MUĞLA SITKI KOÇMAN UNIVERSITY

INSTITUTE OF EDUCATIONAL SCIENCES

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USING STORY-BASED DRAMA AND RELATED CREATIVE ACTIVITIES TO TEACH ENGLISH TO KINDERGARTEN PUPILS

MA THESIS

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USING STORY-BASED DRAMA AND RELATED CREATIVE ACTIVITIES TO TEACH ENGLISH TO KINDERGARTEN PUPILS

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ABSTRACT

The purpose of this study is to investigate whether learning skills of kindergarten pupils in English lessons could be improved through story-based drama and related creative activities. For this purpose, 13 kindergarten pupils (9 female, 4 male) participated in this study. These children are between 5-6 years age group. As data collection tools, the short story "We're Going on a Bear Hunt" by Michael Rosen & Helen Oxenbury (1997) was employed to carry out the lessons through this story and it was translated into Turkish by the researcher. Three-dimensional picture cards were prepared by the researcher to support the story with drama activities. Such audio-visual materials as projector, audio-speaker and laptop were utilised in order to address all learning styles. Video recordings of the lessons held by the researcher and reflective journal kept regularly for each lessons are also used as research instruments. After each lesson, students were asked to draw the pictures of target words of those lessons and these pictures were used to gather data, as well. One week later, after the 6 weeks story-based drama treatment, evaluation lesson has been carried out and it is examined whether the children gained the target words totally or not. During the examination process, each word has been told to the students by the researcher. Afterwards, children were asked to draw the picture of target words. All the words taught during the story-based drama practices were drawn by the children using this method. The students were evaluated as being successful when they draw the target words correctly. The evaluation process was video recorded. Then, portfolios have been created for each student then each student's pictures has been checked individually by the researcher. In conclusion, using story-based drama activity and some technological equipment is an effective way to teach English to kindergarten pupils and makes a significant contribution to development of language learning skills of young learners. Based on the results of this study, story-based drama activities can be regarded as one of the most prominent method to teach English to young learners.

Keywords: Story-based drama, Storytelling, kindergarten, creativity, teaching English to young learners, English as a foreign language, teaching English in Turkey.

ÖZET

Bu çalışmanın amacı, hikaye-tabanlı drama ve ilgili yaratıcı aktivitelerin okul öncesi çocukların İngilizce derslerinde öğrenme becerilerini geliştirip geliştirmediğini incelemektir. Bu amaçla, çalışmaya (9 kız, 4 erkek) 13 okul öncesi çocuk katılmıştır. Bu çocuklar 5-6 yaş grubu arasındadır. Veri toplama aracı olarak, Michael Rosen & Helen Oxenbury (1997) tarafından yazılmış "We're Going on a Bear Hunt" isimli kısa hikaye derslerde işlenmek üzere araştırmacı tarafından Türkçe'ye çevrilmiştir. Üç boyutlu resim kartları araştırmacı tarafından dersleri drama aktiviteleriyle desteklemek amaçlı geliştirilmiştir. Projeksiyon, hoparlör ve laptop gibi görsel-işitsel teknolojik araç-gereçlerden tüm öğrenme stillerine hitap edebilmek amacıyla faydalanılmıştır. Dersleri kayıt altına almak için kullanılan video kamera kayıtları ve araştırmacı tarafından her ders için ayrı ayrı tutulan yansıtıcı günlükler de veri toplama aracı olarak kullanıldı. Her dersten sonra, araştırmacı tarafından çocuklardan o derste öğrendikleri hedef kelimelerin resimleri çizmeleri istendi ve çocukların bu çizimleri veri toplamak için kullanıldı. 6 haftalık hikaye-tabanlı drama uygulamasından bir hafta sonra, çocukların hedef kelimelerin hepsini tamamen kazanıp kazanmadıklarını incelemek amacıyla değerlendirme dersi gerçekleştirilmiştir. İnceleme sürecinde, her kelime sözlü olarak araştırmacı tarafından öğrencilere söylendi. Daha sonra, çocuklardan bu kelimelerin resimlerini çizmeleri istendi. Hikaye-tabanlı drama uygulamaları sırasında öğretilen tüm kelimeler çocuklar tarafından bu yöntem kullanılarak çizildi. Öğrenciler hedef kelimeleri doğru çizdiğinde başarılı olarak kabul edildi. Değerlendirme süreci video kamera ile kayıt altına alındı. Daha sonra, her bir öğrenci için hazırlanan port folyolar araştırmacı tarafından tek tek kontrol edildi. Sonuç olarak, hikaye-tabanlı drama aktivitesi ve bazı teknolojik araç-gereçlerin kullanımı okul öncesi öğrencilere İngilizce öğretmek için etkili bir yoldur ve küçük çocukların dil öğrenme becerilerinin gelişmesine önemli bir katkıda bulunur. Bu çalışmanın sonuçlarına dayanarak, hikaye-tabanlı drama aktiviteleri çocuklara İngilizce öğretmek için en önemli yöntemlerden biri olarak kabul edilebilir.

Anahtar Kelimeler: hikaye-tabanlı drama, hikaye anlatma, kreş ve gündüz bakımevi, yaratıcılık, çocuklara İngilizce öğretimi, yabancı dil olarak İngilizce, Türkiye'de İngilizce öğretimi.

To my lovely and the only sister

Rümeysa PEKTAŞ

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CHAPTER I

INTRODUCTION

1.1. Theoretical Framework

The purpose of this research is to discuss the challenges faced by young learners when attempting to learn a second or foreign language. Athiemoolam (2004, p. 2) suggests that such learners may find a new language disconcerting especially if they are not exposed to the target language on a regular basis nor given the opportunity to use it in an authentic situation. "The learner may also feel inhibited to use the target language for fear of making mistakes and becoming a proverbial 'laughing stock' (Athiemoolam, 2004, p. 3).

It will further examine, within the discussion, the role of the teacher in an English as a second or foreign language class. Gipps and MacGilchrist (1999, p. 99) claim that "One of the hallmarks of effective teachers is their belief that all children can achieve" (cited in Pollard, 2002b). They further claim that this belief can manifest itself in a variety of ways in the classroom largely through creating high expectations for the children they are teaching. It could be argued, therefore, that teachers with high expectations encourage learning in their role as facilitator of, for the purpose of this study, teaching a second or foreign language.

A third area for consideration is the role of drama or creative activities that encourage the development of a second or foreign language. Kodotchigova (2002, p. 2) suggests that one of the ways of teaching English as a second or foreign language is through role-play. Çelen and Akar Vural (2009, p. 434) support this idea through their research project 'Drama in Education and Teaching English'. The findings of this study established that on the whole, there had been a positive effect on academic achievement. Therefore, through implementing drama or creative activities within a

teaching program a young learner's acquisition of a new language could not only be developed but also enhanced.

First of all it is necessary to consider some of the challenges faced by young learners when attempting to learn a new language. Razawi et al. (2011, p. 179) suggest that a language, particularly one which is not our mother tongue, is probably the most difficult set of skills a person could ever challenge to learn and that there is no easy way of overcoming these skills. This is a challenge that is seen especially in countries where English is learned as a second or foreign language. Furthermore, in the process of learning a new language in particular, there are variables to consider that determine the success of a language learner. For example, in a class consisting of various learning styles, it is necessary for language teachers to define and develop suitable techniques that are tailored to the individual. There seems to be ample evidence for the fact that greater student participation and student interaction coupled with the likelihood that students will develop increased responsibility and interest in the subject will enable the achievement of improved learning outcomes (Schewe, 2002). It is plausible therefore that in identifying the possible learning styles within a group the potential learning of the individuals that constitute that group will be achieved. In support of this notion, Savela (2009, p.3) acknowledges that teachers are on a continuous demand for variation to their repertoire in order to retain students' interest in the classroom thus supporting the notion that English teachers are aware that a single method will not be effective for all young learners.

In order to fulfil their learning styles students assist their own learning through developing learning strategies. These are thoughts and actions used as a technique to enable the accomplishment of a significant task (Chamot, 2011). Grenfell and Harris (1999) suggest that language learning strategies are essential because less successful language learners can be taught new learning strategies, therefore assisting them to become better language learners (cited in Chamot, 2011).

Thus the research performed in general education, special education, and second language acquisition increases the notion that more expert learners are able to use various strategies, effectively when they want to complete a challenging task. Further

to this, Chamot (2011) advocates that learners' strategies may also change as they develop greater competence in the language.

In conjunction with this, learning strategies are developed to support the learning context as well as the learner's understanding of the given task. Chamot (2011) supplies the example, that learners may perceive that a grammar task requires completing sentences with the correct verb form and it is likely they will come to conclusion to use a memorization strategy. The strategy they choose will depend on their understanding of their own learning processes and what strategies have been prosperous in the past.

Liu (2002) claims that in second/foreign-language classrooms there are generally two options in teaching: Focus on Forms, and Focus on Meaning. Briefly, Focus on Forms is considered a traditional approach in which course design starts with the language to be taught. Focus on Meaning is not the language but the learner and learning processes.

The learning strategies employed by the individual learner, therefore, will need to incorporate not only how phonemes, words, collocations, morphemes, or patterns are sequenced in order to enable communication but also how to undertake using the new language so that it is appropriate to the context of a typical scenario or situation. Synthetic techniques such as memorization of short dialogues or explicit grammar rules are often used to support the teaching when the focus is on forms. Although Liu (2002) warns, that these lessons tend to be rather dry and students are expected to master the language, often to native speaker levels, with anything less treated as "error" and little if any communicative second-language use. However, if the focus is on meaning, it could be construed that a teaching technique where the lesson establishes something similar to the conditions where first-language acquisition occurred then the acquisition of second language potential becomes enhanced. This will be considered further in the guise of the use of drama as this research progresses.

With consideration now given to learning English as a second language and using creative or drama based techniques, Zyoud (2010, p.3) states that, "Teaching English may not fulfil its goals. Even after years of English teaching, the students do not gain the confidence of using the language in and outside the class".

The conventional English class seldom gives the students an opportunity to use language in this manner and develop fluency in it thus, students lack adequate exposure to spoken English beyond the classroom including that of native English speakers whom would be able to communicate authentically.

It is plausible to suggest that an alternative method could be through teaching English using drama as a medium and context for listening and meaningful language production. Students are then enabled in their own language learning causing them to draw upon their own resources and thus enhancing their linguistic abilities. Furthermore, using drama to facilitate English language learning can provide opportunities for reading and writing.

Razawi et al. (2011, p. 179) suggest that in order to be a successful language learner, one must try hard and search for new experiences and challenges, to develop a sense for the language and to find opportunities for perpetual practice. However, the skills of new language acquirement are not suited to everyone. Studies into brain development and the existence of multiple intelligences (Gardner, 1985 cited in Pollard 2002b) suggest that the side of our brain that manages language is more developed in some people than in others. Gifted linguists are able to readily acquire new languages whereas their counterparts are unable to achieve the same. Some children raised in multi-lingual families develop the ability to speak more than one language without any real effort required into learning the differences. It is also plausible that these children will be more able learners in most subject areas. On a recent visit to England it became apparent that living for a short time among native English speakers enhanced an already established foundation in the language.

With reference to the aforementioned notion where English teachers are aware of the fact that there is not a universal teaching method which would work for all students, this research refers once more to the idea of learning styles and in particular the concept of – Visual, Auditory and Kinaesthetic [VAK] styles.

Special Education Advisory Committee [SEAC], 1990 suggests that a child will often learn best when a teacher plays to a child's strongest learning style.

The **visual learner** is more likely to say 'I see' to mean 'I understand' and will respond best to tasks which involve demonstrations or looking at illustrations.

The **auditory learner** often prefers instructions and direct teaching. Reading, writing, listening or speaking need to be taught and assessed in their own right: assessment should not place undue emphasis on any of them as the medium of presentation or response for a task. However, auditory learners perform better if these modes are used more frequently for them.

The **kinaesthetic learner** tends to prefer direct involvement through games and role-playing, typically talking of 'what feels right' or 'what is hard to handle'.

(SEAC, 1990).

It is, therefore, reasonable to suggest that using drama and drama activities could have clear advantages for language learning. Zyoud (2010, p. 2) claims that not only does it encourage students to speak but also gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expression. Furthermore, several studies have exhibited the truth that creative, instructional and educational drama activities have positive contribution to the general education process and that these activities help improving speaking skills (Zyoud, 2010, p. 4).

A number of methods have been used in foreign language education however, some of these have not been used as they have been found to be insufficient and the search for new methods has been in progress (Aydeniz and Ozcelik, 2012, p. 962). Blackledge (1994 in Pollard, 2002b) suggests that as a teacher in a multilingual primary classroom he became aware that bilingual children's work dramatically improved when they used their home language and that this was particularly evident when they were telling stories to each other in their own languages. It is possible therefore that by allowing them to use their first language they became confident learners and thus their work showed an improvement. It is this notion that transcends into the use of drama to enhance learning through developing, initially, confidence in

speaking before broaching the more difficult challenge of new language acquirement. However, Savela (2009, p. 5) claims that most teachers may not be aware of the value of drama activities. Supporting Blackledge's (1994) findings, Savela (2009, p. 3) says, students' self-esteem can be increased with the help of drama activities thus, language skills and their abilities to express themselves by using their own creativity are both the positive contributions of drama activities. Moreover, they can improve social skills and make the students gain more cultural knowledge in an interesting way through a dramatic context. Moreover, as Savela (2009) suggests drama activities can bestow real life benefits equally upon both children and adults.

Vicky (2011, p.1) states that, "Drama is a powerful tool that can engage students actively with the English learning process". She supports this by claiming that drama techniques can foster an integrated linguistic competence through meaningful contexts thus improving confidence, creativity and motivation in learning as previously advocated by Blackledge (1994). Wagner (2002) edited by Brauer) suggests that no instructional strategy is any more powerful than drama-based education for creating situations in which students undergo an experience that has the potential of modifying them as persons. She further claims that educational drama affects the ways students think and learn. Hence, Vicky (2011) claims that some researchers consider that drama can teach young people how to build interpersonal relationships. For students in English as a second language classes, drama offers chances to use language efficaciously and has great benefit for increasing students' eagerness for learning. It is evident through this that drama can not only enhance the development of a new language but also provide a basis for developing the confidence to develop as a person outside the education context.

Furthermore, the research on drama also shows that a variety of drama techniques play a significant role in language teaching. However, organizing the activities and designing the activities meaningfully are important for the teachers. Researchers find that some English teachers have difficulty controlling the class and some students complain that drama activities only bring them fun instead of knowledge. Moyles and Robinson (2002, p.43) offer that if a teacher takes the time to work with individuals, getting to know their needs and responding to them appropriately then behavioural problems can be sorted out and a good working relationship can be

agreed. As a result, teaching techniques are critical for conducting drama activities and requires skilful teaching where English teachers are aware of the appropriate methods and techniques available. Vicky (2011) maintains it is the responsibility of the teacher to guide the language learning process efficaciously.

