

**T. C.
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ BİLİM DALI**

**USING DRAMA IN TEACHING ENGLISH FOR YOUNG
LEARNERS**

YÜKSEK LİSANS TEZİ

DANIŞMAN

DOÇ. DR. HASAN ÇAKIR

HAZIRLAYAN

NIHAL KÖYLÜOĞLU

KONYA 2010



YÜKSEK LİSANS TEZİ KABUL FORMU

Öğrencinin	Adı Soyadı	Nihal KÖYLÜOĞLU	
	Numarası	075 21 802 1003	
	Ana Bilim / Bilim Dalı	Yabancı Diller Eğitimi / İngiliz Dili Eğitimi	
	Programı	Tezli Yüksek Lisans <input checked="" type="checkbox"/>	Doktora <input type="checkbox"/>
	Tez Danışmanı	Doç. Dr. Hasan ÇAKIR	
Tezin Adı USING DRAMA IN TEACHING ENGLISH FOR YOUNG LEARNERS.			

Yukarıda adı geçen öğrenci tarafından hazırlanan Using Drama..... başlıklı bu çalışma ..14.../..06.../..2010 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

Ünvanı, Adı Soyadı	Danışman ve Üyeler	İmza
Doç. Dr.	Hasan ÇAKIR	
Yrd. Doç. Dr.	Abdulkadir ÇAKIR	
Eğt. Bv. Dr.	Fahrettin Şanal	



T.C.
SELÇUK ÜNİVERSİTESİ
Eğitim Bilimleri Enstitüsü Müdürlüğü



BİLİMSEL ETİK SAYFASI

Adı Soyadı	Nihal KÖYLÜOĞLU
Numarası	075218021003
Ana Bilim / Bilim Dalı	Yabancı Diller Eğitimi / İngiliz Dili Eğitimi
Programı	Tezli Yüksek Lisans <input checked="" type="checkbox"/> Doktora <input type="checkbox"/>
Öğrencinin	Tezin Adı Using Drama in Teaching English For Young Learners!

Bu tezin proje safhasından sonuçlanmasına kadarki bütün süreçlerde bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını bildiririm.

Öğrencinin imzası

(imza)

ACKNOWLEDGEMENTS

It is a real pleasure to thank to people who have contributed to this study.

Firstly I would like to express my deepest and most sincere gratitude to my thesis advisor Assoc. Prof. Dr. Hasan AKIR for his expert comments, constructive feedback, constant support, professional advice and giving his valuable time throughout the preparation of this thesis. This thesis would not have been written without his help.

I would like to express my gratitude and very special thanks to Asst. Prof. Dr. Halil TAŐKIN, a great academician and a wonderful person, for his everlasting support, invaluable remarks, and motivating attitudes. I cannot thank him enough for his understanding and contribution to my study.

I owe special thanks to my brother Fatih KÖYLÜOĐLU and my sisters Nermin DOĐAN, Ayőe KILI and Hilal KÖYLÜOĐLU for their unfailing support and encouragement throughout the study.

I would like to express my sincere thanks to 9th grade students of Ata İil High School who took part in this study.

And, finally, my deepest appreciation goes to my parents Nuh and Suna KÖYLÜOĐLU who always encouraged me to complete this work.

ABSTRACT

This study aims to investigate whether a dramatical method or a traditional method in teaching English leads to better results. This was a study, in which a pre-test and a post-test were used.

The study was carried out on two groups – experimental and control – each of which consisted of 17 students. The students were from Kadınhanı Ata İçil High School. Both experimental and control groups learnt the same target grammar subject. Throughout the study, the experimental group was taught Simple Present Tense through Drama and the control group was taught through traditional methods. The comparison of the pre- test, and post test scores of the two groups demonstrated that those students taught grammar through Drama led to better results than the other students taught through the traditional method.

The first chapter introduces some background to the study. The problem, purpose of the study and research hypothesis, significance of the study, scope and limitations are also presented in the same chapter.

The second chapter: “Review of Literature” introduces teaching young learners, history of educational drama and its importance in language teaching. Moreover, different drama teaching techniques and detailed information about the dramatical method are presented.

The third chapter introduces the method of the study.

The fourth chapter gives information about the data analysis. Data analysis procedure and results of the study are explained.

In the fifth chapter; conclusion part, findings and suggestions are presented.

KEY WORDS: Process Drama in Education, Creative Drama , Teaching Young Learners , Oral Skills .

ÖZET

Bu çalışma İngilizce öğretiminde drama metodunun mu, geleneksel yöntemin mi daha etkili ve başarılı olduğunu incelemiştir. Ön test ve son testin kullanıldığı bir çalışmadır.

Çalışma, her biri 17 öğrenciden oluşan deney ve kontrol grubu olmak üzere iki grup üzerinde yapılmıştır. Bu öğrenciler, Kadınhanı Ata İçil Lisesi'nde okumaktadır. Hem deney, hem de kontrol grubu aynı gramer konusunu öğrenmişlerdir. Çalışma süresince deney grubu Simple Present Tense konusunu Drama Metodu'yla çalışırken, kontrol grubu geleneksel yöntemi kullandı. Grupların ön test ve son test sonuçlarının analizi Drama metoduyla öğrenen öğrencilerin geleneksel yöntemle öğrenenlere göre daha başarılı olduklarını göstermiştir.

İlk bölümde, bu konuda yapılan çalışmalar tanıtılmıştır. Ayrıca problemin tanıtılması, çalışmanın amacı ve araştırmanın hipotezi, araştırmanın kapsamı ve sınırlılıkları sunulmuştur.

İkinci bölümde; çocuklara öğretmek, eğitimsel dramının tarihi ve dil öğretiminde bunun önemi anlatılmıştır. Ayrıca, değişik drama öğretim teknikleri ve dramatik öğrenmeyle ilgili detaylı bilgi verilmiştir.

Üçüncü bölümde, çalışmanın metodu anlatılmıştır.

Dördüncü bölüm, çalışmanın deneysel sonuçları ile ön test/ son test sonuçlarını kapsamaktadır.

Beşinci bölümde; sonuç, bulgular ve önerilere yer verilmiştir.

ANAHTAR KELİMELER: Eğitimde Drama Süreci , Yaratıcı Drama , Çocuklara Öğretmek , Sözel Beceriler.

LIST OF TABLES

Table 1. Comparison of Pre-Test Results Received in the Research according to the Experimental and the Control Groups	108
Table 2. Comparison of Post-Test Results Received in the Research according to the Experimental and the Control Groups.....	109
Table 3. Comparison of Pre-Test and Post-Test Values of Experimental Group in the Research.....	110
Table 4. Comparison of Pre-Test and Post-Test Values of Control Group in the Research.....	110
Graphic 1. Distribution of raw scores of pre-test and post-test of experimental group participated in the research	111
Graphic 2. Distribution of raw scores of pre-test and post-test of control group participated in the research.....	112

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	I
ABSTRACT	II
ÖZET	III
LIST OF TABLES	IV
TABLE OF CONTENTS	V

CHAPTER I

INTRODUCTION

1.1. Background to the Study.....	1
1.2. Statement of Problem.....	2
1.3. Purpose of the Study	4
1.4. Research Questions.....	5
1.5. Significance of Problem.....	5
1.6. Statement of Hypothesis	6
1.7. Limitations	7
1.8. Method.....	7

CHAPTER II

REVIEW OF LITERATURE

2.1. Teaching English to Young Learners	9
2.2. Drama in Education	14
2.3. Drama in ELT for Young Learners.....	21
2.4. Effects of Drama in Language Learning and Teaching.....	28
2.4.1. Motivation.....	32
2.4.2. Different Learning Styles.....	34
2.4.3. Self-Esteem and Self-Confidence	35
2.4.4. Creativity.....	36
2.4.5. Group Dynamics	38

2.4.6. Real Life.....	39
2.5. Techniques of Drama.....	41
2.5.1. Warm-up	46
2.5.2. Pantomime (Mime).....	49
2.5.3. Role-Play	51
2.5.4. Simulation.....	61
2.5.5. Improvisation	65
2.5.6. Drama Games	68
2.5.7. Puppetry.....	72
2.5.8. Poetry.....	73
2.5.9. Hot Seating	74
2.5.10. Readers' Theatre.....	76
2.6. Using Drama in ELT Classroom Effectively.....	80
2.6.1. Classroom Management in ELT.....	81
2.6.1.1. Setting the Classroom	82
2.6.1.2. Language Level & Time.....	84
2.6.1.3. Teacher's Role.....	87
2.6.1.4. Learners' Role.....	92
2.6.2. Coping with the Fear of Using Drama in ELT	94

CHAPTER III

METHODOLOGY OF THE RESEARCH

3.1. Introduction.....	99
3.2. Research Design	99
3.3. Subjects.....	100
3.4. Instruments.....	101
3.5. Data Collection Procedure	102
3.5.1. Procedure	102
3.5.2. The Experimental Group.....	104
3.5.3. The Control Group.....	106

CHAPTER IV

RESULTS AND DISCUSSION

4.1. Introduction.....	107
4.2. Data Analysis Procedure.....	107
4.3. Results of the Study	108
4.3.1. Pre-test	108
4.3.2. Post-test.....	109

CHAPTER V

CONCLUSION

5.1. Conclusions.....	114
5.2. Pedagogical Implications	116
5.3. Suggestions for Further Research	117

BIBLIOGRAPHY	119
---------------------------	------------

APPENDICES	129
-------------------------	------------

Appendix A.....	129
-----------------	-----

Appendix B.....	132
-----------------	-----

Appendix C	143
------------------	-----

Appendix D.....	147
-----------------	-----

CHAPTER I

INTRODUCTION

This chapter aims to present an overview of the present study “Using Drama in Teaching English for Young Learners”. The background of the study, the problem, the purpose of the study, the significance of the study, the research questions and hypothesis, the methodology, the assumptions and the limitations, the organization of the study will be discussed in this chapter.

1.1. General Background of the Study

Learning English as a second language is becoming more popular day by day. As English is becoming more popular, it is being taught at early ages of primary schools as well as kindergartens and preschools as a second or a foreign language. Due to this, teaching English to young learners has become a branch in the field of English teaching.

Current language learning theory follows the premise that children learn best through discovery and experimentation and being motivated to learn. Children tend to pick up language from other children relatively quickly because they want to play and make friends. They also pick up language from their daily environment and through the media if it catches their interest. Children’s reasons for wanting to learn a new language can be varied and change with time. Given the prevalence of English in the environment, children are quick to see the value of learning the language for a variety of purposes.

Teaching young learners is different from teaching adults. Young children tend to change their mood every other minute, and they find it extremely difficult to sit still. On the other hand, they show a greater motivation than adults to do things that appeal to them. Since it is almost impossible to cater to the interests of about 25 young individuals, the teacher has to be inventive in selecting interesting activities, and must provide a great variety of them.

Thus early childhood teachers have discovered “drama” to make teaching environment alive for young learners. Drama is one of the most effective methods for young learners in English Language Teaching.

Drama is best defined by Shakespeare, “Life is a stage and, all people are actors”. Although traditional classroom rejects, drama is a vital component of English language training for, it not only develops for language skills- listening, speaking, reading, and, writing, but also enables learners to achieve meaningful learning acquisition.

Drama is commonly used in ELT and foreign language classes for developing communicative competence, especially oral language skills. Whether or not they use it themselves, most instructors would agree that drama, particularly role-play, is a standard classroom technique which has long been recognized as a valuable and valid means of mastering a language.

It is the purpose of this study to discuss dramatic techniques that can be used in English Teaching to make students more motivated to learn and to argue for their usefulness as compared to “traditional methods”.

1.2. Statement of the Problem

One of the biggest challenges teachers face in today's classrooms is instructing students who are non-native English speakers. The language teaching and learning process may be difficult and unmotivated for both teachers and learners if true methods suitable for the classroom situation, the subject given and the age of learners aren't used.

In recent years much emphasis has been put on the Teaching of English as a Second Language (TESL) using the "Communicative approach" (CA). This has

brought about changes in the approach to TESL. The learner is now seen as an active participant in the process of language learning in the classroom. Teachers who advocate the Communicative Approach are expected to come up with activities that would promote self-learning, group interaction in authentic situations and peer teaching. It is a task not easy for the teacher.

Teaching English may not fulfill 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 hardly gives the students an opportunity to use language in this manner.

Two things are wrong with such procedures. One is that an undue amount of time is spent in analyzing sentences and in taking them apart. It is much more profitable to synthesize sentences and to put them together. A second weakness of too much sentence analysis is that it leaves no time to look at facets of the language that may be more interesting and no less useful.

Therefore , this study presents the ways of using drama in classroom situation as an effective language teaching instrument and the ways of overcoming the fear of using drama in English Language Teaching.

1.3. Purpose of the Study

One of the most effective ways of helping young learners to learn a foreign language is drama. Drama is ‘life reflected’ in the classroom. Children, perhaps more than any other category of learners, take pleasure in drama. They are immediately in imaginary worlds, where they can act out a role, engage in ‘pretend’ activities, and dress up. They really like watching someone, especially their teacher, acting out in front of them in the class.

The purpose of this study is to show English Language teachers how they can create a suitable,creative and joyful teaching atmosphere for their young learners and

how much the drama activities are necessary for creating this classroom. Moreover, this study is carried out to give teachers ideas about organizing and using drama techniques in the classroom.

1.4. Research Questions

The following questions will be answered in this study:

- In what ways do young children learn a foreign language?
- What is educational drama?
- What are the effects of using drama on developing language learning for young learners?
- Which drama techniques and activities should be used and how?
- Is this method enjoyable as well as effective for the students?

1.5. Significance of the Problem

There has been a great deal of research about drama, enhancing communicative methods and oral skills so far. However, it is seen that the connection of creative drama, communicative approach and speaking skills for young learners have not been taken into consideration together so far. Thus, it would be useful to investigate whether drama has a significant effect on developing self-esteem and oral skills of young students.

Furthermore, many English language teachers don't use dramatic techniques in their classrooms although they know the effect and importance of drama for more effective teaching and learning process because they don't know to organise drama activities in classrooms.

Many teachers feel that they cannot approach drama activities without being a trained actor. They feel, at times, they just wouldn't know what to do. Even if they

have the activities in a book, which explains them clearly, some feel they couldn't do them properly or explain the purpose of the activity.

This study also will help anyone who wants to make use of drama in his classroom to make teaching and learning process more enjoyable and more meaningful for his young learners about drama techniques and will make him aware about the necessity of drama in ELT.

1.6. Statement of Hypothesis

Teaching language skills through drama and movement gives children a context for listening and meaningful language production, provides opportunities for reading and writing development and involves children in reading and writing as a holistic and meaningful communication process. Thus, it is hypothesised that activities including drama will increase the meaningful communication and fluency in the target language. Students who are taught English patterns through drama will be more fluent in oral skills at the end of the process.

English patterns are given to experimental group through drama techniques. The group learning these patterns through grammar-translation method which is teacher-centered will be control group.

1) Zero Hypothesis (Ho hypothesis): The subjects in both experimental and control group will take similar average scores at the end of pre-test

2) Alternative Hypothesis: Subjects in experimental group who are taught through drama activities will score significantly higher than the subjects in control group who are taught through classical method which is teacher-centered.

1.7. Limitations

The current study has foreseen certain limitations during its attempt to find out about the impact of drama on young learners' language development.

The following limitations are taken into consideration while analysing the data collected:

1) This study is limited to 34 students of two classes chosen as control and experimental groups at Kadınhanı Ata İçil High School. Since the thesis writer has two 9th classes, 34 pupils in these classes participate in this research.

2) Since the thesis writer works in a high school, the drama activities are applied to the teenage learners who can be counted as young learners and the subjects are aged between 11-14.

3) This study is limited by the employed drama activities and administered quizzes. These activities have to be based on the course book units taught by all the 9th class English teachers simultaneously. This results in special preparation which is more demanding and time-consuming on the part of the thesis writer since, otherwise, instead of creating drama activities herself, she borrows them from relevant resources. The quizzes and the exam consume more time out of her teaching sessions, and she is pressed for time to cover the schedule. Lastly, certain structures in the lesson plans inevitably sound inaccurate due to the subjects' limited knowledge of English.

1.8. Method

Library research has been done to investigate the ideas and works of the writers and researchers about using drama in English Teaching for young learners. Considering these data, the researcher has reached many implications about language teaching and the place of drama in language teaching.

The findings received from the investigation of the resources have been presented in five chapters.

Chapter 1 provides the research problem, the purpose of the study and the research hypothesis, the significance of the study and the limitations.

Chapter 2 reviews the literature focuses on drama in education, effects of drama on language development of young children, drama techniques. It gives some information about how to overcome of using drama activities in classroom. It also states the advantages and principles of drama activities in English teaching.

Chapter 3 involves the research design, the participants, the materials used in the experimental and control group and data collection procedure of the study.

Chapter 4 describes the data analysis procedure and analyses of the pre-test, post-test results.

Chapter 5 concludes with the findings of the study and final review of the study, and this follows with the suggestions for further studies.

CHAPTER II REVIEW OF LITERATURE

This chapter focuses on a review of literature related with using drama in teaching English to young learners. First, how children learn their mother tongue and a foreign language will be described. The discussion will then turn to drama and its effects in ELT, drama techniques and finally to the using drama effectively and overcoming the fear of using drama in developing speaking skills of young learners.

2.1. Teaching English to Young Learners

The need to learn and teach a foreign language has arisen from the unavoidable fact that is the growth of international trade, scientific research and tourism which require people to speak to each other to make demands and meet them. Vahapoğlu (2002: 11) stresses the necessity of English by saying that English is used as foreign, state and science language by over two billions of people in over 75 countries. English is spoken as an additional language in 112 non-English mother-tongue countries throughout the world. (Fishman & Cooper & Conrad, 1977: 7) For this reason a tremendous amount of efforts has been made on the teaching of foreign languages on earth. Therefore, the methodological issue in teaching various language skills and areas has been a matter of discussion for ages.

Sarıçoban (2001: 1) presents the purposes why to teach a foreign language to the students at school:

- 1- To equip the students with the knowledge and necessary skills-mainly, listening, speaking, reading and writing-in learning a foreign language.
- 2- To help the students comprehend the foreign language when exposed to both speaking and reading.
- 3- To help the students acquire the appropriate pronunciation and grammatical accuracy.
- 4- To help the students improve their reading and writing skills.

5- To provide the students with the necessary cultural information about the life, customs, traditions, people and the country in which the foreign language is used as native language.

Barber (2000: 236) states that English is one of the major world-languages. Since English is getting popularity day by day, today in classrooms around the world young people and adults are involved in the study of English (Mc Kay, 2002: 1).

The process of acquiring the mother tongue or first language (L1) is distinguished from that of learning a second language by using different terminology. It is common to argue that the first language is acquired and the second language is learned (Krashen, 1988: 11). This is because the first language is acquired through experience while the second language usually comes with formal teaching. However, it should be kept in mind that teaching young learners is different from teaching adults since it requires different teaching qualities.

Littlewood (1981: 23) mentions the fact that the number of children being introduced to English at primary level is rapidly increasing in the world, especially in Europe. English as a foreign language is seen as an important issue of primary education in almost all the European countries. Furthermore, the primary school is considered to be very important for cognitive, emotional and social development of children, because primary level students attain different and very important skills during this period (Johnson, 1982: 34). Worldwide change in teaching English to young learners has also caused numerous debates and disagreements about how to teach them in the best way.

The idea of shifting teaching second language to the earlier age seems very wise, as children at that age have a lot of potential for this kind of work. The very young learners are able to react naturally to any stimulus without analysing the situation, they do not need to translate before answering, they can easily imitate any sound as well as tune in the intonation of the language. Unfortunately, this

disposition disappears at a certain age, when they start to “think about” what they should say as well as the way to say that.

Lefever (2006: 27) describes the characteristics of young learners as in:

Foreign language instruction must take into the needs and characteristics of young learners in order to be successful. Teaching objectives and approaches should be geared to the learners’ cognitive level and interests. Young learners at the transition level (ages 5–8) generally have the following characteristics. They are;

- keen and enthusiastic
- curious and inquisitive
- outspoken
- imaginative and creative
- active and like to move around
- interested in exploration
- learn by doing/hands-on experience
- holistic, natural learners searching for meaningful messages.

There are some advantages that young learners have over older ones. Young children are sensitive to the sounds and the rhythm of new languages and they enjoy copying new sounds and patterns of intonation. In addition, younger learners are usually less anxious and less inhibited than older learners (Pinter, 2006: 43).

The above needs and characteristics of young learners have implications for language instruction. Teachers should provide a wide range of opportunities for hearing and using the language and play should be an active part of the teaching. Tasks should be meaningful and help children to make sense of new experiences by relating them to what they already know. The use of routine and repetition should be emphasized along with opportunities for interaction and cooperation. Finally, praise and encouragement is necessary to maintain children’s positive attitudes, motivation, and self-confidence (Lefever, 2006: 28).

As Philips (1993: 5) states the term 'young learners' refers to the children from the first of formal schooling to eleven or twelve years of age. However as Scott and Ytreberg (1990: 1) emphasise, there is a big difference between what children of five can do and what children of ten can do. Furthermore, children display individual differences; some children develop early, some later. Some children develop gradually, others in leaps and bound. Scoot and Ytreberg (1990: 1) list the characteristics of different age groups as follows:

Five to seven year olds

What five to seven year olds can do

- They can talk about what they are doing.
- They can plan activities.
- They can argue for something and tell you why they think what they think.
- They can use logical reasoning.
- They can use their vivid imaginations.
- They can use a wide range of intonation pattern in their mother tongue.
- They can understand direct human interaction

Eight to ten year olds

What eight to ten year olds can do

- They can tell the difference between fact and fiction.
- They rely on the spoken word as well as the physical world to convey and understand meaning
- They are able to make some decisions about their own learning.
- They have definite views about what they like and don't like doing.
- They have a developed sense of fairness about what happens in the classroom and begin to question the teacher's decisions.
- They are able to work with others and learn from others.

Children are equipped with the means necessary for understanding their worlds when considering physical and biological concepts. It should not be surprising that infants also possess such a mechanism for learning language. They begin at an early age to develop knowledge of their linguistic environments, using a set of specific mechanisms that guides language development.

“When the teacher is giving explanations my heart beats strongly and I keep saying to myself :It is going to be my turn now”.

“Today the teacher insisted on tenses a lot.I had beats of sweat.Me and English tenses have never agreed!”.

(Cherchalli 1998, cited in Aydın, 2001, p.1)

These statements are familiar to many ELT teachers all around the world.Many language learners, especially adult ones, express opinions similar to the ones cited above.

It is easier for young learners to learn a new language. Younger children, as Brown (1994: 22) points out, are less frightened because they are less aware of language forms and the possibility of making mistakes in these forms. Therefore adaptation is made easily. However, with the physical, emotional and cognitive changes of puberty, the language ego becomes protective and defensive. Therefore, as Brown (1994: 22) points out both for young adolescents and adults, who are comfortable and secure in their own identity, the acquisition of a new language ego , a second identity, is not a simple matter.

Because of the above described characteristics of how young learners learn, the following points are felt to be critical for teaching young learners (Philips, 1990: 55):

- The activities should be simple enough for children to understand what is expected of them.

- The task should be within their abilities; it needs to be achievable but at the same time sufficiently stimulating for them to feel satisfied with their work.
- The activities should be largely orally based, and with very young learners listening activities will take up a large proportion of class time.
- Written activities should be used sparingly with younger children since children of six and seven are not yet proficient in the mechanics of writing in their own language.

Furthermore, the kind of activities that work well for young learners in ELT are suggested to be drama activities, games and songs with actions, total physical response activities, tasks that involve colouring, cutting, sticking, simple repetitive stories and simple repetitive speaking activities that have an obvious communicative value.

