USING DRAMA IN TEACHING ENGLISH EFFECTIVELY

YÜKSEK LİSANS TEZİ

DANIŞMAN

DOÇ.DR.HASAN ÇAKIR

HAZIRLAYAN

FATMANUR UZER

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YÜKSEK LİSANS TEZİ KABUL FORMU

Fatmanur UZER   tarafından hazırlanan **USING DRAMA IN TEACHING ENGLISH EFFECTIVELY** başlıklı bu çalışma 31/10/2008 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

Doç.Dr.Hasan ÇAKIR   Başkan

Yrd.Doç.Abdülhamit   Üye
ÇAKIR

Yrd.Doç.Ece SARIGÜL   Üye

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ÖZET

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Türkiyede; birçok ögrenci yılllar süren yabancı dil eğitiminden sonra ingilizceyi iletişim aracı olarak kullanamamakta, günlük yaşama sınıfta öğrendiklerini yansıtamamaktadır.Bunun nedeni kullanılan tekniklerin yetersiz oluşu ve derslerin öğrencilerin motivasyonunu arttırıcı şekilde eğlenceli ve gerçekçi geçmemesidir.

Bu çalişma dramanın gerçek yaşam koşullarını sınıfa getirerek ve öğrencilere anlamlı iletişim kurmalarını sağlayarak ingilizce öğretiminin daha etkili olmasındaki rolünü göstermeyi amaçlamaktadır.

İlk bölüm çalışmayı yapmanın nedenlerini içermektedir. İkinci bölüm dramanın tanımı, tekniklerini; dramanın yabancı dil öğretimindeki olumlu etkilerini ve yabanci dil öğretiminde nasıl kullanılabileceğini anlatmaktadır. Drama, öğrencilerden sınıf dışarısında baska biri olmalarını istediği için geleneksel sınıflardaki gerilimin azalmasına yardımcı olur. Ögrencilere üstlendikleri rolle bir maske sağlayan drama; onlara his ve düşüncelerini özgürce açıklama fırsatı tanır. Drama ayrıca sıkıcı ve karışık dilbilgisi kurallarina anlamsal bir boyut kazandırır. Drama ile öğrenciler doğru şeyi, dogru yer ve zamanda söylemeyi ögrenirler. Kısaca drama gercek dünya ve sınıf arasında bir köprü kurar.Drama kullanmanın bir diğer olumlu etkisi dramanın derslere 'eğlence' unsurunu da katması; böylece tüm ögrencilerin aktivitelere katılarak etkili bir sekilde 'yaparak' öğrenmeleridir. Bu bölümde dramanın önemi ve avatajları belirtildikten sonra, yabanci dil öğretmenlerine drama uygulamalarında faydalı olacak aktivite ve öneriler sunulmuştur.

Üçüncü bölüm uygulama çalışmasına ait verileri ve sonuçları içermektedir. İlkogretim 8. sınıf öğrencilerine yapılan uygulamalı çalışmadan sonra öğrencilerin drama teknik ve aktiviteleri kullanıldığında daha cok istekli oldukları ve konusma

becerilerinin daha iyi gelistiği görülmüştür.İşte bu yüzden ülkemizdeki tüm yabanci dil öğretmenleri drama kullanımının olumlu etkilerinin farkında olup, dramayı sınıflarında kullanmalıdırlar.

Anahtar Sözcükler: Motivasyon,Yabancı Dil Öğretimi, Dil Öğrenme/Öğretme Süreci,

ABSTRACT

In Turkey most of the language learners can't use the language for communication and can' t use the things that they have learnt in the class in real life although they are taught English for many years. The reason for this is that the chosen techniques are not suitable and sufficient enough for the students and the lessons are not motivating and not realistic.

This study aims to show the role of drama on effective English teaching by bringing real-life situations into the classroom and providing students with meaningful communication.

The first section, introduction, gives the fundamental reasons for the study. The second section is the review of literature which covers an understanding of what drama and dramatic activities are and what relation drama has with language learning and teaching. As drama gets students somewhere outside the classroom and wants them to be another person at another time; it lessens the tension of the traditional classroom. Providing a mask for the students,drama enables them to express their own feelings freely. Drama adds a very meaningful dimension to all boring and complicated rules of grammar.With the use of drama students learn saying the right thing in the right place at the right time;because of the fact that drama enables students to learn things in a 'context'.In short drama helps to bridge the gap between real world and the classroom. Drama also adds a very important element to lessons "fun". Students really enjoy while doing the activities and they take parts in all activities.Because of the reason that participation is very essential for language learning,drama helps students 'learn by doing' .In this section,after stating the importance of drama in both teaching and learning English activities that are thought to be very useful in drama techniques and some suggestions have also been included in this research.

The third section shows experimental research. The study shows that students get really motivated and their speaking skills improves greatly when drama

and its activities are used in the class. For this reason all of the English teachers should know the advantages of using drama,how to apply it and try to use it as much as possible.

TABLE OF CONTENTS

CHAPTER III DATA ANALYSIS AND DISCUSSION

CHAPTER I

INTRODUCTION

This chapter offers an introduction to the study consisting of background to the study, statement of the problem, aim and scope of the study, hypotheses, limitations and assumptions and definition of terms related to the core of the study.

1.1.Background to the Study

Language teachers in Turkey are trying to find the best way to make their teaching effective. They are looking for methods and activities which make learning more pleasant, interesting and enjoyable.They are searching for techniques that develop communicative skills. In their search some of them discovered "drama"

In language teaching, nowadays more importance is given to meaningful communicative activities instead of mechanical drills .By using drama, students can be engaged in meaningful activities; so language teachers looking for ways to make language learning more meaningful, more natural, more realistic and more fun should look into the use of drama as one means of achieving their goal. Altough drama may not be able to solve all of the language teaching/learning problems, it can be a valuable adjunct to any language classroom.

The goal of the study is to show the importance of drama techniques in providing authentic teaching-learning situations in language classrooms and to discover practical language applications as opposed to "classical methods"

1.2. Statement of the Problem

Learning a language can be a very and boring experience, for the students who are obliged to memorize all the rules of grammar and lists of vocabulary.

Most of the students in Turkey think that studying English is some new torture method thought up by the Ministry of Education just to make their days in school miserable. Many of them just give up. And when they give up teachers feel that they have failed, that they are inadequate, and they get discouraged but as they have to teach, they go on teaching routine lessons without having any courage.This fact causes the failure in language teaching.

As a result of this failure,most English language students in Turkey can hardly answer any questions in English, nor can they speak in English effectively although they have been taught it for several years.There are some reasons for this.One of them is that the English-language programs fail to prepare students to develop communicative competence; giving importance to linguistic forms, pronunciation drills, grammar patterns, and vocabulary items.The teaching methods are usually limited to memorization of phrases or patterns, endless repetition, and mechanical drills.Teachers spend most of the class time analyzing grammar structure and translating from English to Turkish; this prevents students from arriving at genuine communication. Second, the environment does not encourage the speaking of English.After several years of English instruction, students are still unable to communicate in the language because they rarely have an opportunity to talk to native speakers of English or to use the language in their daily lives.Briefly, in Turkey students are forced to learn grammar in overcrowded classes where they suffer from lack of motivation because of the environment.

But fortunately;over the past few years, there has been increasing interest in the communicative use of English in the language classroom. Many communicative interaction activities such as group problem-solving activities, dialogues, role plays and

plays have been designed and incorporated into foreign language teaching.

As there has been a move toward oral proficiency in learners' needs; this study aims to focus on the use of drama in teaching English to explore and develope communication.With the use of drama the threat that students often feel in language classes is removed, and the freedom gained sparks enjoyment, which will motivate students and encourage them to continue to use and study the language.

Although most language teaching coursebooks that are already in use make use of some drama techniques (dialogues, role-play activities and songs, and so on) to some extent, teachers have often despised drama, thinking that it does not work well in a language classroom, and it consumes too much time in the classroom. But, recently, there has appeared a sudden shift, and a great emphasis has been put on drama as it introduces meaningful communicative activities instead of mechanical drills.Communicative activities distinguish drama, which engages the learners in meaningful activities, from other methods based on mechanical exercises .

It can be stated that language practice should resemble real-life communication, with genuine exchanges of information and opinions; pair and group work can greatly increase the quantity and quality of practice. Students generally learn what they use, and forget what they do not use. Therefore, lessons should lead to genuine exchanges of information or opinions, role play or writing activities in which students use creatively what they have learnt. If they can use their new language to entertain, inform, or amuse each other, they do not get lost in the complicated landscape of language study.

Learners should be given opportunity to learn, taking responsibility for their own learning in such a way that the teacher can take a less dominant role in the classroom without losing the respect of the class, or losing control.

Fortunately, nowadays more and more language teachers are getting aware of the importance of drama but they don't know when and how to use it. They aren't sure about which technique or activity to choose. When teachers confront with problems ,they give up easily and don't know how to solve these problems.

Therefore, in this project a discussion of ways in which dramatic activities that lead students to continue their language studies and that can he used in language teaching and learning are presented; in addition, some useful techniques that are serious in purpose but entertaining in practice are suggested.

1.3. Purpose of the Study

Many teachers concerned with the progress of their students in the learning of a foreign language tend to be eclectic in their use of teaching aids and strategies. They welcome anything which strengthens students' usage and knowledge of the language, which increases their confidence and spurs on their desire to extend and intensify their expertise. The purpose of this paper is to support the value of drama in this connection and to present teachers with different views of the place of drama in language teaching with the hope that they will realize its potential for increasing student motivation and providing stimulating language practice. Moreover, this project is designed to give teachers practical ideas of how they might incorporate drama into their lessons in order to practice all important "skill using" ,how they can solve the problems while applying drama in the classroom.

1.4.Research Question

This study is trying to find answers to the following questions:

-What is educational drama?

-How does drama assist both learning and teaching English?

-Which techniques and activities should be used and how?

-How can drama be used effectively ?

1.5. Significance of the Problem

The idea of drama in EFL is generally acknowledged by teachers in Turkey, but drama techniques have not always been fully exploited, partly because of the incapacity of the teachers to put aside certain prejudices about it. Hopefully this work will dispel such misjudgments and open up a useful way of helping teachers to meet students' linguistic needs. Furthermore, anyone interested in providing students with an opportunity to learn English through the vehicle of drama will have the occasion to use the information in this paper as a springboard for designing and experimenting with similar techniques. Also some of the ideas may give teachers the confidence to invent their own activities, related specifically to their teaching situations and aims.

1.6. Statement of Hypothesis

Drama increases the acquisition of meaningful and fluent interaction in the target language. Thus, it is hypothesised that activities related to drama will increase student fluency in the target language. Specifically, students who are taught grammatical knowledge via drama techniques will be more competent in speaking skill at the end of the treatment.

Drama techniques are applied in the experimental group. The group "treated" by means of a classical method, a teacher-centred teaching method, will be the control group.

1) Zero Hypothesis (Ho hypothesis): **Average** grades obtained by the experimental **and** the control groups will be similar to **each other** in regard to pretest.

2) Alternative Hypothesis: **Subjects treated** with drama techniques **obtain higher marks** than subjects treated with classical method in terms of grammar **and** fluency in speaking.

1.7.Method

Library research has been conducted to analyze experts' ideas about the use of drama in the teaching of English. Upon these ideas the researcher has drawn some implications for English language classrooms in Turkey.

The first section, introduction gives the fundamental reason for the study. The second section is the review of literature which covers an understanding of how languages are taught and learned, what drama and dramatic activities are and what relation drama has with language learning and teaching. Also, some of the views of several professionals who are in favor with using drama in teaching a language are presented in order to defend the value of it in this connection; and introduces suggestions for English language teachers in Turkey who teach English to students of various levels and ages, by bringing in techniques that make use of drama in language teaching, and that are applicable to Turkish classrooms.

The third section shows experimental research. It aims to investigate possible cause and effect relationship between drama practices and the achievement on learning. The benefits of using dramatic activities effectively is also given. The aim of the research is to show the effects of drama on making classroom activities more meaningful. The techniques are presented with the aim of illustrating the

ways of overcoming difficulties in speaking. In addition, the effect of these techniques on teaching and learning grammar is included.

Activities involved in drama techniques have also been included in this research. Analysis of the collected data has been given and the implications have been noted.

In the study, 58 students were involved. Students were divided into two groups. The groups have been exposed to different treatments during the research period. An experimental and a control group were formed. Between two classes of Mustafa Cetin Primary School; 8-A was chosen as the control group while 29 students in the Class 8-B was assigned to the experimental group as the subjects of this study. All the subjects in these groups have participated in the tests and the treatment.

Some specific drama techniques were chosen for the treatment because they were the ones which were appropriate to the level of the students in the experimental group. They were also giving an opportunity to the students to practice the grammar points that they had difficulty in understanding.

The control group received a classical method rather than a communicative method. All the subjects were given a pretest which was chosen to assess the students' gradual success in acquiring the newly taught material because it contained the grammar points that the students were supposed to learn during the treatment period, then the treatment, and finally a posttest which contained the same grammatical patterns (as with the pretest) that the learners were supposed to have learnt during the estimated time of the treatment by the researcher.

The same tests were given both at the beginning and at the end of the treatment to see in what ways the success in acquiring the target language differs before and after the implementation of the drama techniques. The experiment spanned a three-week period. Besides this multiple-choice test containing 22

questions (pretest and posttest consisted of the same questions in order to investigate the effect of the treatment), The experimental group was expected to show remarkable improvement by means of the application of drama techniques; whereas, it was anticipated that the control group would improve slightly in the usage of grammar.

In order to test the proposed hypotheses, two different language-education groups (an experimental group and a control group) were chosen from Mustafa Cetin Primary School. The subjects ranged between 12 and 14 years of age. In control group there were 13 females and 16 males and in experimental group there were 12 females and 17 males. The number of the students in their sex were different but it was assumed that one sex is not superior to the other in learning a foreign language.