To summarise, it is plausible that through careful consideration of learning styles and attention to the pedagogy required to enable learners within the classroom, a new language can be acquired via the medium of drama where the individual is given the confidence to progress and reach their learning potential.

This study will now consider young learners in particular and the skills they need to acquire a new language as well as the role drama and creative activities play in a second language class.

1.2. Statement of the Problem

There is an on-going and ever-developing interest in the field of teaching English to young learners throughout the world. There have been a wide range of studies in this field up to now to help the teachers become aware of the young learners and their demands. One of the most essential things that a teacher should know is how to teach to the children.

In this study the researcher is enthusiastic about investigating and introducing a significant road map to the kindergarten English teachers. In this map one of the main roads is drama. Drama takes on an important role while teaching children through play. Niedermeyer and Oliver (1972) associate most of the children with having difficulty in verbally expressing themselves in a clear, comfortable and fluent way with the children not having adequate chances to perform dramatic and public speaking skills. As we pay attention to the opinion of Side (1969) he articulates that children utilize creative drama as in other creative activities when they take part in instead of being told. For this reason, children are encouraged to realize their creativity and become able to use their concentration, imagination, the senses, the voice, emotion and intellect effectually.

Storytelling to children comes early in the list while teaching young learners. It helps the children to be well-motivated. Most children eagerly want to take part and internalize the story with drama activities. Mages (2008) identifies the feature of story-based improvisation as the situation in which the story is read or told to the learners and the learners are expected to practice drama related to the story they have had. The role of the teacher at a kindergarten is of capital importance. The assistant participates in the children's play and models the practice of drama actions. In the light of these findings, the role of teacher becomes apparent as do the effects of story-based drama and creative activities on the young learners learning process when teaching English at a kindergarten.

1.3. The Aim of the Study

The purpose of the study is to investigate whether learning skills of kindergarten pupils in English lessons could be improved through story-based drama and related creative activities. In spite of the latest developments in teaching young learners, teachers keep on using classic techniques that are not appropriate either cognitively or effectively for this age group. This study provides teachers with a story-based drama technique that can be utilized effectively in language classes of young learners. The aim here is to guide the teachers when using this technique.

1.4. Research Questions

Based on this aim, the following main research questions were raised:

- Do story-based drama activities make contribution to develop language learning skills of kindergarten pupils?

- Does using technology and three-dimensional (3D) picture cards support teaching English to kindergarten pupils?

- How does the activity of drawing pictures affect the kindergarten pupils' vocabulary learning skills?

1.5. Significance of the Study

The purpose of this study is to explore why and how the story-based drama and creative activities affect the learning process of young learners. The researcher takes a strong interest in this field to make a contribution and offer a solution to the common problems faced by teachers when teaching English as a foreign language at kindergarten level.

1.6. Limitations of the Study

This study is limited to:

1.   A kindergarten "Private Çocuk Adası Kindergarten" in Isparta, Turkey, in the spring term of the academic year 2013-2014. As a result, findings cannot be overgeneralised.

2.   Investigate the success on English vocabulary knowledge of the young learners at the age of five and six in kindergarten.

3.   This study is conducted through an English short story titled "We're Going on a Bear Hunt".

1.7. Operational Definitions

Storytelling and drama share the same characteristics in some ways. Georgopoulou and Griva (2012) assert that the children took an interest in the **stories** and **dramatization**, which captured their attention and improved their motivation and participation in the learning process. Chang (2009) suggests that English for Young Learners (EYL) and educational drama attempts to offer a solution, **story-based drama**, to the common problems faced by teachers.

Gardner (1999) identifies **creativity** when he brings forward the idea that the real creative people are those who generate difference to the world.

Athiemoolam (2004) advocates that **creative drama** is an improvisational, non-exhibitional, process-centred form of drama in which participants are guided by a leader to imagine, enact and reflect upon human experiences.

Chukwu-Okoronkwo, (2011) endeavoured in his research into creative dramatics to find a rationale for its purpose as an educational tool. He suggested that creative dramatics remained a relatively new and burgeoning phenomenon in contemporary education where **educational drama** (another term for creative dramatics) attempted to use drama for more functional purposes.

Young Learners are identified by Phillips (2000) as pupils from the first year of school age (five or six years old) to the age of eleven or twelve. In this study, with the term "**young learners**" we mean kindergarten pupils at the age of five and six.

CHAPTER II

LITERATURE REVIEW

2.1. Young Learners in ELT

According to Sukarno (2008, p. 58) children can learn anything at any age as long as the learning material is offered in a comprehensible way. Therefore, the English teacher should follow a spiral curriculum model using a similar approach to that of the notion Guyver and Nichol (2006) argue for where a Brunerian type of spiral history curriculum enables the progressive and incremental skills, processes, procedures, conceptual knowledge and historical understanding to be developed in pupils. Furthermore, consideration of the Piagetian constructivism where a key idea within this theory is that all children develop through a set of stages. (Cooper, 1992) substantiates the notion that age and stage of potential learning need to be considered before planning and implementing a programme of language learning.

Shin (2006, p. 1) claims that teaching English to young learners [TEYL] is a swiftly growing field around the world, and English education is increasingly found at the primary levels. This is an idea supported by Sukarno (2008, p. 58) who suggests that English is one of the international languages used as a means of communication in the international relationship and widely used in all branches of knowledge. Suffice to say, English speaking has almost become a necessity in order to sustain contact with an ever expanding yet smaller world community.

Sukarno (2008, p. 57) postulates that in some elementary schools, elementary for this purpose meaning initial schooling or primary school age (5-11 years), English is contained as among the alternatives to the local content of their school curriculum. The English teachers in elementary school, hence, not only teach English to young learners, as a stand-alone subject, but also become material designers to enable the progressive development of learning English. In order for this skill or technique to be successful, teachers of English or any subject for that matter ought to acquire and

implement underpinning knowledge based on learning and teaching theories. Through having theories on teaching-learning English to young learners, they will be able to design materials in order to teach well and to suggest what approaches, methods, and techniques could be used (Sukarno, 2008, pp. 57-58).

Several psychologists, like Lev Vygotsky, Jean Piaget (aforementioned stages of development) and Jerome Bruner, have suggested that differences in cognitive abilities and cognitive development may account for the difficulties encountered by some young learners in early reading and writing.

Bruner suggested that,

> "We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to a child at any stage of development. It is a bold hypothesis and an essential one in thinking about the nature of a curriculum. No evidence exists to contradict it; considerable evidence is being amassed that supports it."

> (cited in Cooper, 1992)

He understood that there were three ways of representing understanding – enactive (depending on physical experience or sensation), iconic (when the essence of the experience is represented in pictures in the mind's eye) and symbolic (when concepts are organised in symbols or in language) and these complemented each other instead of being progressive. Ideally, these processes or modes of representation are with regard to each individual learner and are developed in conjunction with Vygotsky's 'zone of proximal development'.

He coined a new term and explained it as "It is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers". (Vygotsky, 1978)

Therefore, it can be seen that cognitive ability and development are conducive with age and/or maturity in accordance with any given individual. It is the knowledge base of the teacher of English and their relationship with the learners that will, in the end, allow them to achieve their potential. Alexiou (2009) used these differences in

cognitive performance to predict the performance in foreign language learning tasks in very young learners.

Jalkanen (2009) furthers this by offering that young learners' second language instruction should be holistic, and take account of each child as an individual. It is imperative that the teacher builds a good working relationship with each child, and all situations should be put to use to allow the child to use the language. It is necessary to note that, often at first, a child may go through an initial silent period which can be up to a year long according to Shilela (cited in Moyles and Robinson, 2002) and relies on help (or scaffolding) from the teacher or older peers to learn chunks of English. Jalkanen (2009) advocates the idea that children may still in the first weeks acquire many such chunks of language as they become accustomed to the routine. Even small routines such as saying good morning are important to the children, and provide them with real situations in which they can use English. A recent study performed in England in an English speaking nursery class showed the children gradually becoming more confident in responding to the 'good morning' greeting offered by their teacher. They initially waved in response but eventually enjoyed repeating the greeting with a smile. The teacher was then able to extend their language acquisition skills by introducing the Spanish greeting 'Buenos Dios' which the children repeated, tentatively at first, before confidently responding with proud smiles. It is plausible, therefore, to suggest that developing a child's confidence is conducive to inspired language acquisition. Jalkanen's (2009) research illustrates that this serves a confidence-building purpose, and motivates the children because they can quickly start to use English themselves, and feel pride when the adult responds to their output.
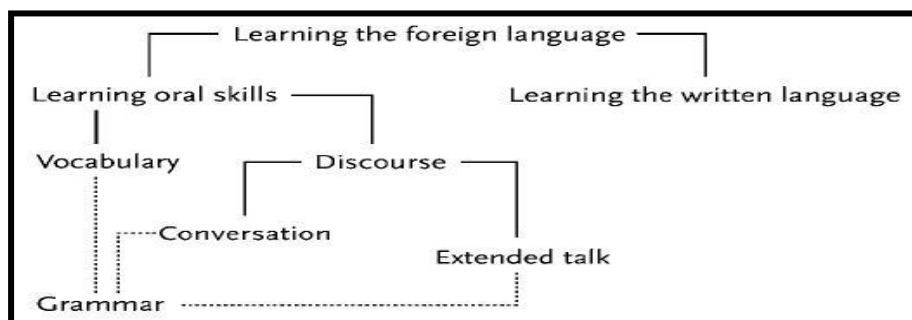
Figure 2.1. A model of construct language for young learners in ELT

Figure 2.1, (Cameron, 2003, p. 109) illustrates that young learners' acquiring the oral skills of a new language is more significant than learning to write in a new language as this is very much secondary to their stage of development.

Finally in this section, a consideration for the resources available to enable young learners in their new language venture is offered. Once the teacher has clarified the cognitive development stage of each learner he/she will then need to build materials around their learners to encourage the next steps in the process.

Sukarno (2008, p. 59) suggests that songs, stories, poems and games are resources to be used in order to support teaching techniques. However, if the teacher is unable to enthuse the young learners with the material then it is plausible that they will become 'bored' and lose focus. Goleman (2004, p. 85) claims that "good moods, while they last, enhance the ability to think flexibly and with more complexity." Therefore, maintaining a happy enthusiasm will enhance a learner's ability to acquire new languages.

It can be conceived from this that the English teachers must know the kinds of language learning resources available for young learners and also how to implement them into the classroom environment.

2.1.1. Language skills in young learners

Cameron (2003, p. 107) says that children begin to develop communication and language skills from around 3 or 4 days old where adult interaction is a key aspect. She postulates that sounds and non-linguistic noises such as coughs incorporate the child into the world of social interaction. She further refers to the importance of context and meaning when a child first encounters a new or foreign language and relates this to Margaret Donaldson's (1978) work where,

> (…) children of around 7 years of age participate in talk with the
> expectation that they are involved in meaningful social interaction—
> when adults or other children talk to them, they expect to be able to
> make sense of the talk, and they interpret what is said in the light of

the action they are involved in, and what their previous experience leads them to expect to happen.

Donaldson (1978, cited in Cameron, 2003)

Hasselgreen, (2005, p. 338) defines Young language learners (YLLs) as school pupils up to around 13 years old which includes most European primary school populations as well as early secondary school year groups. At this stage it is probable that most of these pupils have not yet experienced certifying examinations although will have met with internal school tests. Hasselgreen (2005, p. 338) suggests that pupils of this age and stage could be characterized as requiring short term motivation where language input and tasks are age appropriate. Thus the need for interesting and motivating activity is significant in the YLL classroom where the absence of exam pressure enables the progress of language development.

As this research previously referred, teachers in an English language class should have a basic knowledge of the theory that supports learning in their classroom. The Critical Period Hypothesis was first proposed by Wilder Penfield and Lamar Roberts in a paper published in 1959. It is the name given to the idea that young children can learn a second language particularly effectively before puberty because their brains are still able to use the mechanisms that assisted first language acquisition (Cameron 2002). Thus the hypothesis that children ought to start learning a new language as soon as possible or before puberty is given some gravitas.

Figure 2, again draws our attention to the importance of firstly acquiring the skills associated with speaking a new language. However, this time we must also think about how we divide the language in order to ensure YLLs establish the link between word and context in order to become proficient in everyday exchanges. Furthermore, the activities and motivations planned by class teachers should reflect such a division.

Qiang (2002, p. 100) offers that the Basic Requirement for Primary School English postulates that the main aims of primary English include:

- to develop pupils' interests, self-confidence and positive attitude towards learning English;
- to cultivate the pupils' language sense and enable good pronunciation and intonation;
- to develop the pupils' preliminary ability to use English in daily exchanges and lay a good basis for further study

(Qiang, 2002).

learning the foreign language

learning oral skills   learning the written language

vocabulary   discourse

conversation   extended talk

grammar
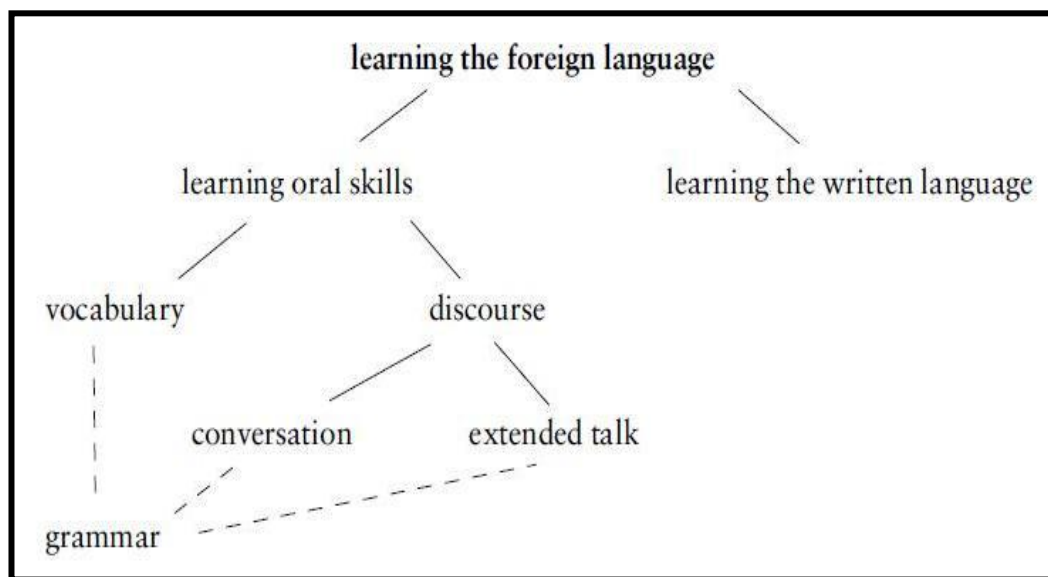
Figure 2.2. Dividing up language for young foreign language learning

The Basic Requirement does not enforce any specific method for teaching, however in order to engage pupils in meaningful learning the skilled teacher will adopt a change in their technique to accommodate the individual. Qiang (2002, p. 101) indicates that the performance descriptors designate a change in methodology and clearly reflect an activity-based approach, ensuring teaching and learning through listening, speaking, singing, playing, doing, acting, viewing, reading and writing to provide children opportunities to experience the language and enable their own discovery of meaning as a first-hand experience. Children are required to do things with English, and the learning process is supposed to be a playful and happy experience. Ellis (cited in Moyles and Robinson 2002, p. 23) reminds us that play enables children to take charge of their own learning thus empowering them. Research on instructional practices has examined for the purpose of promoting the

reading and writing skills of ELLs, a wide variety of different methods, techniques, and strategies. Genesee et al., (2005, p. 373) performed a study that classified three major approaches for the purpose of instructing the learning of a new language,

(a)   direct instruction,

- emphasizes the explicit and direct instruction of specific reading/writing skills and strategies.