2.2. Drama in Education

Susan Holden (1981: 6) defines drama as any activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation.

“Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory.” (Holden, 1981: 6)

Drama came to existence with the born of the first human. Firstly, primitive human society acted out it unconsciously to meet their needs and as the time passed, the civilised men shaped it as an art. So today's modern drama emerged.

“Drama is the most naturel of the arts, being based on one of the most fundamental of the human and animal facilities-the faculty of imitation-. It is through imitation that animals learn to fight, climb, hunt; it is through imitation that children learn to talk and to perform a great number of complicated human functions. This imitative faculty makes us all actors almost from the cradle.” (Bracciano, 1971: 44)

Drama is described in educational environment as an art process based on play allows students to explore, discover, talk about, deal with, accept, reject and understand the complex world around.

Before drama was applied in education it was just used for making onlookers enjoy themselves, for the superiority of feeling, for subjectivity, intellectuality and living all kinds of feelings. Meanwhile many changes were seen in English education system. The understanding in which the child was seen as info-store was changed into the system based on child-centered education starting from 1870s with the innovations in education. In schools opened between 1889-1893, the child-centered education was started to be used.

One of the methods of the learner-centered education views was drama. Why was drama accepted as one of the methods of the child-centered education? What was the reason lying behind it? First of all, drama was associated with self-expression which was an important factor in recognizing a child as an individual. Child-centeredness and self-expression were not the only catch-words of the New Education movement with which drama was to become associated. “Learning by

doing”, “activity method” and “play-way” were the reasons why drama has become a tool of the child-centered education.

There were lots of people defending drama in education as useful. All of them contributed something including their ideas. And so the period of making students live real lives in schools started. In education system, if it is aimed to make students creative, believe in themselves, think freely, control themselves, solve problems; drama should be made use of.

The Pioneer in using drama in education academically was Peter Slade but before him, some applications of drama in education were seen:

It is possible to see some applications belonging to Harriet Finlay Johnson, a teacher in a village school and which can be modified as the first drama applied in a class in the field of “Creative Drama in Education” which is called as “Drama in Education” in England and “Creative Drama” in USA. This application was a “make believe play” that was modified as drama lesson (Tuluk, 2004: 3).

Miss Finlay-Johnson’s publication is intended to be a description of a teaching experience not a theoretical statement, although she had some extraordinary insights which at the time must have been quite revolutionary. In her publications Finlay-Johnson believes in child’s natural dramatic instinct; sees the process of dramatising to be more important than the product; values both improvised and scripted work; thinks an audience is irrelevant and discourages “acting for display”; lets children take initiative in structuring their own drama, she sees children’s happiness as a priority (Bolton, 1988: 14).

It is important to emphasize that in the work of Miss Harriet Finlay-Johnson there is a conception of drama that attaches considerable importance to subject matter, that is to say, the drama is used as a means of mastering content. Thus, in Miss Harriet Finlay-Johnson’s practice this child-centered approach served the traditional requirements of education as transmitter of knowledge.

Another application about educational drama belongs to John Dewey. Tuluk (2004: 3) states that in 1921 John Dewey's child-centered education understanding and acting behaviour by playing were making a drama field that saves person from being passive and giving person the chance of expressing himself.

Afterwards, many teachers must have adopted this method, but interestingly, no pioneer until Dorothy Heathcote gave it prominence. Nevertheless, before Dorothy Heathcote there were such names as Peter Slade and Brian Way. They were known as educational giants and who contributed a lot to the introduction of drama in education.

The ideas and studies of Peter Slade in 1950s formed the base of modern application of drama in education. Peter Slade made his studies with child groups and created a drama method special to him and introduced that method in his books.

“Peter Slade explained his approach about drama in his book “Child Drama” in 1954. According to him drama is an art for children and thanks to it the children can develop both physically and intellectually.”
(Bozdoğan, 2003: 33)

Peter Slade worked on child drama and he introduced the educational world with the theories such as Personal Play, Projected Play, Acting in Space and Sound, the concept of “Sincerity”, Child Drama, Acting Behavior and Collective Art. It is, actually, the collective art that Peter Slade is finally looking for: when there is a mutual sharing, spontaneously occurring; when the space is unconsciously used as an aesthetic dimension; when a collective sense of timing brings about climax and denouement. According to Slade “theatre is created, “sensed” rather than contrived by the students.

Önder (2003: 33) states that as for the second book of Peter Slade- Introduction to Child Drama-, it was published in 1976. In this book Peter Slade saw child drama as a special kind of art, as an alternate to theatre. But he didn't ignore the similarity between theatre and child drama completely. Child gains important skills by trying to play some different roles and getting into different characters. What's more, thanks to drama, the child develops in distinguishing the bad and the good, getting aware of society and the laws of society, enjoying, studying.

Peter Slade advocated drama for personal development. He saw formal theatre as a final stage in a child's development. Some can say that he was anti-theatre. He wasn't anti-theatre, he only felt that not all activities had to be performed, some were for self-exploration only. Slade stood for personal circles, child-centered activity and individualism.

Also, there are some differences between the theatre and classroom drama. Creative drama is structured by a teacher and it has a definite form. It consists of a beginning, a middle and a conclusion. Each activity has an intent and a purpose. It is facilitated by the classroom teacher, who builds on the actions and reactions of students-in-role to change (or reframe) the imagined context in order to create an episodic sequence of dramatic action (Kelner, 1993: 3).

Grady (2000: 98) compares the two terms as follows.

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

The contribution of Brian Way to education, particularly through child drama has a great importance. He paid great attention to the “whole child” philosophy and attempted to apply it in child education.

Önder (2003: 32) states that Brian Way ,the student of Peter Slade,have tried to help the children who had difficulties during the World War II with the help of drama.According to him,drama obtains the development of character in children.Drama is for developing children not developing drama itself.

Brian Way gives examples about how self-confidence can be taught children and how they can discover and use their own abilities in his book ,The Development by Using Drama (Bozdoğan, 2003: 33).

As mentioned previously, Heathcote was the one who actively introduced drama to the world of education. In Heathcote's technique, teacher has a role in drama activity. Heathcote doesn't give drama task to children, she also puts the teacher in an active position as the organiser (Tuluk, 2004: 5).

Heathcote's concerns were primarily with the condition of people and the effects which a holistic approach to education engendered. Drama, when used in this way, involves educational processes. It is like a continual journey with built-in "inner pathways", for both teacher and child similar to the archetypal quest of the hero in that the learning is never completed and the "process of becoming" is always just beginning. Thus, with the contribution of Dorothy Heathcote drama has become a great tool in the hands of teachers in providing a stress-free and child-centered teaching environment and in giving each and every child an opportunity to do and to be through drama (Tuluk, 2004: 5).

The central core of Heathcote's philosophy is that drama is about man's ability to identify. It does not matter whether you are in the theatre or in your own sitting room. What you are doing if you are dramatising is putting yourself in somebody else's shoes (Heathcote, 1984: 33).

Heathcote's (1984) concerns were primarily with the condition of people and the effects which a holistic approach to education engendered. She, being different from others, doesn't give the chance and the freedom of expressing themselves to children and adolescents soon. According to her a person has to gain the right of expressing himself and he has to spend some efforts to gain freedom. (Tuluk, 2004: 3)

Educational drama has lots of pioneers together with their important contributions. Thanks to all those contributors, educational drama has gained a new feature.

Today drama takes an indispensable part in curriculums, especially for young learners since it gives the learners an opportunity of doing and being through which

they can use the target language in an artificial environment but still feel the need to speak in the target language that helps to overcome the language barrier.

The value of drama can be summed up by Susan Stern (1980: 45) who looked into drama in second language learning from a psycholinguistic point of view. She states that drama heightened self-esteem, motivation, spontaneity, increased capacity for empathy, and lowered sensitivity to rejection. All these facilitate communication and provide an appropriate psycholinguistic climate for language learning.

2.3. Drama in ELT for Young Learners

The aim of language teaching courses are very commonly defined in terms of four skills: speaking, listening, reading and writing. Speaking is an active skill. Bygate (1978: 1) says, in many ways, almost everybody can speak and so takes the skill too much granted.

Of all the skills mentioned above, many researchers insist that speaking is the most important one because people who know a language are referred to as “speakers” of that language. (Sarıçoban, 2001: 89)

Generally communicative competence is taken to be objective of language teaching: the production of speakers competent to communicate in the target language. Communication requires interpersonal responsiveness rather than the mere production of language which is truthful, honest, accurate, stylistically pleasing, etc., those characteristics which look at language rather than at behaviour, which is the social purpose of language. (Paulston, 1976: 55)

The most distinctive trait that sets humans apart from animals is the ability to talk. But people talk only when there is something to talk about. Talking about the weather, prices, health, travel, and entertainment are just a few of the various topics that people often address in their daily conversation. Generalizing about the nature of

communication, Harmer states that speakers say things because they want something to happen as a result of what they say. They may want to charm their listeners; they may want to give some information or Express pleasure. They may decide to be rude or to flatter, to agree or complain. In each of these cases they are interested in achieving a communicative purpose” (1997: 46). On the role of listeners, he says, “people listen to language because they want to find out what the speaker is going to say—in other words, what ideas they are conveying, and what effect they wish the communication to have” (Harmer 1997: 47).

Oral fluency classes benefit when the activities used in the classroom reflect these basic characteristics of effective communication. The job of the present-day language teacher, therefore, has become all the more challenging, as improving students’ capacities to use the language meaningfully largely depends on the teacher’s ingenuity and hard work.

Drama is commonly used in ESL and foreign language classes for developing communicative competence, especially oral language skills. Whether or not they use it themselves, most instructors would agree that drama, particularly role-play, is a standard classroom technique which has been long recognized as a valuable and valid means of mastering a language (Stern, 1980, cited in Oller & Amato, 1983: 207).

Process drama as a version of communicative language teaching creates an environment for the students to use the target language communicatively and enjoyably. Process Drama, a term widely used in North America (but originally from Australia) and synonymous to "educational drama" or "drama in education" in Britain, is concerned with the development of a dramatic world created by both the teacher and the students working together. Through the exploration of this dramatic world in which active identification with the exploration of fictional roles and situations by the group is the key characteristic, second- and foreign-language learners are able to build their language skills and develop their insights and abilities to understand themselves in the target language. Like theater, it is possible for Process Drama at its best to provide a sustained, intensive, and profoundly satisfying

encounter with the dramatic medium and for participants to apprehend the world in a different way (O'Neill, 1995: 23).

“Like theatre, drama in schools can unlock the use of imagination, intellect, empathy and courage. Through it, ideas, responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change.”

(Jude Kelly - theatre director and founder of Metal, cited in King, 2003)

Drama has the unique ability to engage many different learning styles, thus facilitating connections with students and motivating most learners today. As teachers, we understand that people learn differently and at different paces because of their biological and psychological differences (Reiff, 1992: 43). Learning styles not only comprise the cognitive domain, but also the affective and physiological domains

Howard Gardner (1989) described his vision for schools which use multiple intelligences to incorporate authentic learning. Drama has the capacity to provide authentic learning as most of the intelligences are utilized in learning activities. For example, drama incorporates *verbal linguistic* learning through the use of language, scripts, vocabulary and reading. *Intrapersonal* learning relates to the feelings and emotions involved in drama, characterizations and how we respond as an individual, while *interpersonal* learning comes from working with others to create a scene or role play. *Kinesthetic* learning activates the physical self, the body and doing actions. As students re-create images, pictures, visual details, staging, movement, location and direction with drama their *spatial* learning skills are developed. *Logical* learning follows from using rational patterns, cause and effect relationships and other believable concepts involved with the drama. Sometimes *music*, or even the music of language, is also used in working with drama (cited in Ashton-Hay, 2005: 3).

Radcliffe (2007: 10) presents the relation between drama process and multiple intelligences as in:

There are learning opportunities for a range of intelligences:

Linguistic – the writers and speakers

Logical-mathematical – the sequencers and classifiers

Visual-spatial – the picture creators

Musical – the rhythm and melody makers

Intrapersonal – the reflectors



Interpersonal-the group makers

Bodily-Kinaesthetic-the mime and model makers

Spiritual-the dreamers and seers

Naturalist-the environmentalists

When drama is used, it's inclusive of each student's personal mix of intelligences and the blend of intelligences in each group of students.

Ulaş (2008: 16) states that a favorable technique in aiding primary school students to acquire and develop oral communication skills is the use of creative and educational drama activities. No matter where this technique is applied, creative drama may be considered a method of learning-a tool for self-expression, as well as art. The scope of creative drama may be briefly explained through six learning principles.

- A student learns meaningful content better than other content.
- Learning occurs as a result of a student's interaction with his environment.

- The more sensory organs a student uses while learning, the greater the retention of the lessons.
- A student learns best by doing and experiencing.
- Effective participation is important in learning emotional conduct.
- Learning becomes easier and more permanent in educational environments where there is more than one stimulus.

Several scientific investigations have demonstrated that creative, instructional and educational drama activities have positive contributions to the general education process and that these activities improve speaking skills. According to Wessels (1987: 41) dramatic and role-playing activities are valuable classroom techniques that encourage students to participate actively in the learning process. It is important to note that dramatic activity takes several different forms and that the teacher can provide students with a variety of learning experiences by applying different methodologies according to individual needs, interests and learning levels. In addition, these role-playing activities enable the teacher to create a supportive, enjoyable classroom environment in which students are encouraged and motivated to effectively learn the target language.

Through drama children may discover different styles and registers which are very different from their everyday speech as well as the use of verbal and non verbal devices. Drama is also helpful for reading and writing skills and vocabulary building. The oral language skills developed through drama show that students are able to use the language they know in situations where they are to communicate successfully.

Using drama activities has clear advantages for language learning. It helps students to communicate in the foreign language including those with limited vocabulary. Drama activities involve children at many levels, not only on the language and literacy one but also on the kinesthetic aspect.

Language in classrooms is more than just isolated utterances produced to meet the academic goals teachers have for their students. It is a communicative

process with a purpose that stems out of contextualized settings, feelings and relationships. As such, there are four areas naturally occurring in theater and drama, the subject matter focus of this curriculum, that enhance language use in different contexts. They are setting, role and status, mood, attitude and feeling, and shared knowledge. By putting language into a particular situation, the meaning of the communication is seen as a whole and not as a series of utterances where meaning is isolated from real situations. Using drama and theater as a content base in the immersion classroom, a focus is placed on co-creating real life situations whose goal is to communicate and not just repeat back the teacher's intended language goals (Smith, 2000: 17).

For the teacher who is contemplating using drama methods, the following guidelines may be helpful. Drama is particularly useful when:

- students need motivating, especially when material being studied (texts especially) appears boring or difficult, or when work (writing, reading, speaking and listening) is not interesting in itself;
- making value judgements or critical appraisals is encouraged (e.g. in the study of literature texts);
- oral skills (fluency, pronunciation, intonation) are the objectives;
- retention and the ability to recollect material being studied are important.

(Seley & Barnett, 1979: 24)

Drama activities appeal to younger learners much more than adults since as being young, children are full of energy that is an indispensable part of drama activities. Via (1976: 14) states that young children who are developing normally come to school as experienced role players, already equipped with basic drama skills and powerful imaginations. If they are developing normally they can already pretend to be someone else (character), somewhere else (setting) and with something happening that is not really (plot). This is the essence of dramatic play, drama, story and theatre. Since they were babies they have been able to imitate and mimic what they have observed in order to help them learn and they soon learn to reenact

scenarios rooted in what they have experienced and later create their own. The experiences they enact and re-enact may be from real life or from stories heard, seen or read.

Most young children will talk easily and naturally to imaginary creatures, animals and people and sometimes keep the same important and necessary imaginary friends for as long as they need them. Young children are also capable of imbuing inanimate objects with great emotional, sensory and symbolic significance, eg the piece of blanket that a child needs to go to bed with, etc. They also accept easily the notion that inanimate objects can have life eg. accepting vehicles as characters in stories and films and imagining their dolls and teddies are real live companions that they can talk with. They readily engage with puppets and television characters as if they were real people. They can initiate and sustain chat based on make-believe with friends, relations and other adults who have not lost touch with the enjoyment and importance of 'pretend' to children and to themselves! Young children keenly serve pretend cups of tea and pieces of cake to those who are prepared to stay awhile to enter a make- believe with them (Via, 1976: 14).

Most children enjoy the physical activity involved in drama and role-play, and there are opportunities throughout the course for acting out stories. Acting out requires practice in pairs or groups and should allow the children some freedom of interpretation so that they can include other language or other ideas if they want to. Acting out should include creative tasks rather than merely a reproductive one. It provides a way of making learning more memorable. Teaching English through drama is gaining momentum in the EFL/ESL communities, and with good reason. With the right approach, drama techniques can be an effective way to help students.

2.4. Effects of Drama in Language Learning and Teaching

“Tell me ... and I forget.
Show me ... and I remember.
Involve me ... and I understand!”

Anonymous

“I am looking for a method where the teacher
teaches less and the student learns more.”

Johann Amos Comenius

“You can discover more about a person in an hour
of play than in a year of conversation.”

Plato

“Man only plays when in the full meaning of the
word he is a man, and is only completely
a man when he plays.”

Friederich von Schiller

“The difference between the theater and the
classroom is that in the theater everything is
contrived so the audience gets the kicks.
In the classroom the participants get the kicks.

Heathcote

“We don't stop playing because we grow old.
We grow old because we stop playing.”

George Bernard Shaw

(cited in Eigenbauer & Turecek, 2007: 57)

Effective communication is considered one of the most important skills that individuals should have. Receptive and expressive language abilities constitute a significant aspect of effective communication in terms of language skills. One of the expressive language elements is speaking skill.

Speaking is the most common and important means of providing communication among human beings. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection. Furthermore, speaking is linked to success in life, as it occupies an important position both individually and socially. As is the case with many basic skills, one of the important periods to improve speaking skill is, incontrovertibly, during primary education. Speaking skills acquired and developed during primary education are significant with regard to both acquisition and permanence. Therefore, it is essential that efficient and effective teaching methods are employed in order to improve speaking skills during primary education (Ulaş, 2008: 23).

Using drama and drama activities has clear benefits for language learning and teaching, especially in speaking skill. It encourages children to speak and gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions. There are also a number of other factors which make drama a very powerful tool in the language classroom. Drama involves children at many levels, through their bodies, minds, emotions, language and social interaction.

Drama is, as O'Neill (1995: 11) states, "a mode of learning" to make learners use their imaginations to "explore issues, events, and the relationships". This technique has been mostly developed as an educational tool to explore imagination; however, McCaslin (1999: 14) cites "imagination" as one of the values that creative drama has.

According to McCaslin, use of process drama in education enables learners to have:

1. An opportunity to develop imagination,
2. An opportunity to independent thinking,
3. An opportunity for the group to develop its own ideas,
4. An opportunity for Cooperation,
5. An opportunity to Build Social Awareness,
6. An opportunity for a Healthy Release of Emotion,
7. An opportunity to develop Better Habits of Speech,
8. An Experience with good Literature,
9. An introduction to the Theatre arts,
10. Recreation .

Drama can aid in understanding personal and human experiences, allowing students to enter into the reality of imaginery situations and characters. This will enable them to explore emotions, attitudes, opinions and relationships and accommodate these abstract concepts more readily by representing them in a dramatic and therefore more concrete form. Since drama makes constant demands on a person's imagination, it develops a learner's ability to think more effectively.

J.Basom (2005: 13) puts the benefits of drama in such an order to make them more clear:

- Self-confidence: Taking risk in class and performing for an audience teach students to trust their ideas and abilities. The confidence gained in drama applies to school, career and life. It has a therapeutic effect and it increases self-esteem.
- Imagination: Making creative choice, thinking of new ideas and interpreting familiar material in new ways are essential to drama. Drama encourages

students to exercise their sensitivity and imagination thus it makes learning more realistic.

- **Empathy:** Acting roles from different situations, time periods, cultures promotes compassion and tolerance for others' feelings and viewpoints. It emphasizes a widening acceptance of beliefs, ideas, culture and personalities.
- **Cooperation/Collaboration:** Theatre combines the creative ideas and abilities of its participants. This cooperative process includes discussing, negotiating, rehearsing and performing. Participants in drama create and respond to imaginative works by the group. There is a need to belong to group.
- **Communication Skills:** Drama enhances verbal and nonverbal expression of ideas. It improves voice projection, articulation of words, fluency with language and persuasive speech. Listening and observation skills develop by playing drama games, being an audience, rehearsing and performing.
- **Problem Solving:** Students learn how to communicate and who, what, where and why to the audience. Improvisation fosters quick-thinking solutions, which leads to greater adaptability in life.
- **Fun:** Drama brings play, humour, laughter to learning and this improves motivation and reduces stress.
- **Emotional Outlet:** Pretend play and drama games allow students to express a range of emotions. Aggression and tension are released in a safe, controlled environment, reducing antisocial behaviours.

- Self-discipline: The process of moving from ideas to actions teaches the value of practice and perseverance. Drama games and creative movement improve self-control.
- Social awareness: Legends, myths, poems, stories and plays used in drama teach students about social issues and conflicts from cultures, past and present, all over the world.
- Aesthetic Appreciation: Participating in and viewing theatre raise appreciation for the art form. It is important to raise a generation that understands, values and supports theatre's place in society.

It can be concluded from Basom's order that drama has really important effects on children who learn English by developing skills in reading, listening, speaking, writing and preparing the children for the real life.

The main benefit of drama can be summed up under six main headings: motivation, imagination and creativity, different learning styles, real life, group dynamics and confidence.

2.4.1. Motivation

Motivation is the most frequently cited reason for using drama in ESL and foreign language classes. Dramatic activities inspire children to want to learn another language. They are a curative for the frustration and lagging interest which often occur during L2 learning, and they facilitate acquisition of the target language as a result (Stern, 1980 cited in Oller & Amato, 1983: 207).

Smith (1984: 278) notifies that "Motivation is a good word to summarize what drama gives us". Using drama in the classroom is a powerful tool to motivate students and help them to understand materials being taught. When students are not interested in

what is being taught, they do not learn. Many classrooms still function from a teacher-focused base, with the teacher lecturing or supplying information and students listening and memorising for the test. Often there is little creative inquiry on the part of the students. A student-focused methodology, such as creative drama, can help to create a responsible learner by engaging interest and permitting student input into the learning process (Annarella, 1999: 5).

Drama motivates children. Dramatizing a text is motivating, and it's fun. The same activity can be done at different levels, which means that all the children can do it successfully. Most children like drama activities. English language skills will be developed successfully if students are motivated. When designing an activity, the most important consideration is probably the degree of interest and involvement it generates (Zalta, 2006: 24).

It is known that young learners are mostly visual learners. Therefore visual support is of high importance. Drama stimulates the imagination of the pupils, and drama activities give language learners visual support, which helps primary school students learn.

A drama-based activity encourages involvement right from the start:

- Usually there's the opportunity to **get up and move**. Oxygenated blood pumps around the body and stimulates the brain.
- Everyone becomes a **performer**. However, as there's no audience, the extrovert has no need to demand attention and the introvert has less fear of observation.
- **Perspectives** constantly **change** as the activity progresses
- The disaffected student is drawn in by **curiosity**
- The most gifted student is stimulated by the **infinite opportunity**

(Radcliffe, 2007: 9)

2.4.2. Different Learning Styles

Each student is unique and may have different learning styles from others. While one student learns visually, another student gets information through his/her ears or through his/her hands, body and emotions. As students' learning styles may be different from each other's, their intelligence types may be different, too. Thus, while preparing a lesson, all of these differences should be considered. Since drama involves the whole person intellectually, physically and emotionally, it helps teachers to pay attention to each different learning style or intelligence.