The subjects in the 8th class, and in both groups,— they had been taught English and were observed for five hours a week by the researcher. The research lasted for three weeks. The subjects were at elementary level in regard to their knowledge of English as a foreign language. The students had bad prejudies against English. 32 of them thought it was useless to learn English and most of them thought it was really boring to learn it, some even thought English lesson was a torture for them. All of them thought English was too difficult to use.

The course book was in both groups. The control group had been taught English as it was arranged in the course book; that is by means of a classical method that does not give much chance for the subjects to participate in the lesson. The control group had not been introduced to extra classroom activities. In contrast, the experimental group had learnt the same grammatical patterns as the control group by using the same book. But, in the experimental group the teacher used not only the exercises in the course book but also some activities involving drama techniques such as role play and games which provided additional support for learning and practicing the language to which they had been exposed.

1.8. Limitations and Assumptions

There are a number of limitations that may affect the validity of the results. It should also be noted that there was a little imbalance of gender among participants. There were 25 females and 34 males.But as it is regarded that sex is not an important superiority for language learning,it is hoped that this will not effect the results of the study.

Another limitation was that students have different learning styles, interests and abiltites.Different kinds of activities were chosen for the students so as to meet the needs` of the students.The reseach was done to a limited number of students in a limited time but it is believed that it would be enough for showing the benefits of using drama in language classrooms.

1.9.Definitions of Terms

The terms stated below are used in the terminology of this research.

Authentic: "being fully trustworthy as according with fact or actuality"

Classical method: A method based *on* teacher's dominancey, and based heavily on teaching grammar and structure rather than student involvement and creative teaching in the classroom (The Grammar Translation Method and The Direct Method are often accepted as classical methods.) (Larsen-Freeman, 1986: 4-19).

Fun: Enjoyment and amusement in classroom atmosphere (Dobson, 1988: 47-50).

Group-work: Establishing four to six players to carry out the games or various drama techniques in the classroom to encourage the students for interactional studies (Livingstone, 1983: 7).

Improvisation: "a form of dramatic play that has a regular shape, is known to be a form of representation", which "can also be called 'child drama*, and 'creative drama' in education" (Courtney, 1980: 33).

Information gap: A concept which is required to carry out a conversation between two people or among groups: "one person" or one group "in an exchange knows something that the other person" or other group "does not" (Larsen-Freeman, 1986: 132).

Language use: One's actual use of his/her language in his/her real-life in Widdowson's terms (Widdowson, cited in Yalden, 1987: 12).

Mother tongue: It is the first language of a person (who knows more than one language). It has the same meaning with native language (Celce-Murcia and Mclntosch, 1979: 219).

Non-verbal (language/communication): Use of one's body or face while communicating with others; includes tone of voice, rate, rhythm, gestures, mimics, proxemics (spacing) and touchings (Liles, 1975: 7).

Pair-work: Participation of two students in learning activities; fast to organise and good for intensive listening and speaking practice (Livingstone, 1983: 6-7).

Performance: Courtney emphasises that performance comprises the human actions that create meaning in the external world.

Play: "a form of drama as in 'children's play'"

Role card: A card that has specific information about a character or an event on it, utilised while role playing (Livingstone, 1983: 70).

Simulation: "representations or model of some external reality with which students interact in much the same way they would interact with the actual reality"Ekmekci and Ekmekçi, 1990: 35-36). It creates an active atmosphere in the classroom.

Target language: A language which is tried to be learnt by a language learner in addition to his/her native language (Larsen-Freeman, 1986: 123).

Theatre: "the art form of the dramatic process, theatre is the formalised and codified product of drama whereby 'the costumed player* is at the centre of the form. Theatre art can be supported by playscripts, dance, song, lighting and decor. But this is not always the case" (Courtney, 1980: vii).

Verbal (language/communication): Use of words and sentences at the time of speech (Liles, 1975: 7).

Warm-up activity: A kind of activity which is used for focusing the learners' attention, and getting them interested in the subjects that are going to be taught (Ladousse, 1987: 21).

CHAPTER II

REVIEW OF LITERATURE

2.1.Drama in Education

In the 1950s and 1960s the distinction between drama in education and theater arose.In contrast to the earlier emphasis on the quality of the performance and the 'importance of artists' craftmanship', Peter Slade and Brian stressed the developmental aspect of drama and how it can be used to increase awareness ,self-expression and creavity.

In 1968 the Drama Survey found that there was too much pointless 'reeling and writhling' and that the old structure had been dismantled without a clear firm new one to replace it.The early and most well known advocates of drama in L1 classroom were Heathcote and Bolton.They encouraged teachers to integrate the theatre into all they did.Bolton suggested to make drama the centre of the curriculum.Dorothy Heathcote's and David Balton's concern with the social element of drama and its capabilities for allowing insights into non-personal matters has led to drama being seen as an educational tool rather than a seperate subject.The value of drama as an educational tool consists in fostering the social, intellectual and linguistic development.

Heathcote isolated the following characterisitics as being particularly significant: Drama demands the co-operation of the participants;it draws on previous experience; it creates situations in which there is a need for precise communication; it is experiental, thereby affecting students in other than a purely intellectual way; it challenges students to discover new truhts or insights by confronting them with previously unknown predicaments.

These ideas soon transferred to L2 practitioners and gained many proponents Pioneers in the field of ESL/EFL include Via(1976), Maley and Duff (1982), and Smith(1984), who all published books based on their experiences as language teachers

who have used drama in their classrooms. Their books were a mix of theory and practice.Via's students acted in plays during his whole career as an ESL teacher.Smith spoke to practicing teachers and developed an analogy between L1 actors and L2 students as well as provideing many communicative theatrical activities.Maley and Duff also collected myriad activities and offered advice on how to use them.

These authors were followed by more and more others who also encouraged the use of drama in the language classroom. Wessels' Drama(1987) was a very practical book that providing rationale for using drama as well as a number of activities.She also offered suggestions of how a class might go about staging a play in the target language and described one such experience that she had with a class.Porter Ladousse (1987) published a similarly useful book, hers devoted to role plays,with justification and many examples.

Byrne and Fleming (1998) devoted to describing how teachers have used drama to promote cultural under standing and awareness among their students.In a different way Vein, Kao and O'Neill(1998) explained the technique and the merits of process drama,an extended role play activity that uses integrated skills to involve the whole class.Brauer has edited a volume about the connections among language, writing, and drama.

All of these educators have tried to explain the importance of drama and maake teachers use it in language classes.

First of all, in order to understand what drama is, we need to define the terms drama and theater both and show their diffences and similarities.

Drama in the classroom has no separate audience; it is mostly improvised. Theatre, unlike drama, centres on a performance with a separate audience. It refers to the encounter between actors and audience (Robinson, 1980: 149). In relation to Robinson's view, Wessels (1987: 8) points out that in theatre everything is prepared for the benefit of the audience, it is a communication between people for the

benefit of other people; but on the other hand, in drama everything is contrived for the benefit of the learners. As Neelands (1984: 74) stresses, in drama the learner concocts the implications of a role as a result of his/her involvement with it. The outward expression of his/her role may change considerably as a result of his/her giving inner understanding to the meaning of the role, revealed through the unfolding action of the drama. In theatre, however, there is an actor who appears on the stage with complete interpretation of a role arrived at through rehearsal and study of the text. His /her performance of a role will not change drastically during the performance unless such a change is indicated by the circumstances of the play (Neelands, 1984: 14).And also theatre is concerned with the product; whereas darama gives importance to the process. According to Byrne drama is not 'acting' in the sense of performing before an audience because the skills tried to be developed are communication skills ,not acting ability.In drama process is more important than the product.Diffent from theater, drama does not, for the most part involve working from a script text.

Defining drama, Via suggests that the use of drama comes into play as students try to get across the intended message (1981:3). He adds, "If our students are doing dialogue work, and if they are conveying the intended meaning, as opposed to reciting the lines they are using drama ". In teaching a foreign language drama is applied to classroom activities where the focus is on the "doing" rather than on the "presentation." In other words, the students work on dramatic themes, and it is this exploration of the ideas and characters of their target language which is important, for "it entails interacting in English and making full use of the various features of oral communication". The students have the opportunity to experiment with the language they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction (Holden, 1981:5). According to Lester (1976:15) the interchanges between characters, "involve the establishment, of personalities and motives students so that in the persona of the character, the student has a genuine communication which other classroom techniques seldom provide. ".

Heathcote (1967: 48) states that "Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges." Heathcote (1988: 209) respects the needs of each individual. However, she regards drama as a means of uniting their differences in a communal expression. She also aims to encourage students to think for themselves, to use their ideas and engage in the activity.

Heathcote also suggests that "drama is about filling the spaces between people and meaningful experiences"(1984)and adds that it is a unique teaching tool,vital for language development.In educational terms drama simulates reality ,develops self expression and enhances value judgements.

Bolton (1986: 18) defines drama in education in a different manner stating that what it is not and could be. He stresses that "Drama in education is not the study of dramatic texts, although this could be part of it; it is not the presentation of the school play, although this could be part of it; it is not even teaching drama or teaching about drama, although this could be large part of it." He adds that it is a process which has educational goals which students' imagination and intellect pursue.

Drama is concerned with the world of "let's pretend." It asks the learners to project themselves imaginatively into another situation, outside the classroom, or into the skin and persona of another person. Students may act in a controlled way, following linguistic and organizational guidelines laid down by the teacher or they may be left relatively free to work out their own parameters. In either case they will usually be interacting with other people, and reacting in some way to what they say and do, drawing on their own personal store of language to communicate meaningfully.

Drama implies working in an "as if" or "fictional" way in order to equip the participants with a measure of psychological security. Therefore, the situations and roles offered by the drama are clearly fictional. Despite its fictional nature, the imagined reality in drama may be more creative than factual reality. Drama

normally deals with what is happening now rather than with guesses and speculation about what happens next (Neelands, 1984: 84-85).

It is a unique human ability which enables us all to play, to create circumstances which are not actually present to our senses now. This means that we can manipulate images to conjour worlds which are beyond our immediate and by doing this we open the door to all imaginative thought. The drama process draws upon this natural ability to create imaginary situations through which to explore experiences.

Byron (1986: 20) believes that if fiction, dramatic activities and language work are linked in a language classroom, language is clearly grasped by the learners with the participation of meaningful actions which refer to the language points that are being taught. Byron shows the interaction among fiction, drama and language as in the figure below:

Fiction
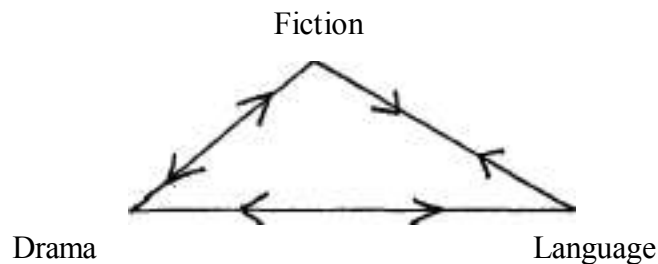
Drama   Language
(1986: 21).

Drama promotes interpretation, critical and constructive thought, problem-solving, skills of comparison, judgement and discrimination, and further learning and research (O'Neill and Lambert, 1982: 17).

The materials of drama consist of a "no-penalty area" in which all individuals can have equal status. Drama is a social art where people are and do, and other people may see them doing and being. Drama, in a school curriculum, is necessary because, in the "no-penalty area", it can be used productively to resolve situations and for acquisition of the new knowledge. This is because drama

activities make participants employ the actual laws of social living. This law of actuality develops the communication and construction skills of the learners (Heathcote, 1984: 128-129).

Drama is accompanied by bodiky movement ,music, dance, song and speech because educational darma being with "doing as you like".It continues working with other people, and lets groups of students work together (McGregor, 1976: 79)

Neelands (1984: 6) believes that drama is practical, and brings a dimension of action to classroom learning through the imagined use of time-space-people. Neelands also states that:

> drama is a social (interactive) way of creating and interpreting human meanings through imagined action and language that simulates and corresponds to real-life actions and language (the imagined experience should possess a real-life quality for the participants).(1984:6)

McGregor (1976: 81) stipulates that "drama by its nature is concerned with social interaction. It is involved with interaction on a make-believe and also on a real level." Dramatic activities are based on working cooperatively, because giving and accepting ideas, acting on one's own and others' ideas, working together to make sense of what one is doing, are all part of the social aspect of drama.

For Holden (1981:1) the use of drama seems to be a tool which enables students to interact with each other. She explains that interaction among students is realized by putting the learners in an hypothetical situation whereby they are required to "project themselves imaginatively into a different situation beyond the classroom"

It has additional value in language teaching, like offering several ways to stimulate and motivate the learners in their efforts to learn a new language. Rivers (1987:10) defines drama techniques as "strategies to achieve either drama or theatre or both" Drama techniques are used in dramatic activities by means of which the learners can have the chance to communicate the message they want. This connection, Maley and Duff (1978:6) state that "dramatic activities put the learners a position where they can have the opportunity to express their identities without the presence of an audience in mind" .

2.2.Drama in ELT

The emphasis on the Communicative Approach has recently caused the need to create situations in the classroom in which the students can use the language in a meaningful manner. As the main goal is the communicative competence in these classes and language learning means learning to communicate in communicative approach, students will have a real need to communicate through drama practices. In addition, students are expected to interact with other people, and drama meets that expectation through pair and group work activities. Moreover, in a genuine discourse one can not usually know what will be the response of the other person, which creates unpredictability. The guided dialogues and controlled patterns of speech which are composed of set responses cannot help students when they are confronted with the real world where language is unpredictable and there are various responses.

As Wessels (1987: 11) states "Genuine communication", first of all, involves speaking to another person, but not in the tidy A/B/A/B sequence that we see in typical course book dialogues." David Abercombie calls it "spoken prose" (Holden 1981:4). In genuine communication, there are interruptions, hesitations, misunderstandings, repetitions, silences, silence fillers such as well, you know, er, gestures which amplify the meaning of words, and stammers. Gestures, facial expression and movement all play their part. Besides, genuine communication involves emotion which changes according to the situation and the person. Having these features ;drama improves genuine communication.