(b) interactive instruction,

- emphasizes learning that is mediated through interaction with other learners or more competent readers and writer s (e.g., the teacher). The goals of interactive approaches include specific literacy skills and strategies, as well as other literacy-related outcomes (e.g., engagement in reading/writing and autonomy as a reader/writer).

(c) process based instruction,

- Process-based instruction emphasizes engagement in the authentic use of written language for communication or self-expression. Process-based approaches de-emphasize teaching the component skills and strategies of reading and writing in favour of learning through induction.

Genesee et al., (2005)

"Caution is called for in using these distinctions because they are not mutually exclusive, and, in fact, a number of studies were composed of combinations of approaches"

(Genesee et al., 2005).

The Basic Requirement furthermore requires that the assessment for primary school English needs to meet with the purposes of increasing students' overall development and teachers' efficacy in teaching (Qiang, 2002, p. 101). Formative assessment is supposed to be used as the major method of assessing students' achievement in English. Variety in forms of assessment and opportunities for pupils to choose from the different forms according to their own strength and interests should be the

characteristics of the new assessment system for primary schools. This is supported by Black et al (2004) who suggest that assessment can affect the motivation and self-esteem of students and that there are benefits of engaging students in self-assessment. Examination-oriented evaluation is not supported for primary school English teaching (Qiang, 2002, p. 101).

2.1.2. Productive skills

According to Rico (2013) productive skills include speaking and writing and they are significant because they allow learners to perform in communicative aspects such as oral presentations, written studies and reports among others. Medwell et al (2002) claim that English is one of the most widely spoken and written languages in the world with it being listed as the official or co-official language of 45 countries. Most learners consider speaking the most essential language skill and the importance of writing in FL learning has been construed differently throughout history (Djigunovic, 2006, p. 12). Furthermore, as illustrated by figures 2.1 and 2.2, foreign language writing is seen as a secondary learning zone separate and distinct from foreign language speaking skills.

Safaya (2009, p. 4) advocates that the aim in learning a second or foreign language is to acquire the ability to comprehend the speech and writing of the native target language by listening and reading respectively and to be able to use the expressive skills of speaking and writing which are acceptable to the native speakers of the language. Rico (2013) lists a variety of factors that can affect the ability to acquire a new language. These include, lack of practice or unwillingness to practice the target language, a lack of knowledge and the fear of humiliation if the use of the target language is incorrect. However, as previously discussed, if the teacher of the target language provides an environment that is both stimulating and encouraging, the language learner will be able to engage in a positive experience that builds both knowledge and confidence.

Furthermore, ensuring the effective modelling of speech and pronunciation will enable the language learner to imitate the target language. Safaya (2009, p. 5) claims that speech cannot be invented by the learner as an understanding of the meanings

and connotations of the target language are a necessity for cultural context. Cameron (2003, p. 107) offers this example in support of Safaya (2009) and also highlights an important point:

> When they come to foreign language learning, children bring with them this tendency to search for meaning and intention. A vivid example of this was given to me by a Korean YL teacher. Her class was taught 'I like, I don't like' using the topic of food, with much practice of sentences such as 'I like pizza, I don't like hamburgers'. A few lessons later they encountered the question 'Do you like. . .?' but this time it was used, not with food, but with the names of their friends, e.g. 'Do you like Yong- Hee?' The children were horrified by this question, having associated the idea of liking with food and eating.

> The example helps us to understand how children see the foreign language 'from the inside' and try to find meaning in how the language is used in action, in interaction, and with intention, rather than 'from the outside', as system and form.

<div align="right">Cameron (2003)</div>

This example illustrates the importance of developing a meaningful context which children, especially, need in order to make sense of a new language and also the culture from where it stems.

2.1.3. Receptive skills

The process of learning English is slow and progressive according to Rico (2013, p. 55) and it could be construed as a series of challenges to face. This process includes the development of certain skills, for example receptive skills comprised of reading and listening. Rico (2013, p. 55) determines that they are important because they permit learners to understand contents, textbooks, works or documents.

When systematic receptive skills development begins at low intermediate levels, the learners' reading/ listening behaviour is usually problematic. Merry (cited in Moyles

and Robinson, 2002) suggests that for most children the span of attention may only last for a few minutes at a time so to ensure effective listening, any receptive skill learning activity should be gauged for an age appropriate length of time. Gabrielatos (1998, p. 52) reflects upon the notion that learners are somehow 'thrown in at the deep end' and asked to read or listen to much longer and more complex texts than they can, as yet, manage. They are asked to perform novel tasks such as reading selectively, extracting the gist and locating specific information without fully understanding the language terminology.

Şevik (2012, p. 327) claims that the listening skill in early language teaching could be regarded as the most important outcome. Listening can be a stressful activity for beginning and intermediate language learners, who are often unable to process information quickly enough to make sense of what is said. This problem could be due to different factors including cognition and affect. Language teachers have the challenging task of helping learners improve in a skill which involves processes that are unobservable. In this regard a brief reference to brain theory is postulated. According to South Carolina First steps (2006) children are born with over 100 billion neurons or brain cells. During their lifetime, the neurons will form connections called synapses and it is the early experiences that shape these connections. Over the course of the first few months of their lives, a child's brain will organise itself more efficiently so that it recognises the sounds of a language that it regularly hears. However, the brain retains the ability to relearn sounds it has discarded so that young children can learn new languages easily and without accent. So with due consideration to a child's ability to listen, not only must teachers be aware of the length of time for which a pupil can concentrate they must also realise that they are, in essence, building the brain of a future multi-lingual communicator. It is with this notion that Goh and Taib (2006, p. 222) advise teachers to encourage their learners to take an active role in their own listening improvement. Essentially empowering them to achieve through patience and endeavour.

With regard to English as a foreign language, reading skills are a part of literacy that can enable understanding of a new language by not only addressing the learning style of a visual learner but by also giving a language learner a toolkit for reference. Sani et al., (2011, p. 32) suggest that teaching children to read for the sake of literacy

learning is not an adequate goal and that the goal should be for teachers to teach their children to value reading for information and for pleasure. Lawrence (1987) proposes that the subject of reading is probably the most important skill a child will learn. This is a concern of Sani et al. (2011, p. 33) who infer that educators who are concerned about their children's reading behaviour will wonder whether the children are reading enough in a day and are they enjoying what they are reading. Therefore, it is crucial that teachers know what stimulates students' motivation to read and think of some strategies to improve students' reading ability (Sani et al., 2011).

Listening is probably the least explicit of the four language skills, making it the most difficult skill to learn. Although recent experience in an English Nursery illustrated that listening skills are an integral part of the learning and development process of the children who attend. Through quiet games or small group interactions the children were being encouraged to listen to sounds or to each other to form an understanding of the world around them and also to the thoughts and feelings of their peers. The metacognitive, knowledge of your own thoughts and the factors that influence your thinking, strategies underlying this approach help listeners become more aware of how they can use what they already know to fill gaps in their understanding. This is a notion supported by Galton et al. (1999) who claim that metacognition not only embodies strategic knowledge but also self-knowledge. There are some metacognitive strategies that are engaged in listening skills development.

The steps in this cycle and the metacognitive strategies underlying each step are presented in Table 2.1 (Vandergrift, 2004).

Table 2.1. Listening instruction stages and related metacognitive strategies (Vandergrift, 2004, p. 11)

Stage of Listening Instruction	Reaction	Related Metacognitive Strategies
Planning/predicting stage	Once students know topic and text type, they predict types of information and possible words they may hear.	Planning and directed attention
First verification stage	Students verify initial hypotheses, correct as required, and note additional information understood.	Monitoring
	Students compare what they have written with peers, modify as required, establish what needs resolution and decide on	Monitoring, planning, and

	details that still need special attention.	selective attention
Second verification stage	Students verify points of disagreement, make corrections, and write down additional details understood.	Monitoring and problem solving
	Class discussion in which all contribute to reconstruction of the text's main points and most pertinent details, interspersed with reflections on how students arrived at the meaning of certain words or parts of the text.	Monitoring and evaluation
Final verification stage	Students listen for information that they could not decipher earlier in the class discussion.	Selective attention and monitoring
Reflection stage	Based on discussion of strategies used to compensate for what was not understood, students write goals for next listening activity.	Evaluation

This chapter began by asserting that children are able to learn anything at any stage as long as the learning material is presented in a comprehensible way. It explored the different skills that children are expected to acquire through enabling an environment that is sensitive to the individual learner thus making the learning accessible to all. It further considered the underpinning learning and development theories that provide a baseline for teachers to begin to assess the stage of development and potential learning zones in order to plan for effective language learning. In conjunction with a brief exploration of how a child's brain develops this chapter was able to suggest probable teaching strategies to support the theory and implementation of language learning within a classroom environment. Finally, it addressed the crucial skills of reading and listening where it could be deduced that without these skills, new language acquirement may prove unattainable.

The next section will address the role of drama in the teaching and learning process of second language learning.

2.2. Definitions of Drama

Chang (2009, p. 54) claims that the origins of Western drama can be traced back to the ancient Greek around the 6th century BC as religious ritual for Dionysus. Since then, she goes on to say, drama has evolved into varying forms with different purposes, although, not until the turn of the twentieth century did drama find its way into the classroom as an educational instrument in the Western World. According to

Airs et al. (cited in Jones and Wyse, 2004) drama is playing and that this is a process which might ultimately lead to a product. They claim that children use drama to, initially, engage with life and learning so at its simplest, drama is play but with a purpose. This is a notion supported by Savela (2009, p. 4) who remarks that drama as an art form. Customarily in theatre, actors play roles in a performance viewed by spectators however, drama does not occur within the four walls of a theatre. Airs et al (2004) propose finding a way into drama whilst in a classroom situation. For example, sometimes a moment within a language lesson may occur, like not having enough money to pay for a loaf of bread in a shop, and this allows the teacher to say, 'shall we try that?' thus enabling a dramatic activity to unfold quite naturally. Airs et al (2004) also suggest that not all dramatic activities need to involve singing and dancing performances but can be as simple and as enriching as children talking whilst in role.

Read (2008, p. 6) suggests that drama can build on children's capacity to play – the notion proposed by Airs et al (2004) that drama is playing is poignant here. Children quickly become adept at distinguishing between what is real and what is pretend. Escapism is used in the conventions and boundaries of stories and drama and this enables the reader to meet giants or escape hungry lions and provides a fascinating and pleasurable experience for children. Read (2008, p. 6) claims that through exploring the differences between stories and drama and real life children can develop their potential for creativity and imagination in a similar way to when they are engaged in play. This claim is supported by Ellis (cited in Moyles and Robinson, 2002) where she says play enables children to take charge of their own learning. It is plausible to suggest the idea that a combination of play and drama through play could contribute to the development of learning a new language. Moreover, drama and storytelling can engage different intelligences enabling access to the language learning for all children and creating an inclusive learning environment.

A variety of strategies and techniques among a group of learners is a key factor in broadening and maximising the appeal of activities and activity cycles. Table 2.2 illustrates this variety and shows how an activity can be utilised thus enabling children to build on their personal strengths in order to consolidate, extend and deepen their learning.

Table 2.2. Strategies/techniques for use in the dramas (Prendiville and Toye, 2007, pp. 6-9)

Technique	What?	Why?	When?	Variations
Tableau	Small groups make a still picture of roles in a drama, showing attitudes and relationships, people in an event, an idea of what the material they are working on means	To begin to set up a context To summarise what people think so far To show possible endings	At any time in the drama The timing will affect the nature and depth of the picture	Copy a given picture Add one word/one action Activate and show previous or following 30 seconds Tell story of that event in 4 pictures Triptych - show 3 key moments from. e.g.. a life Add captions or speech bubbles Whole class tableau as in 'The Victorian Street Children'
Hot-seating	Pupils question a role, usually TiR but sometimes followed by a pupil role The plain version is that the rale just sits in front of the gathered group	Helps build understanding of the role's situation	Needs to be at a point where enough of the context is already clear	Just wheeling in a person to be questioned is limited in its drama. It is better to create more dynamic in how a role is met. For example, when the advisers choose to talk to Hermia in 'The Dream', have them 'on their way' to her room in the palace and 'find' her reading a note. This provides input and a tension, especially when she hides
Occupational mime	Creating a semblance of activity and action of the situation	To develop context and belief in the pupils' role	Usually earlier in a drama rather than later	Recreating an event Mime loop - a set of 6 actions is repeated and can be revisited to be updated later in the drama
Sociogram	Pupils stand round a key role, placing themselves close to or away from the person according to	To give a snap-shot of the whole class's attitude	When a role is influential on the community role and we need to see how people feel	

	how they feel about him/her			
Narration	Teacher tells story of part of the drama	Link parts of drama	At a time where we need to move the drama on and where it is not appropriate, necessary or useful to have a class create the moment	The class can participate in creating the narrative and offer stages of the story of that event - as with the taking of the children by the Pied Piper
Maps	Picture maps or symbol maps of the place of the drama	Provided by the teacher they help locate place and roles	At any time. At the beginning of the drama they can look to a journey	Can be jointly drawn by class at a point where the physical spaces need to be defined
Collective drawing	A picture of a place or of objects	To give a physical representation of what we are imagining	Depending on the use: At the beginning it would set the scene, for example a map of a village. If it has to show what we know of the village then it needs to be far enough into a drama so that constraints are clear and the picture can be focused	
Symbols	The role signifier of each role Key objects in the drama	To represent the role and show when the teacher is in or out of role An object that symbolises an important idea, for example the candle in Macbeth showing his death	As stated	A good object can focus a drama and strengthen the authentic feel of the drama, for example the whip in 'The Highwayman' that represents how he treats the horses he rides

Maley and Duff (2007) support the notion of using drama. They have listed them as bullet points in their research and it is evident from each point that drama addresses the key elements of new language learning that were discussed at the beginning of this chapter. Briefly these are: integration, context and meaning, thinking and memory, learning styles, confidence and motivation, empowered learning, creativity

and imagination, exploring and risk-taking and a positive and enjoyable experience for all participants.