Drama is appropriate for children's different learning styles. Dramatizing appeals to all kinds of learners. We receive and process information in different ways; the main ones are through sight, hearing, and our physical bodies. One of these channels tends to be dominant in each of us. When children dramatize, they use all the channels, and each child will draw on the one that suits him or her best. This means all the children in a class will be actively involved in the activity, and the language will "enter" through the channel most appropriate for each of them (Zalta, 2006: 25).

All drama activities can be used at a variety of levels. Even if an activity is designed to be an elementary activity, it can be enjoyable for intermediate or more advanced students; conversely, even a drama activity designed for intermediate students may be used with elementary students. You will naturally choose activities and plays that are generally age appropriate and appropriate for your students' level, and also perhaps because the chosen activities help to reinforce the practise of particular language areas from the course you are teaching (Zalta, 2006: 25).

2.4.3. Self-Esteem and Self-Confidence

It is vital to create an atmosphere in which the learners are not afraid to open their mouths and speak in the target language. This kind of stress-free, fun teaching encourages pupils to participate without embarrassment. Drama is a way of building confidence and often succeeds where other methods have failed (Lindsfor, 1987: 53).

One significant characteristic of the social aspect of oral communication skills is the ability to deliver a speech comfortably and with self-confidence. Drama appears to be the ideal method for students to develop self-confidence. In this regard, Pietro (1987: 85) says, Students who are not naturally talkative often appear more willing to join in the discourse when they realize that they are not dominated by a teacher figure.

Sam (1980: 17) agrees by stating, Drama activities can be used to provide opportunities for the student to be involved actively. The activities involve the student's whole personality and not merely his mental process.

Janudom & Wasanasomsithi (2009 : 26) state that drama is a powerful tool to develop self-confidence in children:

“Many students thought that learning through the integration of these two techniques made the lessons more interesting and more enjoyable, as one of the students stated: *“This class is different from other classes. It is more interesting”* and another added, *“It seems everyone enjoys learning, and that makes me enjoy it, too.”* Furthermore, students commented that learning through these techniques made them feel more confident to apply their language skills, especially to Express themselves. In addition, a number of students stated that they felt the course helped them improve not only their language but also thinking skills.”

Self-esteem is an evaluation we make of ourselves and our abilities in terms of worthiness, and “specific self-esteem” is a self-evaluation particular to a specific life situation. Although this term rarely appears in TESL literature in reference to drama, the frequently cited concept of “self-confidence” seems to have the same meaning (Stern, 1980 cited in Oller & Amato, 1983: 207).

There appears to be a high correlation between self-esteem and the ability to orally produce a second language. Results indicate that students with high self-esteem receive higher oral production ratings than low self-esteem students. This implies that increased specific self-esteem should improve the language learner’s oral production and proficiency. Advocates of drama in L2 learning support this hypothesis and believe that an effective way of raising self-esteem is via drama.

2.4.4. Creativity

A learner involved in a drama activity practises several thinking skills such as inventing, generating, speculating, assimilating, clarifying, inducing, deducing, analysing, accommodating, selecting, refining, sequencing and judging.

Creativity may be characterised as a lifelong and natural process by which individuals journey to new places in their exploration, understanding and experience of life (Goldberg, 1997: 134). Through drama, one can create imaginary situations and environments.

Karadağ & Çalışkan (2005: 54) defines creativity as trying and wondering the experienced things in a different way and not following the rules.

Effective drama teaching improves students’ speaking and listening, reading and writing through developing thinking, communication skills and critical analysis. As students become actively engaged in drama they become more aware of the learning process in which they are involved. Central to this process are enactment

and engagement through the establishment of fictional environments with clear boundaries between the real and imagined. Drama places unique demands upon the critical thinking and emotional engagement of participants. Planned drama approaches which develop students' critical analysis and creativity move them from a superficial response to texts and situations to a more sophisticated ability to think critically (Picollo, 1984: 35).

Neurologists have identified a variety of processing centres in the brain, often referred to in lateral terms for simplicity. Drama can bring all these into action:

Right

The big Picture
Imagination
Music
Rhythm
Colour
Ideas



Left

Problem-solving
Sequencing
Detail
Logic
Analysis

Because it's both **cognitive** (uses logical understanding) and **affective** (uses emotion and feeling), **drama is creative** (Radcliffe, 2007: 11).

It is an unignorable fact that creative/educational drama activities have an effect on developing language arts skills, as well as contributing more generally to the education process. In this regard, Maley and Duff (1984: 63) explain some characteristics of drama activities that may be considered advantageous in developing language skills. Drama can help the teacher achieve reality in several ways: by making learning the language an enjoyable experience, by setting realistic targets for the students, by creatively slowing down real experiences and by linking the language-learning experience with the student's own life experience. Drama can

also create a need to learn the language, either through use of creative tension (situations requiring urgent solutions), or by putting more responsibility on the learner, as opposed to the teacher.

2.4.5. Group Dynamics

To keep a 'pretend' going with others, children need to pay each other attention, to listen and watch each other, to negotiate and co-operate. In carrying out a make believe with others, children show what they already know. It gives us an insight into what children have already experienced and understood (or misunderstood) and helps us know what we need to help them to learn next. Working alongside children sensitively and empathetically in role provides educators with a powerful and engaging way of keeping interactively alongside children as they learn and helping to structure learning and to mediate experience.

According to O'Neill & Lambert (1982: 23), Process Drama requires language to be used in meaningful, authentic situations, where the focus is on posing questions and seeking answers to those questions. Teachers and students cocreate the dramatic "elsewhere," a fictional world, for experiences, insights, interpretations, and understandings to occur. Process Drama in language classrooms usually starts with a pre-text to set a theme or situation that will engage and challenge the participants, and then gradually a series of episodes will be improvised or composed and rehearsed over a time span for elaboration. Everyone in class is involved in such an activity, and there is no external audience. While engaging in a role in the event, the teacher will be able to diagnose the students' language skills and understanding, support their communicative efforts, model appropriate behaviors and linguistic expressions within the situation, question their thinking, and extend and challenge their responses in the entire process. Recent research asserts that Process Drama has at least three functions in a language classroom - namely, cognitive, social and affective .

Process Drama seeks to build communicative competence and confidence among participants through working with others. The social function lies in the cooperative, supportive interaction among peers that eventually prepares them for real-life communication

The advantages of working in groups are numerous:

(Maley&Duff, 1984: 19-20)

-The student-teacher relationship improves because the teacher is no longer the 'fount of the knowledge,he or she is the guide rather than the controller-in-chief.

-Students talk more than before, and their exchanges are, as far as possible,' natural'.

-Students participate in their own learning process.

-Students gain from the sense of security offered by the group-individual talents that are shared; weaker students often reveal unsuspected abilities, stronger students find themselves sharing what they know rather than trying to outdo their fellows.

2.4.6. Real Life

One of the principal concerns in second language teaching is to find ways of creating for the pupils a more natural language learning environment. The classroom is not the best place to get to grips with a foreign language.

Additionally, communication is not a formal activity that can be practised in drills. It requires the participation of at least a sender and a receiver. Ideas, information or feelings must be conveyed. In real communication, a speaker wants to convey information for some reason and a listener wants to receive information. Thus, teachers must design activities as truly communicative as possible. This means that all of the students are actively producing or receiving information. The most important facet of using drama in the language class is that students are learning the

language because they are practising it with communicative activities in a real context (Maxwell & Meiser 1997: 15).

Drama is familiar to children. Dramatizing is part of children's lives from an early age. They play at being adults in situations that are part of their lives. Many of these day-to-day situations are predictable. Children try out different roles in make-believe play. 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. Such pretend play prepares children for the real-life situations they will meet later on: it is a rehearsal of the real thing. Make-believe encourages their 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 by asking students to pretend to be Little Red Riding Hood, Cinderella, or a robber and to use all the language that grows out of that personality or role (Zalta, 2006: 25).

A drama-based activity encourages involvement right from the start :

- Usually there's the opportunity to **get up and move**. Oxygenated blood pumps around the body and stimulates the brain.
- Everyone becomes a **performer**. However, as there's no audience, the extrovert has no need to demand attention and the introvert has less fear of observation
- **Perspectives** constantly **change** as the activity progresses
- The disaffected student is drawn in by **curiosity**
- The most gifted student is stimulated by the **infinite opportunity**

(Radcliffe, 2007:9)

2.5. Techniques of Drama

Although Process Drama takes a variety of forms and is determined by a large number of factors, such as the learners' language proficiency levels, the content of teaching, time constraints, and the syllabus, there are a number of techniques/strategies for language teachers that are believed to be essential in characterizing what Process Drama is and how it works. According to the sequence in teaching, these techniques/strategies are:

1. Determine the context in which themes and topics suit the learners' linguistic abilities as well as sociocultural backgrounds, and create a "pre-text" as a starting point.
2. Identify and utilize a variety of roles for students and the teacher.
3. Build different levels of tension to sustain dramatic activities.
4. Utilize body and language in developing communicative competence through both verbal (e.g., questioning, probing, meaning negotiation) and nonverbal channels (e.g., tableau) to express what is beyond their linguistic repertoire to maximize learners' linguistic output in authentic and improvised context.
5. Reflect on the experiences and introduce, reinforce, and explain linguistic expressions, usage, and pragmatics necessitated in the given scenarios.

(Liu, 2002: 51)

Gill (2000: 37) defines the average learner of a foreign language exhibiting some or all of the following traits:

He/She

- is shy and inhibited;
- is quiet and introverted;
- lacks animation;

- avoids taking risks in the target language for fear of making grammar and pronunciation errors that might make her/him lose face;
- will not respond voluntarily or spontaneously;
- avoids eye-contact;
- lacks motivation, self-esteem and confidence;
- exhibits anxiety;
- is discouraged by the enormity of the task;
- lacks enthusiasm;
- has limited rapport with the teacher;
- finds the culture of the target language alien.

Naturally, given such characteristics, the already hard task of learning a target language becomes even more difficult, but drama serves an effective way of addressing the above-mentioned problems.

The relevance of drama techniques to present-day target language learning and teaching can perhaps best be established by contrasting them with traditional ones. To this end, the views expressed in relation to traditional and communicative approaches, echoed in Stern's (1992: 24) summary of analytic and experiential strategies, appear most applicable. Their most salient characteristics can be adapted and summarised in the following self-explanatory table:

TRADITIONAL	DRAMA
1. Objective	Subjective
2. Focus on grammar	Focus on communication
3. Sequenced language items (formal)	Meaningful activities with appropriate real-life language (informal)
4. Observation-based work	Participation-based activities
5. Skill-getting	Skill-using
6. Language practice	Language use
7. Emphasis on accuracy	Emphasis on fluency
8. Predictability of response	Information gap
9. Teacher-centred	Learner-centred
10. Errors must be corrected	Accept errors
11. Learning	Acquisition

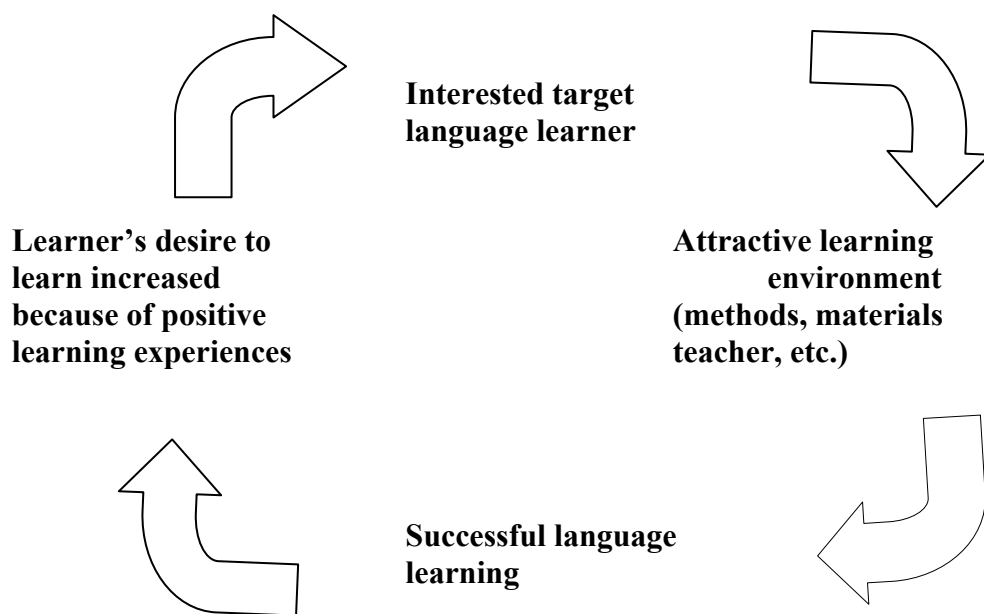
From the above, it can be seen that theatre helps generate a greater output of authentic language through interactive, hands-on activities that are of greater relevance to learners, with the teacher as a guide and an observer rather than a controller.

Wessels (1987: 32) describes the target language learners to profit from theatre in the following ways :

- Their motivation, self-esteem, spontaneity and empathy increase, while their sensitivity to rejection is reduced
- They become more creative with the target language;
- Class activities are learner-centred;

- Their participation in and experimentation and risk-taking with the target language during discussions and rehearsals increase;
- Their fear of embarrassment and 'loss of face' decrease because theatre provides them with 'masks';
- They have better group-dynamics and time-management skills;
- Learning is less threatening and more enjoyable;
- There are increased opportunities to use the target language through greater interpersonal interaction;
- The language used is more global in nature;
- Speaking and listening skills, in particular, are enhanced;
- Subconscious language learning occurs;
- Different ability levels can exist in the same group;
- Vocabulary and grammar can be internalised in an integrated and contextualized manner learners' strengths and weaknesses can be identified through the language corpus produced.

Many traditionalists may express horror at the thought of such seemingly unprofessional, unscientific teaching techniques. Where is the teaching? Why are the students being distracted instead of being taught? These will be the obvious questions they might ask. However, if they give theatre a chance, they may realise how intrinsically motivated learners become, and that a positive language-learning cycle can be created .



A positive language-learning cycle

(cited in Hutchinson and Waters, 1987: 47)

An attractive alternative is teaching language through drama because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and, thus, enhancing their linguistic abilities. It provides situations for reading and writing. It is very useful in teaching literary texts as it helps in analyzing plot, character and style. It also involves learners more positively and actively in the text. The drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation.

Chauhan (2004: 10) states that by using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation. Using drama techniques also fulfills socio-affective

requirements of the learners. Moreover, this learner centered approach makes the syllabus personally fulfilling.

2.5.1. Warm-up

The step “warm-up” is essential in preparing the learners for the lesson. Imagine that their previous lesson was mathematics or history, and how far away their thoughts may be from English. My experience shows that children respond enthusiastically to songs and welcome them as a warm-up activity. Using songs in the class-room has a whole range of advantages. Some of them are listed as creating a positive feeling for language learning, awakening interest during the lesson, stimulating students to greater oral participation, and breaking the monotony of the day. The song chosen for this lesson (“Are you sleeping, are you sleeping...”) has an additional function: when singing the song, the learners are using the new tense form subconsciously; thus, it breaks the ice in introducing difficult and strange grammar.

The students who participate in drama activity should firstly feel relaxed and confident and be ready to work in a group and discover new things (Aral & Baran & Bulut & Çimen, 1981: 109)

In drama sessions, it is always important to provide as much security for learners as possible. Drama can demand real-time responses to situations, and learners are being asked to give a lot of energy and commitment to the activity. For these reasons, it is very important learners are reassured that they will not be pushed beyond their capabilities, and that their efforts will be respected. The introductory activity establishes a safe environment and provides students with a normal classroom activity (Charles & Kusanagi, 2007 : 608).

To develop a climate of trust, awareness and co-operation in which creative collaboration can occur, warming up activities are necessary. These are introductory activities which help to break the ice and develop rapport. They also prepare the

students for the activity and help to focus on the matter at hand. Furthermore, these activities hope to bring about an atmosphere where genuine communication can take place.

There are many reasons why you may need to use warm ups and time fillers while working as an ESL teacher (Al-Arishi, 1997 : 337) :

- to focus or bring energy to each class in the first ten to fifteen minutes
- to break the ice with a new class of students
- to fill a small block of time when a lesson runs shorter than you planned
- to replace a lesson that students can't grasp or are bored with
- to have on hand for emergencies such as broken audio-visual equipment or photocopiers
- to use if you get called in last-minute to fill in for another teacher

The warm up of a lesson often receives less attention than it should. Teachers spend a lot of time preparing explanations and worksheets to introduce and practice the target language, for example. They then enter the classroom unprepared for the first five or ten minutes. "Let's do something fun" usually constitutes all the planning that goes into this stage of the lesson. Planning then gets done on the way to the classroom, with the teacher pulling a game out of his bag of tricks (Al-Arishi, 1997 :337).

Because it's the first activity of the lesson, the warm up sets the tone for the next minutes. An activity that students find too difficult, or even confusing, results in a class of disinterested zombies. Similarly, a writing-based activity won't get the students communicating. This then translates into a quiet class session in which you have to push the students to volunteer examples or simple answers (Zalta, 2006: 24).

A fun warm up, on the other hand, raises energy levels. Fun activities also produce relaxed, less inhibited students. With the right warm up, you'll have created

a positive atmosphere to practice and experiment with the language. The warm up gets students into "English mode."

A conversation-based warm up between the students allows you to sit back, observe, and assess everyone's ability. Assessment proves especially important if you see different faces each session. But even a class with regular attendance will catch students on good and bad days.

As Klein (1988:14) states that an effective warm up serves as a springboard into the topic or target language of the lesson. If the lesson focuses on how to make hotel reservations, then a few lower-intermediate questions will get everyone thinking about the topic. The warm up activates already held information, in this case about hotels and hotel reservations. There's the chance, too, that students may even inadvertently produce some of the key language, which you can make note of and use to present the target material.

- **A Warm-up Game**

Games such as charades are good in gauging the class's interest and talent in drama. You could have your class play it in a substitute period. Divide the class into teams. Each team, usually after a collective discussion, gives one member of the other team who has volunteered to mime, a name of a film or a book to guess (of course, films are by far more popular). Initially it is a good idea if you choose the titles as you can ensure that they are easy to mime. Do not forget that these should be in English! Only one member of the team is shown the name/title and he or she has to mime it without mouthing any of the words for his own team members who have to guess it. If they guess it correctly within the stipulated time period (three to five minutes) they win a point. The actor can indicate the number of words in the title and, also, there are common gestures for articles and prepositions which can be discussed before the game begins. Students can be creative in getting the title/ name across to their team mates. For example, they could indicate that they are miming a rhyming word instead of the exact word if that is much simpler. Sometimes it helps

to break up big words and students could indicate that they are doing so. This game is going to tell you a lot about your students. It will also loosen up the atmosphere of your class and prepare you and your students (Chauhan, 2004: 10).

2.5.2. Pantomime(Mime)

Pantomime technique can be defined as an informal drama in which students use mimes, gestures, and all body language to express thoughts. There is no verbal communication, only non-verbal movements are included in pantomime. Due to its being non-verbal, it makes thoughts more concrete. It also promotes skills in language, listening, receiving the message, and remembering (Case & Wilson , 2003: 20).

Pantomime is the use of gesture, body posture and facial expression to communicate ideas, feelings, and relationships with little or no accompanying sounds or speech (Cottrell, 1984: 134). This may seem strange in a language class. However, pantomime has special features of its own that make it a powerful motivational tool. The mime helps learners become comfortable with the idea of performing in front of peers without concern for language, and that although no language is used during a mime, it can be a spur to use language. John Doughill (1987: 123) supports this when he says that not only is mime one of the most useful activities for language practice, it is also one of the most potent and relatively undemanding. Although no language is used during pantomime, the pantomime generates and elicits language before, during and after the activity.

Teachers can bring pantomime to life in classroom via activities. To illustrate, he can ask the students to pretend like a stick floating down a quiet stream, act out nursery rhymes as “Jack and Jill” and “One-Two-Buckle My Shoe” or imagine they are slaves traveling along the under ground the railroad. As for ELT, pantomime technique promotes to listening and comprehension abilities.

Children enjoy pantomime and for the young learners this is an excellent way to begin creative drama. They enjoy making big, bold facial expressions and bodily movements, especially after having to sit still in a classroom for hours. Many children feel confident in their physical talents than in academic skills. Since many of a child's thoughts are spoken entirely through body, children find the pantomime a natural way of expression. Pantomime encourages the use of the entire body. It helps children to gain control of their muscles. Children learn to express themselves through bodily action, without the additional problem of dialogue (Mc Caslin, 1990: 37).

- **A Mime Activity**

Students learn gestures to go with words that are repeated in a story. Then, as the teacher reads the story aloud, the children do the actions when they hear the key words.

1. Select a story with repeated words such as the story of *The Big Cat in the Big House* (below).

2. Select gestures to go with the repeated words.

Big	Starting above your head, trace a big circle with your hands
Cat	Show gestures like cats washing themselves, licking a paw
House	Draw a house in the air
Long	Stretch both arms out straight to make a long "line"
Tail	Wave an arm behind your back like a cat's tail
Happy	Mime that you are happy
Hair	Point to your hair or touch your hair
Small	With your hands, trace a small circle above the floor.
Sad	Mime that you are sad

3. Teach students gestures for the repeated words.

4. Slowly read the story aloud, and have students do the appropriate gestures as they hear each repeated word.

The Big Cat in the Big House

Once upon a time there lived a **big cat** in a big **house**.

The big cat had long black **hair** and a very long, **long tail**.

The cat was very **happy** that it was very big.

Next door to the big cat there lived a **small** mouse in a small house.

The mouse was very small and so was its house.

The small mouse was very **sad** that it was very,very small

2.5.3. Role-Play

Role playing/simulation is an extremely valuable method for L2 learning. It encourages thinking and creativity, lets students develop and practice new language and behavioral skills in a relatively nonthreatening setting, and can create the motivation and involvement necessary for learning to occur.

Ments (1999: 86) makes a list of the advantages of role play as follows:

Role play ;

1. enables students to express hidden feelings,
2. enables students to discuss private issues and problems,
3. enables students to empathise with others and understand their motivation,

4. gives practice in various types of behaviour,
5. portrays social behaviour and dynamics of group interaction, formal and informal,
6. gives life and immediacy to academic descriptive material,
7. provides opportunity for non-articulate students and emphasises the importance of non-verbal, emotional responses,
8. is motivational and effective because it involves action,
9. provides rapid feedback for both students and tutors,
10. is student-centred and addresses itself to the needs and concerns of the trainees,
11. enables the group to control content and pace,
12. closes the gap between training and real life situations,
13. changes attitudes,
14. permits training in the control of feelings and emotions.

During a fundamental technique of drama, role play participants empathise with a role either of a person or an object and experience new knowledge in three spatial dimensions (length, width and height) and three psychological dimensions (identification, internalisation, and empathy). In addition three basic mental dimensions (representation, assimilation, imagination), three social dimensions (participating by taking on a role, interaction and acceptance by others) and three personal dimensions (self development, self-esteem and self-actualisation) of role playing combine effectively to enable children to understand and to acquire the necessary skills to cope with reality. All of these dimensions are useful in language acquisition because they can provide a multi dimensional base for stimulating and developing language (Rogers, 1969: 23).

Holden (1981: 6) states that in every culture in the world young children who are developing normally will pretend. They will do this because their brains opportunity to imagine and because they enjoy pretending! Because the brain needs to pretend, it makes the activity enjoyable, to make sure it happens. So, dramatic play and drama are naturally highly motivating to young children. Before entering school,

they spend a great deal of their time naturally and spontaneously role playing alone and with others.