As A. Maley and A. Duff (1988) state:

the students use their own personality as well as their natural ability to imitate, mime, use gestures, and combine their imagination, memory, and experience in creating the material by means of dramatic activities." (1988:6)

Everyone knows that learning a foreign language is a long process, extending over many years. It involves acquiring the ability to compose correct sentences, but it is also acquiring and understanding sentences, or parts of sentences which are appropriate in particular contexts. These are instances of correct language " usage." However, we are also required to use our knowledge of the language system in order to achieve some kind of communicative purpose and this is " use." Therefore, usage is the citation of words and sentences as manifestations of the language system. Use is the way the system is realized for communicative purposes. However, it is a fact that much language teaching is done through structures. First comes form, then meaning. This can be misleading for the students, because they may be structurally competent, but they, mostly, cannot communicate appropriately. In other words, students gain the raw knowledge of syntactic and semantic rules of a language. However, they need the additional knowledge of social and psycholinguistic factors which govern their use in the specific contexts.

The language should be presented in such a way to reveal its character as communication. As Rod and Moira Ashley (1985:7) state, communication is about understanding what other people mean and conveying what you mean to others. The communication skills are in reading, listening, writing, and speaking.

One of the main effects of a communicative approach to language teaching may be the abolition in the classroom of the traditional distinctions. The student will know the signification and value, that is, the purpose is from grammatical to the communicative

properties of language.As Stevick (1967:6) says:" speaking, without communicating, is a tale told by an idiot."It can be generalized for all of the four skills that gaining pure theoretical knowledge without practice is not so much valid and is usually temporary.

Practically, any sentence will have an abstract meaning- a propositional or dictionary meaning- but this face value may have nothing to do with its concrete use. It is necessary to supply the educational objectives within the transfer to the real world. However, drama attempts to put back the forgotten emotional content into language that it implies that we need to take more account of meaning. Dramatic activities supply this occasion.

Drama reduces the artificiality of the classroom. When we add drama and dramatic activities to the language classroom, we add a very meaningful dimension to rules and vocabulary. Susan Holden (1981:134) suggests that through the use of drama techniques, or in other words "dramatic activities", students may be sensitised to the effect of non-linguistic signals which influence the message we communicate just as much as do the words we use.

. Via (1987:13) denotes drama as a means of helping people learn another language. He notes,

> A great deal of our everyday learning is acquired through experience,
> and in the language classroom drama fulfills, this experiential need.
> When we add drama and dramatic activities to the language classroom,
> we add a very meaningful dimension to rules and vocabulary.

'Drama' is applied to classroom activies where the focus is on the doing rather than on the presentation. In other words, the students work on dramatic themes, and it is this exploration of the ideas and characters of their target language which is important, for it entails interacting in English and making full use of the various features of oral communication. The students have the opportunity to experiment with the language

they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction.(Holden 1981:133)

From this definition four important points arise:

· Drama is used to practice language, or give learners the opportunity to proceduralise language from their developing inter-language to make it more available for future production.

· The language comes from the learners, therefore their own internal level of language and interests dictates what they will choose to practice.

· The language learners produce will be contextualised by the situation and dependant on the whole text.

· There will be some spontaneity in the activity and the students will be acting in real time.

Language is the backbone of the drama process, and it is a means through which the drama is realised. Active role play, involved in drama, requires direct use of language (O'Neill and Lambert, 1982: 17-18). Byron (1986: 117) advances the idea that foreign-language use develops through the use of dramatic activities, because, when drama is used in the classroom, some set of "real" roles and relationships goes with the context. New contexts and new roles begin to operate in company with "as if" or "fictional world". These new contexts or relationships set up new possibilities for language use. So, development of language is opened up. Similarly, O'Neill and Lambert (1982: 18) say that a powerful motivation for speech is provided by dramatic activities, and this speech occurs in context and situation where it has a crucial organising function.

Wilson and Cockcraft show the steps that create language development by means of the things below:

1.New Context Created
2.New Roles Established
3.New Relationship in Operation
4.New Language Demands Made
5.Language Demands Tackled and Language Development

(cited in Byron, 1986: 116).

Byron (1986: 126) goes on to state that "language development is likely to be most rich in drama work" when the teacher's and the students' attention is "focused on the demands of dramatic situation, rather than on the language being used."

O'Neill and Lambert, as a response to Byron's view, state that the language of both teacher and student, in dramatic activities, can be used to:

1) create and control the situation
2) regulate the activity
3) define the roles
4) bind the group together

(1982: 18).

Markley says that there is a close relation between the word "learn" and "the activity of the rational analytical mode of the brain", such as sequential, verbal, logical one-hing-at-a-time thinking.Griffee(1986:18) stataes that he prefers to use the word "acquire" associated with the activity of the visionary, spatial, visual, and sensory perception.Rules, vocabulary and patterns are learnt.Learning is conscious, but the

knowledge of a language that enables us to speak is unconsious.It is acquired, not learnt(Krashen,1982:10)

Evans (1984: 11-2) also believes in the contribution of drama to the realisation of the aims for English teaching. According to Evans, drama realizes these aims through:

1. Providing opportunities for pupils to practise a wide range of language registers, thus extending vocabulary, particularly that demanded by unfamiliar contexts.Encouraging particular kinds of language use,essential in the drama process, but too often neglected in English teaching, e.g. planning,hypothetical and reviewing talk.

2. Building confidence, particularly through group co operation and sharing of ideas.

3. Focussing attention on any area for study, making the easily forgotten memorable and throwing new light on the familiar or cliched.

4. Furthering appreciation and interpretation of the written word and stimulating the pupils' own written work.

5. Allowing the less conventionally academic pupil scope for success, thus reorientating all pupils' notions of areas for success.

6. Opening up the mass media for inspection and analysis.

7. Helping to explore and destroy stereotypes (particularly sexists and racial ones) through the imaginative leap that drama always requires.

Drama also gives learners a chance to show their potency in using language and to increase their self-confidence.

Drama

- Drama captures the imagination, emphasizing communication of the 'message' rather than the words that carry it
- The urgency of the message pushes students past the fear barrier so they freely access language they already know. It also pushes them to experiment with structures they are less sure of
- Performance skill can be acquired by learning language structures in the context of real life situations encountered using movement and drama

Fluency of speech may be described as the ability to access chunks of language automatically and with ease, to sound 'natural', to communicate ideas effectively, all this with continuity, absent from communicative breakdown. Fluency is a top priority for many learners but often tends to remain elusive. The difficulty lies less in a learner's level of knowledge of the target language than in the fact that fluency involves a skill in 'performance': the ability for instant verbal action/reaction. Inherent in this skill is the confidence to trust one's language knowledge, coupled with a willingness to run risks, because unlike reading and writing, there is no private time just to ponder and figure things out. A lack of skill in performance leaves one a victim of self-consciousness, of anxiety with regard to the accuracy of memorized language and speed of recall, so that even when a speaker supposedly has the language structures and vocabulary at hand, there can be a fluency barrier.Drama helps students overcome these kins of fears and barriers.

In language teaching , drama can be used to teach structure and vocabulary and for revision and reinforcement (Wessels 1987: 10). There are many drama activities for teaching structure and vocabulary. For instance, imperatives and verbs can be taught and revised by using mime. Using a drama game, students can reinforce their vocabulary knowledge, for example "Word for Word." For this game, students sit in a big circle and one student begins saying a word, e.g. red. The next students on the

right must say a word which goes with this word, e.g. apple. The next student continues in the same way, e.g. worm, etc. (Maley and Duff 1982: 169). Besides, simple past tense can be practised through drama exercises, for example "Not me! It was Jim." Students first sit in circles of about ten and one of them begins accuses one of the other students of something, e.g. "Kate lost the umbrella." Then Kate replies: "Who, me? No it wasn't me. It was Jim." Jim (or whoever it is) then repeats the same pattern and he accuses someone else. It continues with other students (Maley and Duff 1982: 66).

2.3. The Effects of Drama in Language Learning and Teaching

As communicative approach gains importance, teachers are aware of the fact that there must be established situations in the classroom in which students employ language in a meaningful manner . Because language is above all a means of communication, not an abstract body of knowledge to be learnt.Drama activities can provide a framework in which students have a real need to communicate.

Drama in the class will provide use of the desired language within a meaningful context.In an activity when both students are unaware of each other's role,a unique element of discourse is introduced called unpredictability.In tradional classes students study set of responses,guided dialogues and clearly controlled patterns of speech.Because of this they confront problems in real life.In other words,when students aren't aware of the fact that they may face different responses in the real world apart from what they have memorised in language classes, they confront with problems and don't know what to do and what to say in real life situation.

Drama help to bridge the gap between the cosy and controlled world of the classroom and seemingly chaotic compositon of language in the world outside.

As Barrows and Zorn (1983) indicate, most language teachers want to involve their whole class, encourage their students to speak up without worrying about set patterns, get them to use their imaginations, and create an amusing atmosphere that

would make their students forget they are in the classroom. At the same time language teachers want their students to apply spontaneously the grammar they had already learned.But, since language teaching is done through structures or "so-called situations" in the belief that once a sentence has been correctly formulated a use can always be found for it.(Maley and Duff, 1982), the intentions of most of the teachers are hardly achieved. Too many language classes are filled with rote practice that centers on surface forms. Drills and rote memory can produce a situation in which the students are speaking but not understanding what they are saying. This is stressed with what Brown (198O) says,

> The frequency of stimuli and the number of times spent practicing a form are not highly important in learning an item. What is important is meaningfulness. Contextualized, appropriate, meaningful communication in the second/foreign language seems to be the best possible practice the learner could engage in.

Research has proved that the more a teacher can create a meaningful context, the more language will be acquired; Griffee (1986) claims that this is simply because languages are aquired when a context that students can understand is created. According to Griffee what students understand is 'meaning'; he says "The reason a context is necessary for learning is because it is the context that gives both linguistic and extra1inguistic help which cement and hold the meaning." Accordingly, using drama is one way for a teacher to create a meaningful context in which students can promote the subconscious learning of the target language as drama forces students to focus on meaning rather than rules and their use. Drama techniques do not aim to teach students forms or functions of language, they aim rather to provide students with an opportunity to apply what they have studied in their classes. Therefore, teaching the students the subject of drama rather than the forms of language will allow students to practice the target language without being conscious of grammar and forms. In short, drama will provide the context for a meaningful exchange in which students see a reason to communicate. According to Picollo (1984), language is more naturally and meaningfully used when the classroom is "transformed in to a stage."

In most cases, language acquisition is impeded because as Pechou (1981) states, "Students are blocked in their own bodies and in their relationships to others, paralyzed by selfconsciousness and the fear of being wrong."Dealing with this problem, Via (1975, English through drama) stresses that "Classrooms are places to make mistakes. It is a place to learn. The students must be given the freedom to know that they can fall down whenever necessary without any kind of reprimand." Smith (1984) believes that "In order to become skilled in interacting spontaneously in the target language, language learners need the opportunity to practice language without inhibition and without interruption from the teacher." Using drama in the classroom provides this opportunity.

Most of the skills needed when speaking a language, foreign or not, are those which-are given least attention in the traditional textbook: adaphabi1ity, speed of reaction, sensitivity to tone, insight, anticipation; in short appropriateness (Haley and Duff, 1982).Ultimately, teachers want their students to be both fluent and accurate in the way they speak.As Ladousse (1987) identifies, being accurate does not just mean using structures and vocabulary correctly, but also saying the right thing in the right place, at the right time. Students need the occasional chance to take risks in the language, to try out new ways of combining words, and to find out where the gaps are in; their knowledge. Haley and Duff (1982) point out that the drama activities give students an opportunity to strike a balance between fluency and accuracy. As Lester (1976) notifies, drama in language teaching provides a purposeful, highly motivating classroom activity, and also a practicable classroom technique for developing fluency in the target language by focusing on the communicative needs of characters in an actual meaningful situation.

For successful learning to take place as Tunnell (1980) states, there is an even more important requirement than meaningfulness: the learner must be motivated. Dubin and Olshtain (1977) stress that: Drama through its attention to human experience, can involve students in highly motivating activity.Because students can lose themselves in the characters, plots and situations, they are more apt to receive the benefits of reduced

anxiety levels, increased self-confidence and esteem, and heightened awareness.

In the EFL setting there is the problem of how teachers can motivate students to use the language communicatively in an atmosphere of relaxation.

Via (1979), defining language as a tool, says, "Over the years language teachers may have been remiss in just fabricating a tool rather than helping students use that tool." Related to motivation Via asserts; to speak the language is so very important. If we just study reading and writing", it may seem useless at times; we may wonder how we can use this language. But to speak a language gives a reason for learning it.

Picollo (1984) a university teacher at Sao Paulo, teaching speech training/oral command to students whose knowledge of English varies from basic/intermediate to advanced, states that he has always tried to make his students feel increasingly confident in using the language. He says "I felt something had to be done to help the students put into practice what they had learned formally in class." This feeling of his he says led him to insert drama into the syllabus.

One of the exciting and useful things about drama and drama techniques is that they give students something to talk about.In other words as, Via (1979) mentions, the students are actually using the language rather than just studying it. Stern (1983) emphasizes this by saying, "Drama focuses on 'how to do things' with the language rather than merely on 'how to describe things'."

Motivation is the most frequently cited reason for using drama in ESL and EFL classes. Dramatic activities inspire students to want to learn another language. The purposefulness of dramatic activity can provide a strong instrumental motivation for language learning.

Cammack(1975) accents that teaching English through drama seems to result in "uncommonly" high motivation. Briefly as Smith (1984) notifies, "Motivation is a good word to summarize what drama gives us." Drama helps to overcome two of the language teacher's worst enemies: silence and boredom (Pechou, 1981).