- it integrates language skills in a natural way. Careful listening is a key feature. Spontaneous verbal expression is integral to most of the activities; and many of them require reading and writing, both as part of the input and the output.

- it integrates verbal and non-verbal aspects of communication, thus bringing together both mind and body, and restoring the balance between physical and intellectual aspects of learning.

- it draws upon both cognitive and affective domains, thus restoring the importance of feeling as well as thinking.

- by fully contextualising the language, it brings the classroom interaction to life through an intense focus on meaning.

- the emphasis on whole-person learning and multi-sensory inputs helps learners to capitalise on their strengths and to extend their range. In doing so, it offers unequalled opportunities for catering to learner differences.

- it fosters self-awareness (and awareness of others), self-esteem and confidence; and through this, motivation is developed.

- motivation is likewise fostered and sustained through the variety and sense of expectancy generated by the activities.

- there is a transfer of responsibility for learning from teacher to learners - which is where it belongs.

- it encourages an open, exploratory style of learning where creativity and the imagination are given scope to develop. This, in turn, promotes risk-taking, which is an essential element in effective language learning.

- it has a positive effect on classroom dynamics and atmosphere, thus facilitating the formation of a bonded group, which learns together.

- it is an enjoyable experience. (Maley and Duff, 2007).

2.2.1. Drama in education

As proposed by Airs et al (2004), drama is the process that children undergo in order to learn about the world around them. Drama, according to Athiemoolam (2004, p. 4) has become a natural way of learning in the developmental history of human beings. Suffice to say, utilizing the technique in the classroom could therefore be an effective learning and teaching tool. Developments in the 1970's created new concepts of drama and theatre education according to McCaslin (2006, p. 261) and these caused some far reaching changes to teaching practice and re-examined our methods and goals. Classroom teachers discovered that creative drama was an exciting and useful addition to the curriculum and proponents of this new technique suggested that drama may become an acceptable educational media rather than aesthetic (theatrical production) especially if research could prove that children's learning could be enhanced if drama and theatre education was employed as a teaching tool (McCaslin 2006, p. 261).

Drama activities and techniques can be entertaining and fun and this is a positive reason for using them in the classroom. Emotional Intelligence proposed by Goleman (2004) as previously mentioned supports the idea of happy minds are happy learners. Thus the motivation to learn is ever present and furthermore, Zyoud (2010, p. 1) claims that drama within the classroom can provide opportunities for different uses of language where feelings can be engaged and offer an enriched language experience for the participants. The nursery practitioner encountered in the visit to England was very expressive in her enthusiasm to develop the children's language learning potential.

It is necessary to consider, as Savela (2009, p.5) indicates, that drama in education is one teaching method amongst others and therefore should not surpass other methods. Prendiville and Toye, (2007, p. 4) claim that drama is the most exciting way of teaching and through the mutual teaching and learning process experienced by all participants – teacher and pupil alike – a new drama will be revealed. Furthermore, Savela (2009) claims that drama is constantly around us and teachers have probably used drama in education without being aware of it.

Within the classroom environment it is necessary to promote a positive climate. Section 351 of the Education Act in England (1996) focuses not only on the academic aspect of school life but also on personal and social development. Thus, preparing children/pupils for life is beyond initial education. With reference to the notion of developing pupils' interests, self-confidence and positive attitude towards learning English postulated by Qiang (2009) in the Basic Requirements for Primary School English fostering the idea of positive outcomes for all ought to be the foundation for using the concept of drama in a classroom environment.

Moreover, if the teacher knows the class well and has a good relationship with it, all ages and levels of ability should be able to get benefit from involvement in drama provided they are well prepared and confident in their work (Davies, 1990, p. 88). In addition to this, Davies (1990) goes on to claim that an atmosphere must be established in which both teacher and class (with regard also given to social and religious taboos) can feel secure in the knowledge and expectation that they will enjoy and get benefit from drama activities.

This is supported and furthered by Taylor (2000, p. 3) who claims that the cultural, social, sexual and physiological make-up of a classroom context indispensably impacts on attitudes students reveal in drama. Teachers, therefore, have a responsibility to act sensitively to the needs of their students and implement a curriculum based on how understandings are constructed alongside appropriate content formed in conjunction with their students. This notion is based on research where the students are empowered by their investment in the development of the curriculum and become driven in their learning through their responses to their own reading or mis-reading of a specific moment (Taylor, 2000, p. 3).

Having said this, there is the potential for drama to fail in enhancing learning. Darlington (2010, p. 112) suggests that the biggest hurdle to overcome is the teachers' lack of confidence in using drama techniques to support their teaching objectives. If it is simply used as an 'add-on' where both teacher and pupil only go through the motions then very little understanding of the learning will occur and both may question why they had to carry out this activity in the first place as it posed no additional learning opportunity. Drama should, therefore, reflect on the work they are

learning as well as the ideas and movements in order to place the learning into context. In addition to context, drama techniques ought to allow time for rigorous evaluation where pupils are asked to determine the strengths and weaknesses of presenting their learning in such a way (Darlington, 2010, p. 112). It is plausible then that the pupil will gain an understanding of how they acquire new knowledge and which technique best suits their needs.

The *raison d'etre* of creative arts, according to Airs et al (2004) is their role as a vehicle to express creative ideas. Research performed by Aydeniz and Ozcelik, (2012, p. 962) used creative drama as a realistic method to ascertain how effective the use of drama could be in French preparatory classes. The creative drama method proved to have a meaningful effect on the achievement of students and in the light of these findings it was ascertained that creative drama has a positive effect on the French achievement of students. Additional studies examining the effects of creative drama activities focused on self-concept, problem behaviour and social skills.

In a sample of 237 students from Grades 3 and 4 a Solomon 4-group design (The Solomon four group design is a way of avoiding some of the difficulties associated with the pre-test - post-test design (Shuttleworth, 2009) was used. Freeman et al. (2003) arranged for students in the treatment group to participate in creative drama activities 1 day a week for 18 weeks. The authors then analysed data using a 2 x 2 factorial analysis of variance. The results showed that gender was not a factor and the main and interactive effects of pretesting were negligible. However, they did find some considerations for testing where creative drama was the treatment and these factors consisted of specific variables and the potential for skewed distributions on pre-test measures. This is shown in Table 2.3:

Table 2.3. Research design (Freeman et al., 2003, p.134)

Group assignment	*n*	Pretest	Treatment	Posttest
1 Random	60	x	x	x
2 Random	55	x		x
3 Random	60		x	x
4 Random	52			x

A further consideration where creative drama is concerned is that of storytelling and how stories and drama can encourage children's participation in class and affect their learning of English as a foreign language. Chang (2009) suggests that English for Young Learners (EYL) and educational drama attempts to offer a solution, story-based drama, to two of the more common problems faced by teachers at primary level, that of mixed ability classes and limited teaching hours. The research revealed that the incorporation of stories and drama into the existing school curriculum assisted the pupils in that the participation was greater and that in terms of their four language and non-verbal communication skills there was a higher degree of improvement than before. Thus drama and storytelling not only became viable within directed teaching time but also as a means to enhance learning. In addition to this, Georgopoulou and Griva (2012, p. 113) assert that the children took an interest in the stories and dramatization, which captured their attention and improved their motivation and participation in the learning process. This research supports the theories regarding increased motivation and participation explored earlier in this study.

Furthermore, during a study regarding cognitive theories results here suggested a direct causal link between drama-based instruction and improved reading comprehension (Rose et al., 2000, p. 55). This not only supports the use of drama as a technique in education but also strengthens the notion that it could potentially enrich the reading comprehension of a child learning a new language.

However, as Fleming et al. (2004, p. 181) remind us, successful education is more than just designing a syllabus or inventing a strategy but is about creating a culture and that the days when the arts were seen merely as a therapeutic form of self-expression are long gone. Taylor (2000, p. 3) asserts that teachers have to become quite expert at reading classroom context; students react differently on given days and the material they are proffered with can give passionate or unenthusiastic responses which could never have been expected. Therefore, if used effectively, drama or creative techniques can be successful additions to a learning environment. Moreover, drama-based approaches may be considered as a resourcefully rich classroom for interactive and imaginative learning (Dorion, 2009, 2268).

O'Gara, (2008) alleges that through drama children's understanding of verb tense is enhanced more effectively than that of using traditional methods. This study initially claimed that there would be no significant difference between the two methods. However the report concluded that learning through drama not only increased attention levels but also created a more enthusiastic learning environment which resulted in increased knowledge retention. Furthermore, Cremin et al. (2006, p. 273) advocate the use of drama in education as their research indicated that children as writers can be supported in their learning through drama as it has much to contribute to the composing life of the primary classroom.

Achievement in English language learning through the medium of drama can be gauged in 3 ways according to Akdağ and Tutkun, (2010, p. 833). They have found that in the teaching of English, the teaching method based on drama is more effective than the traditional method at the 1- total achievement level, 2- achievement levels of cognitive domain knowledge, comprehension and application categories and 3- the permanence of the subjects learned.

It is conceivable that through the intelligent deployment of drama in education Young Language Learners can reach their potential in their new language acquisition. Providing the teachers understand their class – at the individual level – they can implement a variety of techniques to enhance and enrich the language learning environment. Furthermore, research has illustrated the benefits of drama in education whilst still allowing for the arguments against it to be considered. Thus, teachers who find themselves beyond their comfort zones, where drama is required within the curriculum, have a foundation to convey their views as Savela (2009) says it should not be feared.

2.2.2. Drama in ELT

As previously discussed, empowering a student or pupil in their own learning can greatly enhance their achievements. Moghaddas and Ghafariniae (2012, p.24) support this idea and claim that some benefits of using drama in language learning are increasing learner's autonomy and responsibility over their own learning. This

provides a stress free atmosphere to learn the language, putting new vocabularies and expressions in context and helping to get acceptable pronunciation and intonation. Furthermore, a proper understanding of foreign language culture and building up learners' confidence to speak in public can be developed.

However, before language teachers commence with the implementation of drama in education techniques in their second language classes, it is compulsory that they first focus on initiating the learners into this method by starting with warm up exercises. This is according to Athiemoolam, (2004, p. 6). Furthermore, second language learners could be very disconcerted and frustrated if the teachers' expectations of them are unrealistic. So the intelligent teacher will first expose their learners to some warm up exercises which could include amongst others, the following:

> • The participants go crisscross through the room and greet each other in a special mode/ or according to their own culture of greeting: German (shake hands), Xhosa, French (cheek to cheek), Japanese (bow with praying hands).

> • The group forms a circle. The facilitator makes eye contact with a person, claps his/her hand, calls out his/her name, walks towards the person and goes behind him/her. Then the person in front continues.

> • The group forms a circle. The facilitator calls out one of the participant's names by using a certain gesture and then moves into the centre of the circle. The whole group copies the gesture and repeats the name at the same time. The next person does the same thing, the whole group copies and so on.

> • Going into pictures: The facilitator gives a cue (e.g. shopping centre/ soccer field etc). The first participant who has an idea goes on stage and "freezes" in a posture which relates to "shopping centre". Then one after the other they follow with their ideas until the whole group is on stage. They leave the stage in the same order as they came on.

> (Athiemoolam, 2004, pp. 6-7).

Desiatova (2009) maintains that using drama and drama activities has clear advantages for language learning. It encourages children to speak and gives them the opportunity to communicate, even with limited language, using non-verbal communication, such as body movements and facial expression. There are also a number of other factors which makes drama a very powerful tool in the language classroom. Some of the areas where drama is very useful to language learners and teachers are outlined below;

To give learners an experience (dry-run) of using the language for genuine communication and real-life purposes; and by generating a need to speak: In the classrooms, we usually expose children to small bits of language such as individual words, rather than whole phrases or "chunks". Drama is an ideal way to encourage learners to guess the meaning of unknown language in a context. Learners will need to use a mixture of language structures and functions ("chunks") if they want to communicate successfully.

To make language learning an active, motivating experience: Dramatizing a text is very motivating and it's fun. In addition same activity can be done at different levels at the same time, which means that all the children can do it successfully.

To help learners gain the confidence and self-esteem needed to use the language spontaneously: By taking a role, children can escape from their everyday identity and "hide behind "another character. When you give children special roles, it encourages them to be that character and abandon their shyness. The teacher can use roles to encourage children who would otherwise hold back, and control children who dominate the weaker ones.

To bring the real world into the classroom (problem-solving, research, consulting dictionaries, real time & pace, cross-curricular content): When using drama our aims can be more than linguistic. We can use topics from other subjects: the children can act out scenes from history, we can work on ideas and issues that run

though the curriculum, such as respect for the environment. Drama can also be used to introduce the culture of the new language, through stories and customs, and with a context for working on different kinds of behaviour.

To emulate the way children naturally acquire language through play, make-believe and meaningful interaction: Dramatizing is part of children's life from an early age. Children try out different roles in make-believe play, in day-to-day situations (shopping, visiting doctors). They rehearse the language and the "script" of the situation and experience the emotions involved, knowing that they can switch back to reality whenever they want to.

To make what is learned memorable through direct experience and affect (emotions)for learners with different learning styles: Dramatizing appeals to all kinds of learners. When children dramatize they use all the channels (sight, hearing, and physical bodies) and each child will draw to on the one that suits them best. This means they will all be actively involved in the activity and the language will "enter" through the channel most appropriate for them. Dramatizing allow learners to add emotion r personality to a text that they have read or listened to. This makes language memorable.

To stimulate learners' intellect and imagination: Make-believe play encourages children's creativity and develops their imagination, and at the same time gives them the opportunity to use language that is outside their daily needs. Language teachers can use this natural desire to act out situations.

To develop students' ability to empathize with others and thus become better communicators: Children often work in a group or pairs when dramatizing. They have to make decisions as a group, listen to each other, and value each other's suggestions. They have to co-operate to achieve their aims.

Helps learners acquire language by focusing on the message they are conveying, not the form of their utterances: Important messages can be conveyed and explored.

(Desiatova, 2009).

Davies (1990, p. 96) advocates that drama bridges the gap between course-book dialogues and natural usage, and can also help to bridge a similar gap between the classroom and real-life situations by ensuring view how to handle complicated situations. Savela (2009, p. 11) suggests that spontaneous regular speech through dramatic activities that relate to real life situations enable students to use their imaginations as opposed to verbatim sentences that require little or no creative energies. Articulating their own ideas assists students in their spontaneous reactions in a second language providing increased opportunity for the development of confidence and fluency. Savela (2009) further believes that as a result, students' confidence could strengthen and they could become more willing to use their language skills. Furthermore, when the situations are practised in a safe environment inside a classroom, students use their language skills and see that they can succeed and hence their self-esteem may rise as well. In addition, through these real life activities, students learn more about life.