When they get to school they often are given very limited opportunities to role play even though their developing brain needs it. Their brains are wired up to learn through actively reliving and imagining experiences, at first alone and then with other children. To be able to pretend involves drama skills and children bring them already to school. For educators not to use this natural method of learning once children arrive in schools, would seem foolish and could even be construed as a form of deprivation. With children entering nurseries and schools earlier and with children spending more time at schools and with the extended school day, it is essential that they do not lose opportunity for spontaneous and imaginative play, both alone and with others (Holden, 1981: 6).

As Livingstone (1986: 6) says, there is evidence to suggest that the brain changes structurally in response to what it experiences. The time when language is developing most rapidly and when the brain's pathways for learning (neural pathways) are being connected up is the same time in children's lives when they are most frequently pretending through dramatic play. This is no coincidence. Imagined worlds that they imitate, re-enact or create can give them an infinite range of contexts within which they can practice speaking and actively listening. In dramas and role plays they can speak and respond as anyone conjured up from their own imaginations and experience. They can imagine themselves to be anywhere at any point in time with anything happening

When left to their own dramatic play, without an empathetic adult intervening, children tend to repeat the same play rather than learn new things. They tend to enact and move speedily through plots without much time for conscious reflection. But with an empathetic adult alongside who has a learning agenda for them and who has some knowledge of basic drama strategies, they can be encouraged to engage more deeply with sustained learning through the pretend (Livingstone, 1986: 6)

The purpose of role play is educative rather than therapeutic and the situations examined are common to all. Family scenes, school situations and playground incidents provide opportunities for interaction and group discussion. Exchanging roles is a good way to put oneself in the shoes of another in order to understand that person.

- **A Role-Play Activity**

The basic steps of Replacement Performance role-play are outlined below by Snarski (2007: 5), with a sample role-play to illustrate each step of the activity.

- 1. Select a situation**

Choose a real-life situation that requires a decision to be made or an opinion to be expressed. It should be something with which students are familiar or can easily imagine. The situation should involve two to four characters and could involve more depending on the scene and the nature of the topic. Situations will differ depending on the context in which English is being taught, but some possibilities are:

- a student asking to cheat off of a classmate during an exam;
- an adult not having enough money to take a bus or subway home;
- a parent having to break up an argument between siblings;
- someone cutting into line at a bus stop, grocery store, airport, etc.;
- a driver hitting another car, but only a young child saw the accident;
- a taxi driver finding an envelope of money after dropping off a passenger

- 2. Write**

This step is critical, but flexible. The scene needs to be simple, to the point, and probably should not last more than ten minutes; however, details should not be left out if they contribute to the predicament of the story. If we take the first example in the list of situations above, the scene could include the details described below.

Situation: A student asking to cheat off of a classmate during an exam.

Characters: Three characters minimum—two students (Student A and Student B); one teacher.

The scene:

Two students are on their way to an exam, discussing their readiness for it.

Student A indicates that s/he might need to cheat and flashes a small piece of paper with information for the test (a “cheat sheet”).

The students enter the classroom and get settled.

The teacher announces the exam and how much time students will have to complete it, and then distributes the papers.

Student A obviously feels the need to cheat and tries various covert ways (looking at Student B’s paper and referring to the cheat sheet).

Student A gets the answers, finishes up the test, and accidentally drops the cheat sheet while leaving the room. It falls to the floor nearest Student B.

The teacher finds the cheat sheet and then starts to question Student B about cheating.

3. Recruit

The recruitment part is also flexible in that it does not so much matter who performs the role-play. It could be outsiders helping (other native speakers, teachers, colleagues), good students in the class, or any students who would feel comfortable with memorizing a few lines or functions of the dialogue and delivering them. In this way, the role-play is adaptable for different levels. Using students from your own class is ideal as they are then already getting involved. They become a part of the demonstration and therefore more students get practice overall.

4. Practice

As the role-play is quite short, a lot of practice may not be necessary. However, for best results, it is preferable to have the actors memorize the meaning or

function and perhaps even actual lines to be delivered. The characters may need to deliver their lines several times before they alter them in response to the new dialogue of the replaced character.

Snarski (2007: 7) presents the stages of role-play production as in:

- **Stages of the role-play**

- Before the original performance**

In using this type of role-play in class for the first time, the teacher can choose to introduce the story with varying levels of information to give students some schema (helpful for lower levels) or only introduce the activity associated with it—the Replacement Performance part. To do the latter, the teacher could say something similar to:

“Now we will watch a short role-play on the subject of cheating on exams. Please watch the role-play and think about how you might respond differently if you were any of the characters in the scene.”

Wong (1983:40) presents some questions that should be asked before role-play activity:

- Questions before Role Playing
 1. Should you speak from memory or hold the script?
 2. How fast should you speak?
 3. How should you handle the stress and intonation?
 4. How can the voice be made clear and interesting?
 5. How can eye contact be used?
 6. How can facial expression be used?
 7. How can gesture be used?

During the original performance

During the role-play itself, it is expected students will be concentrating on the story line and the messages in the dialogues. Depending on the comprehension of the students, there might need to be a repeat performance. The dialogue is short, so time could be built in for a repeat performance. Many listening activities are repeated for the students in a language classroom, so why not repeat the role-play?

Students in the audience will grasp the situation better the second time, and those in the role-play will get another chance to perform and get comfortable delivering their lines (Snarski, 2007 : 7).

After the original performance

At the end of the role-play, the instructor can lead the learners in a focused reflection about the situation they just viewed. The point of such an activity is to prompt students to think about the scene depicted in the roleplay, but not necessarily voice their opinions or ideas in front of the whole class. At least not yet. While the role-play could be an excellent point of departure for a discussion about the predicament featured in the scene, having students jump in, replace a character, and substitute his/her dialogue would be another type of practice with the language. They would no longer be talking *about* what they would say; they would simply say it. In fact, talking about what one “would say” requires a more advanced grammar structure and may be beyond the learners’ ability at this point (Snarski, 2007 : 7).

Replacement Performance

After groups have worked together to rewrite a character’s lines for a Replacement Performance, the role-play is repeated. In this Replacement Performance, only one character is replaced. All of the other characters remain the same. The replacement character enters the scene where the original character did and delivers his or her new lines when appropriate. The other original characters

remain and try to keep with the same dialogue and character until it is no longer possible due to the conversation shift. This is where it becomes more challenging for a language learner. Students will need to respond on-the-spot to changes in the dialogue without changing the personalities of their characters (Snarski, 2007 : 7).

Wong (1983:40) supplies the ELT teachers with a Role-Play feedback form that should be used after role-play activity:

Role-play Feedback Form

Area assessed	Needs improvement	Satisfactory	Good	Comment
<ul style="list-style-type: none"> • Fluency • Pronunciation • Pace • Intonation • Stress • Clarity,loudness of voice • Eye contact • Facial expression • Gesture 				

The joy of role-play is that students can become anyone they like for a short time! The President, the Queen, a millionaire, a pop star ..the choice is endless! Students can also take on the opinions of someone else. 'For and Against' debates can be used and the class can be split into those who are expressing views in favour and againsts.

Functional language for a multitude of scenarios can be activated and practised through role-play.'At the restaurant','Checking in at the airport','Looking for lost property' are all possible.It is widely agreed that learning takes place when

activities are engaging and memorable. Wong (1983: 41) advocates the use of role-play for the following reasons:

-It's fun and motivating.

-Quieter students get the chance to express themselves.

-The world of the classroom is broadened to include the outside world - thus offering a much wider range of language opportunities.

In addition to these reasons, students who will at some point travel to an English speaking country are given a chance to rehearse their English in a safe environment. Real situations can be created and students can benefit from the practice.

Some of the possible teacher roles are presented by Sam (1990: 19) as in:

-**Facilitator** - students may need new language to be 'fed' in by the teacher. If rehearsal time is appropriate the feeding in of new language should take place at this stage.

-**Spectator** - The teacher watches the role-play and offers comments and advice at the end.

-**Participant** - It is sometimes appropriate to get involved and take part in the role-play yourself.

As students practise the role-play they might find that they are stuck for words and phrases. In the practice stage the teacher has a chance to 'feed-in' the appropriate language. This may need the teacher to act as a sort of 'walking dictionary', monitoring the class and offering assistance as and when necessary. If the teacher is not happy doing this and he feels that the process of finding the new language should offer more student autonomy, he could have 'time-out' after the

practice stage for students to use dictionaries to look up what they need.

Role-play can be a lot of fun. Besides, researchers state that in a role play activity, students can be both actors and spectators. According to Sam (1990:19), it has some advantages; role play:

- stimulates authentic conversations
- is a fluency activity
- is suitable for consolidation
- creates sensitivity and a sense of awareness
- increases motivation
- a break from routine
- prepare students for real life and unpredictability

Though role play has many advantages, Sam (1990: 20) asserts it also has some drawbacks that are listed as:

1. Activity may be artificial
2. Activities may be difficult to monitor
3. It may cause embarrassment
4. It may encourage incorrect forms
5. It may have cultural bias
6. Teachers' fear of losing control
7. Spontaneity may be lost
8. Timing lessons may be difficult
9. Activities may not be suitable for all levels

Nonetheless, if the teacher can be a good facilitator, spectator, and participant who arranges his time effectively, role play will not fail as an communicative activity.

In some language classes critical thinking skills are overlooked when instructors concentrate on having students memorize verb forms, vocabulary, and grammar rules. At times, teachers even have students commit full-length dialogues to memory. However, as any language learner who has used the target language outside the classroom knows, this memorized information is not typically sufficient for real sustained communication. Memorized dialogue lines will only work to a certain point in authentic interactions. One must be able to use critical thinking skills to respond to situations with creative combinations of language and an understanding of appropriateness. In a role-play activity where students join in, most of these thinking skills occur instantly with little prompting. It becomes great practice in problem solving in general and choosing appropriate, specific language that can be applied in real situations.

2.5.4. Simulation

Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task (Livingstone, 1983:10). It involves discussion of a problem which is presented by the teacher. The students normally bring their own experience to the portraying of the roles in simulation. The situation need not be a real life situation like a board meeting but can be imaginary like being stranded in a desert island. Simulation was originally used as a learning technique in business and military training. The outcome of the simulation was of paramount importance. In language learning however, the end product of the decision reached is of less importance than the language used to achieve it.

Role-play is often included within simulation. This allows for extended interaction between the students. These two activities help to recreate the language used in different situations. This is the type of language the students are most likely to use outside the classroom. The main benefit is that it enables a flow of language to be produced that might otherwise be difficult to produce or create.

The definitions of role-play and simulation show that there is no clear distinction between the two. They tend to overlap in characteristics and functions. Livingstone (1983: 10) pointed out that the differences between role-play and simulation is not important but what really matters are the opportunities they offer to the language teacher. Role-play is frequently used in simulation and this brings about the term role-simulation.

Simulation can be defined as a structured set of circumstances that mirror real life and participants act as instructed (Dougill, 1987: 5). Behaviour is not controlled in a simulation and the participants bring to the situation their own skills, experience and knowledge.

- **A Simulation Activity**

To give an example of how simulation can be applied in class, Crookall and Oxford's (1990) "Island Game" is presented below. The "Island Game" is both an extended ice- breaker and collective decision-making activity which can help develop a range of skills in the target language. The simulated situation is one in which the group has been stranded on an island. A volcano will erupt in 30-60 minutes, so an escape plan must be implemented quickly. There are lifeboats to carry all to safety on neighboring islands, but an overall group consensus must be reached on who will go where, with whom, etc. The procedure is shown in the following figure:

Level:

Intermediate

Time:

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

Aim:

Ice breaking, developing skills in decision making and cooperation.

Language:

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

Organization:

Whole class and small groups of 3-7 students.

Preparation and Warm-up:

Students must not talk. They are given information on lifeboat numbers and capacities, neighboring islands, etc. Each student must complete a "personal profile" with accurate information on sex, age, nationality, background, employment, practical skills, etc., and with the top three preferred islands indicated.

Procedure:

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

Follow-up:

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

Variation:

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

(cited in Tompkins, 1998: 5)

Here are five more brief examples from Ladousse (1987, cited in Tompkins, 1985: 7):

1. What do I look like? Students, in turn, try on props and accessories such as a white coat, glasses, wig and hat. The other students comment on their changed appearance. Follow-up discussion can focus on uniforms we wear in our daily lives.
2. Picture role plays. Students identify with persons in photographs, write his/her imaginary biography, and interview each other in their roles. This provides practice in simple past tense.
3. Neighbors: may I borrow? Students practice making polite requests. They are given picture cards showing cooking ingredients that they either need or have a lot of. They explain what they are cooking, and must borrow ingredients from each other.
4. Group improvisation. Two students improvise a scene, and others join and leave the improvisation, trying their roles and exit into the improvisation. As with the "design competition," this follows the unstructured, "divergent" model.
5. Role switching. Students role play persons in a conflict. On the teacher's signal, roles are switched. Discussion can center on how strong emotions are expressed in different cultures.

In conclusion, when the role playing/simulation technique is employed, it should be integrated with other language learning activities, given the preparation and care which is required in any language learning method, and adapted to student needs and level. If these guidelines are followed, it can be a rewarding experience for both the students and teacher.

2.5.5. Improvisation

Sam (1990: 8) defines improvisation as a dramatic hypothetical situation in which two speakers interact without any special preparation, demanding a high degree of language proficiency and imagination. Drama students learn how to polish their acting abilities in improvisations. English students working with improvisations use the language in an inventive and entertaining form. The situation has to be clearly stated, easy to act out and to have dramatic story twist. When students are fairly fluent in English, they should be able to create a plausible conversation around the given situation, complete with appropriate facial expressions and gestures. This kind of exercise is fun for the participants and entertains the rest.

Improvisation, then, is an organic experience where skills are constantly being refined. In particular, students develop an increasing facility to meet changing or unknown stimuli with immediate responses. Ideally, improvisation leads to a blending; the students create the personality traits as he/she simultaneously identifies with the character as it evolves. Obviously, the teacher-director should never lose sight of the metamorphic and highly personal nature of improvisation; therefore, there must never be the question of success or failure.

Language in classrooms is more than just isolated utterances produced to meet the academic goals teachers have for their students. It is a communicative process with a purpose that stems out of contextualized settings, feelings and relationships. As such, there are four areas naturally occurring in theater and drama, the subject matter focus of this curriculum, that enhance language use in different contexts. They are setting, role and status, mood, attitude and feeling, and shared knowledge (Smith, 2000: 8).

By putting language into a particular situation, the meaning of the communication is seen as a whole and not as a series of utterances where meaning is isolated from real situations. Using drama and theater as a content base in the immersion classroom, a focus is placed on co-creating real life situations whose goal is to communicate and not just repeat back the teacher's intended language goals.

According to Smith (2000: 8), students' language should emerge out of a situation. For this to occur, more than just oral communication abilities are needed. It also requires quick analysis of character, body language and relationships between characters. The nature of content-based language learning begins with meaning and works its way to analysis of text and structure. Given the inbuilt language practicing elements in theater and drama, it makes good sense to use theater/drama.

Improvisation is an excellent technique to use in the L2 classroom as it motivates the learners to be active participants in authentic situations thereby reducing their self consciousness. Initially the learners will be rather hesitant and shy to participate in the activities, but after a few sessions they will become more enthusiastic and there will be a phenomenal improvement in their confidence levels. According to McCaslin (1990: 100) dialogue in improvisation is apt to be brief and scanty at first, but with practice words begin to come and the players discover the possibilities of character development when oral language is added.

Improvisation exercises could involve an entire class of learners or smaller groups. Once the context has been provided the learners will participate spontaneously in the exercise. A whole class improvisation exercise could involve the participants at a market where some are the buyers and others the sellers. The facilitator merely provides the context and then the participants act out their roles spontaneously without any planning. Improvisation for smaller groups is done in the same way, except that the facilitator could provide the participants with more details such as : *You are a group of holidaymakers relaxing on the beach when someone spots a shark attacking one of your friends* (McCaslin, 1990: 100)

The following improvisations may be done with various age levels, although the backgrounds of the players will determine the appropriateness. In some cases the situations are better for older players.

- 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 (McCaslin, 1990: 100).

Improvisation may be difficult at first for young learners. A dialogue does not follow easily. Dialogues may be brief, but usually begin to flow rapidly once they become accustomed to it. With practice, words begin to come. Their facial expressions, gestures, and body language will add colour and meaning to their dialogue. Some teachers assume that early elementary students are incapable of generating believable improvisations. However, their own make believe play is full of talk. They not only create their own dialogue but will invent both sides of a conversation (Cottrell, 1987: 132). It is important to note that the purpose of improvisation in the L2 class is not to entertain others but to provide the participants with a medium of self expression.

The use of improvisation in the language classroom changes the role of the teachers, and inspires student-to-student communication. Teachers guide the students in directions they want them to go. Their primary responsibility in improvisations is to encourage students, not to criticise. Teachers must be prepared to convey curiosity, enthusiasm and support for the smallest effort. The facilitator tries to stimulate the imagination, free the individual to create, guide the group and build confidence.

2.5.6. Drama Games

Drama games play an important role in teaching English to very young learners. They suspend norms of time, place and identity. Drama games are social and communal; they are governed by rules and conventions. Drama activities engage Multiple Intelligences, which means it develops a lot of skills in general. Children have quite a big capacity for playing. They can both revise and enlarge vocabulary, they are involved into the story, and it arouses interest attention and curiosity.

With groups that respond well to drama activities, putting on one scene or a short play can be both enjoyable and rewarding. Many students, especially adolescents love planning costumes, sets, props and so on. When full-scale staging is not feasible, a prepared reading or staging of a scene in front of the class and with a few props can also be motivating and rewarding. Not neglecting that good play reading is not an easy task even in L1 the aim should be working through a whole play in such ways that deepen students' understanding of the text and the dramatic situation. Modern texts are usually easier to explore in the L2 adolescent context for the opportunities they offer both of useful language transfer and of insights into contemporary, social, political and cultural aspects. Whatever the choice of a play, the underlying teaching principle should be that there are no "wrong" answers - through pretending, animals can talk, kids can travel to outer space or the jungle, and the sky can be green while the grass is blue. Students should be free to explore and experience the texts in ways that foster their creative thinking and personal growth (Hendy & Toon, 2001: 21)

In an effort to supplement lesson plans in the ESL classroom, teachers often turn to games. The justification for using games in the classroom has been well demonstrated as benefiting students in a variety of ways. These benefits range from cognitive aspects of language learning to more co-operative group dynamics(Wright & Betteridge & Buckby, 1984: 30).

General Benefits of Games

Affective:

- lowers affective filter
- encourages creative and spontaneous use of language
- promotes communicative competence
- motivates
- fun

Cognitive:

- reinforces
- reviews and extends
- focuses on grammar communicatively

Class Dynamics:

- student centered
- teacher acts only as facilitator
- builds class cohesion
- fosters whole class participation
- promotes healthy competition

Adaptability:

- easily adjusted for age, level, and interests
- utilizes all four skills
- requires minimum preparation after development

Wessels (1987: 29) states that there are four elements in distinguishing drama games from other language games.

1. *A drama game involves action:* The students are asked to walk around the room. They jump, hop and run in the classroom. They communicate and touch each other.

2. *A drama game exercises the imagination:* The students try to see beyond the instructions. They make effort to invent new situations or improve the existing ones with their own ideas.

3. *A drama game involves both 'learning' and 'acquisition':* Wessels (1987:30) points out that a drama game generally practises far more language than just the core structure. The students discuss together what they can do using all the things they have learnt. In the course of a game, learners are engaged in an enjoyable and challenging activity with a clear goal. Often, students are so involved in playing games that they do not realize they are practising the language

4. *A drama game permits the expression of emotion, linguistically and paralinguistically:* The students use their emotions and body language freely to do what they are asked to represent or do. They are chanting, moving, listening and speaking as they learn. Due to the multisensory component of games, students respond to the activities and can succeed in learning .

- **A Drama Game Activity : Finger-Play**

Three Little Monkeys

A well-known fingerplay supplemented with one additional version. We speak about monkeys' activities, their likes for jumping. We ask where the monkeys can jump. At the end we reveal to the children that these monkeys are jumping on the bed. Then we ask what their mum says to that and we draw them to conclusion that the mum must call the doctor. We elicit the possibility of saying "No!" from the

doctor and we show the children the sentence for that refusal. Then we introduce the whole story.

Text: Three little monkeys, jumping on the bed.
One fell off and bumped his head.
Mamma called the doctor and the doctor said:
"No more little monkeys jumping on that bed!"
Two little monkeys...
One little monkey... ..He fell out...
Three little monkeys sitting by the bed. SD
They are quiet and very sad.
Mamma called the doctor and the doctor said:
"All these little monkeys jumping on that bed!"

First we let the children do the rhyme as a fingerplay. Three fingers of the right hand represent the three little monkeys and they "jump" on the palm of the left hand. We show calling by the phone by pressing the buttons on the left palm and then we hold the phone on our ear to indicate calling the doctor. Then we show the gesture for "No!" for the doctor's "No more little monkeys jumping on that bed!" with our index finger.

After the children have managed the text a bit we ask them to do a roleplay. We choose three monkeys, mamma and a doctor. The rest of the children can be trees, parts of the house, whatever they want. They play the rhyme four or five times until they all exchange in roles of monkeys. The children draw the three little monkeys, their mum and the doctor into their notebooks.

Evaluation:

This play belongs to children's favourites. They love the spirit of the story and they accepted very well the added ending. They feel the rhyme has the end, even if it is the impulse to start again. Or is that the reason? (cited in Uberman,1998:20)

Drama games can be used as learning activities, reinforcing new knowledge or expanding emerging knowledge and skills. They are an experiential activity used with effectiveness in classrooms at all levels of education in a variety of subject areas.

2.5.7. Puppetry

Acquiring the language through participating in activities that are not overtly pedagogic promotes variety and naturalness in language while developing conversational and linguistic skills. Children from all cultures love the imaginative play to which puppets are so easily adapted. Because of this, puppets can serve as an excellent source of language acquisition in the ESL-EFL classroom.

“Puppets are natural as a delightful means for encouraging verbal interaction and communication with and among children. Insecure and shy students gain confidence when a friendly puppet helps them with oral communication, and they can feel more mature and self-confident when the puppet needs their special assistance. Anxieties about sharing ideas and feelings are reduced, and if the puppet makes a mistake, says something can silly, or has ideas that are in conflict with others, it is the puppet speaking. Puppets do and say things the child may be afraid to try and allow a safe way for children to do considerable trying out (Cottrell, 1987:167-168).”

The word puppet in classroom provides natural, relaxed communication environment, encourage shy students to express themselves. As for ELT, puppets can be used :

- to teach greetings
- to teach comparatives and superlatives
- to teach dramatize dialogues
- in rhythm studies
- in biographies

In planning the puppets the instructor leads the children in choosing or writing a story. Consideration of the kinds of animals or people, their size, quantity and appearance, makes for stimulating discussion. Questions inevitably arise, e.g., "What is the long thing on the elephant called?" or "Can frogs be purple?". Language is used functionally in the actual construction of the puppets. For example children may ask to have the glue passed to them or request a specific material. They can converse freely about their creations and frequently initiate some imaginative play and dialogues.

Once the story has been written and the puppets have been made it is time for children to enjoy the opportunity of showing off while at the same time having the security of hiding behind the stage. The children are usually very pleased with their production and gain considerable confidence through having successfully produced a show (Cuenca & Carmona, 1987: 33).

Puppets are well-adapted to ESL-EFL classroom use because they are easy to make, inexpensive and are constructed with readily available materials.