A number of learning choices offered through dramatic activities can allow alternatives for learning suited to individual talents and aptitudes.Moreover, students can have the chance to demonstrate their personal potentials in both using the language and putting forward ideas. It is suggested that the more chances the students are offered for communication,the greater desire they would have to participate in the procedures involved.

There is an assumption that role-plays have high student appeal for the reason that students can hide behind the role they are assigned to and thus, feel less inhibited in expressing their thoughts and opinions. This, in return, can allow for an increased amount of motivation to communicate in the target language.It is also suggested that the element of conflict added in role-plays makes the learners have something to talk about rather than remain passive as they do most of the time in the traditional type of instruction.

In traditional teaching, the teacher may not have the chance to develop a friendly relationship with the students, because students are there to answer questions directed by the teacher. The teacher's task is to elicit the correct response among students' answers.

With focus on small group instruction, drama techniques can get learners and teachers involved in informal conversations.The consequence of such a relationship has benefits for the teacher as well as the students. While groups are at work, the teacher visits each group, making sure that members of the group understand the tasks involved.In this way, the teacher can gain a considerable awareness of students' needs and interests, learning styles, and difficulties they encounter in the process of learning a

foreign language.Being informed about the weaknesses and strengths in using the foreign language, the teacher can decide which activities to reject and which to make use of.

It is believed that working in groups helps students to reduce their anxiety because they feel more secure when they are a member of a group rather than working individually. From the psychological point of view, activities based on group-work have particular interest for them in achieving a stated goal in the given activity.

Drama activities based on role-play practice and small group instruction is of motivational value, because these activities relate to students' psychological needs involving self-confidence, enthusiasm, in participation, and a friendly atmosphere between the teacher and the student.Though it is good to give students a new atmosphere, in many classrooms the desks and chairs are fixed permanently.

Via suggests not to let students get attached to one desk, one place. He encourages language teachers to "put students in new places, both to test their security and to give them, eventually, more security by enabling them to adjust to a new arrangement." Via (1979) asserts that "Students should be standing and moving while they use English; they should be looking at each other face to face; they should be working in groups." Drama perfectly can serve this purpose. By offering students a variety of language contact situations in the classroom, Via indicates 'Language teachers train students so that they will be better able to cope with the real world of language outside the classroom. Furthermore, they are given the ability to think on their feet in a language other than their own."

Classroom English does not usually consider what the students are going to want to do through the language. They are not taught everyday functions like commanding, persuading, or informing.The consequence of this is that the language makes little impression on students' minds; and they, therefore, easily forget most of what they have been taught. But if the language of real life were to be used habitually in the teaching of

a foreign language, students would learn more quickly and more thoroughly. Therefore, teachers should use techniques or methods in which the new language is used as it is in real life, performing some useful purpose. Drama is found as one solution; as Nomura (1985) states, "Drama exists in every real live moment and even in the communication of our everyday experiences." Haley and Duff (1982), suggesting drama in this alliance, maintain the following:

Drama is like the naughty child who climbs the high walls and ignores the "No trespassing" sign. It does not allow us to define our territory so exclusively: It forces us to take as our starting point life not language. And life means all subjects.

Since Cicero describes drama as"a copy of life, a mirror of custom, a reflection of truth" and Shakespeare defines it saying "drama's aim is to hold as if there were the mirror up to nature" and since the language taught in the classroom should be the language of real life, why not use the vehicle of drama in teaching English so as to bridge the gap between the classroom and the world outside? The message is that through drama in the classroom, teachers will be able to create something as near to a real world as they can. In other words they will lead students to learn by acting in a meaningful context in which the language input is understandable. It is logical to say that acting has an important role in learning a language as acting is a part of the process of living.

Courtney (1968) specifies that "We may actually pretend physically when we are young children or we may do it internally when we are adults. We act everyday with our friends, our family, strangers." These ideas are emphasized by what Shakespeare once said: "All the world's a stage and the men arid women merely players. They have their exits and their entrances and one man in his time plays many parts." Therefore, as Via (1979) specifies, "It is almost as if drama and drama activities had been made for language teaching and learning."

Susan Holden suggests 4 stages to a drama exercise:

·Presentation of exercise.

· Discussion.

· Experiment (showing to rest of group).

· Discussion.

(Holden, 1982: 22)

The presentation can be done through pictures, sounds or words and should set the atmosphere, the mood and relationships between the people and the setting, thus creating the context and meaning of the language to be used. Gillian Porter Ladousse also suggests role-cards for the characters in the scene, to further enable the learners to envisualise their character's feelings, role and status. (Ladousse,1987:15) However done, the presentation or cueing should go along way to creating the meaning of what the learners will be doing.

The discussion will allow the learners to plan what they will do or say in the activity. Language can be put in by the teacher or not. It is up to the teacher how obvious he wants to be in showing the learners that they are practising a part of functional language or not. The discussion itself will also supply the learners with good language practice, using persuasive language, agreeing, disagreeing etc.

The Experiment stage is where the learners try out their scene, maybe miming first, maybe practising on their own or in pairs or small groups before showing their performance to another group if required.

The second discussion provides an opportunity for analysis of how it went, again providing further spoken practice of suggesting, criticising, praising etc. The analysis should be based on both linguistic and paralinguistic features and should bring the activity back to the learners real selves, allowing them to put their own personal thoughts and feelings into their analysis, comparing with themselves and hopefully making the activity more personal and memorable.

2.4.Techniques of Drama

Balton defines dramatic activity as a process of engaging with something outside oneself using an 'as if' mental set in order to activate, sustain or intensify that engagement(1986).

Dramatic activities are activities which give the students an opportunity to use their own personalities in creating the material on which the language class is to be based (Maley and Duff, 1982). Sharim-Paz (198O) quotes from Maurice Imhoof, "Dramatic activity by its very nature can make the study and practice of a language interesting, enjoyable, and dynamic." Via and Smith (1983) point out that all dramatic activities should include these:a sense of self, sense of the listener,a sense of the relationship between self and listener. Dramatic activity is the consequence of the ability to role play, which is "empathy" (putting self into someone else's shoes). Connected with this view Heathcote (1984: 51) postulates that "because the individuals function via their prejudices, because this is their first contribution, there is a heightened sensitivity to others' points of view."

A drama lesson, that is not completely inseparable from the application of dramatic activities in the classroom, has different regulations in itself. It is a process of rehearsing a play and acting it out in a very creative and personal field of imaginative work. "Dramatic activities... develop fluency skills: 1) to use language freely., because they offer an element of choice; 2) to use language purposefully because there is something to be done; 3) to use language creatively, because they call for imagination" (Byrne, 1976: 115).

In recent years the importance is given to "wholeperson" approach which has a desire to put the learner at the centre of learning process.Dougill suggests that some of the educaters such as A.S.Neal, Hold, Cook emphasizes the impotance of emotions and there are those who claim that no real learning take place unless emotions are affected in some way(1987). Stevick (1980) says language teaching must appeal to the crative,

intuitive aspect of the personality as well as the conscious,rational part.Dramatic activities provide a means of involving a student's whole personility and not merely the thought-processing part.

Drama enables them to use the language freely,and learn better;according to another theory ,suggesting that students learn best by doing things through the target language. Also Byrne states that dramatic activities differ from other kinds of fluency activities is that they get the learners to behave through language,not simply talk.They help to develop communication skills within the broader framework of social behaviour.

Drama activities are also an important aid in helping students become more confident in their use of language by allowing them to experience the language in operation.

All the dramatic acties involve " fantasy" and involve an element of "let's pretend".They are important because they help us t to escape from the classroom on an imaginative level.According to Byrne dramatic activities provide range of opportunities for the learners to develop fluency skills:to use language freely,because they offer an elemet of choice;to use language purposefully,because there is something to be done;and to use language creatively,because they call for imagination.

The techniques that are concentrated on, what is being "done" rather than simply what is being said, are related to the "categories of communicative function", and are called drama techniques that generate interest on part of the learners when they are implemented in the classroom (Maley and Duff, 1978: 6).

Stevick (cited in Maley and Duff, 1978: 13) focuses on the view that learners are in need of "belonging" to a group which is full of peers and security, and achieving a certain "self-esteem". These needs are filled by drama techniques. Each of these techniques is subject to a different and unique consequence whenever it is practised. One cannot foresee what will be thrown up in the way of

ideas during practice of these techniques. Working together, foreign-language students learn to create their own parts, and to adapt themselves to living together with others. The problem of speaking is resolved because the techniques require speech. There appears an association of ideas among students. As a consequence, they learn to trust one another using a great deal of language for discussion, argument, agreement and disagreement, organisation and execution (Maley and Duff, 1978: 13-14).

With drama techniques, people act out various roles in various situations. By means of drama and drama techniques, foreign-language learners gain a deeper understanding of people and of situations. Application of these techniques offers a possibility of examining everyday life on a social and interpersonal level. Thus, drama techniques are means for understanding various aspects of behaviour, maintaining interpersonal relations, and the exploration of social issues such as conflict situations (McGregor, 1976: 81).

Nomura (1982: 2) emphasises the significance of drama techniques by saying that they create possibilities of discovering one's own hidden characteristics that give wider opportunity for self-expression. So, these techniques make good language learners by developing the qualities of participants.

Maley and Duff (1978: 10) go on to state that most of the techniques used in language-teaching cover three major phases: presentation, practice and reinforcement. In the first phase, there is an attempt to find a way of presenting, so that a subject is clarified; in the second, this is practised under controlled conditions; and in the third, some conditions, that the students can use freely, are created. Therefore, it can be stated that drama techniques are singular assets that retain students' feelings, and make them aware of the need to be able to express themselves appropriately (Maley and Duff, 1978: 10). Drama techniques can thus be used in two principal ways in the classroom, for presentation and for practising the required language. Then, the foreign language is activated freely by the students. These techniques may be unfamiliar to the learners. Therefore, it is appropriate to introduce them to

the students via some demonstrations which integrate language with real-life situations (Maley and Duff, 1978: 6).

Maley and Duff (1978) explained that language teaching has tended to kill motivation by divorcing the intellectual aspects of language (vocabulary + structures) from its body and emotions, limiting instruction to the former. Dramatic techniques restore the body and emotions to language learning, thereby restoring motivation.

2.4.1 Warm-up

Students need to relax before the lesson starts in order to get rid of tension and get prepared for lesson. Dougill (1987: 9) states the aim of warm-ups as to "foster a climate of trust, awareness and group cohesion in which creative collaboration can take place." In addition, students can concentrate on the available matter. Warm-up exercises are usually used at the beginning of the lesson or before engaging in an activity which needs creativity or working in groups to activate them. Monni (1995:80) states that there are three types of warm-up: physical, mental, and vocal and these should be done step by step. Students should also be explained the purpose of these warm-up activities.

Physical warm-ups are useful in relaxing the bodies of the students and in preparing students for easy movement during the activities. Running, jumping, and stretching are some of physical warm-ups. Students can also relax by sitting at a desk and performing the instructions which the teacher gives. Here is an example below (Nomura 1982:135):

> A leader will call out different adjectives (e.g. big, short, fast, heavy, wet, smooth, round, wide, soft). As soon as you hear the adjective, use your whole body to express its meaning. Then the leader will call out the same adjectives again; this time use your whole body to express the opposite meaning.

Mental warm-ups are used to get the students' minds out of stress and to make the students believe in the teacher and the situation. Vocal exercises are done at last in order to help students to realise how sounds are produced correctly. The learners' muscles can be accustomed to the unusual positions through listening to, and repeating the model in which consonants are exaggerated. Wessels (1987: 81) gives such an example which has the same consonants with different vowel or diphthong.

too toe daw tay tee
doo doe daw day dee
noo noe naw nay nee... (and so on).

Wessels (ibid.) also offers tongue-twisters for exercising the muscles:

"What I want is a proper cup of coffee made in a proper
copper coffee-pot."

In addition, voice exercises can be done to develop intonation and rhythm. The teacher utters a sentence and asks students to practise saying the sentence with differing intonation. The teacher should take students' attention into the changes in meaning. In order to practise rhythm, the teacher says sentences and asks students to say them in the same rhythm what they hear.

2.4.2.Mime

Mime is performing actions without using words.It is a non-verbal representation of an idea or story through gesture, bodily movement and expression. The goal here is not to develop to mime in itself, but to make students aware that there is more to communicating and simply using words.We also use facial expressions (to show or conceal our feelings).We use gestures,mostly unconsciously and far more than we realize.The way we stand and move is also significant and likewise the way we react to people we are talking to.

People usually express their feelings in facial expressions when they perform certain tasks.For example, if one spills boiling water over his hand accidentally, he will show what he is feeling by making a grimace pain.Mime is an important part of communicating which means the movement of body and face to express something without using words.The aim of mime is to emphasize the paralinguistic features of communication such as facial expression, gesture, movement, non-verbal sound.In terms of age groups, children usually mime the actions more voluntarily than the adults because mime is an enjoyable activity which requires moving.The adults may feel embaressed and shy with an idea of appearing foolish.However, if the adults are motivated to perform the mime with appropriate actions ,they will get much enjoyement.

Mime activity is usually followed by parallel exercises in which mimed words are told.As Holden states(1981:26) states "the purpose is not to replace the features of communication but to enrich them". Most teachers use mime when the words fail to convey the meaning or when explaining new vocabulary. Wessels(1987:54) suggests that mime can be used presenting coursebook dialogues.A few selected students do mime while others try to match the words in the coursebook to these actions. She also adds that this can help students increase self-confidence.

