming activity. It needs much free time than space provided by our curriculum. For that reason, we may sometimes fall short of spending enough amount of time on each language mistakes of our students, in other words, we may not provide a sufficient feedback because of not having enough amount of time''.*

P19: *'It takes time and requires a good time-management skill in order not to fall behind the school curriculum. It requires the teachers to be well-prepared and experienced so*

as to reach the aims set before. Thus, the teacher should be planned and organized. Finally, drama is an interdisciplinary field that requires a teacher to be well-equipped and the learners to be open-minded. In fact, these are not the disadvantages but the factors to be considered''.

In addition to this, some participants also had concerns on discipline problems that drama activities might cause. Some of the extracts are as follows:

P1: 'It can be hard to control activities and students''.

P3: 'If students doesn't take the drama seriously it might be difficult to manage the classroom''.

P14: 'It can affect the classroom management as the learners can get carried away while role playing''.

P17: 'they may get out of control, discipline problems arise''.

P20: 'Using drama does not have many disadvantages. However, if the activities aren't planned appropriately, drama can be seen only as a way of having fun. The language goal should not be ignored. Also, classroom management can be challenging when drama is used to teach English to young adult learners. Teachers should arrange the classroom environment and plan drama activities considering the characteristics of the learners''.

Lastly, P8 asserted that *'It may require different equipment and materials that we don't have''.*

In conclusion, findings of the last theme are also compitable with the studies of different researchers who revealed that in spite of several contribution of drama to ELT, there still exists a big gap between understanding its value and applying it to teaching.

CHAPTER 5

CONCLUSION

The results of the study were presented and findings were discussed in previous chapter. In this chapter, the summary of the study, implications and suggestions for future research will be presented.

5.1. SUMMARY OF THE STUDY

The aim of the study was to investigate the perceptions of teachers' about the use of drama in their teaching process. A total of 20 Instructors of English participated in the study. The study aimed to reveal different perceptions of teachers from different perspectives. In order to reach this aim the following research questions were directed:

1. What does drama refer to English language Instructors?
2. Are the teachers aware of the effects of drama in English Language Teaching?
3. How do teachers integrate drama in to their teaching?
4. What do teachers think about the possible challenges they may face while using drama in the classrrom?

After going through the related literature, it is obvious that the use of drama in English language teaching is supported by many researchers. In parallel with these, participants revealed relatively positive and significant perceptions about using drama. And the obtained data revealed significant findings for the research questions.

The first research question attempted to reveal how teachers perceive drama in their teaching context. Related to the first question, all the participants reflected positive perceptions regarding the role of drama in several aspects including motivating students, enhancing interaction among students, encouraging students to practice what they learned in an authentic context. Another research questions of the study was about whether teachers are aware of the impacts of using drama in English language teaching. Participants revealed that they held positive views about the effects of drama in ELT. It

was also observed that teachers were all aware of the many advantages of drama such as increasing motivation, creating real life situations, developing communication skills between learners and positive influence of drama in teaching language skills and components. Apart from this, participants revealed that they had a good comprehension of how to integrate drama in their teaching process. Another important finding that can be drawn out is that their perceptions related to effectiveness of educational drama activities are relatively positive. Most of the participants had a good understanding of important educational drama activities and they used them consciously in their teaching. In addition to this, participants mostly believe that the drama activities are suitable to use with all levels and can be performed in any stages of the lesson.

Apart from this, it was also revealed that participants had some concerns on using drama. And these concerns are compatible with several studies (Royka, 2002; Rass, 2010; Elitok Kesici, 2014). But the overall results indicated that English Instructors had positive views regarding the use of drama in their teaching process.

5.2. IMPLICATIONS OF THE STUDY

To wrap up the discussion, this study has provided some valuable implication for both teachers and the universities. It can be concluded that there is a relatively positive perceptions about the use of drama among teachers. In this respect, institutions can give teachers more opportunities to use drama in their teaching process. By creating appropriate training facilities, they can help teachers to apply drama into their curriculum more easily. Furthermore, the results may be useful for the school material development units which may provide different kinds of drama materials and resources that meet the teachers' requirements.

5.3. SUGGESTIONS FOR FUTURE RESEARCH

In this study, only qualitative method techniques were used with limited participants. Other studies within different methodological approaches encompassing both qualitative and quantitative methods in a large sample size through reaching out and keeping in touch with other universities can be implemented.

Apart from this, a further study can be conducted also with the students to determine the perceptions of the students about the use of drama in the same setting. With this way, the views of the students and teachers can be compared.

Moreover, the study was conducted with the instructors from three different universities in Ankara. A further study can also be conducted with other universities or schools in Turkey and different variables of teachers that might have relations with teachers' perceptions for instance age , gender, years of experience could be taken into account.



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APPENDICES



APPENDIX I

Demographic Information Form for Teachers

Sevgili öğretmen arkadaşlarım,

Bu anket, Ufuk Üniversitesi İngilizce Öğretmenliği Yüksek Lisans Programı'nda yürütülen bir tez çalışmasına veri toplamak için hazırlanmıştır. Anketin amacı İngilizce öğretiminde dramanın kullanımına yönelik siz değerli öğretmenlerin görüşlerine ulaşmaktır. Ankette doğru ya da yanlış cevap yoktur. Tüm cevaplar ve kişisel bilgileriniz gizli tutulacak ve sadece çalışmada kullanılacaktır.

Çalışmaya katıldığınız için teşekkür eder, çalışmalarınızda başarılar dilerim.

Sultan Karatokuş

Demographic Variables

Age / Gender:

BA Major:

MA/ Phd:

Expertise in Department: (hour of teaching)

Year of service:

APPENDIX II

Written Interview Questions

1- What is the role of drama in a typical EFL Classroom?

2- How would you define drama in your teaching situation?

3- What are the advantages of using drama in your classrooms?

4- What are the disadvantages of using drama in your classrooms?

5- What language skills can be practiced by using drama in an EFL classroom? Why?

6- What language components can be practiced by using drama in an EFL classroom?
Why?

7- At what age can we use drama to teach English? Why?

8. At what level can we use drama to teach English? Why?

9. Which part of the lesson is more suitable to use drama activities and why?

10. Which drama activities are more suitable in your teaching situation? Why?



ÖZGEÇMİŞ

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