2.5.8. Poetry

Researchers believe that creating drama with poetry is an excellent language learning technique that includes a multi-sensory method related to ELT. By using poetry as drama in ELT, students can find out linguistic and conceptual views of the written material without focusing on the structure of the language. The communication becomes real, because students not only use verbal aspects as rhythm and stress, but also non-verbal aspects as gestures and body language while they are acting out the poems. Acting out the poems can be called as "dramatic poetry" (Chauhan, 2004: 11).

Chauhan (2004: 11) summarizes the benefits of poem acting out claiming, “the students analyze, and explore the linguistic and conceptual differences between the spoken and written world, and interact cooperatively to orchestrate the dramatizations and improvisations”. In other words, dramatic poetry helps students enhancing both cultural and literacy skills.

Poems provide a unique opportunity for a drama class, as they can be "acted out" instantaneously or after planning. Because poetry is often written in first person, it is easy for the participants to put themselves into the actions or emotions expressed in the poem. When selecting poetry to use in class, look for a variety of styles, but keep in mind that the language should be direct enough for the participants to comprehend. Do not be afraid to use poems that are "silly", most children delight in the absurd.

2.5.9. Hot Seating

Being questioned in a role about their motives, character, and attitude to a situation or other people, and so on” (Chauhan, 2004: 13). In other words, the class asks questions to the student who becomes volunteer for the hot seating. To clarify, it can be used for deeper characterization, and contributes to ELT enabling learners to listen and, speak in an motivating environment. Again Chauhan advises the characters, to be used in hot seating, can be heroes, historical figures or famous people .

To illustrate, there is a hot seating activity :

This activity can be used as a whole-class activity. If you teach students who can work independently, you might use it as a small group or pair activity once students are familiar with the activity's rules.

In this activity, one student is selected to come to the front of the class and take the “hot seat”. The hot seat is located a few feet in front of a chalkboard, whiteboard or chart. The student sits in a chair facing his or her classmates and with his or her back to the board or chart. The student also should have a clear view of the class word wall.

The teacher or a classmate selects a word from the word wall (or from students' spelling or vocabulary lists), and writes that word on the board or chart. The student in the hot seat is unable to see the word, but it is his/her job to guess the word by asking questions that help to narrow down the possibilities. For example, the student in the hot seat might ask:

- Is it a noun?
- Does it have fewer than 10 letters?
- Does it have more than two syllables?
- Is the vowel that found in the word?
- Would this word be found in the first half of the dictionary?

Consequently, research shows that every student in the role of hot seat, can express their deep feelings, thoughts, conscience, super -ego that they can not reveal in real life. Acting out as a famous person, they feel popular, so they pretend to be on another person’s shoes. This fact decreases their anxiety, public fear, and develops their self-confidence to use the target language in a fluent way. Besides, they may not fear of making errors while speaking English because, they wear a mask on their personality (Chauhan, 2004: 13).

“One of the characters from the scene may participate in Hot Seat. In this activity, the student remains in role as Tony, for example, from the previous scene and sits in a chair, or hot seat, in front of the class. Classmates are invited to ask him questions which he must answer in role as Tony. Through the hot seat activity, students gain a deeper understanding and perspective of the particular character’s psychology, ethics and motivation through the

questions and answers. This activity encourages students to verbalize their thoughts by asking questions and interacting with the text, themes and characters being studied (Ashton-Hay, 2005:11)”

2.5.10. Readers’ Theatre

Readers’ theatre is a kind of interpretive drama, in which students present a story or a text by a group of students. The text to be chosen should have attention-taking characters, a plain ending, and an understandable plot. Readers’ theatre helps students use their voice, develop reading comprehension, fluency in speaking, and expressing what they think in the target language. Furthermore, it enhances the level of enthusiasm, motivation, and participation.

Students enjoy choral work, language rhythm, jazz chants, intonation, vocabulary, pronunciation and teamwork. After some basic rehearsal, teams or groups can be encouraged to add movement and share their performance with classmates. Readers’ Theatre is motivating, active and enhances oral skills development. An example of Readers’ Theatre could be Shakespeare’s companion poems *Winter* where student groups share the owl’s refrain *Tu-whit, tu-who!* and *Spring* where students speak or chant the chorus as *Cuckoo, cuckoo! O word of fear, unpleasing to a married ear!* after a narrator or main group reads the verses (Ashton-Hay, 2005: 11).

Readers Theater is an instructional technique suggested by Kerry-Moran (2006: 317) to nurture emergent readers; this approach could most certainly also support the ELL students. Kerry-Moran defined Readers Theater as “a staged reading of a play or dramatic piece of work designed to entertain, inform, or influence”. Beginning English learners can read and dramatize a script from a story they have

already read. Short selections with several characters are appropriate at the beginning level. Stories should have a simple structure with a clear beginning, middle, and end. *Cinderella* is a good example of a story appropriate for beginning level ELLs. Intermediate readers can create their own scripts to read and dramatize.

Kerry-Moran gave the following suggestions for implementing Readers Theater:

1. Choose Developmentally Appropriate Texts
2. Use Visual and Aural Aids
3. Determine the Dramatic Experience Level of the Children
4. Model Expressive Reading
5. Make Practice a Priority
6. Involve Families
7. Perform for an Audience
8. Be Persistence

Through Readers' Theatre, students can read many texts to increase the level of comprehension, they learn about the culture of the United States, and world, get new input, prepare for real-life problems, fulfill their personality, relate new information with the already existing one, interact with their friends, identify the vocabulary, participate with the lesson actively, creatively, and critically, and learn the grammar rules from the context in an inductive way, which causes language acquisition.

To sum up, readers' theatre attributes to ELT adjusting learners' practice of written, spoken, kinaesthetic, and visual language to interact effectively with many listeners, and for different aims.

Bolton (1979: 23) presents types of drama techniques in a Table as in:

Types of Drama

-Type of drama	- Suitable for	- Examples
<p><i>Games</i> Providing opportunity for social encounter with inbuilt rules that circumscribe behaviour.</p>	<ul style="list-style-type: none"> * removing tension * quick goals and rewards * practising language structures * vocabulary development 	<ul style="list-style-type: none"> * Someone in the class begins a story by providing the first sentence. Each member contributes a sentence to continue the story. * Pairs look at one another for two minutes. They turn their backs and describe what the other is wearing or each other's physical appearance.
<p><i>Role-play</i> Assuming the behaviour of another—sometimes the work, at other times the emotional, social, or power, aspects.</p>	<ul style="list-style-type: none"> * most language and literature work, e.g., - capturing interest - providing motivation - practising oral skills - directly experiencing a situation - appreciating registers - gaining insight into texts 	<ul style="list-style-type: none"> * Students in pairs hold an interview practice. * Customer complains to a shop manager. * Teacher in role as a museum curator. * Students in costume as different characters. (Dialogues may be improvised or scripted.)
<p><i>Improvisation</i> Creating or doing something where the process is paramount and the outcome unknown.</p>	<ul style="list-style-type: none"> training in oral fluency * gaining understanding of a situation from a new perspective * developing sensitivity to others * making scripts for plays 	<ul style="list-style-type: none"> * Two strangers meet. One is afraid of the other. * Brother and sister have an argument. Father walks in. Find out what happens. * The theme is: 'Never trust your friend'. Find a context and improvise.
<p><i>Story Theatre</i> The spoken dialogue within the text is 'lifted' into immediate</p>	<ul style="list-style-type: none"> * the appreciation of short stories, poetry and extracts from novels, 	<p>Teacher narrates and students act. 'And suddenly the lightning flashes. You run</p>

<p>behaviour while the narrative elements are preserved as links.</p>	<p>encouraging</p> <ul style="list-style-type: none"> - training in listening - the separation of dialogue from narrative - understanding of plot and character - development of acting skills 	<p>towards a tree and hide. You hear a voice cry, "Help! Help!" When I tap my feet you move towards the voice. You hesitate. You hear it again. You're now frightened . . . etc.'</p>
<p><i>Text</i> Language, plot, etc. have already been ordained by another. Insight is needed to penetrate the outer structure.</p>	<ul style="list-style-type: none"> * developing comprehension skills * study of language usage (prose, dialogue) * fixing focal point for discussion * fostering acting skills * doing drama work in depth 	<p>-The study of novels, plays, poetry and short stories . Exploring an analogy of the theme of a text.</p>
<p><i>'Mantle of the Expert'</i> Students are 'framed' into positions of responsibility where they are experts in their own field</p>	<ul style="list-style-type: none"> * in particular, serious work and for adolescents, as a way of - providing motivation - providing meaningful contexts for interaction - encouraging 'perfection' in work - raising self-esteem - studying texts looking from a different perspective -developing skills of criticism 	<p>-In the Fijian context, students could be 'framed' as expert craftsmen, fishermen, seafarers, translators, hotel operators, etc. The last two are particularly helpful if practice in writing skills is the objective.</p>
<p><i>School Play</i> A production of a play involving all the necessary trappings of the theatre (costume, lighting, sound, etc.) in either limited or full-scale use.</p>	<ul style="list-style-type: none"> * public performance * developing community spirit * building confidence * voice training and experience in nonacting aspects of theatre * illuminating difficult texts * integrating art forms (music, dance, painting, etc.) 	<p>-A production of <i>Macbeth</i>, or a scene from this or any other play. Teachers should consider a full-scale production of a single scene as an alternative to a poor production of the whole play.</p>

2.6.Using Drama in ELT Classroom Effectively

The use of drama activities has a definite place in the ELT classroom. Drama activities provide meaningful and enjoyable language practise, and they encourage learners to explore the wonderful world of the English language through drama. Drama activities also develop students' intelligence by stimulating their imagination and creativity. The more drama the children do, the better language learners they will become.

Drama is considered to be producing and expressing inner thoughts, feelings, and the immediate reaction to various impulses. At this point it could hardly be considered as the effective way of learning the language to very young children with their limited vocabulary and little experience. But using drama in a classroom has another perspective, namely putting oneself into a position of somebody or something else. Little children are experts at feeling well in another identity, the make-believe is a base of many an activity they devote their time to. A very important feature in children's drama is getting into someone else's skin and performing as they would do. In practice, this means that it is essential to give everyone a role to identify with, even if we have only a few serious characters (Hendy & Toon, 2001: 22).

The possibilities of using drama techniques as teaching techniques are limitless. The main problem isn't in the techniques but in convincing teachers that drama techniques can usefully be used as teaching techniques. The idea that performance is required scares many teachers. "Drama" unfortunately then, has negative connotations for many teachers because of its tie to performance. This has prevented teachers from getting acquainted with the teaching techniques. They assume that performance is required and is no longer interested. This has prevented the use of drama techniques in language teaching (Stern, 1980 cited in Oller & Amato, 1983: 207).

In many traditional foreign language classrooms, teachers tend to take over and do most of the talking, thus limiting learners' speaking time. When they do get to speak, learners often find themselves facing the dual problems of making sense of certain target language words while having difficulty pronouncing them. This hinders students' ability to communicate in that language. They stammer and stutter as they struggle through a morass of alien sounds, trying to make themselves understood. There is often an embarrassing gap between wanting to say something in a target language and actually vocalising it. Inevitably, what is produced is riddled with errors. The more errors they make, the more diffident and unmotivated they become, and the less likely they are to speak. There is the possibility that, if they shut shop, they will never get the sort of practice that is so crucial to the development of fluency. An environment has to be created which encourages spontaneity. Creating such spontaneity will help eliminate the gap that exists between thought and expression in the foreign language (Stern, 1980 cited in Oller & Amato, 1983: 208).

This can be achieved through constant participation in oral interaction via drama techniques. Such regular participation can result in more speaking time, particularly by means of informal conversation practice. Consequently, there is the likelihood of a greater opportunity to practise using the target language. In fact, there is evidence of greater language output in an interactive classroom in two minutes than there is in one hour in a traditional classroom. The more they speak, the better the possibility that they can overcome their target-language problems.

2.6.1. Classroom management in ELT

There are many things to say about the classroom management in ELT. Setting the space, setting the time and classroom language, the role of learners and teachers are important elements in ELT to achieve an effective teaching through drama activities.

2.6.1.1. Setting the Classroom

Young children learn through listening, speaking and doing. This means they need to have well arranged space where they can do all these things. Teachers need some open space for songs with action and games, for sitting on the floor while listening, a quiet spot for “reading“ pictures and picture books, some space for displaying children’s work, such as a blackboard and a table. Teachers have to think about places where to put pictures and/or objects that help children to remind items of vocabulary, texts or situations connected to learning the language. A very effective way of this may be displaying children’s work, such as a big poster with a lot of language items, a series of pictures that can illustrate some essential language points as well as decorate the space. This helps children to keep contact with the language not only at the time dedicated to learning the language; it becomes an integrated part of children’s life. It very often encourages children to consult the language with the other children outside the lessons.

The class size and classroom layout are two important factors for different activities in a language classroom. Therefore, teachers should consider a variety of sitting arrangements within the classroom and discuss the advantages and disadvantages of each and every different arrangement. They say that a class in rows may be good for formal testing or activities when all the students are doing the same thing at the same time. On the other hand, a class in a horseshoe will be better for choral work and it will facilitate introduction of new material and large/whole group discussion. Such a class arrangement will also encourage P-P interaction within language practice activities. Finally, a class in circle or diamond shape and the teacher as a part of the circle will create the impression of the teacher as an equal in the group. This arrangement will also facilitate P-P communication in a whole-class discussion/activity and provides an informal setting for feedback on an activity or task.

Maley and Duff (1982: 63) put forward that the traditional arrangement of desks prevents the successful use of dramatic activities. Actually, what is needed for

many activities is an open space in the classroom. Maley and Duff further add that the physical layout of the classroom reflects a psychological reality, because for many people, rows of desks and chairs represent order and discipline; on the other hand, scattered groups of chairs or people squatting on the floor represents disorder and lack of control. According to Maley and Duff, it is the real reason why many teachers oppose to the idea of working in groups. In other words, they feel that the students have somehow escaped from their control, which seems to be potentially dangerous for them.

Phillips (1993: 5) agrees that the physical organization of the classroom is important. According to her, an ideal classroom would consist of an area of easily removable desks and chairs, an open space for different activities and games, a quiet corner for passive activities like reading and self-study. There should also be a notice board and table where the children's work can be displayed. However, it is unfortunately a fact that such ideal conditions are rarely found, but the teacher can at least arrange the tables to create a better atmosphere for pair and group works and a space for the children to come out to the board.

Scott and Ytreberg (1990: 3) maintain that young children respond well to a pleasant and familiar atmosphere. Therefore, it would be a good idea to decorate the walls with calendars, posters, postcards, drawings etc. and to have plants, animals, and any kind of interesting objects as long as there is enough space for the children to do the edutainment activities which require a lot of action. Maley and Duff (1982: 63) similarly emphasize that activities cannot work unless there is a relaxed atmosphere in the classroom. They also add that rearranging the layout of the room will partly be useful without changing the student's idea of what the teacher is there for.

Phillips (1993: 5) explains that a democratic classroom is one of the most important factors in creating an ideal atmosphere for teaching and learning, because children can easily take part in learning without any hesitation and enjoy the activities that the teacher has prepared for them. Scott and Ytreberg (1990: 3) suggest

some guidelines to create a secure and democratic class atmosphere, which is required if we want our students to benefit from the lessons at the maximum level. The key elements in these guidelines are respect, system, tolerance, routines, responsibility and cooperation. Therefore, a tolerant teacher who has established his/her routine helps pupils feel secure and unthreatened in the lessons.

2.6.1.2. Language Level & Time

Hand in hand with classroom routines teacher can think of a special classroom language. The moment he decides on a teaching programme, he should consider using the corresponding register. Very often this is done by means of TPR activities. These are very suitable for training structures needed for other use, which is very natural and also required by children themselves from time to time. Before teacher starts teaching the language, it is advisable to follow the most frequent sentences used in all kinds of activities and putting them in a list. By this he gets a range of common instructions and/or commands. Then he adds special language requirements, such as: “Say after me,“ “Repeat,“ “Say it once again,“ “Can you say it in English please?“. ELT teacher must not forget a wide scale of praising expressions as young children of that age need to be promoted in their attempts.

- **Using mother tongue in a classroom**

It is time to mention using mother tongue in the classroom. From time to time teachers come to the classroom and flood children with English sentences, quite simple, but providing no translation. Even if they say they demonstrate all the sentences, so that they are clear for children to understand, and for so long that they seem to understand, there is no doubt the children are stressed being lost in unknown surroundings. There should be something like an easy start for them to feel comfortable with first new English words. Exposing children to language does not mean to daunt them from the very beginning but to involve them step by step into a

conscious learning process. There is no rule how much of mother tongue should be used in lessons. In first weeks of the children's contact with the language we cannot avoid it while giving instructions and/or explanations, as the children could feel puzzled and uncomfortable if we do. However, the proportion of English should increase in the following lessons. It is possible to say that teachers may use mother tongue in explaining new instructions, words that cannot be made clear with pictures or mime and by using gestures, especially when the children are exposed to them for the first time (Tannen, 1989: 20)

Good timing is an important problem for an effective teaching in the classroom. The timing for each stage should be prepared in advance. Time should be planned carefully because some activities will require more time than others.

Savignon(1983 : 15) states that it isn't advisable to spend too much time on a particular activity for the reason that it might lead to a lack of motivation among students. Savignon warns teachers that they mustn't overuse an activity no matter how popular it is. She also suggests that time should be carefully adjusted to each activity.

Moon (2000: 63) summarizes the advantages and disadvantages of using English to teach English as follows:

Use of Mother Tongue

Advantages:	Disadvantages:
It increases the amount of exposure pupils get to English.	It can take a long time to explain things, even using gesture, etc. Pupils who are anxious to do the activity may lose interest or lose concentration.
It develops pupils' confidence in the language	Weaker or slower pupils may lack the confidence to believe they can learn through English; they may be frightened or put off English.
It provides real reasons for using English to communicate, e.g. in giving instructions, getting information from pupils.	Teachers may have limited English or insufficient fluency in the language. They may give pupils incorrect models.
Much classroom language, e.g. instructions, has a simple and repetitive pattern which can be picked up by pupils without them being aware that they are learning.	It may be very difficult to do any reflection on learning or discuss pupils' opinions about their learning in English because pupils have limited English.
It can motivate pupils to want to learn.	For pupils who are not highly motivated, it may involve too much effort to try to understand.
It develops greater fluency, as pupils are encouraged to think in English from the early stages.	It may take longer to cover the syllabus.

2.6.1.3. Teacher 's Role

The teacher must know how to plan the activities, what to do first, and how to lead the students into performing. This does not mean that teachers must be actors, or even directors. If they have done a course in dramatics or consulted a theatre craft manual, so much the better, but what is required is class experience and how to manage groups of students. The teacher's class experience is particularly valuable, and so is the teacher's interest in activating the language class, in making it livelier and more participative. The dramatic game is one of the many techniques that can be used to foster participation in speaking and conversing. Courses and manuals are helpful, but it is the teacher's common sense that must be relied on and the knowledge he/she has of the interaction process when people decide to communicate with one another (Tannen,1989: 22).

In the process of acquiring the foreign language the teacher is a prominent element. Teachers convey linguistic input to their pupils and are the important specialists for dealing with the language. They decide what methods, materials, activities should be used within the classroom, so a demand of creativity is inevitable. They must plan the activities well, so that the lessons are balanced, easy to follow, and as enjoyable for children as possible. The teachers establish useful and potential routines. This is quite important for the learners: to feel safe in transparent, well-arranged atmosphere. Teachers should be positive in all aspects. They must support and encourage pupils in using the language and react carefully to the learners' mistakes, so that they do not draw them back.

Patience is a considerable value in the process of learning with very young learners, as these often seem to be busy with unrelated matters, not paying attention to what is significant in the learning process. The teachers should be able to attract attention by telling stories instead of reading them, using eye contact with pupils, using miming and appropriate facial expression, good voice control with excellent pronunciation, as they are the most frequent source of the language sound and

intonation for their students, they must be able to play in a role to increase the children's motivation, willing to do some crazy activities together with children.

Stern presents the qualities of a good ELT teacher as in:

- (a) being creative and willing to experiment;
- (b) having a 'modern' outlook to teaching and learning;
- (c) going beyond textbook items and dramatising them;
- (d) creating a relaxed atmosphere in the classroom;
- (e) accepting 'noise' and activity in the classroom;
- (f) making learners like him or her and, thereby, like what he or she teaches;
- (g) encouraging learners to 'open up', e.g., through role-modelling;
- (h) facilitating learning rather than just imparting information;
- (i) welcoming learner-centredness;
- (j) not consistently interrupting learners' speech in order to correct them, but noting the errors for subsequent discussion;
- (k) being sensitive to each learner's psychology;
- (l) using his or her voice and body-language effectively;
- (m) exhibiting infectious enthusiasm.

A teacher with such characteristics would be able to utilise a play-script to the hilt, extracting much more from the learners than would be possible with a traditional textbook. He or she could alternate from being a guide by the side, encouraging the learners to act out the scene, articulate difficult words, discuss the excerpt, and so on, to assuming the role of a sage on stage, clarifying vocabulary items, explaining the grammar elements, or just role-modelling the characters. The possibilities are enormous (Stern, 1980 cited in Oller & Amato, 1983: 208).

The teacher's role in creative drama is that of facilitator, not director. The teacher's role has changed from the expert dispensing knowledge to the facilitator of

student learning. The teacher's task is to provide a variety of experiences in exploration, expression and reflection, and to structure and guide activities in the class. Teachers will no longer be the source of all knowledge nor the sole arbiter of what is 'right' or 'wrong', or 'good' and 'bad' (Maley and Duff, 1982: 22). Their main function is to set things in motion. They should ensure that the students understand what teachers ask them to do, and then step back as far as possible from what is happening, controlling but not directing.

The role of the teacher in drama is important in optimising the benefits of the drama work for all the children. The success of creative drama as an educational tool and its continued inclusion as an art form in schools is dependent upon teachers' ability to identify, articulate, and ultimately assess what children are learning when they are engaging in dramatic activity. To be successful in creative drama, teachers should be trained in the use of dramatic activities. They should have knowledge of the basic elements of dramatic learning to encourage and stimulate it (Maley and Duff, 1982: 22).

In addition, teachers of young learners have more roles than teachers of adults because when young learners feel uncomfortable, distracted, under pressure or confused by abstract concepts of grammar rules and their application, which they cannot easily understand, they cannot learn.

Also, activities which require them to focus attention for a long time and are boring and being over-corrected by the teacher stop the learners from learning. Besides, an authoritarian approach provides children few options to communicate their understanding of the world: the teacher speaks while the children should remain silent, and when they are allowed to speak, they should only say what their teachers have taught them. Thus, teachers should provide a conducive environment, useful resources, and carefully structured input and practice opportunities. Moreover, they should establish a classroom environment for drama that supports the young child's inherent physical, cognitive, affective, and social development (Cottrell, 1984: 49).

Teachers' attitudes are extremely important for young students because they look to teachers for encouragement and support of their ideas and behaviour. Teachers should be open to all ideas. Sometimes, young learners may come up with irrelevant ideas. Clearly, teachers must find appropriate ways to encourage, support and guide students' ideas. Respect of all ideas foster trust, and trust in the teacher is essential to successful work in creative drama (Cottrell, 1984: 47).

Teachers generally complain that when they use creative drama in the classroom, chaos and noise become inevitable. They express that they cannot control what is happening in the classroom. Nevertheless, if the students are guided well and the lesson plan is well-structured, there may not be so much noise in the classroom. Besides, the teacher's role is to ensure that the discussion and movement are directed towards the objectives of the lessons, and to permit only that activity which can be justified as meeting those objectives. When all the students are active participants, drama sessions are more productive and less chaotic.