Mime has mainly a visual stimulus which leads to visual association.When there is an associated image, memory is greatly activated and recalling of language items get easier.(Dougill 1987:14). For example,in order to reinforce vocabulary the teacher applies a label which has a vocabulary item to the back of each student.The students walk round the room until the teacher clap hands.Then they stop and pair off with the nearest person.After they look each other's backs,they perform a short mime to indicate what they have seen without talking.In the end the students try to guess the vocabulary item on their backs(Dougill 1987:40)

The point which has to be taken into consideration is that gestures differ according to the culture(Harmer 2001:65). The same gesture in different cultures may

be interpreted differently or different gestures may explain the same thing.For instance,American people touch their forefinger to head to mean 'crazy';however,Turkish people put their hands up as if they set a bulb.In addition,when Japanese people touch the index finger to their nose, it means 'me' whereas ,it means 'I will do what you want from me'in Arabic culture (Öktem,2000:72).Mime is a good way to demonstrate the paralinguistic feature of that country whose language has been learnt.

2.4.3. Role-Play

Livingstone (1986: 6) defines role-play as "a classroom activity which gives the student the opportunity to practise the language, the aspects of role behaviour, and the actual roles he may need outside the classroom."

Holden(1981:6) describes role-play as "a type of activity in which students are given fairly controlled scenarios or cue-cards to interpret" by working mostly in pairs or groups. She refers to Herbert and Sturtridge to illustrate a different approach to role-play which allows the student to play his role either in a highly controlled language situation or in an uncontrolled situation where he can improvise the character's part from a present scenario.Role play is a way of bridging the gap between the classroom and the real world outside, for which teachers are presumably preparing the learners. Role-play is a technique that the student expresses his feelings and thoughts by assigning a fictitious role.

Students are generally asked to do the activities in an artificial environment. However, students need to practise new language in order to be able to communicate in the target language. Role-play gives students a reason for talking by lessening the artificiality of the classroom and enables them to talk in a meaningful way in the target language (Sturtridge 1984: 126). Role-play gives students a chance to practise possible real life situations. According to Dougill (1987: 16) taking a role is an inevitable element of drama

As Paulston and Bruder (1976: 71) state that in a role-play there are three basic units: the situation, the roles and useful expressions. Background knowledge is usually needed for advanced role-play. The situation contains the scene and explains the task. If specific cultural information is necessary for the activity, it is better to introduce it in situation section. The roles part includes assigning the roles to the students. The teacher provides students with such information as personality, experience, status, personal problems, etc. with fictitious names. Paulston and Bruder (ibid.) also suggest that "role descriptions should not be overly elaborate- unlike the situation, which may very well be-because then the playing of the role becomes a matter of clever acting and that is not the objective." Lastly useful expressions consist of the linguistic information, primarily expressions, phrases and technical vocabulary and some necessary structures.

Dougill (1987: 17) classifies role-play as static role-plays of many coursebooks and the more active role-play used in drama workshops. According to him, there is a difference between these terms in that there is a tension element in active role-plays. The source of this tension is unpredictability. In genuine communication, we can not guess what the other person is going to say or whether he is going to be silent. Students should be prepared for this unpredictability as it is a key factor in language use. Dougill (1987: 18) illustrates these two types of role-play as in the following:

Activity 1 Inviting (role-play) Purpose

Practice in inviting and responding to invitations

Situation

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

to the cinema.

Person A	Person B
Say hallo.	Say hallo.
Invite B to the cinema.	Ask what is on.
Say it's the latest Clint	Accept the invitation.

Eastwood film.   Say   that's   okay.

Tell B to meet you at the cinema.

Activity 2 Inviting (role-play) Purpose

Practice in inviting and responding to invitations

Situation

Person A rings up person B to invite her to the cinema.

Person A	Person B
Invite person B to the cinema tonight. (Before you do so, decide which film it is you want to see.)	You have nothing to do tonight. However, you only want to go to the cinema if the film is one you'd like to see.

The first activity exemplifies a static role-play and the second one illustrates an active role-play. Static role-play is missing the information gap which is essential for genuine communication. However, active role-play includes unpredictability through the information gap so that the participants can exchange information in a freer way.

Students need to practise the language they have learned in communicative interactions. Thus, role-play provides this need by allowing students to use a much wider range of language. Role-plays can also be motivating because of the fun element in it. In addition, students feel more free and self-confident for they do not have to take the same responsibility for what they are saying.

Ladousse (1987: 6) sums up the benefits of using role-play activities as follows:

1. Through role play a very wide range of experience

can be brought into the classroom.

2. Role play activities give opportunity to students for using phatic forms of language that bridge the gap in social relationships.

3. Role play, by establishing different ways of social behaviour, informs the students how to behave appropriately in real-life situations. While students are learning how to be fluent and accurate linguistically, they also learn about the concept of register in relation to cultural and social patterns of foreign language in the classroom.

4. Role play is a kind of mask for reticent students.

5. Role play develops students' fluency in language through communication-based activities.It also increases students' motivation, and promotes interaction in the classroom.

Role–play is used to stimulate 'real-life' situations and to encourage meaningful communication in the classroom.It gives students the opportunity to draw together all the bits of language they have learnt and to practice it in the kind of situation they are likely to encounter outside the classroom.(O'Callaghan,1983)

Ladousse claims that the overall aim of role-play is to train learners to deal with the unpredictable nature of language. Learners, by carrying out role play, unconsciously havse their own reality, and experience the real world with their knowledge, and in addition to that, an observable progress occurs in their ability to interact with others. So, the learners feel free, and there is no risk of communication or behaviour that they may artificially come across in traditional classroom activities, and that are available in the real world. The activities are enjoyable and do not threaten the learner's personality. So, the students build up self-confidence, rather than lose it, by practising the actual roles they may need outside the classroom.

Barnett and Seley comment on the significance of role play in language learning as follows:

> It has made us wonder about the extent to which all language classes are drama, where playing is the thing. If, as Huizinga suggests, man is essentially a player and the world is, as Shakespeare said, stage, then certainly the language classroom must play an important role in training students to play. Maybe only through acting can we discover the layers of the self, and only through this discovery can we attire ourselves in a foreign language which, after all, we play as well as speak.

> (1979: 24).

Classroom management, during a role-play activity, is achieved through the following, recommended by Ladousse (1987: 21):

Level: Role-play activities are prepared according to the logical progression of a class-course plan and students` linguistic competence.

Time: Adequate time should be given for each group to complete its role play.

Aim: Each activity has broader objectives, such as developing self-confidence, learning to improvise, and so on.

Language: This is the language that students will need during the role play. Language is based on the structures, functions, different skills, work with register or intonation patterns, included in role play.

Organisation: This is related to students` acting-out the activity, whether in group- or pair-work.

Preparation: This includes the teacher's pre-class preparation; situational and cultural preparation; factual preparation; and the class pre-role play preparation.

Warm-up activity: A kind of activity which is used for focusing the learners' attention, and getting them interested in the subjects that are going to be taught.

Procedure: This is a step-by-step guide to carrying out the activity.

Follow-up: This includes the activities that are used for the students who finish the main activity quickly.

Remarks: These may be warnings about special difficulties that may occasionally occur in some role-play activities.

Variations: Some activities have variations that can be used with different types of classes and at different levels. Variations help the learners to look at the problem from different points of view. They offer different occasions to practise the same structure or register.

Debriefing: This is analytical discussion that may take place after a role play. Learners explain their feelings and ideas about the play which is over. So, the teacher gets feedback, and uses this analysis for another acting-out session to achieve more success.

Byrne introduces some ways of providing a framework for role-play as follows:

The first one is Open-ended Dialogues,which leave the learners free to decide how to develop them:

A:Hello.Can I help you_

B:Well;I am looking for a copy of...

A:Do you know the authors name?

B:…….

A:Hm.I am pretty sure we have not got a copy.Would you like met o order on efor you?

B:……..

A:……..

B:……..

He states that this dialoue provides a frame for beginning of the role-play;which is often difficult for students.How the role-play continues is left to the participants.Students might like to be themselves and create their parts and they will certainly think up a variety of outcomes for the situation.They will be curious to see what the others have done.

According to Byrne the second one is Mapped Dialogues which give students functional cues for each speaker on seperate cards,so that there is an information gap between them.We shall also need to define the relationship between the two speakers:

1.Invite B to go out with you	1.Decline
2.Suggest another possibilty	2.Accept
3.Confirm arrangements	3.Agree

This is very attractive beacuse the speakers will want to bridge the information gap and they also have to provide all the language themselves.Their moves,however are controlled throughout and at the same time some learners find it difficult to work from instructions presented in this way.

The third one is Role Instructions which describe the situation and tell the participants how they should interact.

> "You go into a bookshop to buy a book(describe author and title). Ask the bookseller if he has the book.If the book is not available,decide whether to order it."

In this dialogue learners feel free to choose the language they would like to use.

The fourth one is the Scenarios which are the outlines of the sequence of events without giving any of the words used.The events could be presented through a series of pictures.

> A went into a café. There was rather a long queue.A wanted to look at the menu,but B was standing in front of it.So A asked B to read the menu for him.A made various comments as B did this.
>
> A decided to have a salad.The salad section was located furher along the counter.A asked a number of people for permission to pass
>
> A picked up his salad and went towards the cash desk.On the way,he passed C,who was carrying a tray of food.A bumped into C and knocked the tray out of his hand.

This dialogue is intended to encourage the students to use the functiouns such as asking and giving information,asking permission and apologizing,but in addition to that there is also a need to talk of a general kind,and of course some fun.

If we want to teach structures of language in appropriate contexts to our students, it would be worthwhile to discover how role-plays can help us to achieve this goal.

A very wide variety of experience can be brought into the classroom through role play.The range of functions and structures,and the areas of vocabulary that can be introduced ,go far beyond the limits of other pair or group activities.Teachers can train learners in speaking skills in any situation.

Maley emphasizes the importance of role play as the following (1987):Role play puts students in situations in which they are required to use and develop the phatic forms of language which are really important in oiling the works of the social relationships,but which are often neglected by our language teaching syllabuses.Some learners still have a wrong belief that language is only to do with the transfer of specific information from one person to another.Some people are learning English for specific roles in their lives.It is helpful for these learners to have tried out and experimented with the language they will require in the friendly and safe environment.For these learners role play is a very useful dress rehearsal for real life.

Redfield (1981) draws our attention to students' need of practice in real situations and suggests role-plays as an attractive device to integrate this kind of practice into classroom procedure. Therefore, according to Redfield, role-plays offer learners the opportunity to practice both structural patterns and vocabulary in specified contexts which enable learners experience lifelike situations that might occur beyond the classroom(1981).Role play is a classroom activity which gives the students the opportunity to practice, the language, the aspects of role behavior and the actual roles they may need outside the classroom (Livingstone, 1983).Depending on what Griffee(1986) states, role play which consists a situation and character assignment and a problem that allows for many possible endings, gives the students a chance to practice a possible real life situation. Sometimes the situation is from the students' own point of view and sometimes from a different point of view, Griffee (1986) defines the purpose of role play as "It is not to teach or give the students new data. Rather, it is to provide practice for the language; ability the students already have. It forces them to apply what they know and lets students stand on their feet."

Redfield (1981) proposes the use of role play in achieving practice in real language.Ladousse(1987) states that students by the use of role play are "unselfconsciously" creating their own reality and, by doing so, are experimenting with their knowledge of the real world and developing their ability to interact with other people. Moreover, as Smith (1984) discusses, "Role playing activities can be designed or adapted to teach culture or to give students practice with empathic: communication skills, new intonation patterns, conventional speech formula, and nonverbal behavior."As Richard-Arna to (1988) brings forward, "Tools for communication can be taught through role play situations." Concisely role play gives students the opportunity to practice communicating in different social contexts and in different social roles. Littlewood (1981) lists the following procedure for a role play:

-Learners are asked to imagine themselves in a situation which could occur outside the classroom. This could be anything from a simple occurrence like meeting a friend in the street, to a much more complex event such as a series of business negotiations.

- Learners are asked to adopt a specific role in this situation. In some cases they may simply have to act as themselves. In others, they may have to adopt a simulated identity.

-Learners are asked to behave as if the situation really existed, in accordance with their roles.

Hence, the importance of the use of role-play derives in great part from the opportunity it offers learners possibilities for communication practice.Via, in his article "Garage Sale" (1976) indicates that by not having students memorize and recite the lines in a role-play, it is possible to let them express their own feelings. The use of role-play is, then, beneficial when students are not just memorizing the lines of a dialogue but putting their own feelings into the words they intend to say.

Barrows and Zorn (1983) suggest role-plays to develop not only spontaneity of speech in language learning but also an amusing atmosphere which would release learners from the tenseness of the classroom. Wong (1983) stresses the benefit of role-

plays for helping students get over their shyness and unwillingness to speak in-the foreign language. This benefit is of importance for the interactive aspect of language learning. In this sense, Littlewood (1981) describes role-plays as a different kind of interaction, getting learners to extend the use of language outside the class by putting themselves in hypothetical situations.

For the success of a role-play, Smith (1984) suggests that students should have a good rationale for using it. According to Maley(1987) roleplay helps many shy learners by providing them with a mask.These shy learners are liberated by role play as they no longer feel that their own personality is implicated

If the teacher can create situations in the classroom which provide opportunities for the students to play roles, the benefits of such activities may come into play. Within the Interaction activities role-plays can be a valuable aid in activating students to use what they already know for communicating.

Livingstone (1983: 25) states that there are some advantages and disadvantages of role play. One advantage is that almost all students participate in classroom activities through role play.

Another advantage is that role play is open for both faster and slower students. Everyone gets a chance to speak, to open or close the meeting. Livingstone states that role cards for the fast and slow students are different in terms of the hints they have on them.Some advantages of role-paly can be stated as the following:

1.Simulates authentic conversations:Role-play activities stimulate authentic learner to learnerconversational interaction.The activities also develop conversational competence among language learners.

2. Is a fluency activity: Brumfit (1983) refers to role-play as a fluency activity where opportunities arise for the learner to use language freely and creatively. Role-play focuses on using language as a conversational resource.

3. Is suitable for consolidation: Since role-play activities are more practice/revision activities than teaching activities, they are useful and more suitable for consolidating and practising aspects of conversational proficiency than teaching new forms.

4.Creates sensitivity and a sense of awareness: Role-play brings the outside world into the classroom. This could have affective effects in terms of social interaction and cultural awareness.