Davies (1990, p. 96) goes on to conclude that drama activities facilitate the type of language behaviour that should direct fluency, and if it is assumed that the learners want to learn a language in order to make themselves understood in the target language, then drama does actually support this end. Athiemoolam (2004, p.5) suggests that dramatic activity also promotes the skills of group interaction since the learners have to work in groups to discuss, consult and build consensus. Therefore through drama language learners could achieve both fluency and the ability to communicate in a meaningful manner in their target language.

2.2.3. Story-based drama

Conventionally, stories are read or told by the elderly to the younger, although it is possible that not only the elderly but also children, teachers and students can be story tellers. Through this notion Bozdoğan (2012, p. 126) implies that everybody has a

story to tell without considering their age, gender, socio-economic or educational background. However, in their creative and fantastic worlds, children also create, different stories and it is this ideal where stories are considered an essential part of children's lives and are pedagogically integral to the success of young language learners (Bozdoğan, 2012). Read (2008, p. 7) concurs but takes this idea further by suggesting that stories and drama provides a framework for developing such social skills as cooperation, collaboration, listening and turn taking and helps to provide appropriate effective conditions for the learning environment.

Table 2.3, illustrates how expanding story telling into dramatization can encourage not only language acquisition and development but also contribute to holistic development.

Table 2.4. Distancing strategies in story and drama (Read, 2008, p. 9)

	Low Level	**Medium Level**	**High Level**
Story Telling	What's in the pictures	How the pictures relate to each other	Going beyond the pictures
Drama	Imitation, repetition, mime, gesture, voice, actions	Acting out, retelling independently based on script	Exploration of issues and feelings beyond script

Dramatic activities plausibly develop children's interest in other art forms, thus making these forms instrumental in promoting it as an educational or learning process. For instance, the use of story as an invaluable art form became essential because of children's enthusiasm about it. This fosters their interest in literary art. Chukwu-Okoronkwo (2011, p. 49) advocates that such story, which must be well chosen, must be engaged with appropriate theme, situation and atmosphere and regard that which is suitable to the child's intellectual development.

Figure 2.4 illustrates how story and drama can scaffold potential language learning through small steps where the beginnings of interest in a story lead to children ultimately internalising the story and potentially the new language.
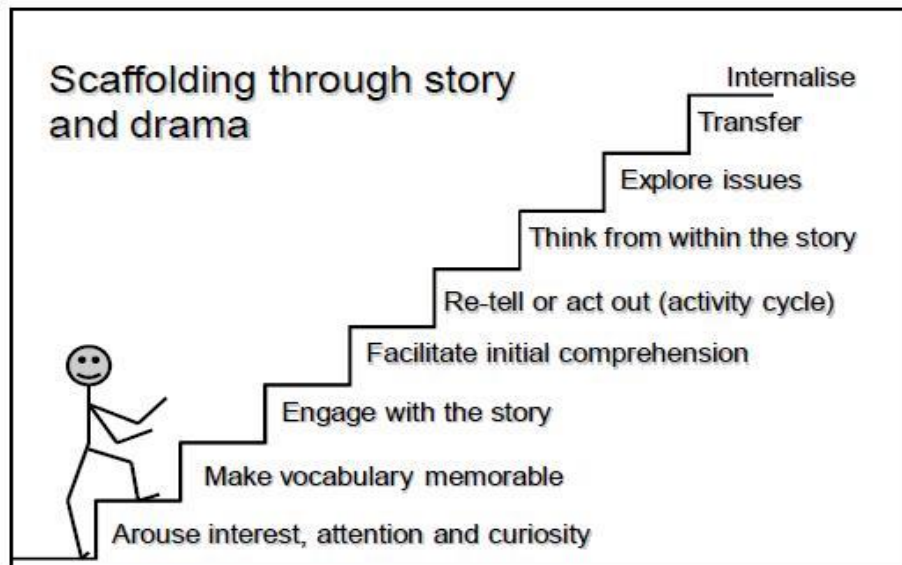
Figure 2.3. Scaffolding through story and drama (Read, 2008)

2.2.4. Creative drama activities

Chukwu-Okoronkwo, (2011, p. 47) endeavoured in his research into creative dramatics to find a rationale for its purpose as an educational tool. He suggested that creative dramatics remained a relatively new and sprouting phenomenon in contemporary education where educational drama (another term for creative dramatics) attempted to use drama for more functional purposes. He further implies that drama has a practical background and therefore predicates it as an educational, besides recreational tool. Furthermore, creative dramatics as a purely classroom experience is concerned with helping children to gain mastery over their intellectual and linguistic powers. It helps them to develop the ability of effective words usage in ordinary conversation, and at the same time allowing them to express and affirm their perception of reality and the surrounding world (Chukwu-Okoronkwo, 2011). In addition to creative drama, advocated by Athiemoolam (2004, p. 4) is an improvisational, non-exhibitional, process-centred form of drama in which participants are directed by a mentor to imagine, enact and reflect upon experiences. It is probable, therefore, that through using dramatic technique within the classroom, the language learner will be enabled in not only their understanding of a new language but also in their social and emotional stages of development – a key part of preparing to play an active role as a citizen (Moyles and Robinson, 2002).

As in the implementation phases; the elements in the creative drama process build up a whole that affect and complete one another.