Teaching a foreign language to young learners appropriately is a hard task for teachers since they will always be alert and well equipped in the class.

Similarly, Vale and Feunteun's (1995:32) ideas about this is as follows:

“In the EFL classroom there is a lot of pressure on the teacher to produce immediate, tangible results . Teachers worry about their own performance; parents want to hear their children speak English; administrators need concrete evidence of progress. Teachers therefore feel responsible if specific new structures and new words are not learned and produced every lesson.”

Teaching young learners brings a lot of responsibilities on the shoulders of the teachers in the classroom from designing the materials to implementing them appropriately. The most important responsibility of teachers is to have the required

skills to teach young learners by choosing the appropriate materials and activities for the age and level of young learners and creating a game like atmosphere in the class.

Vale & Feunteun (1995: 33) suggest that in the earlier stages of a language course for children, it is important to establish priorities for the child as a learner. These include:

- Building confidence;
- Providing the motivation to learn English;
- Encouraging ownership of language;
- Encouraging children to communicate with whatever language they have at their disposal (mime, gesture, key word, drawings, etc.);
- Encouraging children to treat English as a communication tool, not as an end product;
- Showing children that English is fun;
- Establishing a trusting relationship with the children, and encouraging them to do the same with their classmates;
- Giving children an experience of a wide range of English language in a non-threatening environment .

As suggested by Vale & Feunteun (1995: 33), making students feel confident and helping them love English are more important than teaching English. When they feel confident and when they enjoy, learning is maximized.

Consequently, teachers of English instructing young learners should be aware that establishing these priorities is of great importance.

2.6.1.4.Learners' Role

To develop their skills in drama, learners need to:

- Be given the opportunity to improvise and work in role, creating and sustaining roles both individually and when working with others;
- Be given the opportunity to script and perform plays and stories using language and actions to express and convey situations, characters and emotions;
- Be given the opportunity to respond to their own and others' performances, commenting constructively on dramatic effects, characterisation and overall impact.

To be able to do this, learners need to experience/be taught;

- To use appropriate language which is appropriate to the role, context and theme of the play/performance;
- To be challenged to move beyond the familiar and everyday;
- To be given time to reflect on both the meaning of the drama and how it is enacted;
- To develop a repertoire and make progress in performance by varying the techniques used, working in role and evaluation;
- To establish a clear set of ground rules for drama lessons so children know what to expect and have a clear framework within which to create roles, explore movement or develop scenarios (Lindfors,1987: 23)

In recent years there has been a move towards the "whole-person approach. The learner thus becomes the centre of focus and at the centre of the language learning process. This is influenced by the "effective humanistic approach" to language teaching. With this in mind, language learning must therefore appeal to the language learner intellectually and emotionally. Lindfors (1987: 24) states that

language learning must appeal to the creative, intuitive aspect of personality as well as the conscious and the rational part.

Drama activities provide opportunities for active student participation. The activities involve the student's whole personality and not merely his mental process. Effective learning takes place as the student involves himself in the tasks and is motivated to use the target language. As he uses the language, he becomes more aware of his ability to use the language and this will hopefully increase his motivation to learn.

In drama activities, the student is encouraged to discuss, evaluate and describe the activities. He has to explain, interpret and make decisions. The student thus has little time to be idle or daydream for he is an active participant in the lesson. Students may take some time to get used to this active role and the teacher may have to slowly but firmly initiate this change in the role and even attitudes.

Although our students may not be NASA astronauts, drama does engage multidimensional learning styles including verbal-linguistic, interpersonal, intrapersonal, kinesthetic, spatial, and logical and often incorporates music, or the music of language. In addition, drama has the ability to enhance reflection in students and can be used to create powerful social learning environments where students develop improvisational speaking and emotional intelligence awareness skills. Drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills. Drama is easily adaptable to a variety of text studies as demonstrated. Shy students are encouraged to speak by taking on another role. Students develop confidence in speaking from using language rhythms, expression, intonation, pronunciation and choral work. With so many positive benefits, more teachers should be using drama to engage learners and maximize benefits (Ashton-Hay,2005: 13)

2.6.2. Coping with the Fear of Using Drama in ELT

Drama activities make the ESL-EFL classrooms lively and dynamic. Today, English language teaching isn't based on the methods which are teacher-centered and support grammar teaching directly, on the contrary, communicative and authentic language use is the goal. And drama provides lots of immediate resources and is fun for teacher and students alike. Drama shortens the way going to communicative and natural use.

However, at times teachers are reluctant to use drama activities in classrooms for various reasons. They don't know how to use the activities, limited resources, time constraints, a fear of looking and feeling foolish and the list goes on. Generally these feelings are more prevalent when attempting to use drama with adults. Teachers of young children tend to use more play, games and drama type activities since the children are closer to the "play and explore" stage of development. Often children are much more receptive to any kind of "make-believe" or drama type activity. Of course this is not always the case and it would depend on the cultural values, the ability of the children, and varying social factors (Royka, 2002: 10).

The following is based on problems brought up by teachers when tackling using drama in ESL/EFL classes for the first time. Royka claims that the fear factor for a new drama user is the hard part to overcome and make many suggestions to overcome that fear (2002: 10).

- **I am not a drama expert.**

Many teachers feel that they cannot approach drama activities without being a trained actor. They feel, at times, they just wouldn't know what to do. Even if they have the activities in a book, which explains them clearly, some feel they couldn't do them properly or explain the purpose of the activity.

Suggestions

Very few drama or communications activity books assume that a drama expert is using it. Most books are "user friendly" and explain the activities in a way that anyone could understand and re-explain it and its purpose. Many of the popular drama games books are targeted for teachers of other subjects; to give them some ideas to add or extend lessons; not to teach drama. The teachers who "don't know what to do with drama" can easily choose a few games and start slow in their own style of teaching (Wessels, 1987: 10)

- **I wouldn't want to risk looking silly in front of a class of students.**

This is an extension of the first problem, where teachers feel they are unprepared for "performing" in front of a group. Risk is a big factor for teachers and students. If teachers have never tried using a drama activity before both students and teacher could be reluctant to take the risk and just try it. Looking and feeling silly is a big barrier for teachers and students. It is not easy to overcome.

Suggestions

The relationship between teacher and students in an ESL/EFL setting is important. If the teacher is introducing drama to the students it is even more important to establish a comfortable and free thought-sharing environment. The teacher should not be seen as "performing" the drama to the class but all members creating the experience together.

For a teacher just starting to use drama in ELT it is important to start slow, maybe with a few warm-up games or role play, that everyone accepts and uses comfortably before moving into any kind of intense drama activity. If the teacher is not comfortable with the activity it probably should not be tried.

"Drama demands enthusiasm- not only for the lesson, but also for the students. And this in turn depends on the formation of a relationship of mutual trust in which neither teacher nor student feels 'at risk', but they willingly change roles and status to achieve the aims of the lesson." (Wessels, 1987: 15)

- **I don't have time to prepare the lesson from the student book and come up with some drama games too.**

Teachers who are willing to try some drama games and activities are often frustrated with the materials needed for some games and the time it takes to understand a game and be able to lead it well. A lack of drama resources in a staff room, school or library can make the situation even more frustrating. Some drama resources are not appropriate for ELT and others are based on theatre arts or materials for having students put on "plays" in class. It can be very time consuming and fruitless in some cases to look for some kind of 'drama' to put into a class.

Suggestions

A basic knowledge of communication activities that can be added to a lesson can be a huge help for any teacher. A warm-up that leads into the lesson does not have to be a complicated drama lesson but just a way to get the class working together, awake and focused on the topic. Using the course material, teachers can find many drama techniques to make the course book more communicative and 'alive' for the students. Often no extra planning time is needed if the instructor has these techniques in mind while preparing the actual lesson.

- **Drama is just playing and is not a serious study method for learning English.**

Some traditional style teachers are afraid they will appear unprofessional and even risk being fired if they focus the lesson on 'playing' instead of serious study. Some language teachers feel comfortable only when using the course textbooks and feel that drama activities could take away from their position as the language "role model". Instructors can be wary of focusing too much on "drama" and not the real subject; English. There is also the issue of control here. A class of 25 students who are working in groups on a drama activity can be a nightmare for a leader who wants to control the timing, language use and focus of the unit.

Suggestions

"If drama can really enrich the language class in all these ways, why are so many teachers reluctant to use it? Many still think of drama as 'theatricals', because this is their only experience of it. Often the fault lies not with the individual teacher, but with the training that he or she has received; a training that presents education as the one-way transmission of knowledge from the teacher to the student, rather than the creation of a learning situation in which the student is also the teacher." (Wessels, 1987: 14)

Evaluating a lesson that incorporates drama techniques can be another trigger that sets teachers off using them. The two main objectives when including these types of materials in a class should be overcoming resistance to the foreign language and creating a need for speaking. By looking at these two areas and asking questions about the students reaction and the lesson overall they can be evaluated by all members involved.

Teachers who feel most comfortable using a textbook as the focus for language learning could use drama in a limited way in order to bring the text more

authenticity for the students. Often the text alone is not enough to provide the students with "real life" practice in the target language.

Loss of control is a fear for any teacher in any setting. Using a drama activity with a large class can seem like chaos if all students are not engaged in the lesson. If the relationship between the teacher and students is well established and other communicative games have been used to promote group cohesion the whole class should be able to be involved in a drama activity and explore the second language at the same time.

It is evident that drama-in-education has a meaningful and relevant role to play in second and foreign language teaching. The obvious advantages of this method of teaching lie not only in its ability to improve oral communication skills effectively, but also in terms of its ability to improve the learners' confidence which will ultimately lead to the development of positive self concepts.

CHAPTER III

METHODOLOGY OF THE RESEARCH

This section gives detailed information about the research and how the research was conducted.

3.1 Introduction

This study aimed at determining whether Dramatic methods are effective in teaching English to young learners. Therefore, it examined the difference between a group of students (experiment group) taught English through Drama and another group of students (control group) taught vocabulary through traditional method.

Hypothesis: Subjects in experimental group who are taught through drama activities will score significantly higher on the post-test than the subjects in control group who are taught through classical method which is teacher-centered.

To start with, this chapter describes the research design, subjects, materials, and the data collection procedure.

3.2. Research Design

This study was conducted to look into the effects of process drama on developing self-esteem in learning English in classroom environment in state schools. It was designed utilizing a mixture of qualitative and quantitative method. The data was collected through a pre-test, a treatment and a post-test as well as by means of personal information forms.

To test the hypothesis of the study, an experimental group and a control group were chosen among the same level of students (early pre-intermediate level students). The two groups for the study were chosen at random.

Prior to the experiment, a pre-test was administered to both the experimental and the control group in order to determine their passive knowledge of the target English subject. The pre-test included twenty questions in the form of a multiple choice test with four options.

Treatment materials were implemented in four sessions (two classes = 90 minutes a day) on the same day for six consecutive weeks. In each session, the experimental group studied a sketch through dramatic activities such as role-play, animation, each of which included target subject items. In contrast, control group studied the target subject with traditional methods. The teaching process was all conducted by the same teacher, the researcher herself.

After the teaching process, both groups were given the same pre-test as a post-test. The analysis of the post-test results was used to verify the hypothesis of this study. With the help of these instruments, the effectiveness of process drama as a teaching technique was tested.

3.3. Subjects

The participants of the study were 9th grade students attending a High School located in Kadinhanı, Konya, Turkey. Of all the classrooms, two groups were selected who had equal number of students and the participants were selected by random sampling out of all students; one was randomly assigned as Experimental Group and the other was the Control Group. In the Experimental group, there were 17 students, 13 of whom females and 4 males. In the Control Group, the number of the students was the same but there were 9 females and 8 males. The ages of the students in both groups ranged between 11 and 13 with nearly similar social and educational backgrounds.

The study started at the very beginning of the first term (in October) of 2009-2010 Teaching Year. So, the subjects were at early elementary level. They had been

exposed to English barely at the previous years since they had no branch teachers, and they had been taking 3 hours of English at the time of the study.

The study was conducted by the researcher herself as the regular course teacher on 9-A (experimental group) and 9-B (control group). The researcher selected creative activities fostering learning English, and relevant to their school subjects. The Experimental Group was given a treatment while the Control Group was held constant.

In order to prevent differences in terms of lecturers, the same teacher trained the students.

3.4. Instruments

In this study three types of instruments were used to collect data, which were a pre-test, post-test and 3 role-play sketches (1 in two weeks) with different studies and different feedback activities. Since this was an experimental research study with two groups (experimental group and control group) and it has two treatment types for each group, a test which included the target grammar subject was designed in order to assess the effect of treatment types. The participants took the test before and after the treatment sessions as this study had both a within-subject and a between-subject design.

The multiple choice test, which was used as pre-test and post-test throughout the study involved 20 questions about Simple Present Tense (See Appendix A). The questions in the test involved all points of the target grammar subject, Simple Present Tense.

It is also worth mentioning that multiple choice test type was deliberately chosen since it is more appropriate to test the recognition aspect of grammar knowledge.

The materials used with the experimental group throughout the teaching process were three role-play sketches. These sketches were *At The School*, *At The Park*, *At The Cafe* prepared by the researcher herself. The role-play sketches and activities are presented in Appendices B,C.

The same subject was given to the control group via traditional methods. After each presentation of the subject, the same feedback questions were presented to both control group and experimental group.

3.5. Data Collection Procedure

The procedure of data collection started at the beginning of 2009-2010 Academic Year. In order to determine the effects of process drama on teaching English, the pre-test, post test and activity questions were administered to both experimental and control groups.

Also, personal diaries were used to have a subjective view of the students about the lecture and how they felt during the lecture (See Appendix D).

3.5.1 Procedure

As aforementioned, this study aimed to investigate the effects of Dramatic methods and traditional method on teaching English. In order to test this, two teaching techniques were used: learning English via Drama and learning English via traditional methods. Accordingly, an experimental and a control group were formed.

Initially, it would be useful to indicate that the procedure started with releasing permission from Manager of Kadınhanı Ata İçil High School to conduct this study. Following permission, two classes were selected randomly and the researcher had 34 participants who had been learning English at a low level.

Necessary information was given to students regarding filling in the personal information form. They were very enthusiastic about being part of a study and very friendly and helpful during the whole semester.

In the second phase, prior to the experiment, the test of 20 questions including Simple Present patterns was formed and the same test was used as a pre-test and post-test (See Appendix A). As explained before, multiple choice test type was preferred since the study was related to the knowledge of passive simple present tense patterns, so only the recognition aspect was taken into consideration rather than production.

The pre-test was applied by the researcher to the both groups in regular class hours on the first of October . The duration of the pre-test was twenty-five minutes. The subjects were distributed the multiple choice test including the simple present patterns and instructed to mark on the answer sheets. The aim of the pre-test was to determine the subjects' passive knowledge of the target grammar subject items. It also formed baselines for the results of the post-test. It should also be noted that the items were not studied before the pre-test.

The teaching process had twelve sessions (2 sessions each week on the same day) for both the experimental and the control group. Each session carried out on the same day along the six consecutive weeks; the first session was carried out on the 8th, the second on the 15th, the third on the 22nd and the fourth on the 29th of October and the fifth on the 5th and the last one on the 12 th of November. The duration of each session was 45 minutes. It should also be noted that each session covered the same patterns of simple present tense for each group. The post-test was administered one week after the conclusion of the teaching process on the 19th of November. The post-test aimed to verify the hypothesis of the study.

Lastly, the data obtained from participants' scores from the test were analyzed and the scores of Experimental and Control Groups were compared in order to see the effects of the treatment.

3.5.1. The Experimental Group

Throughout the study, the participants of the Experimental Group were exposed to the techniques of Process Drama which requires imaginary, unscripted, and spontaneous scenes with a pre-text.

The strategies of Process Drama were introduced to Experimental Group. Teaching Process Drama was like serving meal in a restaurant. Firstly, meal was prepared; then soup and salad were served before the main dishes, and the dessert was served after main dishes. Lastly, the feedback was taken from the customers by taking tips. In the teaching process, these steps were followed. The first step of teaching through process drama was the preparation for the lesson. It is very important to set goals before the lesson. In this study, the major goal was personal development; this included development of socialization skills and cooperative behaviours.

In addition, it is important to select and sequence the dramatic activities and prepare art materials to be used in constructing the backdrops for the drama class. Materials included poster paint, drawing materials, chart paper, glue, and poster board, flash cards, realia, and story pictures, cd players and videos. These materials were used to create a natural atmosphere that was suitable for the environment in chosen role-play sketches. The selected materials could enable students to gain new ideas and different perspectives about the lesson.

The second step of teaching through process drama was the presentation of the materials. Motivational and warm-up activities were used at this stage. It is a pretty known idea that process drama starts with a pre-text. In order to construct a

bridge between learning and the subject topic, related items were chosen as a pre-text. The pre-text was used as a motivational tool as it attracted students' attentions very much. The pre-text included dramatic situations, songs, flash cards, mini role-plays, pantomime, mimics, brainstorming activities, wordless story telling, reading and dramatizing.

The third step of teaching through process drama was the practice of what had been presented in the warm-up stage. The target grammar subject was presented to the experimental group via sketches. All of students took roles of these sketches. They practiced the sketches for many times in different environment that they planned in their own minds.

The last step of teaching through process drama was the evaluation part. In teaching creative drama, it is important to assess children's progress along the way. The most widely used method was the discussion on the topics that had been taught. These kinds of activities were also helpful to develop oral skills and foster personal development as it was a way of expressing themselves. Also, peer evaluation was crucial for personal development. It was supported by means of writing diaries after each session. Also, to see the grammatical improvement in students, questions were prepared after each role-play performance. Students studied these questions after performances.

3.5.2. The Control Group

The control group also had twelve (2 each week) sessions throughout the teaching process. The sessions were carried out on the same day for the same period of time as in the experimental group. In other words, both the conditions and the sets of grammar items were the same for both groups.

In each session, the researcher herself taught grammar items. On the first session, the teacher presented grammar patterns on the board. Students studied these patterns via traditional ways. In this way, the students had the chance to see the meanings of the words easily. Also, they were allowed to use dictionaries. This made it possible for the students to learn the new vocabulary items easily in a short period of time. The same exercise worksheets were given to the students for the target grammar subject. The same procedure was also followed in the other sessions.

The study aimed at determining whether Dramatic activities are effective in teaching English. The study was conducted on two different groups of students- the experimental group taught English through Drama and the control group taught English through traditional method. At the end of the study, it was tested whether Dramatic method or traditional method was more effective in teaching English.

CHAPTER IV

RESULTS AND DISCUSSION

4.1. Introduction

The main purpose of this study is to investigate whether creative drama enhances young learners' speaking skills or not. As mentioned earlier, along with its other benefits, creative drama has got certain benefits that can help to foster young learners' speaking skills. In this study, it is claimed that creative drama is a great tool to enhance young learners' speaking skills. It is also claimed that creative drama may create a stress-free atmosphere for the young learners, which provides a lower affective filter and positive learning environment.

In line with this purpose, 9th graders in state school were administered pre-test and post-test.

4.2. Data Analysis Procedure

First, the correct answers in the pre-test were counted. The vocabulary pre-test involved 20 questions of each 1 point. Then, the scores were calculated into 100-score scale. So, the maximum score on the pre-test was 100 points. The post test was also graded in the same way since it included the same test.

In the evaluation of data and finding the calculated values, SPSS (Statistical Package for Social Sciences), version 16.0 and Excel 7.0 was used. The data was abstracted in average and Standard deviations. Whether the data showed normal distribution or not was tested via One-Sample Kolmogorov-Smirnov test and it was found that the data had normal distribution. Since the data showed normal distribution, Independent-sample T test was used in order to find the difference between independent variables, and Paired-sample T test was used in order to find the difference between dependent variables. The error level was taken as 0.05 in this study.

Consequently, the statistical analyses of this study were carried out in two stages; pre-test and post-test.

4.3. Results of the Study

4.3.1. PRE- TEST

This study aimed at testing the effectiveness of dramatic activities in teaching English for young learners, so it was necessary to include a pre-test to determine whether the experimental and the control groups were equivalent at the beginning of the experiment. A second purpose of the pre-test was to obtain baselines which would be used to compare and evaluate the results of the post-test.

The pre-test, which consisted of a multiple choice test including simple present tense items, was administered to the both groups on the same day. The raw pre-test scores of the experimental and the control group were used to calculate the means and the standard deviations of the groups. Table 1 displays the results of this statistical analysis:

Table 1. Comparison of pre-test results received in the research according to the Experimental and the Control groups

	Groups	N	Mean	Std. Deviation	T	P
Pre-Test	Experimental	17	41,18	15,665	1,308	0,200
	Control	17	47,94	14,476		

When Table 1 above was examined ,the mean of pre-test score for experimental group in the research was determined as $41,18 \pm 15,665$. As for the control group ,it was determined as $47,94 \pm 14,476$. Related to these means, T value was found as 1,308 and P was found as 0,200. Therefore, when the pre-test scores of

experimental and control groups were compared ,no statistically significant difference was found.($p>0.05$)

4.3.2. POST-TEST

The aim of the post-test, which was administered to the same groups after the teaching process, was to compare the groups' improvement in their English level. First of all, pre-test and post-test results were compared within both groups using T-Test. The statistical results are presented as follows:

Table 2. Comparison of post-test results received in the research according to the Experimental and the Control groups

	Groups	N	Mean	Std. Deviation	T	P
Post-test	Experimental	17	89,71	13,047	3,458	0,002*
	Control	17	71,47	17,389		

* $p<0,05$

When Table 2 was examined , the mean of post-test score for experimental group in the research was determined as $89,71\pm 13,047$. As for the control group ,it was determined as $71,47\pm 17,389$. Related to these means,T value was found as 3,458 and P was found as 0,002. Therefore,when the post-test scores of experimental and control groups were compared ,statistically significant difference was found.($p<0.05$).In this comparison,post-test values of experimental group was found to be significantly higher than the post-test values of control group.

Table 3. Comparison of pre-test and post-test values of experimental group in the research.

	Groups	N	Mean	Std. Deviation	T	P
Experimental	Pre-test	17	41,18	15,665	11,059	0,000*
	Post- test	17	89,71	13,047		

*p<0,05

When Table 3 was examined , the mean of pre-test scores of experimental group in the research was found as 41,18±15,664. On the other hand, the post-test scores of experimental group was determined as 89,71±13,047. T values related to pre-test ,post-test values of experimental group was determined as 11,059 and P values was determined as 0.000. Therefore, when the pre-test and post-test values of experimental group were compared, a statistically significant difference was found (p<0.05). In this comparison, the post-test values were found to be significantly higher than the pre-test values.

According to Table 3 ,there is a noticeable progress on the part of the experimental group in relation to the post-test which can be attributed to the drama applications during the treatment.

Table 4. Comparison of pre-test and post-test values of control group in the research.