5. Increases motivation: Role-play prompts mental and bodily activity. The activities require active participation. Concentration is also often required and it is not easy for a student to stay passive for long. Situations are created for the students to use the language meaningfully and this would motivate the students towards participation. The less motivated students will be gradually drawn into the activity when they see the rest of the group having a good time.

6. A break from routine: The use of role-play activities is a break from the usual textbook teaching and the 'chalk and talk' method of the teacher. The students have opportunities to mix around and to act out different roles. The atmosphere in the classroom is less formal and this can reduce tension.

7. Prepare students for real life and unpredictability: Real life situations and communication are unpredictable. A student may learn all the correct forms of communication but may not know when to use them appropriately. Role-play provide opportunities to react to these situations and to give the students a taste of real life.

Role-plays can either be scripted or improvised.Scripted role-plays are concerned with "interpreting a text in the form of speech" . Savignon (1983:212) explains scripted role-plays as providing learners "the opportunites to interpret, to

focus on the meaning or intent of dialogue including pronunciation, intonation, facial expression, gestures... and nonverbal features of communication" She adds that the scripts to be used in role-plays can be copied from poetry or plays. Within the scripted role-plays, Via(1976) and Savignon (1983) stress the acceptance of a play or skit as a component of a curriculum, since both of them engage learners in several roles that they may need outside the classroom.

As for unscripted role-plays,or improvised drama, there does not exist a script. The students have to respond to the situation and to what others say without the benefit of a script.

Role-plays should be chosen according to the needs and interests of the students. In addition, it must allow the students to use the language communicatively without the direct control of the teacher. Livingstone (1986: 28) claims that roles should be relevant with the personality of the individual student. She believes that a quite person should not be forced to speak in the target language as much as the others because the aim of role-play does not change the personality but improve the performance in the target language. Thus, role descriptions in the books can be adapted for the students with varying abilities.

The classroom should be arranged in order to provide enough room to move about. The real objects can be used as well as the furniture in the classroom. For example, in a role-play about shopping, the desks can be the places of shops. Students can prepare signs which can be placed above the desks as "grocer", "butcher", "greengrocer," and so on. Real objects, pictures or packages can be put on these desks with the cards showing their prices. Suck kinds of decorations can motivate students and make the work more realistic.

There may be some drawbacks in using role-plays in terms of organising the classroom and timing the activity (Livingstone 1986: 30). Some classrooms can be too small or some classes can be too crowded. Besides, the furniture can not be moved or there can be no equipment other than desks, blackboard and notice boards.

Thus, the teacher should choose or design role-plays which will adapt to classroom conditions. For example, in small classrooms students can do role plays without leaving their seats or two or three groups are asked to do role-play while the rest of the class can be assigned with another task. Moreover, the classrooms with no furniture can be decorated through some materials which are brought to the classroom by the students or the teacher.

2.4.4.Sociodrama

This technique is concerned with tasks providing an opportunity for interaction to take place in a problem solving situation.Scarcella (in Oiler & Richard-Amato, 1983: 240) defines sociodrama as "a series of student enactments of solutions to a social problem".She states that the distinctive feature of this technique is that it allows them to decide on their roles and courses of actions in their performances.Scarcella suggests by paying attention to students' different strategies in learning a foreign language, sociodrama regards formal and informal use of the language on almost an equal basis. Scarcella explains that the dramatic essence of sociodrama "begins at just the point where the conflict is made clear. The students are left to their own devices to work out the scenario from the point of dilemma forward" (1983: 239).

2.4.5.Improvisation

Via (1985:3) defines improvisation as "to be able to function with whatever English the students have at their disposal". He states that to achieve success in creating a dialogue through improvisation there has to be either a problem,to solve or a kind of conflict to deal with(1985). Therefore, students without the advantage of a script are expected to demonstrate their ability to communicate in the course of a specific task.

Improvisation usually refers to an unscripted drama activity with a spontaneous response to an unexpected situation. It mostly emerges from an idea, a theme, movement, plot, outline, or a dialogue for coherent structure and development of characterization. Heathcote defines improvisation as "putting yourself into other peoples' shoes" and she adds that "by using personal experience to help you understand their point of view,you may discover than you know when you started.

Some students avoid of performing improvisation because of its association with unrehearsed performance before an audience. It may make students feel uncomfortable. However the ability to improvise is essential for language use since there will not be the same dialogues between the people addressing you as in the courseook.

Sharim-Paz(1993:18) offers two kinds of improvisations which do not include a script .The first type requires describing and analyzing the situation with the teacher like a panel meeting. Then the story is studied and some suggestions on the action and the development of the plot are given.Next, it is performed and the teacher corrects the language mistakes and proposes alternatives for the performance.At the end the scene can be played and evaluated again.

The second type limits time to five minutes for preparation.Then the students act it out by inventing the dialogue as they progress.The teacher does not interrupt the activity ,and the students discuss it at the end of the performance.This kind of improvisation does not allow repetition of the activity because it will lead to another activity.Although the first type provides students a chance to correct their mistakes and perform again,this may be boring for studentsto perform the same topic and the situation.Besides it ruins the spontaniety of the language when the students act it out again and again.

Improvisation improves imagination, fluency and the ability of giving spontenous pesponses in the target language.It is necessary to make students feel

comfortable and relaxed so that they will become more self-confident and more willing to perform the activity.

Improvisation aim to develop learners' communication skills including "asserting oneself, expressing opinions, convincing others, arguing effectively, finding about the opinions of others, group problem solving, analyzing situations" (Smith, 1984:105)

Dougill (1987: 19) gives an example of progressive improvisation as follows:

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

In the improvisation, even the teacher does not know what will happen. Thus improvisation is a creative activity. The teacher decides on whether

another character is necessary or not. This activity leads to a discussion part for the language employed with suggestions in order to improve it. In the sixth phase, trying the improvisation is offered again; however, it sounds contradictory with the term improvisation. The activity will lose its spontaneity but it can help students reinforce the new or modified language. There is also a conflict which is necessary in an improvisation activity to give its own dynamism.

The best way to introduce improvisation is using mime. Students will pass to form dialogues after they gain their freedom of movement. Wessels (1987: 85) states that a good preparation is necessary for the improvisation activity since students find it difficult to improvise without enough preparation even in their native language and he offers some warm-up activities such as:

- re- arrangement of the furniture in the room (students should preferably be seated in a circle, away from their desks, and can even sit on the floor);
- physical warm-up (optional);
- non-verbal games
- verbal games

Holden (1981: 10) regards improvisation as extended role-playing. She also agrees on the point that improvisation develops out of a simple role-playing exercise. That is because; students can establish their roles, attitudes, situations and means of expression through role-play before having students produce a more complex activity. Nomura (1982) presents improvisation activities on the form of role cards after lesson dialogues and language games, which all based on a topic such as greeting, travel, cooking, and health, in her book Pinch&Ouch: English Through Drama. In her improvisation activities, students begin the improvised scene after reading Background and Purpose parts. According to Nomura (1982: 4), students find an opportunity to practise vocabulary and expressions from the lesson through improvisations and they can enjoy these activities as a result of the spontaneity of the responses.

2.4.6.Simulation

Simulations are mostly used in classrooms conducted by the Communicative Approach.These activities aim to promote effective social interaction and interpersonal relations between the learners. Simulations provide the learners with the mutual need to communicate through problem solving activities.Hyland(1993:16) defines simulation as " a problem-driven activity that occurs in a clearly described realistic setting." It is a structured set of circumstances that mirror real life and participants act as instructed (Dougill, 1987).

In the definition given by Savignon (1983:309), "it is a language learning activity that places learners in a situation or environment in which events and outcomes depend on their collective communicative competence". As Livingstone (1983:1) asserts, "simulations need not stick so closely to real life... The essential point is that the student brings his own personality, experience and opinions to the task" . For Smith (1984:104), a simulation is an effective device giving learners the chance to experience by specific roles and improvising within specific situations. The distinctive feature of a simulation is, then, that it may require a certain knowledge or experience related to the given role. Learners with the information they have are allowed to exchange messages to achieve a stated goal.

Jones(1982:4) suggests three elements of a simulations as:Reality of function; learners must mentally accept and carry out their duties and responsibilities of their roles as if they were their own. A simulated environment; the environment must be simulated with no contact with the outside .It is imaginary so learners do not cause real disasters because of the errors.Structure;there must be a structure that is very explicit and built around some problems.Student must be given the necessary information which must not be invented or changed by them.

Jones combines these three elements and defines simulation as "reality of function in a simulated and structured environment". Role-play and simulation seem similar but there are some differences. First, role-plays involve learners taking on characters that are not their own, however participants behave as themselves in a simulation. In role playing , participants represent and experience some character type known in everyday life while in simulations students simulate real life situations in an imaginary situation by replacing themselves. As Jones states simulations have reality of function .Hyland(1993:16)defines the difference between these concepts as "role-plays are often set up to practice particular language function in a highly controlled context and are relatively simple and short" while simulations "provide a realistic setting for more extensive interaction in which students can get more personally involved"

Simulations consist of four–part structure :preparation, introduction, activity and debriefing. Preparation phase aims to prepare a simulation activity place ,and ensuring students familiarity with the interactive learning by the teacher. In the introduction part, students are provided with necessary information about the simulation such as their roles background and language input. The third phase is setting the activity in motion which decision making, problem solving and interaction are the goals of this activity.Lastly,there is a debriefing which is optional for elementary students. It is the evaluation of the task and the language such as discussion of errors, remedial work, and further linguistic input(Hyland1993:17)

Simulation provides a need to communicate for students. As Jones states (1982:2) "communication leads to communication, ideas generate ideas, talks lead to thought, and thought leads to talk." In addition, talk generates learning through reflection and discussion. Besides, simulations motivate students if they accept their function. The introvert and shy students ,especially, are highly motivated to communicate through responsibility which results in action and when the activity satisfy them emotionally, they get more enthusiastic for later activities.

Jones(1982:12) emphasizes the "ice-breaking" quality of the simulation. Ice-breaking is necessary to help students to get to know one another and to help the teacher to get to know the students. However, not all the simulations are icebreaking. Because some simulations involve a great proportion of written work and have little interaction. Moreover some simulations can be excluded if they are too long, too complicated or too easy. The simulations which are interesting and simulating , which are reasonably short ,which encourage interaction and movement, and which have no passive or part-time roles or functions ,are considered as icebreaking.

Simulations are beneficial for the students who want to have proficiency in English. Learners are provided with a simulated environment in which they can develop a range of communicative and interactive skills. The teacher should provide adequate briefing and supervise the mechanics of the simulation during the event. If students perform this activity for the first time,the teacher should provide introductory guidelines.The teacher should also monitor the language of the students,and lastly co-ordinate the debriefing(Jones 1982:45).

2.4.7.Drama Games

There are times when students need to relax before the lesson starts or revise the material in an enjoyable way. At these times drama games are valuable tools in language teaching. These games are usually short which generally last ten to fifteen minutes and they usually involve involvement and imagination. Games are the activities with rules which have the aims of winning and fun. However if the students tend to disobey the rules, it is no longer a good game even if it is enjoyable.Thus,as Wessels(1987:29)states that rules must be clear to the students and the teacher must be sure that they have understood these rules.

Gibbs (cited in Rixon, 1981: 3) states that a game is "an activity carried out by cooperating or competing decision makers, seeking to achieve, within a

set of rules, their objectives." If this is applied to teaching, it is inevitable to see how students are encouraged to use language for the purpose of improving their performance.

Wessels explains what "drama games" mean (1987:30). She says a drama game involves action; games are rarely static. They call for movement and action around the whole classroom .Learners are invited to walk around the classroom, investigate its physical features and each other ,to communicate with as many as people possible, and even to touch each other. She also adds a drama game exercises the imagination; the learners are called upon to see beyond the teacher's presentation ,to invent new situations or enliven existing ones with their own ideas, and to permit the dreams of their minds to flower into speech. She also claims that a drama game involves both 'learning' and 'acqusition'; unlike structure games ,where the teacher wants the learner to reproduce the taught structure in a game-like context, a drama game generally practices far more language than just the core structure. It will always lead to some form of discussion among the participants, however inaccurately expressed that discussion may be. Lastly she says a drama game permits the expression of emotion, linguistically and paralinguistically; as the learners have to empathize with the situations or persons they are asked to represent, they are given the freedom to express a whole range of emotions, not only in speech, but also through facial expressions and gestures.

According to Wessels these four elements in drama games separate from other language games, such as structure games which are revising and reinforcing particular areas of grammar because they lose interest of the students after the structure to be learned has been grasped.In addition ,drama games are differ from role-plays while the students concentrate on following the rules and willing the game as themselves(Maley 1984:137).

Drama games have three functions in a lesson. First they can be used as icebreaker at the beginning of a lesson. McCallum makes a good statement about when a game should be used:The logical time is toward the end of the hour — the

"dessert" after the main course. However there is no hidebound rule about this and whenever an instructor feels it is the appropriate moment for a more relaxing activity, that is the time for a game. All this is relative, of course, and it will be the good judgement of the instructor that determines the appropriate time.

Thus the students can be ready for learning. The second function is for revision or reinforcement .They are proper when they are played before the "exercise" or "writing" stage in a lesson in order to provide involvement for later activities. Lastly,if there is enough time ,drama games can be used towards the end of the lesson. This can enliven the class which got tired during the lesson or the students can revise the language taught during the lesson..(Maley and Duff 1982:63)

Dobson (1988) also says that a game is a wonderful way to break the routine of classroom drill by providing relaxation while remaining within the framework of language learning.

Using games in the language classroom may achieve many valid purposes:

1) Remedial Effect: Games, in the classroom, are used to calm down the learners psychologically, and advance logical agility, as games are welcome breaks in the lesson routine.

2) Element of Fun: Games create an atmosphere full of fun and interest. So, these factors stimulate students' attention towards their English lessons.