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                    ┌─────────────────────┐
                    │ The Leader or Teacher │
                    └─────────────────────┘
                              │
   ┌──────────────┐           │           ┌──────────────┐
   │   The Work   │           ▼           │ The Game Group │
   └──────────────┘  ┌──────────────────┐ └──────────────┘
                     │ Working Environment │
                     └──────────────────┘
```
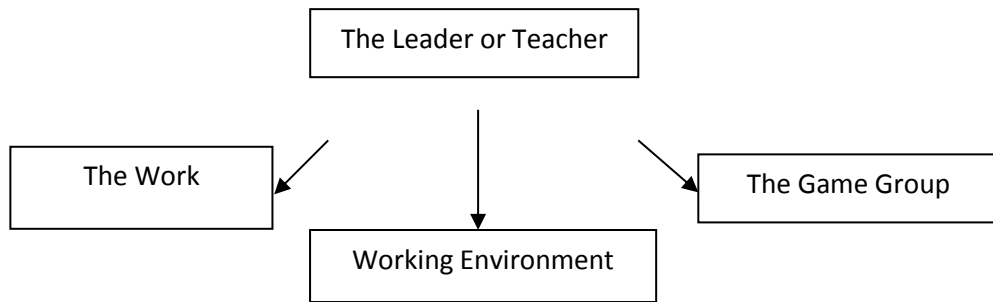
Figure 2.4. Illustration of implementation phases

Aydeniz and Ozcelik, (2012, p. 963) suggest that the most important element in the creative drama process is the leader; suffice to say, the teacher. The teacher should be constructive when communicating with students and should ensure the opportunity for participants to express themselves as they feel. In addition to this, the working environment needs to be prepared in advance taking into consideration every detail and condition that may end up negativity. Experience has shown that every student brings a different life, a different background, a different set of memories and associations into the class. According to Maley and Duff (2007), it is this we seek to tap into; and in doing so, we inevitably restore some of the neglected emotional content to language, along with a renewed attention to what is physical about language. Additionally, there are elements within the group that may or may not affect creative drama implementations and these are the ages, gender, interest, needs and skills of the student group. Despite appearances these elements could prove to be positive differences which serve to build and enrich the drama activities. Furthermore, Aydeniz and Ozcelik (2012, p. 964) advocate the need to explain that the purpose is not to exhibit a good theatre show but to create a meaningful learning environment and that the activity is not being realized for scores.

Chukwu-Okoronkwo (2011, p. 47) proposes that creative dramatics is a precious activity and hence early involvement in dramatic activity is essential in a child's education as it can widen the child's vision beyond his own experience. The values

of creative dramatics are numerous as through this technique the child is able to discover himself, to realize his personality, his potentialities and limitations, his movement and language capacities and his interests. The sooner he becomes able to control his emotions, ideas and thoughts, and learns to put his opinions into words spontaneously, quickly and adequately, the sooner he is being furnished with valuable equipment in life without which he cannot reflect himself as a fully integrated adequate personality (Chukwu-Okoronkwo, 2011).

Listed below are the values that Chukwu-Okoronkwo associates with creative dramatics;

Cognitive Development of the Child: Creative dramatics can be highly instrumental to the development of children's awareness and sensitivity. With their dramatic roles expanding as their world broadens, children gain insight and experience and master realities around them. In mastering these realities, their sensitivities are sharpened alongside. Language skill becomes inevitable in this process and is developed as well.

Developing Sound Mental Habit: Creative dramatics encourages and fosters development of children's imaginative and independent intelligence. Through the world creative dramatics creates and the demands of such world, a child although he works in concert with others, uses his individual imaginative thinking. He is enables to crystallize his own impression about life and is encouraged to work out solution to his problems in the process.

Developing Creativity and Talent: The child's imagination and thought is stimulated in dramatic activity from which words and actions are so spontaneously expressed. The child is therefore led into a creative process which encourages him to work out solution by himself to that creative discovery. Creative dramatics abundantly enables children to creatively develop their physical and expressional skills besides mental abilities. They gain mastery in language arts through constant manipulation of words in their dramatic roles in addition to dexterity in body movements and action. Put succinctly, creative dramatics fosters the physical, expressional, and creative skills of the pupils as an educational process.

Development in Socialization: Creative dramatics engages the child in active role taking situations. The child begins to develop a concept of his own role. This enables him a better understanding of both himself and others, and to develop sensitivity towards them. In this sympathetic climate, he is allowed to open up to himself for a better cooperation with others.

Play is the child's natural medium for self-expression: The child's bursting emotions are released in a healthy manner in dramatic play. Among the range of feelings which burst to be released through child's play are: joy, love, fear, rejection, anxiety, anger etc.

(Chukwu-Okoronkwo, 2011).

2.2.4.1. Mime

Mime, dependent on gesture and movement rather than words, is a useful technique in drama especially so where lower ability new language speakers are involved. Booth (2005) infers that its simplicity permits the emergence of thoughts and emotions that are sometimes difficult to convey in words thus allowing them to participate in the lesson without having to overcome the barrier presented by language in order to demonstrate their understanding of the activity. Darlington (2010, p.111) claims that in other subjects, such as science, concepts associated with particle models, diffusion and materials once performed in mime seem to make more sense to pupils and their subsequent comments that state the topics were more interesting, fun and relevant support the argument for using mime to enable understanding in not just language learning but also other subject areas. Moyles and Robinson (2002) support this particular notion reminding their readers of an ancient (probably Confucian) saying, "I hear and I forget: I see and I remember: I do and I understand". (2002)

2.2.4.2. Role play

Zyoud (2010, p. 3) claims that drama techniques can break the monotony of a conventional English class, transforming it and the syllabus into a preparation for society where competent English speakers have the opportunity to practice their

newly acquired skill. Since language and culture are closely related with each other, language cannot be taught without culture, however there are many ways of co-teaching language and culture and one of them is role play (Kodotchigova, 2002). The central focus of a role-play exercise or activity is to prepare learners for intercultural communication. Initially the teacher models one of the roles demonstrating the possibilities that could be explored by the pupils. Thereafter they become unobtrusive and try to avoid intervening in a manner that may discourage the participants for example by error correcting. Instead the teacher makes notes of such errors for correction at a later stage and thus provides them with immediate feedback and assessment of the pupils involved. Follow up sessions could involve revisiting the role-plays with the pupils and discussing what they have learned.

It is not the purpose of this research to propose evaluations for drama techniques used for teaching English as a second language but regard is given to the usefulness of the evaluation tool for assessment purposes.

According to Kodotchigova (2002) teachers should select role plays that will give the students an opportunity to practice what they have learned. At the same time, a role play should interest the students (reference to the theory regarding motivation) and one way to make sure your role play is interesting is to let the students choose the situation themselves. Zyoud (2010, p.6) suggests that ideas for role play could be gained from situations that teachers and students experience in their own lives, from books, television programmes and movies or from their daily interactions with other people around them. Athiemoolam (2004) supports the idea of role play and below are 3 possible examples;

> • In exploring feelings of anger towards teachers, learners may be asked to assume a teacher's role and answer questions put to them by other learners. Through the processes of role-playing, several learners could get the chance to take on the role of teacher and angry learner. This could later lead to role reversal, where for example a girl in the role of angry learner is asked to switch roles with a boy in the role of teacher. In this way a volatile situation could be explored

dramatically. Following the demonstration learners could be asked to discuss their feelings and insights.

• The scene is a courtroom. A woman has been apprehended for selling what is suspected of being stolen jewellery on a street corner. Two witnesses are called up and are questioned about what they have seen or know. Then the suspect is questioned by the lawyer. The judge then announces his verdict.

• You are falsely accused of cheating on an examination. You are angry and upset. The three persons involved are your teacher, the principal of the school and you (for Three)

(Athiemoolam, 2004, pp. 12-13).

Zyoud (2010, p. 7) asserts that there are different types of role play and each demand a different approach. The way the role play is introduced, the description of the roles, the facilitation and the debriefing or feedback sessions vary accordingly. Furthermore, it is important to take into consideration the learners' level of language proficiency when using and implementing role play activities in the ELT classroom.

2.2.4.3. Simulation

Davies (1990, p. 91) describes a simulation activity as one where the learners hold a discussion on a problem (or perhaps a series of related problems) within an identified setting. He argues that simulation exercises can teach students how to function in a social situation with the appropriate social utilities; for example, students could practise how to refuse a request for a date. There are conventional responses such as "I'm sorry, but I'm doing something else" that are important for the students to become aware of, even if they do not accept the use for them.

Another category suggested by Zyoud (2010, p. 7) of simulated interaction activity is community oriented issues, where students learn how to deal with shopping or buying a ticket at a bus stop. This sort of simulation helps students' communicative participation in the community and at the very least helps them in the task of gathering important information. Zyoud (2010) asserts that a certain line cannot be

drawn between role play and simulation as these two drama activities overlap. Role play is commonly used within simulation in role-simulation; the participant remains the same individual while giving response to a task that has been simulated on the basis of his own personal or professional experience. While teaching language the differences between role play and simulation are not that important (Zyoud, 2010).

2.2.4.4 Improvisation

Athiemoolam (2004, p. 8) promotes the drama technique of improvisation claiming it is an excellent technique to use in a classroom as it motivates the learners to be active participants in authentic situations thereby reducing their self-consciousness. Zyoud (2010, p. 8) concurs and goes on to say that improvisation provides learners with opportunities to not only improve their language communication skills, but also to improve their confidence which will eventually end up with the development of positive concepts. Thus, using improvisation in the language classroom could be conceived as a positive technique benefitting all participants and enabling improved learning opportunities. At the beginning the learners will be rather reluctant and shy to participate in the activities, but after a few lessons they will become more eager and there will be a phenomenal improvement in their confidence levels (Athiemoolam 2004, p. 8).

Below are examples of improvisation scenarios that will enable language learners to experience authentic situations:

> • You are a group of people at a party/ disco having a good time. Decide who you are and what you are doing (initial stages)
>
> • You are a group of people at a political rally being addressed by an anti-government speaker, when the security forces storm into the hall
>
> • You are a group of teachers on strike for higher pay
>
> • You are a group of parents attending a parent meeting who are complaining about the poor facilities and teaching at your school
>
> • You are a group of people stuck in a lift (elevator) on the 12th floor of a building. Decide on who you are going to be – a secretary, an

actress, a businessman, a cleaner, a teenager, a pregnant lady etc. Then
let us know about you through your conversation with other members
in the lift

(Athiemoolam, 2004, p. 10).

Wagner (2002) argues that when students engage in improvisational drama, they are behaving symbolically. For example, that for the purposes of imaginative play, a chair becomes a pilot's cockpit. The ability to say that an everyday object is something different to support role-play is critical to thought. The Early Years Foundation Stage in England has this aspect within the specific area of Expressive Arts and Design: Being Imaginative (Early Education 2012). Wagner (2002) suggests that we engage in these processes in order to perceive, to expand our perspective on and to more deeply understand and enter into our world. Young children spontaneously engage in imaginative play for the same three reasons to understand, to gain a larger perspective on and to interact more profoundly with their world. In drama (just as in thinking, reading, and writing) students make meaning by connecting their prior experience to the challenge of the moment to come up with an apt image and response as a player in an improvisation. This is not different from the challenge of the reader or writer of a text to come up with an apt image or response (Wagner, 2002).

2.3. Advantages of Using Drama In The Language Classroom

Firstly, the teacher must be friendly, tolerant, vigilant and creative as well as responsive to be able to adequately create a conducive learning atmosphere. This is according to Chukwu-Okoronkwo (2011, p. 51). Furthermore, the success of the language learner relies on the teacher being able to use drama effectively within the classroom to enhance the language opportunities. Davies (1990, p.89) advocates that drama is used for the reason that it could be relevant to the syllabus and the chance to increase awareness of paralinguistic features and linguistic accessibility. "...drama is used for introducing or concluding the class, and it stimulates students' interests and creates their enthusiasm for English learning." (Gaudart, 1990).

The success of drama in education, also known as creative drama, implementation depends on the creativity of the second/foreign language teacher. If teachers extend demonstration further to include visualization and role play activities they have in deed started to internalize drama in education principles (Athiemoolam, 2004, p. 6). A succinct approach with clear definition will enable the class to perform the task without too much intervention on the teacher's behalf whilst enabling him or her to recognise situations that may require necessary assistance. For example, observing and listening to the class as they are involved in the activity will enable the teacher to intervene at appropriate times to provide effective meaning to the learning potential. In other words, the dramatic activities initiated by the children determine the degree of motivation that is available to them. Thus, the teacher should be aware towards the need of his or her group as well as the particular need of individual child (Chukwu-Okoronkwo, 2011, p. 51).

Like all language activities, drama must be well organized and perceived before the lesson gets started. The teachers have to decide why they aim to use dramatic activities with any particular class in order to be able to vindicate the decisions taken. (Davies, 1990, p. 89).

Here are some important points in preparation for a drama lesson. If we plan it carefully, students will take it seriously and perform better, therefore benefitting more and wanting to do more.

> **Choose the right activity:** When you plan a drama activity you need to know your aims. There can be activity for different purposes. The learners' age affects the kind of activity you plan. The more dramatizations the learners do, and the more they reflect on what they have done, the better they will become.

> **Start small:** Not all children are good at acting, especially if drama isn't part of their curriculum. Introduce drama into your classroom in small steps. Start with easy guided activities and move on to less control ones.

> **Give feedback:** You are not training professional actors and actresses but giving learners an enjoyable way of practicing and using their