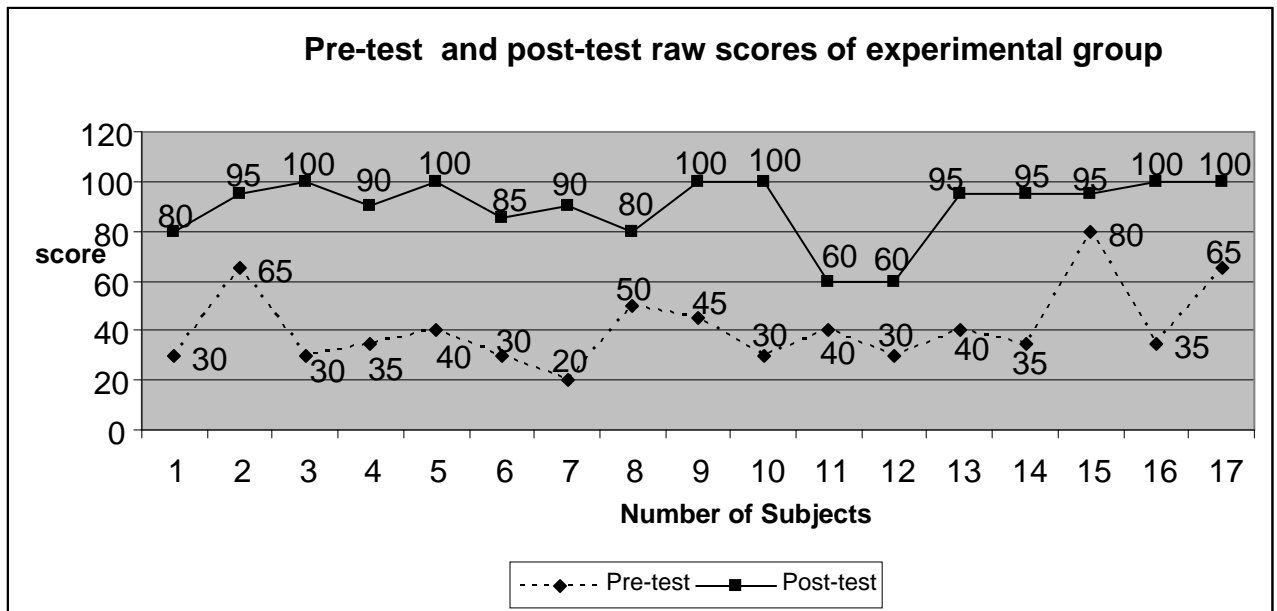
	Groups	N	Mean	Std. Deviation	T	P
Control	Pre-test	17	47,94	14,476	5,522	0,000*
	Post-test	17	71,47	17,389		

*p<0,05

When Table 4 was examined , the mean of pre-test scores of control group in the research was found as $47,94 \pm 14,476$. On the other hand, the post-test scores of control group was determined as $71,47 \pm 17,389$. T values related to pre-test ,post-test values of control group was determined as 5,522 and P values was determined as 0.000. Therefore, when the pre-test and post-test values of control group were compared, a statistically significant difference was found ($p < 0.05$). In this comparison, the post-test values were found to be significantly higher than the pre-test values.

According to Table 4, there is a progress in the learning level of control group as in the experimental group, but this difference is lower than experimental group.

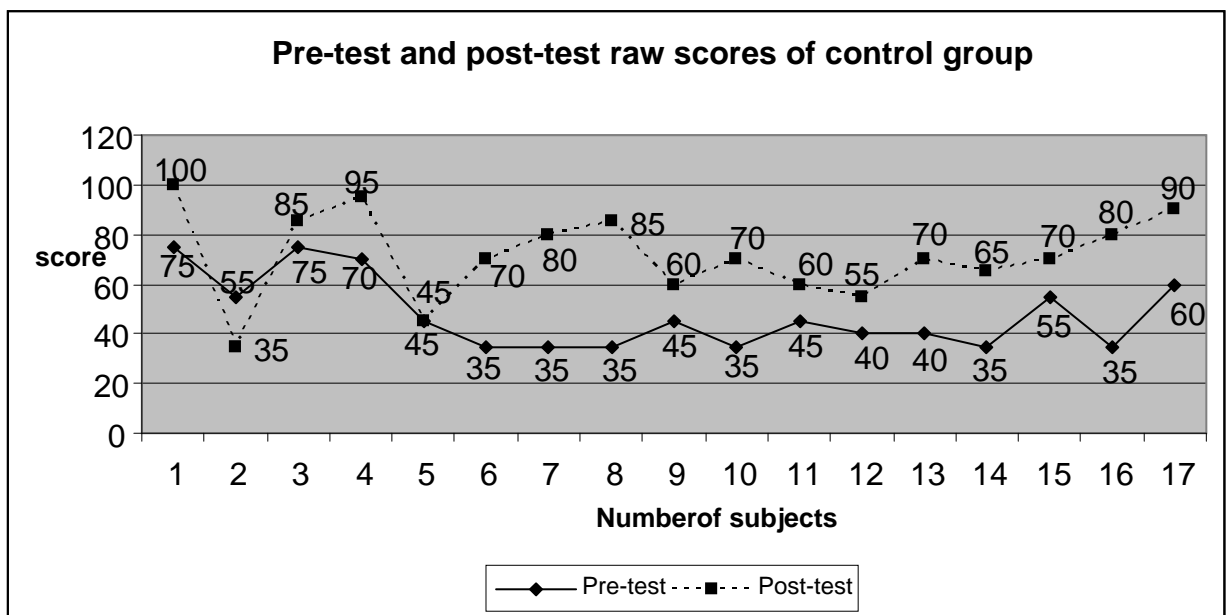
Graphic 1. Distribution of raw scores of pre-test and post-test of experimental group participated in the research



When the pre-test scores of the students participated in the research as the experimental group were examined ,it was found that the minimum score was 20 and the maximum score was 80.As for the post-test results,it was found that the minimum score was 60 and the maximum score was 100.

According to the Graphic 1, the scores of the students in experimental group,who were taught English via Drama significantly increased at the end of dramatic treatment.

Graphic 2.Distribution of raw scores of pre-test and post-test of control group participated in the research



When the pre-test scores of the students participated in the research as the control group were examined, it was found that the minimum score was 35 and the maximum score was 75.As for the post-test results,it was found that the minimum score was 35 and the maximum score was 100.

According to the Graphic 2, the scores of the students in control group, who were taught English via traditional method increased at the end of traditional treatment, however the scores of students of experimental group were found to be significantly higher than control group.

The results of this data analysis have showed that experimental group which was taught English via dramatic activities has become more successful on the post-test than the control group. The experimental group has shown a great improvement at the end of treatment thanks to dramatic activities. The results support that drama has an important role on developing learning skills of students.

CHAPTER V

CONCLUSION

This chapter consists of the conclusions and the implications of the results obtained from the pre-test, post-test as well as treatment activities and individual diaries. It also gives suggestions for further research.

5.1. Conclusions

Drama for children in ELT is one of the important techniques that make English learning free of being a lesson. Thanks to drama, students implicitly learn to use language, thought, emotion and behaviour together in the suitable time and environment by acting out the roles that are given to them in the best way. Drama enables students to use English as a communicative instrument in their daily life. Through drama, children create a story-like memory and with that memory, children can easily remember and use the things that they have learnt in different situations and settings.

Relevant to such ideas, The aim of this study was to investigate whether process drama had a positive effect on the development of state school students learning English as a foreign language. Thus, the purpose of the study was to investigate the answers to the following questions:

1. What are the effects of using strategies of process drama on developing self-esteem in language learning?
2. Does process drama have a significant effect in developing creativity of students in learning English?
3. Does process drama have an effect on developing communicative and oral skills of students?
5. Is process drama an enjoyable and effective method for students?

The participants of the study were 9th grade students attending Kadınhanı Ata Içil High School. Among the participants, 22 were females and 12 were males. In order to find answers to the research questions, data was collected through pre-test, post-test, treatment activities and individual diaries. In order to analyze the results, the SPSS program, version 16.0 was used.

The results show that process drama has a significant effect on developing learning skills of students of Experimental Group. It is indicated that their learning scores increased compared to the beginning of the study. Also, it was possible to observe that in later stages of training they were more enthusiastic to participate in classroom activities, they felt free to make mistakes; they were more self-confident and began to have a sense of worth of themselves and of others.

Secondly, the activities chosen by the researcher had to be creative. At first, the participants were not willing to participate in creative activities as they were accustomed to reading and translating. However, this monotony of the class was broken by means of process drama activities. When the participants realised that the activities were effective as well as enjoyable and they were learning while doing too, they began to participate more; thus, they had to be creative to take part in the activities.

Thirdly, the results obtained from pre-test, post-test, treatment activities and individual diaries showed that there was a crucial effect of process drama on developing the oral skills of the participants of Experimental group. There was a significant difference between the pre-tests and post-tests. Also, they were more enthusiastic about speaking in later stages of training. In the beginning, the speaking activities were new and they did not want to take part in the lesson, and expressed themselves in mother tongue. However, when they overcame the fear of making mistakes in foreign language and relied on themselves, they were very eager to speak in English during activities.

Lastly, the data emerged from individual diaries showed that the students liked process drama and the sessions were very enjoyable as well as educational. Almost all of them indicated that the teaching technique was new for them and they began to enjoy English and wanted to learn English all the time in that way.

In conclusion, the data obtained from pre-tests and post-tests indicated that process drama was very effective on developing self-esteem and oral skills of the participants in Experimental Group.

As unveiled in this study, drama is an effective alternative for communicative language learning. Due to this fact, it is given greater importance in the field of ELT. English educators find out language learning doesn't only include grammar and vocabulary teaching, but also the ability to use the language in a fluent way.

5.2. Pedagogical Implications

The findings of the study strongly confirm that using dramatic activities in teaching English for young learners results in success. Students feel relaxed, free and ready for their own learning and it helps getting better results. Using traditional methods also helps; however, the findings of teaching via drama are more significant than those of the traditional one.

Successful and experienced teachers, teacher trainers, and curriculum designers can make use of the pedagogical implications given in this study.

The results of the study indicate that students who had low learning skills could be supported by process drama since as Verriour (1985: 150) states “dramatic situations encourage students to engage in independent thinking in order to gain fresh insights about themselves and their world” . They realised about themselves as “self” and others’ existence and value. If the instructor teaches English through process drama effectively, s/he can help learners be more confident about themselves and aware of the others in the social environment. As Heinig (1993: 11) states, ‘effective

socialization becomes a high priority and the rewards of cooperative group behaviours are often clearly demonstrated to even the youngest of children”.

Another result was obtained from the speaking test. It showed that being creative could foster speaking as well. Process drama is a powerful and motivating teaching tool that engages students in speaking for imaginative and functional purposes. The result of Experimental Group revealed that process drama was an effective tool to improve oral skills of the students. In most of States Schools, it is possible to see that more emphasis is given to reading and writing and the language is taught by Grammar Translation Method. However, process drama involves reading, writing, listening and speaking as well as visualization and provides a context in which students may write and speak about functional and imaginative purposes. Teachers in States Schools can use process drama to foster speaking and the other skills of language as well.

5.3 Suggestions for Further Research

The results of this research showed that teaching English through process drama had a crucial impact on the participants’ learning development and oral skills in foreign language, which was observed by means of results of Experimental and Control Groups analyzed through the SPSS program.

This study was limited by several conditions; therefore, there are some suggestions for future researches.

- This study was carried out in a time of one semester. The time was not long enough to look into long term effects of training. For further research, time can be lengthened for at last two semesters.

- Another suggestion is about the number of participants. The sample size in this research was enough to understand the effects of the training; however, larger numbers of samples may give the researcher more reliable.
- This study only focused on a particular grammar subject. Thus, the effectiveness of dramatic activities on other English patterns can be investigated by future researches.

BIBLIOGRAPHY

- AL-ARISHI, A. Y. (1994). **Role-play, real-play, and surreal-play in the ESOL classroom.** *ELT Journal*, 48(4), 337-346
- ALEV , Önder. (2003) **Yaşayarak Öğrenme için Drama.** İstanbul.
- ANNARELLA , L. (1999) “**Using Creative Drama in the Writing and Reading Process**” <http://www.eric.ed.gov/>, 1-11 Accessed on [16/03/2010].
- ARAL , Neriman & BARAN , Gülen & BULUT , Şenay & ÇİMEN , Serap. (1981) **Drama.** İstanbul: YA-PA
- ASHTON-HAY, Sally (2005) **Drama: Engaging All Learning Styles.** In *Proceedings 9th International INGED (Turkish English Education Association) Conference*, Economics and Technical University, Ankara Turkey.
<http://eprints.qut.edu.au>
- AYDIN , Belgin (2001) **A Study of Sources of Foreign Language Classroom Anxiety in Speaking and Writing Classes.** Anadolu Üniversitesi Eğitim Fakültesi Yayınlar . Eskişehir.
- BARBER , Charles (2000) **The English Language: A Historical Introduction.** U.K : Cambridge University Press
- BASOM , J. (2005) **The Benefits of Drama.**
www.drained.net/benefits/pdf Accessed on [11/03/2010].

- BERNSTEIN, Abraham (1966) **Teaching English in High School**. New York: Random House. 4th printing
- BOLTON, G. M. (1979) **Towards a theory of drama in education**. Essex: Longman.
- BOLTON, G. (1984) **Drama as Education: an Argument for Placing Drama at the Centre of the Curriculum**. Harlow, Essex: Longman.
- BOZDOĞAN, Zülal (2003) **Okulda Rehberlik Etkinlikleri ve Yaratıcı Drama**. Ankara
- BRACCIANO, A.B. (1971) **English Literature**. Italy
- BROWN, H.D. (1994) **Principles of Language Learning and Teaching**. New Jersey: Prentice-Hall, Inc.
- BYGATE, M. (1987) **Speaking**. Hong Kong: Oxford University Press.
- CASE, D. & WILSON, K. (2003) **English Sketches**. Oxford: Macmillan Heinemann.
- CHARLES, D. & KUSANAGI, Y. (2007) **Using Drama to Motivate EFL Students: Building classroom communities and student identities**. In K. Bradford-Watts (Ed.), *JALT2006 Conference Proceedings*. Tokyo: JALT
- CHAUHAN, V. (2004). **Drama Techniques for Teaching English**. The Internet TESL Journal, 10(10).
The Internet TESL Journal, Vol. X, No. 10, October 2004
<http://iteslj.org/> Accessed on [11/04/2010].

- COTTRELL, J. (1984) **Teaching with Creative Dramatics**. Lincolnwood: National Textbook Company.
- COTTRELL, J. (1987). **Creative Drama in the Classroom Grades 1-3**. U.S.A: Lincolnwood.
- CUENCA, C.M. & CARMONA, R.F. (1987) **Puppet Shows in English Class**. The English Teaching Forum XXI (3) 30-45
- DI PIETRO, R.J., 1987. **Strategic Interaction: Learning languages through Scenarios**. Cambridge: Cambridge University Press.
- DOUGILL, J. (1987). **Drama Activities for Language Learning**. London: Macmillan.
- EIGENBAUER, K. & TURECEK, E. (2007) **Drama in Modern Language Teaching** . Federal Pedagogical Institute of Vienna
- FISHMAN, J. & CONRAD , A.W. & COOPER , R.L. (1977) **The Spread of English**. Rowley Massachusetts. Newbury House Publishers, Inc.
- GILL, C. (2000) **Drama as a Means of Improving the Oral Fluency Skills of English-for-Law Students**. Paper presented at the *LSP 2000 3rd International Seminar*, 14-16, November, Johor Bahru, Malaysia.
- GOLDBERG, M. (1997) **Arts and Learning: An Integrated Approach to Teaching and Learning in Multicultural and Multilingual Settings**. New York: Longman.
- GRADY, Sharon. (2000) **Drama and Diversity**. Portsmouth: Heinemann.

HARMER, J. 1997. **The practice of English language teaching**. London: Longman.

HEINING, R. B. (1993), **Creative Drama for the Classroom Teacher**. USA: A
Pearson Education Company.

HEATHCOTE, D. (1984). **Collected Writings On Education and Drama**. Liz
Johnson and Cecily O'Neil (Ed.) London: Hutchinson.

HENDY, L. and TOON, L. (2001) **Supporting Drama and Imaginative Play in the
Early Years**. Philadelphia: Open University Press.

HOLDEN, Susan (1981) **Drama in Language Teaching**. England: Longman.

HOOK , J. N. (1976) **English Today (A Practical Handbook)** .
New York: The Royal Press Company

HUTCHINSON, T. & WATERS, A. (1987) **English for Specific Purposes**.
Cambridge: Cambridge University Press.

JANUDOM , R. & WASANASOMSITHI , P. (2009) **Drama and Questioning
Techniques: Powerful Tools for the Enhancement of Students'
Speaking Abilities and Positive Attitudes towards EFL Learning**.
www.esp-world.info ESP World, Issue 5 (26), Volume 8.
Accessed on [12/04/2010].

JOHNSON , K. (1982) **Communicative Syllabus Design and Methodology**.
Oxford: Pergamon Press

KARADAĞ , Engin & ÇALIŞKAN , Dr.Nihat (2005) **Kuramdan Uygulamaya
İlköğretimde Drama Oyun ve İşleniş Örnekleriyle**.
Ankara: Anı Yayıncılık

- KELNER, L.B. (1993) **The Creative Classroom**. Portsmouth: Heinemann.
- KERRY, Moran (2006). **Nurturing emergent readers through readers theater**.
Early Childhood Education Journal, 33(5), 317-323.
Accessed on [14/04/2010].
- KING , Lesley (2003) **Drama in Schools**. 2nd Edition. England: Arts Council
- KLEIN , Kerstein (1988) **Teaching Young Learners**.

<http://eca.state.gov/forum/vols/vol31/no2/p14.htm>

Accessed on [12/04/2010].
- KRASHEN, S.D. (1988). **Second Language Acquisition and Second Language Learning**. Prentice-Hall International, 1988.
- LEFEVER , S.(2005) **English for Very Young Learners**.
Reykjavik: Icelandic Ministry of Education.
- LINDFORS , J. (1987) **Children's Language and Learning**. Englewood Cliffs:
Prentice Hall.
- LITTLEWOOD , W. (1981) **Communicative Language Teaching : An Introduction**. Cambridge: Cambridge university press
- LIU , Jun (2002) **Process Drama in Second- and Foreign-Language Classrooms**
London: Ablex Publishing
- LIVINGSTONE , C. (1983) **Role-play in Langugae Learning**. Essex: Longman
- MAXWELL , R.J. & MEISER , M.J. (1997) **Teaching English in Middle and Secondary Schools**. New Jersey: Prentice Hall, Inc.

- MALEY , A. & DUFF A. (1984) **Drama Techniques in Language Learning: A Resource Book of Communication Activities for Language Teachers.** Cambridge: Cambridge University Press
- Mc CASLIN , N. (1990) **Creative Drama in the Classroom.** New York: Addison-Wesley Publishing.
- Mc CASLIN , N. (1999), **Creative Drama in the Classroom and Beyond.** Longman, New York: Longman Publishing.
- Mc KAY , Sandra (2002) **Teaching English as an International Language.** Oxford University Press
- MENTS, M. (1999) **The Effective Use of Role Play.** London: Biddles Limited.
- MOON, J. (2000). **Children learning English.** In A. Underhill (Ed.). Macmillan Publishers Limited.
- OLLER , J.W. & RICHARD , P.A. (1983) **Methods that work.** Massachusetts: Newbury House Publishers , Inc.
- O'Neill , C. (1995). **Drama worlds: A framework for Process Drama.** Portsmouth NH : Heinemann.
- O'Neill , C. & Lambert (1982). **Drama structures.** London: Hutchinson. Palmer,
- PAULSTON , C.B. (1976) **Teaching English as a Second Language: Techniques and Procedures.** Canada. Brown & Company
- PHILLIPS , S. (1993). **Young Learners.** Hong Kong: Oxford University Press.

PHILLIPS S. (1999). **Drama with Children**. Oxford: Oxford University Press.

PICOLLO , C. **Improving Your Students' Speaking Skills**.

The English Teaching Forum XXII(2) 37-8 Accessed on [11/04/2010].

PINTER , A. (2006). **Teaching Young Language Learners**. Oxford: Oxford University Press.

RADCLIFFE , Brian. (2007) **Drama for Learning: Teachers' Pocketbooks**.
England

REIFF , J. (1992). **What Research Says to the Teacher: Learning Styles**.

Washington, DC: National Education Association

ROGERS , C. R. (1969). **Freedom to Learn**. Columbus,
Ohio: Charles Merrill.

ROYKA , J.G. (2002) **Overcoming The Fear of Using Drama in ELT**.

The Internet TESL Journal, Vol. VIII, No. 6

<http://iteslj.org/> Accessed on [11/04/2010].

SAM ,W.Y. (1990) **Drama in Teaching English As A Second Language:a
communicative approach**: The English Teacher Vol XIX July

<http://www.melta.org.my/ET/1990/main8.html> Accessed on [11/03/2010].

SARIÇOBAN , Arif (2001) **The Teaching of Language Skills**.

Ankara: Hacettepe-Taş

- SAVIGNON , S.J. (1983) **Communicative competence:Theory and classroom practice** California:Addison-Wesley Pub.,Co.
- SCOTT & YTREBERG. (1990). **Teaching English to Children**. Great Britain: Longman
- SELEY , K & BARNETT , L (1979) **Drama in the classroom**
The English Teaching Forum XVII(4)22-24
- SNARSKI , Maria (2007) **Using Replacement Performance Role-Plays in the Language Classroom**. USA
The English Teaching Forum Number 4
- SMITH , S.M. (1984) **The Theater Arts and the Teaching of Second Languages**. California: Addison- Wesley Publisher.
- SMITH , S. (2000) **Using drama as a resource for giving language more meaning**. Developing Teachers.com. Retrieved from http://www.developingteachers.com/articles_tchtraining/drama1_sam.htm
Accessed on [11/04/2010].
- STERN , H. H. (1992) **Issues and Options in Language Teaching**. Oxford: Oxford University Press.
- STERN , Susan (1980) **Why drama works: A psycholinguistic perspective**. In Oiler, Jr. J.W. & Richard Amato, P.A. (Eds.), 1983 *Methods that work*. Rowley: Newbury House Publishers Inc.
- TANNEN, D. (1989) **Talking Voices-Repetition, Dialogue and Imagery in Conversational Discourse**. Cambridge: Cambridge University Press.

TULUK , N. (2004) **Yaratıcı Drama**.Pivolko

TOMPKINS , Patricia K. (1998) **Role-playing / Simulation**.

The Internet TESL Journal, Vol. IV, No. 8,1-7

<http://iteslj.org/Techniques/Tompkins-RolePlaying.html>

Accessed on [11/03/2010].

UBERMAN , A. (1998) **The Use of Games For Vocabulary Presentation and**

Revision. 'Forum' Vol. 36 No 1, January - March Page 20

<http://www.teflgames.com/why.html>.

ULAS , Abdulhak H. (2008) **Effects of Creative, Educational Drama Activities
Developing Oral Skills in Primary School Children**.

American Journal of Applied Sciences, July.

<http://www.scipub.org> Accessed on [11/03/2010].

VALE , D. & FEUNTEUN, A. (1995). **Teaching children English**. Cambridge:
Cambridge University Press.

VAHAPOĞLU , Ece (2002) **Yabancı Dil Öğrenme Yolları**. Turkey : Alfa

VERRIOUR , P. (1985), **Face to Face, Negotiating Meaning Through Drama.
Theory into Practice**. London: David Fulton Publishers.

VIA , A.R. (1976) **Drama in the Classroom**

The English teaching forum XIV(1)14-16

WESSELS , C. (1987) **Drama**. Oxford : Oxford University Press.

WONG , C. (1983) **Role-Plays In The English Classroom**.

The English Teaching Forum XXI (I) 43

WRIGHT , Andrew & BATTERIDGE , David & BUCKBY , Michael (1984)

Games for Langugae Learning. Cambridge University Press

ZALTA , Galina (2006) **Using Drama with Children** .

The English Teaching Forum, Number 2,24-46

APPENDICES

APPENDIX A

TEST ON SIMPLE PRESENT TENSE

1. How often do you play tennis?
 - a. On Tuesday.
 - b. For two hours.
 - c. Almost every day.
 - d. With John.

2. What kind of novels do you like?
 - a. Yes, I do.
 - c. No, I don't .
 - b. I like spy novels.
 - d. I do like adventure films.