3) Language-Learning Factor: Games supplement teaching of grammar or pronunciation of the target language. Forms and styles of the new language also become meaningful with the application of games.

4) Effect on Cultural Bases: Games manifest the characteristics of the culture that they belong to. So, the students grip the cultural shifts between their native language and English as spoken in its own cultures.

If the importance of communicative competence in the target language is understood, one recognises the salient role of games in using the target

language creatively. Games present an informal atmosphere in the classroom. So, the students participate in the activities and use the foreign language freely (McCallum, 1980: ix).

Games in the classroom may be put into practice by establishing pair-work, group-work, class-work or it may refer to a unique individual. In the teams, no more than 10 students are recommended because intimacy helps in bringing total involvement of all students. If the students are encouraged for pair- or group-work, the amount of language practice offered to each student increases. Because the games are chosen in accordance with the students' ages, interests, and levels; students become active in the games, and use the language they learnt in authentic contexts making contributions to the teamwork.

2.4.8. Scenarios

Di Pietro's (1987) conception of scenario, whereby students are encouraged to develop discourse in the foreign language by not only acting out roles but also by discussing their options and planning their strategies in groups at various turns, enchances the interactive nature of this drama technique. Scenario, as Di Pietro suggests, can be used with intermediate and advanced students for reinforcing their attempts to communicate in the target language (1987). Discussing the ways in which simulations and sociodrama are related to scenarios, Di Pietro (1987:48) makes the point that all of these techniques encourage students to offer different solutions to the problem presented, and get them to discuss these solutions following their performances. Di Pietro brings forward "two- role scenario" as the main type of scenario which has " suitable for execution within one encounter" He suggests another kind called "group scenarios". In this type of scenario students are required to respond to "a common experience without a rehearsal period"

2.4.9.Puppetry

Puppets are usually considered as toys to entertain children;however, they can be valuable tools for learning a foreign language. The main advantage is that students can speak without feeling shy or insecure because they overcome the problem of expressing themselves by hiding behind the puppet.Besides, puppets keep students' interest alive and it can be said that this enchance learning .

Cuenca and Carmona(1987:42-3) list the advantages of using puppets as the following: It adds variety to the range of learning situation; it can be used to change the pace of a lesson and so maintain motivation; it can be used to punctuate formal teaching units and renew students' energy before returning to more formal learning; it can give "hidden" practice in specific language points; it can change the rule of the teacher from formal instructor to number of the audience, thereby reducing the teacher-student distance;it can increase student-student communication,and so reduce the teacher's domination of the classroom; it can serve as a testing mechanism,in exposing areas of weakness and the need for remedial work;it encourages student participation and can remove the inhibition of those who feel intimidated by formal classroom situations.

Music also can be used with different aims in using puppets: for example, in order to create certain atmosphere and emphasize the entry and exit of characters,or when having a break to change the set or props. Sound effects such as belts, wind, animals, cries, car noises are useful to provide a strong impact on the audience.After the performance is finished, some follow up activities can be carried out, e.g. multiple choice questions, true or false, oral questions asked by the teacher, summary of the dialogue, cloze test(Cuenca and Carmona 1987:44).

Students can develop the four language skills through puppets.Before the performance students prepare dialogues orally,and then they write it as a dramatic text for themselves.They read and rehearse these texts and perform the activity . The

audience has to listen to the dialogues carefully so that they will do the written exercises correctly.In addition , the audience can be asked to write a summary of the dramatic text(Cuence and Carmona 1987:44).

Puppets make students use their imagination in preparing dialogues. The dominant role of the teacher is reduced and the student-student interaction increases. The teacher also has the chance of observing and testing the areas of weakness by listening the students' performance and reading the text or its summary. The students reinforce their language in an enjoyable way through puppets.

Puppets can be made from a variety of materials such as paper, cloth, plastic, cardboard and they do not cost much money. It is also necessary to construct a set where the play is to be performed.

2.5.Using Drama Effectively in Language Classes

In this section practical considerations for integrating drama techniques into classroom procedures are going to be presented with specific examples of each one.

2.5.1.Space

For the successful use of dramatic activity the arrangement of the room plays an important role.Since most of the activities entail the use of language through gestures as well as words, what students need mainly is a room in which they will be able to move around freely. The room does not have to be a skillfully designed one but as Mac Rae (1985) states, it should possess an empty space with movable desks and chairs.We may not be able to find an ideal classroom environment which is totally stimulating, but within our limitations, it can be enhanced by using posters, music, and a very limited amount of furniture which may reduce the tenseness of the classroom atmosphere.

Drama can be noisy; but an ideal drama room is one where a certain amount of noise can be tolerated. Secondly, there is the problem of floor area. The huge open spaces of the school hall can be very disturbing to concentrate on. Therefore, it is a good idea to have some routine use of space at the beginning of sessions, so that the use of space can be controlled. If the hall is large, it is logical to limit space by gathering groups into a corner or to establish a circle pattern in order to prevent the individuals from wasting time. The best thing is not to start the session until the "control of space" has been accepted by all (Neelands, 1984: 77).On the other hand, small-group-work is less likely to become uncontrolled if the groups have a defined space to work in (Neelands, 1984: 77).

Traditional arrangements of desks with the teacher seated at the front of the room and with the students seeing the backs of their friends hinder the success of drama practices. Although traditional arrangements of the desks can be used when mechanical drills are intended to be done, it is not suitable in drama practices. Drama practices require an open space for two reasons (Maley and Duff 1982: 19): First, drama involves movement and thus students need room for physical activities. Second, students need to see their faces and talk to each other for interaction.

The most preferred classroom organization is a circle or horse shoe arrangement because they enable students to make eye contact with everyone else in the group. Therefore, students can interact much more naturally. In addition, it gives a sense of equality in that the dominance of stronger students is lessened while the weaker students can not hide behind the stronger ones. Attending the teacher in the circle makes the teacher's role equal with the students and thus students do not feel that the teacher is dominant or a different person (Scrivener 1998: 94). In addition, the classroom must not be a bare place because students need stimulus to use their imagination such as pictures, blackboard, audio-visual materials. According to Wessels (1987: 22) "a bare room only creates inhibitions and stifles the imagination."

These arrangements should also be accepted by the students. If they do not feel comfortable, the activity will not be successful. The willingness and enthusiasm are necessary for the success of drama. Therefore, the teacher should learn students' reactions after trying a specific classroom arrangement. Later, he can use that type of arrangement if students' reactions are positive. However, he should quit it if students feel inhibited and he should try a different classroom organization.

2.5.2.Language Level

The purpose of dramatic activities is to help learners communicate rather than to master the rules of the language.Keeping this consideration in mind, the level   of the activity planned to take place in the FL situation should be appropriate to knowledge so that they will be able to perform in the given tasks,as Maley and Duff (1982:23) indicate, students will need an elementary knowledge if they are supposed to carry out an exercise which fits into the elementary level.As these scholars suggest "the   indication   of   the   level   is   a   guide   to   the   minimum   language requirements".Advanced students will probably have more chances of communication with their increased knowledge of language.Yet, students may still repeat the activities they have experienced before (Holden,   1981).

2.5.3.Time

Time should be planned carefully, because some activities will   require more time than others. However, as Savignon (1983) suggests, it is not 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 should not overuse an activity no matter how popular it is. She also   adds that time should be carefully allocated to   each activity.

If the activity does not prove to be successful, the teacher can give it up and try another one (1983).Therefore, as Smith (1984) implies, the teacher should be the one who is responsible for deciding when and how often to use the drama technique in the language classroom for any given group.

Good timing is an important element for the success of lessons. The timing for each stage must be decided on in advance. Wessels (1987: 25) sets out the components of a drama lesson giving the reasons for inclusion and emphasises the need for careful timing in the figure below:

A. THE COMPONENTS   B. REASONS FOR INCLUSION

1 Mental and physical preparation   ^   Creating "readiness for learning"

2 Supply background to situation   ^   Deepening perceptions

3 Questions on motives and emotions ^   Creating empathy: linking up
  of the characters   with students' own experience

4 Improvisation/ mime   ^   Tapping students' existing language

5 Role play: "Get up and do it!"   ^   Consolidation; the "fun of doing"

6 Feedback   ^   Correction of mistakes

A drama lesson usually consists of these components but not necessarily all of them. Wessels (1987: 25) explains mental and physical preparation as warm-up activities such as introductory games which last five or ten minutes. Supply background to situation has the meaning of giving the lesson/dialogue/story a particular context, which need not take up more than five minutes. Questions on motives and emotion aim to create empathy in accordance with students' own

experience. The teacher asks some questions, for example, How does s/he feel at that moment? How would you feel in a similar situation? In addition to these direct questions, an indirect approach is also effective, for example, Do you think s/he means what s/he says? This stage can last ten minutes.

Wessels (1987: 26) states that the fourth and fifth components must be during at the end of the lesson before feedback. The students can be asked to create new dialogues to extend the original one through improvisation, or to provide the language for a situation mimed by others; or to prepare similar situations and practise these new dialogues through role-play. Improvisation and mime can also be performed at the beginning or at the other stages of the lesson. The last component is the feedback session which must be fifteen minutes. In this stage, the class discusses the errors which have been noted during the activities by the teacher. It can be done through recording or filming the students, or taking notes for individual students' errors.

The lesson should be planned carefully in order to work through the stages without losing time. According to Wessels (1987: 236), a drama lesson should last between one and a half and two hours, to permit the inclusion of the components outlined. Therefore, drama practices should not be restricted with a class hour. Drama techniques are usually used as preceding or succeeding each other. They are not used alone. Thus, the timing of each activity should be determined carefully.

2.5.4.Lesson plan

A lesson plan is an essential lifeline. It is often useful to have two lessons planned, one as alternative in case conditions change during the development of the lesson. The teacher should have an objective for teaching. He/she can arrange the objective according to the subjects in the curriculum. Later, the teacher sets the scene. The scene should be enough to hold the class's attention, and it should

provide a focus for the objective the teacher has selected. The scene that will help the planning to take place must be sufficiently concrete and realistic to allow a serious attitude to develop. It is suitable to establish a fictional setting to give security to the participants in the drama. The learners are transported into another world of experience (Linell, 1982: 18-20).

Throughout the application of a lesson plan, a variety of aids can be adopted as context-setters and cueing devices. They might include such things as simple outlines, pictures, sound, written or pictorial cuecards. It is wise to vary the original stimulus so that the students do not get bored. The aids may be different to provide varying degrees of controlled language practice. The language level should be appropriate to the students' linguistic level at that period of teaching. Whatever degree of control, the paralinguistic features (tone of voice, rate, rhythm) of communication should not be ignored, as these will be both motivating and instructive (Holden, 1981: 7).

While preparing a lesson plan, the teacher should not restrict the drama to "do's and don't's" to give sense of security to the learners, because drama is enjoyable, and often fun. That is why it should not be limited to certain patterns (Linell, 1982: 21).

After the teacher has prepared a lesson plan, he/she tries to apply what he/she planned. While beginning a lesson, the teacher uses a simple mimed activity to accustom the foreign-language learners to dramatic actions. He/she may also open a short discussion about the activities that will be worked on, or may show a photograph, article from a newspaper, or a short excerpt from a play, to the learners to motivate them for the drama work that they are going to concentrate on. These materials can be included in visual aids (McGregor, 1976: 24-25).

In connection with mimed activity, a teacher may begin the lesson with general relaxation exercises -learners are let free "to move around the room in different ways to create various movement sequences." The teacher may ask the learners to make various shapes with their bodies to represent emotional states or abstract ideas such as

feelings of cold and hunger. This kind of activity helps learners be aware of their bodies; so, this increases their physical appropriateness for dramatic pragmatics (McGregor, 1976: 39-40).

When the foreign-language learners become ready for the activities physically and psychologically, another strategy, which is teaching in role, takes place. "Teaching in role" emphasises the learners' portraying of the imagined characters who take part in a dramatic activity. These characters may be purely imaginary. In all these cases, they will have to decide what kind of people they are, and what sort of relationships exist between them, before they can decide how they will communicate with each other (Holden, 1981: 14).

In relation to the end of a drama lesson, it can be said that there are no simple, clearly defined criteria for judging work, in drama. That is why, the most effective way, to see whether the lesson has succeeded or not, is to discuss the work at the end of the lesson. So, drama leads up to a discussion. Discussion is a kind of feedback for the teacher. The teacher may find out what the class thought of the activity, and also if each lesson ends with comments about how the dramatic activities were carried out, the students can have an idea, and cues, for what to do next time (McGregor, 1976: 85).

All the arguments involved in the feedback session are related to some kinds of work taking place in drama. The type of discussion and how long it lasts depends on what the learners' and teachers' intentions are. While discussing a point in the activities, attention should be given to the relevance of what is being discussed and the quality of the discussion itself.

The discussion at the beginning and at the end of the lesson is different as at the beginning it is for motivating the learners for the activities; whereas, at the end it is in the form of a feedback session.

The lesson plan that is specifically related to drama techniques can also be discussed here. Therefore, it should be stated that the successful application

of drama techniques in the classroom depends on careful planning, timing and pacing of the lesson (Wessels, 1987: 25).

Pacing is difficult to plan, as it depends on the students' initial response to the materials. The ideal duration for drama lessons is between one-and-a-half and two hours. But shorter lessons, if properly planned, can easily assimilate drama techniques (Wessels, 1987: 26).

Besides timing, pacing, and planning, Wessels believes that the success of a drama lesson can be measured by asking some questions related to the two major goals of using drama in language-teaching: 1) overcoming resistance to the foreign language, 2) creating a need for speaking (1987: 27).

The first refers to the learner's pride in his or her own language and culture. Native-language intuition creates a positive or a negative attitude towards the language to be learnt by the learners. These factors increase the degree of resistance to the foreign language, but drama is a good facilitator to overcome this resistance. The second is related to the situations that drama techniques create where the learners feel coerced to speak (Wessels, 1987: 27).