English. you need to give feedback on what the children have done, not only the end product and language, but also the process that they went through , the way they co-operated with each other and how they came to decisions. Find something positive to comment on. There will be areas of learners' work that can be improved and this should be part of your feedback to them. While the children are doing the activities, watch and listen to them, try not to interfere, and take notes on what you are observing. The process is your main aim, but learners will see that "the performance" as the most important part of the lesson. You need to value their performance. When they have finished give them feedback. There are many ways of doing this in oral or written forms. If constructive feedback becomes a regular part of dramatization activities, the learners will gradually improve their dramatizing abilities and their language.

(Desiatova, 2009).

Consequently, it can be said that one of the greatest advantages to be obtained from the use of drama is that students become more confident in their use of English by experiencing the language in use. (Davies, 1990, p. 97)

2.4. Disadvantages of Using Drama In The Language Classroom

Disadvantages of using drama in the language classroom seem few and far between as during the course of researching for this study there was very little evidence against the use of drama. However, Athiemoolam (2004, p. 5) conjectures that the mere mention of the word drama to teachers calls to mind of scriptwriting, directing and producing plays for an audience. Most teachers feel limited in using drama in education techniques as they have not received training in this sense. Consequently they tend to be shy in using drama in the classroom. Yet the use of demonstration and show and tell are the building blocks of drama in education (Athiemoolam, 2004, p. 6). In most instances when teachers are requested to use drama in the classroom

they react negatively to the suggestion proclaiming that they have no skills whatsoever in producing plays and that since they need to complete the syllabus as set down by the Department of Education there is no time to play games in the classroom. The major focus of drama-in-education in the classroom is on the processes involved rather than the product.

CHAPTER III

METHODOLOGY

3.1. Research Design

This chapter is divided into four main sections; research design, participants of the study, data collection tools and data analysis procedure. The first section research design deals with how research design of this study is composed. This research is a descriptive study conducted on the basis of qualitative research design as it aims to investigate whether learning skills of kindergarten pupils in English language lessons could be improved through story-based drama activities.

According to Yıldırım and Şimşek (2005) in qualitative research, observation, interview and document analysis are used as data collection methods and perceptions and events are presented in a realistic and holistic manner in the natural environment.

3.2. The Participants of the Study

The participants of this study are 13 kindergarten pupils (9 female, 4 male) at the age of 5-6, who are enrolled in 'Private Çocuk Adası Kindergarten' in 2013-2014 school year, in Isparta, Turkey. All of the participants are non-native speakers of English. The participants are selected through convenient sampling (Cohen, Manion & Morrison, 2007).

As it can be seen at the table given below, there are 13 participants from the kindergarten level. In addition, the percentage of gender was not taken into account as a variable for this research thus the pupils were chosen at random without considering gender. The ages of the participants were between 57 months and 72 months old. This age group hasn't been chosen randomly. According to Desiatova (2009) make-believe play encourages children's creativity in these ages and develops their imagination, and at the same time gives them the opportunity to use language

that is outside their daily needs. Language teachers can use this natural desire to act out situations.

In this study, names of the participants have been changed to pseudonyms to maintain confidentiality.

Table 3.1. Descriptive data in terms of female participants' ages

Name of the participant	Age (month)
Maya	57 months old
Ece	57 months old
Adalya	58 months old
Sevde	59 months old
Nevada	60 months old
Rihem	63 months old
Doğa	64 months old
Almila	64 months old
Ecrin	66 months old

Table 3.2. Descriptive data in terms of male participants' ages

Name of the participant	Age (month)
Tuğrul	62 months old
Atlas	69 months old
Emir	72 months old
Alphan	72 months old

Argun (2012, pp. 49-50) defines some characteristics of the children at the age of five and six. For the children who are 5 years old, games, toys, books and television take great importance to improve their imagination. And the children at the age of 6 tend to create stories, draw pictures and dramatize some life styles.

3.3. Data Collection Tools

As data collection tools, the short story "We're Going on a Bear Hunt" by Michael Rosen & Helen Oxenbury (1997) was employed to carry out the lessons through this story and it was translated into Turkish by the researcher. Three-dimensional picture cards were prepared by the researcher to support the story with drama activities. Such audio-visual materials as projector, audio-speaker and laptop were utilized in

order to address all learning styles. Video recordings of the lessons held by the researcher and reflective journal kept regularly for each lessons are also used as research instruments. After each lesson, students were asked to draw the pictures of target words of those lessons and these pictures were used to gather data, as well.

As this study is conducted on voluntary base, 'Consent Forms' were applied to the parents of the children. Consent letters with detailed explanation about the research were given to the parents of the children to agree and sign. In this letter it was assured that confidentiality of the participants would be retained. All the names of the pupils in this study, therefore, have been changed to pseudonyms, and in the photos given in the study, their faces have been covered by a smiley face in order to keep the atmosphere that they have fun. I also submitted an application for ethical approval to the Institute of Educational Sciences of Muğla Sıtkı Koçman University prior to conducting my study. And finally it has been sent to Isparta Provincial Directorate of Family and Social Policies to get ministerial consent. After getting ministerial consent, the manager of Isparta Private Çocuk Adası Kindergarten has kindly welcomed me to conduct my study with 13 pupils whose parents have signed consent forms.

3.4. Data Analysis Procedures

In the short story, "We're Going on a Bear Hunt", the family is going on a bear hunt as the title suggests. While they are going, they come across some obstacles to overcome. In accordance with this, the researcher shows attention to choosing the target words, the main character animal 'bear', especially the obstacles which play an important part in the flow of the story 'grass', 'river', 'mud', 'forest', 'snowstorm' and 'cave', the prepositional words 'over', 'under', 'through' and numbers 'One' and 'Two' , and parts of the body 'nose', 'ears' and 'eyes' all of which are the content words of this short story. All the words have been pictured on A4 size cardboard. In total fifteen words have been targeted to teach for six weeks treatment.

3.4.1. Preparation of three-dimensional picture cards and materials

All the target words have been given to the students with three-dimensional picture cards prepared by the researcher herself. The main character **Bear** is drawn on the A4 size cardboard, covered with furry fabric and a turning eyes object have been used in order to keep the reality of the object. For the first obstacle **Grass,** a real bunch of grass has been collected from the garden and in order to keep them alive, hair spray has been applied onto them. Prepositions are given all together by using one single picture. A table has been formed by the researcher using grey coloured paper to ensure steely appearance and it was glued on the picture card, and then a mouse toy has been utilized to show **Over**, **Under**, **Through** and was positioned over the table, under the table and through the table. The word **Mud** is provided by brown play dough and some stones around it. To ensure the oozy appearance, both of the materials have been varnished. **River** is formed by shirring blue plastic bag and gluing small stones in it. To get a **Forest,** the researcher utilized leaves from

different trees. They have been hair sprayed and glued onto the cardboard. Cotton swabs have been scattered and glued on the card in order to form a **Snowstorm.**

To shape the clouds, two flocks of cotton have been used. For the last obstacle word, **Cave** is created by using large and small stones, and tree leaves around them. The number **One** has been drawn on the card '1' and a flower picture shaped by the researcher has been glued under it. As for the number **Two,** again the same procedure has been applied with two flowers. The parts of the body in the story **Nose, Ears, Eyes** have been knitted by the researcher and glued on the colour print bear picture. In this way, only the target words have been highlighted by this three dimensional knitting objects on the card. And to ensure the wet nose, the researcher has glazed the knitting nose with a transparent plastic bag. All the materials are given in Appendix part of this study.

Hanbay (2013, p. 39) articulates that the most prominent tool among the visual materials is the picture cards. The researcher tells the story to the children with these three-dimensional picture cards and it is observed that the learners do the drama activities with great enthusiasm. Phillips (1999, p. 81) states that short plays give the opportunity for children to work together, be well-motivated and have fun while learning. As Wright (1995, p. 39) asserts if you tell the story to the children rather than read it, they find it easy to understand.

In addition to picture cards, some other materials have also been used in the teaching process. 'Bear hat' which is knitted by the researcher herself has been worn by her throughout the lessons in order to introduce the main character of the short story and keep the pupils alert during lesson time. Blue plastic bags have been utilized to animate the sense of river. Brown play dough has been given to the pupils to allow them to feel the sense of mud.

The short story has been scanned and has been prepared as a power point presentation by the researcher. And while going through the obstacles, the target obstacle has been reflected on the wall by the projector and the researcher makes the children listen to the reverberation of that sound on the laptop. Bear masks prepared by the researcher have been given as presents to the each participant after the last lesson of evaluation.

3.4.2. Evaluation process

After each lesson, the students have been asked to draw the pictures of the target words of that lesson. One week later, after the 6 weeks story-based drama treatment, an evaluation lesson has been carried out and it is examined whether the children gained the target words totally or not. During the examination process, each word has been told to the students by the researcher. Afterwards, children were asked to draw the picture of target words. All the words taught during the story-based drama practices were drawn by the children using this method.

The students were evaluated as being successful when they draw the target words correctly. The evaluation process was video recorded. Then, portfolios have been created for each student and each student's pictures have been checked individually by the researcher.

All the lessons have been video recorded and some photos have been taken during the lessons. All these video recordings and photos have been analysed to evaluate whether the children participate in the lessons actively and learnt the target words or not by employing play/pause technique.

A reflective journal kept by the researcher has served as a mirror of the study. It has been read and evaluated by two other academicians and by the researcher herself.

In the last lesson, bear masks prepared by the researcher herself have been delivered to the pupils as a present. All of the students were very excited and happy to have bear masks. These presents have been aimed to provide the continuance of the enthusiasm of the children towards English lessons.

CHAPTER IV

RESULTS

4.1. Findings and Results

In this section, three research questions of this study have been supported with answers obtained from the results of this study.

4.1.1. Research question 1

Do story-based drama activities make contribution to develop language learning skills of kindergarten pupils?

As is known to all, such activities as storytelling and drama catch children's attention to a great extent. Considering that the primary purpose when teaching young learners is to attract their attention, it is conceivable that using these activities will contribute to children's English language learning skills. During the activities in which the researcher has taken part actively, target words have been given to the children.

"Bear" by Almila

In the lessons, the researcher tried to define the target words to the learners. These definitions are quite attractive for the students and they have participated to guess them. This story-based activity, a kind of game for students, increases their interest and makes a significant contribution to development of learning skills of young learners.

"Cave" by Nevada

4.1.2. Research question 2

Does using technology and three-dimensional (3D) picture cards support teaching English to kindergarten pupils?

It is noticed that especially technological equipment and supplies arouse younger generations' attention considerably. Three-dimensional picture cards are a visual curiosity among children. In this context, the use of such materials has been expected to keep the children's interest alive and thus it will improve learning skills of them. From this viewpoint, drama activities have been supported with these materials. Both during the lessons and evaluation process, it has been observed that children show huge interest to these materials. Children have followed the images reflected via projector, with great enthusiasm.

"Grass by Doğa"

Three-dimensional picture cards are made up of pictures symbolising the target words. The children watch the images and listen to the voices of the target words reflected via projector and at the same time the words have been reinforced by the three-dimensional picture cards prepared by the researcher.

"Snowstorm" by Atlas

In this way, the researcher aimed to address all learning styles. Furthermore, through such audio-visual materials as projector, audio-speaker, laptop and 3D picture cards,

children are provided to keep the target words in their mind. For instance, when the children have seen the images and the picture cards of the words they have learnt in the previous lesson, it has been observed that they have remembered them easily.

4.1.3. Research question 3

How does the picture drawing activity affect the kindergarten pupils' vocabulary learning skills?

In kindergarten curriculum, children get basic skills. One of these basic skills is to draw pictures. This activity makes a major contribution to developing children's visual memory as well as improving their manual dexterity. After the lessons students drew the pictures of the target words they had learnt during the lesson. This activity has offered the chance for the children to repeat the target words and help children remember the vocabulary visually.

"Forest" by Adalya

In addition, a picture drawing activity is an important tool which helps us to ascertain whether the children have just memorized the words or not. That is; despite the fact that the researcher has told the students the target words verbally after the lesson, the children have drawn the pictures of them correctly. Therefore, this indicates that

children envision the words easily by means of the materials offered by the researcher during the learning process.
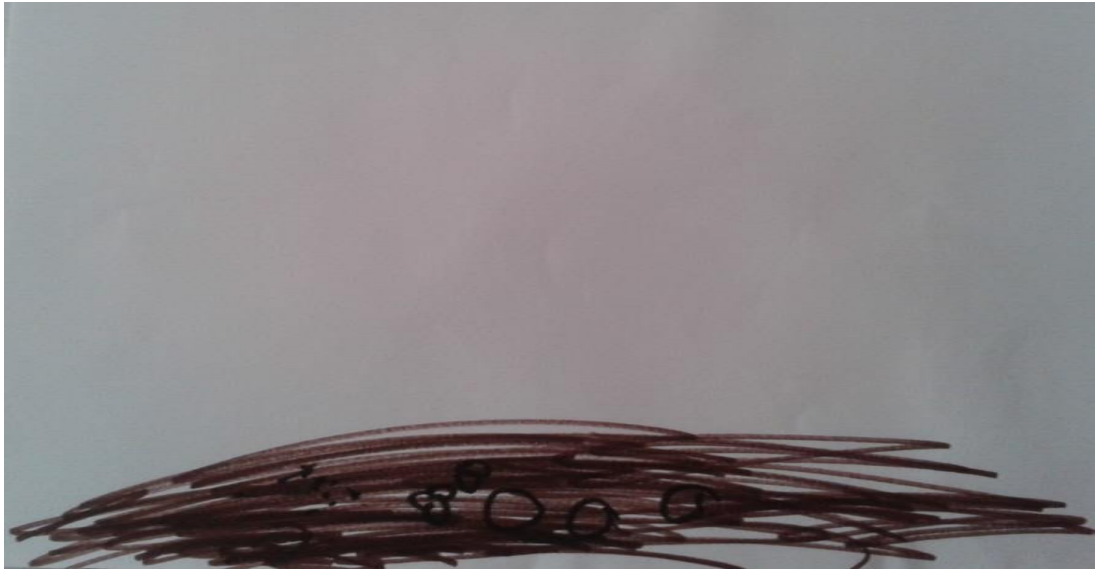
"Mud" by Alphan

In this study, it is aimed to seek answers to these research questions and the researcher has found answers to them through observation and examination. Both the observations made in the lessons, analysis of the video recordings of the lessons and the evaluation made in the post-lesson demonstrate that the use of technology, story-based drama activities and picture drawing activity is an effective way of teaching English to pre-school children. As we can clearly see that the students have learnt all the words correctly with these methods applied during the lessons.

CHAPTER V

CONCLUSION

5.1. Discussions and Implications

As a result of this study, it has been found that story-based drama teaching method makes contribution to students' learning the target words. When the obtained data were evaluated, it has been observed that at the end of 6 weeks story-based drama education all the students have learnt the target words.

Nowadays, there have been many methods used in teaching foreign languages. However, most of them are known to be inadequate (Aydeniz and Ozcelik, 2012). In earlier studies, the necessity of using creative teaching methods by teachers in the classroom environment has been emphasised (Schewe, 2002). Besides, strategies and styles applied in the classroom settings which help students' level of comprehension are also significant in foreign language education (Chamot, 2011).