3. How long do you study in the evening?
 - a. With Bob.
 - b. In my room.
 - c. English.
 - d. For three hours.

4. Where do you usually eat lunch?
 - a. Sandwich.
 - b. With Jane.
 - c. At 12:00.
 - d. In the cafeteria.

5. What do you do?
 - a. I do work every day.
 - b. I'm a piano teacher.
 - c. I worked for two hours.
 - d. I works every day.

6. Do you live in Munich? Yes, -----
 - a) I does live.
 - b) I don't.
 - c) I do live.
 - d) I do.

7. She ----- a house in the town centre.
 - a) has got
 - b) have got
 - c) got
 - d) is got

8. Do you speak Japanese? No, I -----.
 - a) do speak
 - b) not
 - c) don't
 - d) speak not

9. He ----- in an office every morning from eight to twelve.
 - a) working
 - b) works
 - c) work
 - d) is working

10. Do you like classical music? -----

- a) Yes, I do.
- b) Yes, I do like.
- c) Yes, I does.
- d) Yes, I likes.

11. They usually ----- at home but today they are having lunch in a restaurant.

- a) are eating
- b) eat
- c) do eat
- d) eats

12. My dog always with me on the beach.

- a) run
- b) is running
- c) runs
- d) runned

13. Kate lives in London but her parents.....

- a) doesn't
- b) do
- c) don't
- d) are

14. Who.....in this house ?

- a)does live
- b) did live
- c) does lives
- d) lives

15. He his shop at 8 o'clock every evening.

- a.closes
- b.does close
- c.close
- d.do close

16. She ____ to work everyday.

- a) walk
- b) walks
- c) is walking
- d) walking

17. What at weekends?

- a) does Mary usually
- b) Mary usually does
- c) does Mary usually do
- d) usually does Mary

18. What time.....?

- a) begin
- b) do the classes begin
- c) classes begin
- d) do begin classes

19. ____ she ____ tennis everyday?

- a) Does/play
- b) Does/plays
- c) Do/play
- d) Do/plays

20. How many hours a day do you sleep?

- a. I have slept 7 hours.
- b. I am sleeping 7 hours.
- c. I do sleep 7 hours.
- d. I sleep 7 hours.

AD-SOYAD	
ÖĞRENCİ NO	
SINIF	

CEVAP ANAHTARI

1	A	B	C	D	E
2	A	B	C	D	E
3	A	B	C	D	E
4	A	B	C	D	E
5	A	B	C	D	E
6	A	B	C	D	E
7	A	B	C	D	E
8	A	B	C	D	E
9	A	B	C	D	E
10	A	B	C	D	E
11	A	B	C	D	E
12	A	B	C	D	E
13	A	B	C	D	E
14	A	B	C	D	E
15	A	B	C	D	E
16	A	B	C	D	E
17	A	B	C	D	E
18	A	B	C	D	E
19	A	B	C	D	E
20	A	B	C	D	E

APPENDIX B

Lesson Plan 2

Duration : 45 + 45minutes

The level of the students : Beginner

Number of the students : 17

The aim of the lesson : to teach seven vocabulary items

Vocabulary items : coin, keyring, doll, badge, stamp, cup,

Material needed : coin, keyring, doll, badge, stamp, cup, five pictures (one mum, one young girl, one brother , one sister and a picture of untidy room) red and blue cards,

Warm up

Pupils form a circle and sit on the floor. The teacher brings a coin, keyring, doll, badge, stamp, and cup, but she doesn't show them to the pupils. She explains that all of them will close their eyes, and try to guess what they are given. Then, they open their eyes and the objects are passed around one by one, and they say just one word about the object; for example, its colour, and shape, material and so on.

Presentation

The teacher sticks three pictures on the wall. Then, she introduces herself.

"Hello. I am Sally. This is me. This is my mum. This is my little sister and this is my brother. We, three of us, share a big bedroom. Generally, our bedroom is always in a mess because we like different things and collect them. For example, I want to be an economist, so I'm interested in different currency. Whenever we go abroad, I collect coins. I put them in a box with some British coins and now I've got lots of coins. On Saturday mornings, I count them one by one because my brother and his friends might take them to buy some sweets. I also collect stamps. They are small pieces of paper with pictures on them. I've got a lot of stamps from different countries. Sometimes my father's friends send him letters. I cut the stamps and put them in my stamp album.

My little sister collects keyrings. You know the word key. A keyring is a metal circle. We put keys on it. She has got fifty keyrings. They are colorful. She collects dolls, too. They are toy babies. Sometimes her friends come to our house and they sit on the floor and play with their dolls. On her birthday, I always buy a doll for her, and she likes my present.

My brother likes playing football and he is a football fanatic. He collects cups and puts them on the shelf. We use cups when we drink tea or coffee. He has got a Manchester cup and Barcelona cup. They are very expensive. He spends all his money to buy them. Once while my mum was cleaning our room, she broke one of them and he was very angry. He shouted at my mum. 'It is very expensive. You should be very careful. Don't clean my cups again.' He also collects badges. They are small and metal or plastic. There are some sentences on badges; for example, I LIKE MY SCHOOL, SMILE! NO HOMEWORK!

Do you imagine our bedroom? There are lots of coins, stamps, dolls, keyrings, cups and badges. My mum is always warning us 'Clean your room or I will put them in the rubbish.' Then we tidy up our room, but then in two days our room is untidy again."

At the end of the story, she sticks the picture of an untidy room on the wall. After telling Sally's story, the teacher puts the objects on the table and asks them to answer the question and then pick up the object. The teacher stands in front of Sally's picture and asks "What does Sally collect?" First, she listens to the answers, and then one volunteer picks up the objects that Sally collects. The same question is asked for each family member, her brother and her little sister.

She writes the new vocabulary items on red cards, and the sentences which include the vocabulary items on the blue cards. She sticks them on the board and asks them to write them in their notebooks.

Practice

Body words

The teacher forms groups of five. She hands out six vocabulary cards. The pupils put the cards on the table face up, and select three vocabulary items. Each person in the group forms the same letter of a word with his or her body. For example, if the group chooses the word 'doll', every member forms the letter d, o or l. If a letter is repeated, they say so. They decide which letter should be the first. They jumble the letters so that the observers must first correctly identify each letter and then work out the word.

What am I holding?

The class is divided into groups of three. The group stands in a circle, each person facing inwards, with hands held cupped behind the back. The teacher gives one of the objects used in the presentation part into the hands of one member of the group and that member asks 'What am I holding?' The group members ask questions and try to find out the object. Some guesses like 'Is it a cup?' are not allowed for the first five questions. The group who finds the object and says the right word gets a point.

Production

The class is divided into four groups, A, B, C, and D. There are six students in each group, except in one group. The teacher distributes a piece of paper and a pencil to each group. She explains that each group is a family. Each person is a family member, and they design a room in their house together. Each member of the family is interested in collecting something, and wants to put his collections in the room. As a group, first they decide who will be the mother, father or grandma, and then draw the picture of the room. They decide where they put their collections. Groups A-B and C-D work together. First, one volunteer in Group A describes the room. The pupils in Group B try to draw group A's room. Thus, there will be four pictures

drawn. Then each member in Group A introduces herself/himself. S/he has to give information which answers these questions;

- What is your name?
- How old are you?
- Which member of the family are you?
- What is your job?
- What do you collect?
- Where do you put your collection in the room?

At the end, Groups A and B compare the pictures. Then it is Group B's turn and the same procedure is carried out. This procedure is also carried out by Group C and D.

Here are some examples;

- The room is small. There is a small red table. There is a big cupboard. There are five shelves. There are two sofas.
- I am Peter. I am 40 years old. I am the dad. I collect stamps. I put my stamps in an album, and the album is on the first shelf.

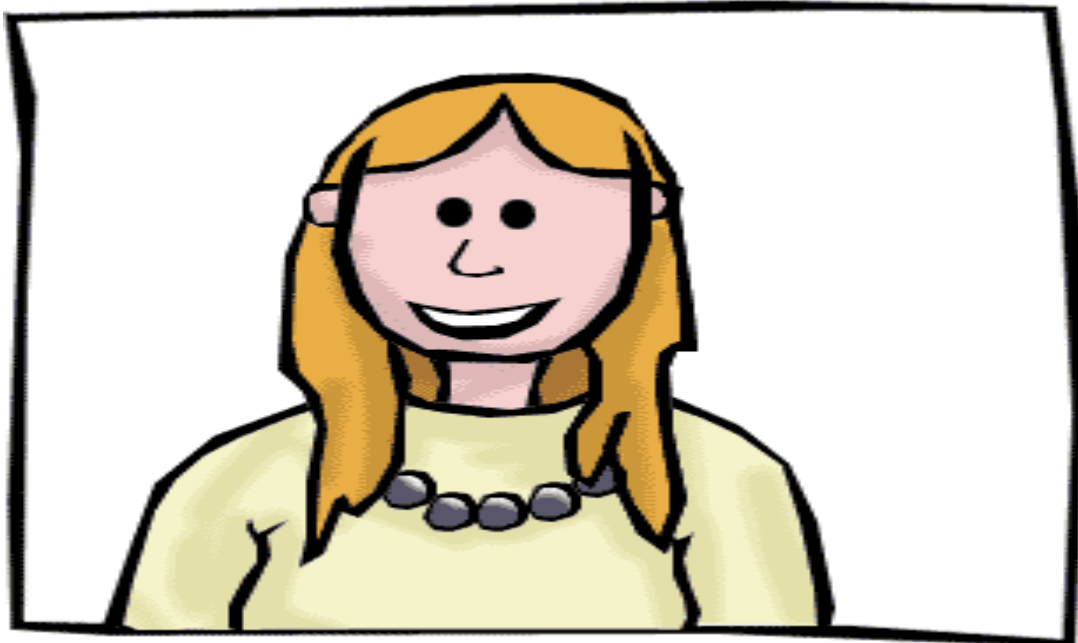
Evaluation

The students sit on the floor in the form of a circle. The teacher asks the students whether they have got collections or not. She writes their collections in English and makes a chart. She writes the student's name under each collection title. Then the chart will be attached to the bulletin board in the English corner.

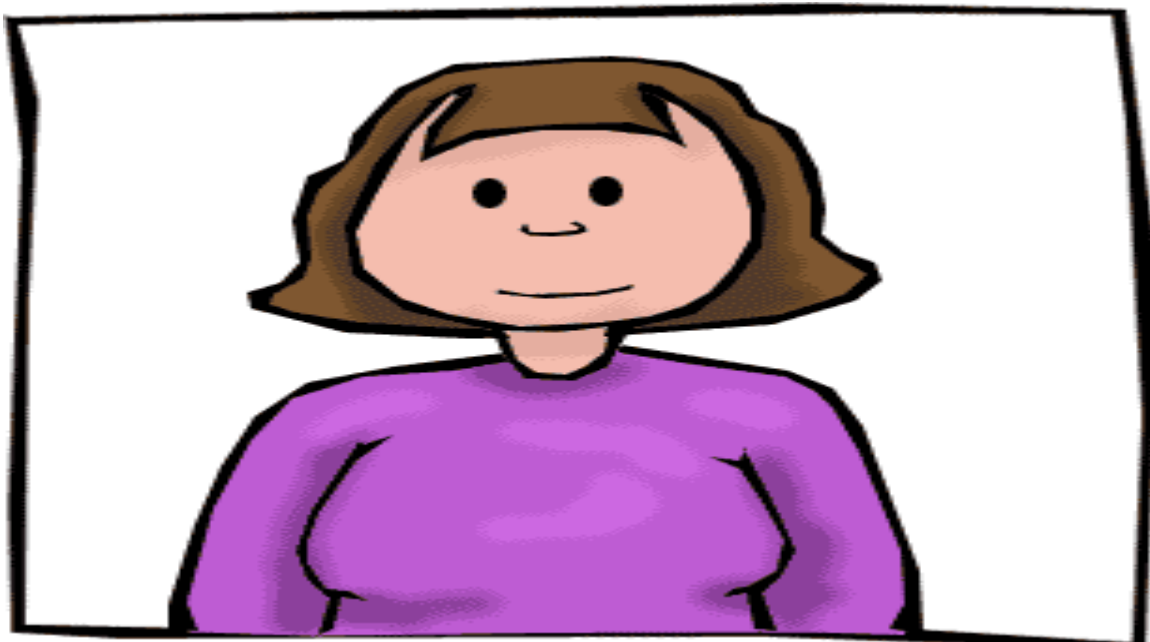
Toys(cars,dolls)	Badges	Postcards	Cups	Playing Cards	Stones	Flags	Computer Games	Coins

FAMILY PICTURES

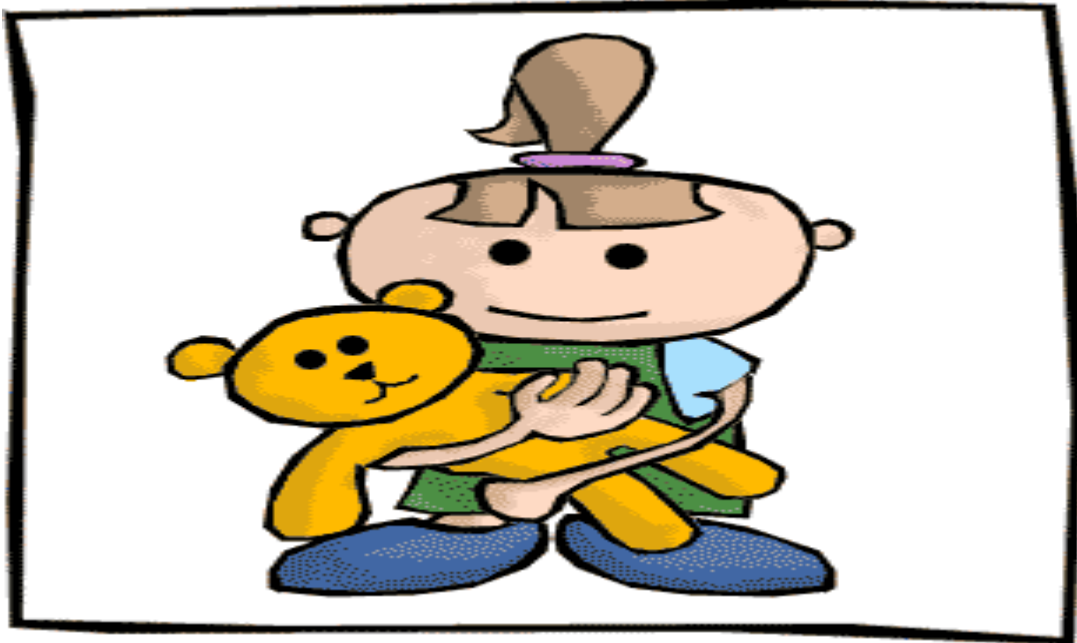
Sally



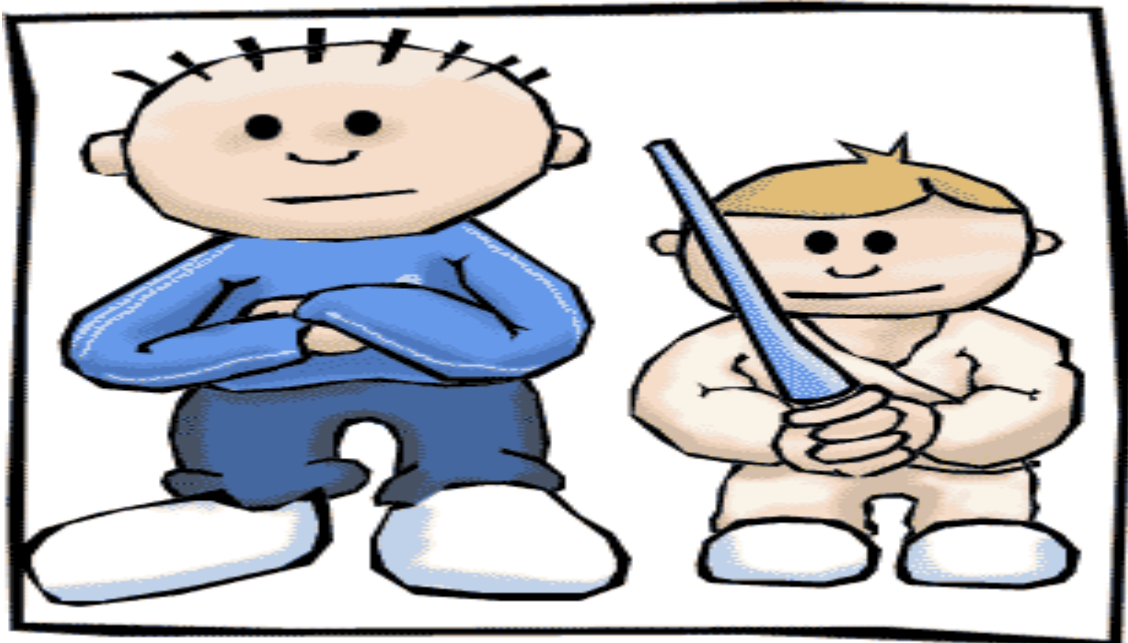
Mum



My little sister



My Brother





An Untidy Room

Vocabulary Cards

COIN

KEYRING

DOLL

BADGE

STAMP

CUP

Sentence Cards

I collect coins.

I also collect stamps.

My little sister collects keyrings.

She collects dolls, too.

He collects cups.

He also collects badges.

VOCABULARY QUIZ 2

A. Write the words. (1x6=6)

- 1) s _____
- 2) d _____
- 3) k _____
- 4) c _____
- 5) b _____
- 6) c _____

B. Fill in the blanks. (1x6=6)

- 1) I am for Trabzonspor. I have got a Trabzonspor _____. I put my keys on it.
- 2) I want to drink tea. Can you give the _____ to me?
- 3) I am rich! ☺ I have got only twenty _____.
- 4) My sister collects _____. Her favourite toy is Barbie.
- 5) I want to post a letter to my friend. I need _____.
- 6) I collect _____. They are small and metal. I put them on my bag.

C. Name two objects. Begin with “I collect.....” (1x6=6)

- 1)
- 2)
- 3)
- 4)
- 5)
- 6)

APPENDIX C

AT THE SCHOOL

At the corridor:

Tina:Excuse me!Where is the canteen?

Suna:On the ground floor.

Tina:Thank you.

Suna:Are you new at this school?

Tina:Yes,it is my first day.

Suna:Oh,it's 12.30! Lunch time.

Tina:Where do you usually eat lunch?

Suna:In the cafeteria.

In the cafeteria:

Suna:What do you do in your leisure time,Tina?

Tina:I play tennis and swim.

Suna:How often do you play tennis?

Tina:Almost every weekend.And I swim twice a week.

Suna:Very nice!And I am keen on reading.I finish a book in a week.

Tina:Oh,what kind of books do you like?

Suna:I like adventure and spy books.Also,Love stories are my favourite ones.

Tina:How long do you read in a day?

Suna:I usually read for two hours and sometimes for three hours.

Tina:Do you live with your parents?

Suna:Yes,I do.

Tina:What do your parents do?

Suna:My father is a policeman and my mother is a nurse.They always work hard.

Tina:Do you spend much time with them?

Suna:Yes,I do.We usually go out together at weekends.

Tina:How nice!

The bell rings:

Suna:Now,it's English lesson.Let's go!

Tina:I like English very much.Do you like English?

Suna:Yes,I do.

A. Match the questions with answers!!

Questions:

ALAN

- | | |
|---------------------------------------|--|
| 1. What does Alan do? | 1. He drinks two cups of tea. |
| 2. How many days a week does he work? | 2. In the evening he goes to the pub. |
| 3. What time does he get up? | 3. He eats an enormous breakfast. |
| 4. What does he eat for breakfast? | 4. He gets up at six o'clock every day |
| 5. What does he drink? | 5. Alan's a lorry driver |
| 6. What does he do after breakfast? | 6. He has lunch in a transport café. |
| 7. What time does he leave for work? | 7. Then he kisses his wife. |
| 8. Where does he have lunch? | 8. He leaves for work at half past six |
| 9. Where does he go in the evening? | 9. He works five days a week. |

B. Ask questions about Tom as in the example.

Example: *How often does Tom buy fast food?* *He usually buys fast food.*
Does Tom play tennis? *No, he doesn't play tennis.*

- | | |
|---------|--|
| 1. | He <u>always</u> watches TV. |
| 2. | He <u>sometimes</u> plays tennis. |
| 3. | <u>No</u> , he doesn't save money. |
| 4. | Yes, <u>he usually</u> listens to cassettes. |
| 5. | He <u>often</u> plays computer games. |
| 6. | <u>Yes</u> , he always drinks fizzy drinks. |
| 7. | He <u>usually</u> eats sweets. |

C. Answer the questions.

- 1-How long do you study English at home?.....
2-Where do you usually have your dinner?
.....
3-What does your parents do?.....
4-What kind of music do you like?
.....
5-Do you play football in your leisure time?
.....

AT THE PARK

Ella: Hello,John.How are you?

John: Fine.What about you?

Ella:I am fine.Thanks. Do you like classical music,John?

John:Yes,I do.

Ella: I have two tickets for the concert on Saturday evening.Do you want to come with me?

John:Oh,I am sorry,Ella.I help my father on Saturdays.

Ella: Really?Where does your father work?

John:He works in his office on Saturdays for long hours.

Ella: How do you help him?

John: He makes French translations.

Ella:Do you speak French?

John:Yes,I do.But a little..I usually help him about easy translations.

Ella: How nice it is!

AT THE CAFE

Sera: Bill, do you watch Tv in the evenings?

Bill: Yes,I do. I never miss my favourite programmes on Tv.

Sera: What kind of programmes do you watch?

Bill: I like football matches and some adventure films.

Sera: How long do you watch Tv in a day?

Bill: I often watch for 3 hours in a day.And sometimes for 4 hours..

Sera:Really? Do you play computer games?

Bill. No,I don't.My little brother plays computer games.

Sera: Hmm.I see.Do you do sports?

Bill:Yes,I do.

Sera: What kind of sports do you do?

Bill: I like all kinds of sports.I play tennis and I swim.

Sera:How often do you play tennis?

Bill: I always play tennis and I usually swim.

Sera:I sometimes swim,too.But I never play tennis.

Bill: Do you want to learn playing tennis?

Sera.Why not?

Bill: So I can teach you how to play tennis.

Sera.Excellent...

A. Fill in the chart for yourself. Then look at the example. Choose and write TEN sentences from the chart:

	Always		Usually		Often		Sometimes		Never	
	Tom	You	Tom	You	Tom	You	Tom	You	Tom	You
Drink fizzy drinks	*									
buy fast food			*							
play tennis							*			
eat sweets			*							
watch TV in the evenings	*									
save money										*
listen to cassettes			*							
play computer games					*					

Example: *Tom always drinks fizzy drinks.*

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

B. Answer the questions .Give both short and long answer.

- 1- Do you speak English fluently?.....
- 2-Has she got a yellow car in her garage?.....
- 3-Does your father work in an office?.....
- 4-Where do they usually have their dinner?.....
- 5-Does your dog walk with you to the park.....
- 6-Does your family live in Sweden?
.....
- 7-Do your friends like speaking English?
.....
- 8-What do you like doing in your spare time?
.....
- 9-Do you like pop music?
.....
- 10-Does Mary help her mother with housework?
.....

APPENDIX D
INDIVIDUAL DIARY

DIARY ENTRY



PLEASE GIVE ANSWERS TO
THE QUESTIONS IN YOUR DIARIES

1. What did you learn from this lesson?
2. Was it different for you?
3. Did you have fun while learning?
4. What do you feel about the teaching style and the teacher?