The use of drama in education and training is quite useful method for learning process (Prendiville and Toye, 2007). However, the method of teaching with drama is known or applied by very few teachers (Savela, 2009). Yet, drama is one of the most beneficial ways to teach English. The use of drama in teaching English contributes to the development of students' speaking skills. In this context, it can be said that the use of drama in teaching English facilitates students' using foreign language more effectively (Vicky, 2011).

Drama is a multidimensional benefit in education, as it encourages young learners to learn foreign language and improves verbal and nonverbal communication skills (Desiatova, 2009), reinforces foreign language learning by establishing connection between classroom and real life (Davies, 1990), helps students participate in language learning with dialogues and actions (Savela, 2009), makes all the students actively participate the lesson (Chang, 2009) increases students' motivation towards the lesson (Georgopoulou and Griva, 2012). And all these factors are considered to

foster learning all the target words correctly in our study. It has been identified that teaching method with drama gives highly effective results in various studies in literature, including foreign language teaching (Rose et al., 2000; Campell, 2013; Cremin et al., 2006).

5.2. Suggestions for Further Study

It has been widely known that there is an ongoing problem resulting from both teachers and students in teaching foreign language. Besides, efficiency of the methods and materials used in teaching foreign languages is a matter of debate. Therefore, the use of effective language teaching methods will reduce the problems encountered in teaching foreign languages to young learners. It has been identified in this study, in particular, and many studies in literature that drama is one of those effective language teaching methods. In this context, it can be suggested that foreign language teaching should be applied in pre-school education all around Turkey and teachers should utilize from story-based drama and related creative activities in teaching foreign language to young learners. Some further experimental studies on story-based drama in kindergartens can be conducted to examine various effects of it on young learners.

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APPENDICES

Appendix A : Formal Letter (Application for Ethical Approval 1)

MUĞLA SITKI KOÇMAN ÜNİVERSİTESİ EĞİTİM BİLİMLERİ ENSTİTÜSÜ

YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI BAŞKANLIĞI'NA

MUĞLA

Enstitünüzün 1243120013 numaralı Yabancı Diller Eğitimi Ana Bilim Dalı, İngiliz Dili Eğitimi Bilim Dalı Yüksek Lisans tez dönemi öğrencisiyim. Enstitünüz tarafından tez önerisi kabul edilmiş olan "Using Story-based Drama and Related Creative Activities to Teach English to Kindergarten Pupils" (Okul Öncesi Çocuklara İngilizce Öğretmek İçin Hikaye-tabanlı Drama ve İlgili Yaratıcı Aktivitelerin Kullanımı) isimli tezimin uygulamasını Isparta Aile ve Sosyal Politikalar İl Müdürlüğü'ne bağlı Özel Çocuk Adası Kreş ve Gündüz Bakımevi'nde yapmak istiyorum.

Gerekli izinlerin alınması için müsaadenizi arz ederim. 06.03.2014

Havva Sümeyra PEKTAŞ

Adres: ━━━━━━

Tel: ━━━━━━
E-posta: ━━━━━━

Ek: Tezin Amacı ve Uygulama Bölümü

Appendix B : Formal Letter (Application for Ethical Approval 2)

T.C.

MUĞLA SITKI KOÇMAN ÜNİVERSİTESİ REKTÖRLÜĞÜ

Eğitim Bilimleri Enstitüsü Müdürlüğü

Sayı: 59763365-302.14.00.00-162/70   11/03/2014

Konu: Tez İşleri

MUĞLA SITKI KOÇMAN ÜNİVERSİTESİ REKTÖRLÜĞÜNE

İlgi: Yabancı Diller Eğitimi Anabilim Dalı Başkanlığının 07.03.2014 tarihli ve 48337061-302.14.00.00-20 sayılı yazısı

Enstitümüz, Yabancı Diller Eğitimi Anabilim Dalı, İngiliz Dili Eğitimi Bilim Dalı yüksek lisans öğrencisi Havva Sümeyra PEKTAŞ "Okul Öncesi Çocuklara İngilizce Öğretmek İçin Hikaye Tabanlı Drama ve İlgili Yaratıcı Aktivitelerin Kullanımı" isimli tezinin uygulamasını Isparta Aile ve Sosyal Politikalar İl Müdürlüğü'ne bağlı Özel Çocuk Adası Kreş ve Gündüz Bakımevi'nde ekte belirtilen tarihlerde uygulamak istemektedir. İlgilinin gerekli izinlerin alınması hususundaki dilekçesi ve ilgi ekleri ilişikte sunulmuştur.

Bilgilerinizi ve gereğini arz ederim.

e-imzalıdır

Prof.Dr. Ahmet DUMAN
Enstitü Müdürü V.

Ek :
1 Dilekçe-İlgi Ekler(Havva Sümeyra Pektaş)

Bu belge 5070 sayılı Elektronik İmza Kanununa göre elektronik imza ile imzalanmıştır.

Appendix C : Formal Letter (Application for Ethical Approval 3)

T.C.

MUĞLA SITKI KOÇMAN ÜNİVERSİTESİ REKTÖRLÜĞÜ

Öğrenci İşleri Daire Başkanlığı

Sayı: 28677689-302.14.00.00-637/3913   18/03/2014

Konu: Tez İşleri

ISPARTA VALİLİĞİNE

(Aile ve Sosyal Politikalar İl Müdürlüğü)

İlgi: Eğitim Bilimleri Enstitüsü Müdürlüğünün 11.03.2014 tarihli ve 59763365-302.14.00.00-162/70 sayılı yazısı

Üniversitemiz Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Bilim Dalı yüksek lisans öğrencisi Havva Sümeyra PEKTAŞ'ın "Okul Öncesi Çocuklara İngilizce Öğretmek İçin Hikaye Tabanlı Drama ve İlgili Yaratıcı Aktivitelerin Kullanımı" başlıklı tez çalışması için hazırlanan ölçeklerin bir örneği ekte gönderilmektedir.

Söz konusu çalışmanın Isparta Aile ve Sosyal Politikalar İl Müdürlüğü'ne bağlı Özel Çocuk Adası Kreş ve Gündüz Bakımevi'nde ekte belirtilen tarihlerde uygulanabilmesi için izin verilmesi hususunda gereğini arz ederim.

e-imzalıdır

Prof.Dr. Yusuf Ziya ERDİL

Rektör V.

Güvenli Elektronik İmzalı
Aslı İle Aynıdır.

18 Mart 2014

Özer ÇİFTÇİOĞLU
V.H.K.İ.

Ek :
1 İlgi Yazı
2 Dilekçe İlgi Ek
3 Proposal Content
4 Proposal Cover
5 Thesis Pr.
6 y.lisans

T. C.	
ISPARTA VALİLİĞİ	
Havale Yeri	Aile ve Sosyal Politikalar İl Müd.
Havale Tar.	2 1 Mart 2014
Kayıt No.	
	Vali

Bu belge 5070 sayılı Elektronik İmza Kanununa göre elektronik imza ile imzalanmıştır.

Muğla Sıtkı Koçman Üniversitesi Öğrenci İşleri Daire Başkanlığı 48000 Kötekli/MUĞLA
Tel: 0(252)2111251 Faks: 0(252)2111264 E-posta: ogr-is@mu.edu.tr http://www.oidb.mu.edu.tr/

Appendix D : Formal Letter (Application for Ethical Approval 4)

T.C.
ISPARTA VALİLİĞİ
Aile ve Sosyal Politikalar İl Müdürlüğü

Sayı : 58018982-201.02.99/**1403**   26.03.2014
Konu : Tez izni

MUĞLA SITKI KOÇMAN ÜNİVERSİTESİ REKTÖRLÜĞÜ'NE
(Öğrenci İşleri Daire Başkanlığı)

İlgi: 18/03/2014 tarihli ve 28677689-302.14.00.00-637/3913 sayılı Muğla Sıtkı Koçman Üniversitesi Rektörlüğü yazısı.

İlgi yazı ile Üniversiteniz Eğitim bilimleri Enstitüsü İngiliz Dili Eğitimi Bilim Dalı yüksek lisans öğrencisi Havva Sümeyra PEKTAŞ'ın "Okul Öncesi Çocuklara İngilizce Öğretmek için Hikaye- tabanlı Drama ve İlgili Yaratıcı Aktivitelerin Kullanımı" başlıklı tez çalışması için Müdürlüğümüzden açılış izni alan Özel Çocuk Adası Kreş ve Gündüz Bakımevinde uygulama yapabilmek için Müdürlüğümüzden izin istendiğiniz anlaşılmaktadır.

Söz konusu çalışmada kullanılacak soruların çocukların psiko-sosyal gelişimine uygun olması, çalışmanın grup sorumlusu veya sorumlu müdür eşliğinde yapılması, çocukların tek tek fotoğraflarının ve videolarının çekilmemesi, grup halinde çekilen fotoğrafların ve videoların tez çalışması dışında kullanılmaması, çocukların velilerinden tek tek izin alınması kaydıyla tez çalışmasının yapılmasında bir sakınca görülmemiştir.

Bilgi ve gereğini arz/rica ederim.

Yakup KÜTÜK
Vali a.
İl Müdürü

DAĞITIM:
Muğla Sıtkı Koçman Üniversitesi Rektörlüğü
Özel Çocuk Adası Kreş ve Gündüz Bakımevi

Pirimehmet Mah.107 Cad. No:23   32100   ISPARTA   Bilgi için:S.SAYDAM Çocuk Gelişimcisi
Telefon : (0246) 223 49 40- 223 79 49 Faks : (0246) 223 57 43
e-posta : isparta@aile.gov.tr

Appendix E : Formal Letter (Application for Ethical Approval 5)

T.C.
ISPARTA VALİLİĞİ
Aile ve Sosyal Politikalar İl Müdürlüğü

T.C.
Aile ve
Sosyal Politikalar
Bakanlığı

Sayı : 58018982-201.02.99/**1403**   26.03.2014
Konu : Tez izni

ÖZEL ÇOCUK ADASI KREŞ VE GÜNDÜZ BAKIMEVİ MÜDÜRLÜĞÜ'NE

İlgi: 18/03/2014 tarihli ve 28677689-302.14.00.00-637/3913 sayılı Muğla Sıtkı Koçman Üniversitesi Rektörlüğü yazısı.

İlgi yazı ile Üniversiteniz Eğitim bilimleri Enstitüsü İngiliz Dili Eğitimi Bilim Dalı yüksek lisans öğrencisi Havva Sümeyra PEKTAŞ'ın "Okul Öncesi Çocuklara İngilizce Öğretmek için Hikaye- tabanlı Drama ve İlgili Yaratıcı Aktivitelerin Kullanımı" başlıklı tez çalışması için Müdürlüğümüzden açılış izni alan Özel Çocuk Adası Kreş ve Gündüz Bakımevinde uygulama yapabilmek için Müdürlüğümüzden izin istendiğiniz anlaşılmaktadır.

Söz konusu çalışmada kullanılacak soruların çocukların psiko-sosyal gelişimine uygun olması, çalışmanın grup sorumlusu veya sorumlu müdür eşliğinde yapılması, çocukların tek tek fotoğraflarının ve videolarının çekilmemesi, grup halinde çekilen fotoğrafların ve videoların tez çalışması dışında kullanılmaması, çocukların velilerinden tek tek izin alınması kaydıyla tez çalışmasının yapılmasında bir sakınca görülmemiştir.

Bilgi ve gereğini arz/rica ederim.

Yakup KÜTÜK
Vali a.
İl Müdürü

DAĞITIM:
Muğla Sıtkı Koçman Üniversitesi Rektörlüğü
Özel Çocuk Adası Kreş ve Gündüz Bakımevi

Pirimehmet Mah.107 Cad. No:23 32100 ISPARTA   Bilgi için:S.SAYDAM Çocuk Gelişimcisi
Telefon : (0246) 223 49 40- 223 79 49 Faks : (0246) 223 57 43
e-posta : isparta@aile.gov.tr

Appendix F : Consent Letter (Veli Onay Mektubu)

CONSENT LETTER

VELİ ONAY MEKTUBU

Sayın Veli,

Bu çalışma, Muğla Sıtkı Koçman Üniversitesi, İngiliz Dili Eğitimi Bölümünde Doç. Dr. Eda ÜSTÜNEL danışmanlığında yüksek lisans öğrencisi Havva Sümeyra PEKTAŞ tarafından yüksek lisans tezi kapsamında yürütülen bir çalışmadır. Çalışmanın amacı, hikaye-tabanlı drama ve ilgili yaratıcı aktiviteler kullanarak okul öncesi çocuklara İngilizce öğretmektir. Bunun için araştırmacı, İngiltere'de kreşte staj yaptığı dönemde kazandığı tecrübelerini kullanarak velisi bulunduğunuz çocuklara hikaye-tabanlı drama yoluyla İngilizceyi kolay ve eğlenceli bir şekilde öğretecektir.

Velisi bulunduğunuz öğrencinin sınıf içinde davranışları ve etkinliğe katılma yöntemi bu çalışma kapsamında araştırmacı tarafından gözlemlenecek ve not alma tekniğiyle veri toplanacaktır. Araştırmacı araştırma süresince öğrencilere hiçbir müdahalede bulunmayacak ve sınıf içi konumu itibariyle öğrencilerin davranışlarını engellemeyecek onların aktivitelerle derste aktif katılımcı olmalarını sağlayarak dersi yürütecektir.

Ayrıca çalışma kapsamında, tez savunma jüri üyelerinin uygulamayı değerlendirmesi amacıyla, öğrencinin ve velisi olarak sizin gönüllülüğünüz göz önünde bulundurularak yürütülen dersler video kameraya alınacaktır. Yapılacak olan çekimler hiçbir yerde kullanılmayacaktır. Araştırmacının kişisel bilgisayarında veri alma amacıyla saklanacak ve sadece araştırmacının kullanımına açık olacak, çalışma tamamlandığında kayıtlar silinecektir.

Çalışma süresince öğrencilerin etkinliğe katılımını belgeleyen fotoğraflar çekilecek, velisi olarak siz ve öğrencinin gönüllülüğü esas alınarak bir kaç kare fotoğraf tezde öğrencilerin yüzleri kapatılarak yer alabilecektir.

Gizliliğin korunması amacıyla hiçbir öğrenciden kimlik bilgisi alınmayacak ve bilgiye ihtiyaç duyulduğunda öğrencilere takma isim verilerek tezde atıflarda bulunulacaktır. Katılım sonunda, katılımcılardan herhangi bir maddi ya da manevi yarar sağlanmayacaktır. Çalışmaya katılım tamamen gönüllülük esasına dayanmaktadır. Çalışmaya ya da çocuğunuzun katılımına yönelik daha fazla bilgi almak istiyorsanız, araştırmacı Havva Sümeyra PEKTAŞ'a pektas.sumeyra@gmail.com mail adresinden ulaşabilirsiniz.

Anlayışınız ve desteğiniz için çok teşekkür ederim.

Havva Sümeyra PEKTAŞ (Muğla Sıtkı Koçman Üniversitesi, Eğitim Bilimleri Enstitüsü, İngiliz Dili Eğitimi Bilim Dalı, Yüksek Lisans Öğrencisi)

· ·

Yukarıda açıklamasını okuduğum çalışmaya, oğlum/kızım _____'nin katılımına izin veriyorum. Ebeveynin:

Adı-Soyadı: _____   İmzası: _____

Tarih: 10.03.2014 .

ÇOCUK ADA

Halıkent Mah. Trafik Eğitim Pisti Yanı/ISP.
Tel: 0.246 242 10 20 - Fax: 0.246 242 10 24
Koymakkapı T.C. 404 088 764 08

Appendix G : Lesson Plan (We're Going on a Bear Hunt: Lesson Plan)

Level :	Beginners
Age:	5 – 6 years old
Time:	25 minutes
Target words:	Bear, grass, over, under, through
Objectives:	-The children will participate story-based drama activities -They will gain the target words
Preparation:	-The researcher prepares 3Dimensional picture cards for the target words -The researcher knits a bear hat
Warm up activities:	-The researcher asks the children whether they have ever visited a zoo. -She offers a suggestion to go on a bear hunt all together
Practice:	-The researcher narrates the story to the children and asks them to do drama actions together -She shows the target picture cards to the group and let the children touch the cards to feel the reality. -She reflects the target words' pictures on the wall and their voices via projector and laptop -She teaches the prepositions with the help of a small mouse toy positioned over, under and through the table formed and glued on the picture card.
Follow-up activities:	-Children are asked to draw the pictures of the target words they have learnt in the lesson. -The researcher gives presents to the children in order to encourage them to draw what they have learnt correctly.

Appendix H : Reflective journal

Mud, River

<u>— 2nd Lesson —</u>

I entered the class with my bear hat on my head again. Today's target words are 'mud' and 'river'. I started lesson with the revision of the previous lesson. I noticed that children could easily express the target words of previous lesson. This really increased my enthusiasm...

I use my 3D picture cards 'mud' made up of play-dough, and 'river' made up of blue plastic bag. Before preparing these cards, I realized from the articles and books I had read that kindergarten pupils at the age of 5 and 6 tend to be tactile learners. Based on this information, I have prepared three-dimensional picture cards which address young learners visually and tactually.

During the lesson, when teaching 'mud' I delivered to the children a small piece of play-dough to make them feel the word. When teaching 'river' I spread blue plastic bag on the floor and asked the children to go 'through' the river. Then I asked them to jump 'over' the river. Finally, I lifted the plastic bag over my head and together with the children, we go 'under' the river.

During the lunch time, I had a conversation with kindergarten teachers about our teaching experiences. When I mentioned my classroom management problem, they offered me a new solution to overcome it by telling the children that "I will go on a bear hunt only with the ones who follow my advice." And I realized that this advice worked.

These conversations during lunch time broaden my mind and perspective in a way that I decided to utilise from collegiality, peer coaching and peer feedback during my next teaching experiences.

In conclusion, I realized my strength that I am good at classroom management by seperating the kids into smaller groups, and my weakness that I have trouble in time management and I still need much practice and peer evaluation...

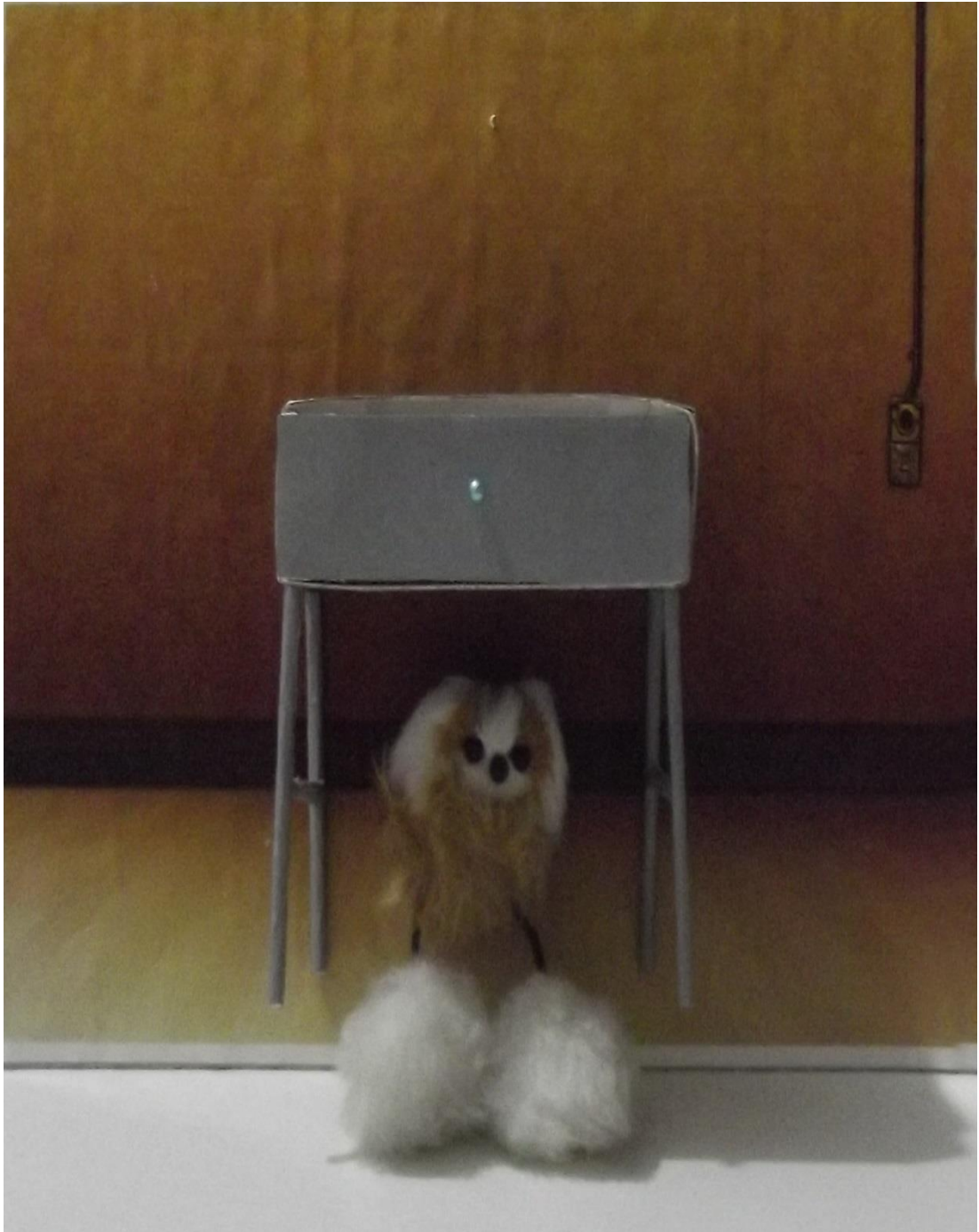**Appendix I : 3D Picture Cards (BEAR)**

Appendix J : 3D Picture Cards (GRASS)

Appendix K : 3D Picture Cards (OVER)

Appendix L : 3D Picture Cards (UNDER)

Appendix M : 3D Picture Cards (THROUGH)

Appendix N : 3D Picture Cards (RIVER)

Appendix O : 3D Picture Cards (MUD)

Appendix P : 3D Picture Cards (FOREST)

Appendix Q : 3D Picture Cards (SNOWSTORM)

Appendix R : 3D Picture Cards (CAVE)

Appendix S : 3D Picture Cards (ONE)

Appendix T : 3D Picture Cards (TWO)

Appendix U : 3D Picture Cards (NOSE)

Appendix V : 3D Picture Cards (EARS)

Appendix W : 3D Picture Cards (EYES)

Appendix X : Teaching Materials (BEAR HAT)

Appendix Y : Teaching Materials (BEAR MASK)

Appendix Z : Pictures by children (BEAR, GRASS)

Appendix Z1: Pictures by children (GRASS, RIVER, MUD)

Appendix Z2 : Pictures by children (FOREST, SNOWSTORM, CAVE)

Appendix Z3 : Pictures by children (ONE, TWO, EYES, EARS, FOREST)

Appendix Z4 : Short Story (We're Going on a Bear Hunt)

ÖZGEÇMİŞ

Havva Sümeyra PEKTAŞ

E-mail : pektas.sumeyra@gmail.com

Doğum tarihi : 14 Ekim, 1989

Medeni hali : Bekar

İŞ TECRÜBELERİ

- **2013(Haziran-Eylül)** -- Newlife Nursery and Children's Centre – Plymouth,İNGİLTERE– Okul Öncesi Öğretmeni

- **2012- 2013**-- Süleyman Demirel Üniversitesi-Yabancı Diller Yüksekokulu – İngiliz Dili Okutmanı

EĞİTİM BİLGİLERİ

- **Yüksek Lisans (2012-2014)** Muğla Sıtkı Koçman Üniversitesi – Eğitim Bilimleri Enstitüsü –*İngiliz Dili Eğitimi Ana Bilim Dalı*

- **Yüksek Lisans (2013-halen)** Süleyman Demirel Üniversitesi – Sosyal Bilimler Enstitüsü – Türk Dili ve Edebiyatı Bölümü- *Yeni Türk Dili Ana Bilim Dalı*

- **2009,Bahar Dönemi :** University of Ostrava (ÇEK CUMHURİYETİ)-*Department of English and American Studies- Erasmus Değişim Öğrencisi*

- **Lisans (2007-2011)** Süleyman Demirel Üniversitesi – Fen-Edebiyat Fakültesi- *İngiliz Dili ve Edebiyatı Ana Bilim Dalı* - **Derece: Bölüm Birinciliği**

KİŞİSEL VE MESLEKİ YETERLİLİKLER

- **9-11 Mayıs, 2014 "International FLTAL Conference" Saraybosna, BOSNA HERSEK** (Bildiri Sunumu: Using Story-based Drama and Related Creative Activities to Teach English to Kindergarten Pupils)

- **20-21 Eylül, 2013 "IATEFL TTEd SIG Conference" Muğla, TÜRKİYE** (Bildiri sunumu: Children, Creativity and Short Stories in First Language Acquisition and Teaching: Some Implications for Teaching English as a Foreign Language).

- **24 -26 Eylül,2012 "Global Education Conference" Girne, KUZEY KIBRIS TÜRK CUMHURİYETİ** (Bildiri sunumu: An Analysis of Affective Properties of University Students towards English Course").