2.5.5. The Role of the Learners

Students who want to learn English as a foreign language have many expectation such as being able to read or write effectively in the language; understanding what English speaking people are saying; and communicating fluently in the language. Although most of the expectations are almost similar, their background and learning approaches are usually different. Some students want to follow a coursebook, and they are contended with what the teachers gives them. They prefer being dependent on the teacher and the rules rather than learning through communicating with others in the class. This the traditional role of the students and these students are usually regarded as the worst learners. An ideal language learner

wants to participate in the activities and in the teaching programme enthusiastically, and work independently of the teacher. In addition, in his new role the learner can participate in choosing the activities. The learner can also evaluate the activities by stating his own opinion and talk about which activities they like. Such students can work in pairs or groups with little direction (Livingstone 1986:32)

In drama lessons, the approaches of the students are very important since all of them are required to be active and to learn by doing. Passive and introvert students may feel embarrassed and be reluctant to participate in the activities. In such a situation they need more motivation than active, extrovert students form the teacher. Maley and Duff(1982:21) such as that shy students need praise and encouragement and they can gain confidence if they are encouraged to work in pairs or in small groups. The group pressure may also be effective on shy students so they feel a necessity to perform their roles. However, it is vital that students not be forced in to roles which will cause them to feel uncomfortable. Moreover, some students will feel that they have learned nothing during drama activities because of the emphasis on action. Boltom stresses this understanding as follows : "here then in drama we have a unique pedagogic stuation, were a teacher sees himself as teaching but the participant does not see himself as learning.

Culture is important aspect in language learning.The students may dislike the teacher's frequent change of role because of their cultural orientation or they may prefer play presentation instead of open-ended role-plays. Chang (1990-49) states in her article Using Drama to Teach English to Young Adults that Chinese students have been exposed to rote-memorization since their primary-school days. Thus, students consider this teaching technique as an important way of reinforcement. Drama activities do not stand alone in the classroom. They are usually performed after the teacher presents the necessary information about the subject. In addition, the teacher usually writes same useful expression on the role cards in a role play activity at the lower proficiency levels. Therefore , the teacher should be skilful to adapt the drama activities in to the students' culture instead of being always dependent on play presentations.

The role of the students changes with the use of drama activities. The students tend to communicate in the target language and they begin to express themselves more easily. Maley and Duff (1982:19) sum up the advantages of drama on the students in the following:

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

- Students talk more than before , and their excanges are, as fare as possible "natural".

Mac Rae (1985) states that the use of drama in the classroom aims to put learners in a position in which they can discuss, make decisions on their own and express themselves by means of constant practice. Drama techniques require learners' active involvement in the task of learning a foreign language.

Engaged in accomplishing the tasks of the activity, learners are required to communicate opinions and emotions to use both gestures and words. Cammack states that a   "necessity for close cooperation" is developed among students since they have to pay attention to what others are saying in order to get either the missing information or to work out of a solution to a problem (1975:168).Students are encouraged to comment on the performances of scenes which may either be created by themselves or presented by the teacher. Hence not only the students who are performing are actively involved in the language learning process but also the others as listeners are contributing to the performances and thus, to the language learning process (Smith,1984).

Describing the role of students, Holden (1981) states that students are either asked to imagine that they are a certain type of person, or build up characters on their own.In both of these instances, through group-work or pair-work, students depend on

their own linguistic knowledge to carry out the tasks. Holden describes the general pattern of students' role as first discussing, second experimenting in groups, third presenting solutions to another group or the whole class, and fourthly discussing the solution in groups or with all members of the class (1981). Revell (1979:39) points out that "as the students progress they are required to supply more and more of the dialogue themselves, until finally they are interacting with each other with nothing but a photograph or a role-card to guide them".

Students, more or less, share the same expectations, but they have different backgrounds and may have adopted different learning strategies. The ideal language learners' approach to the learning situation begins with an open mind, continues with broad contribution to the teaching programme, and working independently of the teacher. The worst foreign-language learners are passive in contribution to the classroom procedure. These learners tend to learn explicit rules of the language. Besides these two groups, there are some students who do not utter a word within the first few weeks until they develop self-confidence. There are students who do not like to be assigned a role which does not fit their culture, and there are students who are actively involved in the activities, but think they are not learning anything from these activities. Bolton (cited in Wessels, 1987: 16) states that "in drama" there is "a unique pedagogic situation, where a teacher sees himself/herself as teaching but the participant does not see himself as learning."

Thus, an act of relinquishment is required on the part of the learners. There should be an unspoken contract among the learner, the teacher, and the rest of the class in order to handle the objectives of the lesson (Wessels, 1987: 16).

As human beings grow, their dramatic actions mature, and are different at each stage of life. Therefore, the dramatic activities applied to the learners in language-teaching programmes differ in accordance with their ages and language levels. There are different activities that can be used at elementary, intermediate, and advanced levels. Also the students' background knowledge, and especially cultures, affect the achievement in dramatic

activities. There are some concepts that have different arrangements and requirements or some gestures in different cultures. Some of these concepts are marriage, weddings, music, sports, death, birth, jokes, songs, and stories (Neelands, 1984: 5).

Holden states that:

> there are occasions, of course, when a non-English use of gesture and facial expression may be amusing, but confusion can arise if, for example, a Greek speaker is seen to nod— signifying "no" rather than "yes" in his own language.
>
> (1981: 7).

Because of this, the paralinguistic features of any language must be learnt in the same way as that of linguistic features. The different cultural factors, if there are any, in dramatic activities should be explained to the learners in order to make them comprehend the gist of the activities, and carry them to the target-language culture. Thus, the learners may become familiar with the speakers' language and culture in authentic classroom milieu (Holden, 1981: 7).

Rivers comments that when learners meet new circumstances, they form new combinations by their creative power. If teachers provide learners with more opportunities for impromptu activities and spontaneous discussion that are referred to in actual situations, students can easily be exposed to the foreign culture because of the appropriate use of the foreign language they are learning.

2.5.6. The Role of the Teacher

In the learning process the teacher is regarded as the person who decides on the method,approach and the techniques, and who plans the lesson, who tests the level of learning,and take precautions according to the results of the test.These are the main duties of a teacher but how should the teacher behave towards students?The answer is probably that it changes according to the technique or approach which is applied in the classroom.

The use of drama in classroom encompasses work in pairs or groups.What should be the main criterion, mixed ability group or equal ability groups?The teacher must decide on this point for himself.Harmer(2001:121) states that in a non-homogenous class in terms of language level,the teacher may group students as weaker and advanced learners and give different activities to both groups of learners in accordance with their level.Thus,the weaker learners can not hide behind the talkative or advanced learners.Besides, Harmer(ibid) suggest that groups can have a mixture of students with different abilities so that the less able students can benefit from the more able students to understand more about the language.He also adds that the grouping can be done by chance, for example having students who are sitting next or near to each other work in pairs or groups,when the activity is based on fun.However,it is important that the students must not be always in the same pair or group in order to avoid boredom.Moreover,the teacher should know each student very well and have a good knowledge on their abilities.It sometimes can be a good idea to let the students choose their own groups.A group leader is usually necessary to provide connection with group and the teacher and co-operation within the group.(Holden 1981:13).

The teacher should plan the drama lesson carefully.It should be around a specific aim such as teaching a new structure or reinforcing the previously taught language.In this plan, time must be decide beforehand so that there is enough time for other phases(Wessels 1987:15).Besides,after preparing the lesson plan,the teacher should not only apply it but observe its effect in action .There can be some phases that

students would get more advantage so the time spent on must be lengthened.The teacher should prepare more activities incase the lesson plan does not work sufficiently.

Monni (1995:79) asks the question whether the teacher has a rule of director or teacher-in-rule and puts it that the teacher controls the events in the classroom,but does not tell everybody what to do exactly like a director.Maley and Duff(1982:22) agree with Monni and the rule of teacher in drama.They are against the director role of teacher in drama. The teacher should make sure that students understand the instructions without breaking the countinuity of drama activities and directing them.However,the teacher can take on a rule and act with the students.Monni(1995:79)lists the various posssibilites on how the teacher takes on a rule in the following:

-The teacher can "perform" in front of the pupils.

-The teacher can join in an ongoing activity "in rule" taking
on a rule.

-The teacher can actually initiate a dramatic activity,inviting
the pupils to join in.

Sommers(1955:50) also agrees on the same point that the teacher can sometimes be one of the characters.He adds the teacher must not threaten the students' ownership of the drama.Livingstone(1986:32) warns that the teacher should not take a major role because the teacher can have a strong influence on other participants.She offers minor roles for teacher such as a secretary or a waiter in order to enable teachers to be near the performance.The participation of the teacher as one of the characters may be predictable by the students or it can be expected.It is essential that the teacher gives clear cues to show when he takes on a role, for example,he can wear a scurf, hat, glasses or an apron in relation to the profession that he stimulates.

Morgen and Saxton(1987:41) believe in the benefits of teacher-in-role in terms of both teacher and students.The teacher can view with the class what is happening and "control the pace and tension because she is in touch with the internal rythym of the

work".The teacher can also keep communication going on buy supporting and encouraging as a result they can work in harmony as a whol the students are also benefitited from the drama activities when the teacher takes a role. One the benefits is that students will be provided whit responsibility and the freedom of making decisions. The other benefit is that the students feel more freedom to express attitudes and opinions within the safety of the role. Lastly, it provides students with the experience of challenging the teacher with confidens.

In drama lessons, everything does not sometimes go well. Sometimes one of the students can begin to laugh and interrupt the lesson while others are more serious. However, it does not require a severe punishment since in drama lessons there must be a positive atmosphere. Sommers (1995:47) offers some solutions. One of them is to praise the students who work well, then to warn mischievous student with such a message: "we are doing something interesting here and you are hindering that by your behaviour" and the teacher asks that the student sit on one side and instructs him "let me know when you feel able to join in again" when that student gives that signal the teacher should accept and appreciate that behaviour. If there is someone who causes bigger trouble, the teacher should ask him see at the end of the lesson, and make a contract to guarantee the behaviour of that student in future lessons. The teacher should remind the student about that contract. Sommers finds these practices effective to deal with the problems.

Drama lessons are based on the mutual work of both the teacher and students and the solution of the problems that happen during the lesson lies on mutual agreement. The teacher should also be respectful for students' work. That will point that the teacher cares about the efforts. If the teacher provides a great care for the work in progress, the students will be more willing to take risks and to discuss the work

Dramatic activities require a certain degree of psychological preparation and a relaxed atmosphere so that learners will be less inhibited for performances before their classmates. This calls for sensitivity on the part of the teacher as to when and

how to use these activities. Appropriateness of any given activity for a particular group of students should be of importance to the teacher. For Smith (1984) teachers should give a certain amount of consideration to learners' different learning styles when deciding on the type of the activity.Since the drama techniques take varied forms, the teacher should choose the one that best fits the personalities of the students in the class.

Revell (1979:13) suggests the use of games as warm-ups which helps students get to know one another in group work. He also believes that without these exercises, the teacher might create a tenseness in the classroom and might "scare his students off for good" .Revell adds that in order not "to disrupt the activity and alarm the student concerned", correction of errors needs to be dealt with great care .

Concerning the role of the teacher at the beginning stages of the activities, Holden (1981) states, that the topic should be presented in such a way as to make students motivated for the activity.Also, it *is* essential that students be given well defined tasks at the start in order to avoid any kind of misunderstanding which might lead to a lack of motivation and confusion.

How will the role of teacher proceed to the presentation stage? Byrne (1976:2) attempts to answer this question as "to offer learners the maximum amount of practice which must be meaningful and memorable" .Therefore, as he implies, there should be reduced amount of talk on the part of the teacher during the practice and production stages of the activity.Byrne states that the teachers' role of providing spontaneity in speech is a crucial factor to keep learners actively involved throughout the activity (1976). Thus, learners feel independent as they are allowed to use the language for what they want to say.It is, the job of the teacher therefore, to observe and value students' progress in deciding on which activities to select.

Teachers are expected to use dramatic activities to further the educational development of the student. The teacher must be aware of the different needs, interests and feelings of different age-groups; and the use of drama must be applied

accordingly.The self-discovery of younger children ,with elements of fantasy and imagination, gives way later to exploration of relationships to society at large and social issues.Whereas youngers are more at ease with short scenes with plenty of action ,older students will feel happier with more conversation and a single scene.So teachers need to be sensitive to the learners' ages, needs and abilities when making use of dramatic activies.

Holden puts forward her view about the teacher's role in the following:

> The teacher must present the scenario or idea clearly and organise any preliminary work, ensuring that each student understands what he/she has to do. He/she then divides the class into groups.

> (1981: 14).

In relation to the quotation stated, it can be said that the teacher must divide the class into groups of four or five, or arrange the pair-work among students. In terms of group-work if a group leader is chosen, he/she can serve as a link among the groups as he/she has- a role of go-between in the classroom. The teacher helps the groups if they are in jeopardy. It is requisite, on the part of the teacher, to encourage the students to describe what they did, interpret what they saw, or explain why they chose to do something in a particular way.

O'Neill and Lambert (1982: 21) believe that in drama the teacher's function is not primarily to instruct the students. The teacher is seen as a figure attempting to create potential areas of learning in which the students can participate. The point that the teacher seeks is not the quality of performance but understanding.

Teachers should believe in an "as if" or "pretend situation", and must have an ability to share in some measure the imaginative activity of the students. Teachers should be talented in asking questions to keep the channel open between themselves and the students. They should have the control of their classroom;

that is, they should be aware of the capabilities of their class, in order to handle the drama techniques adequately (Linell, 1982: 14). They instruct their students, but their major concern lies in the growth of the learner's personality as a result of the offered facts, skills and information.

The teacher should search for appropriate registers for the different roles that are adaptable in the drama. This encourages the students to find appropriate roles and language styles for themselves. The teacher should also encourage the students to adapt new roles for themselves because learning a foreign language is not sitting and just taking notes. The teacher should try to persuade the learners to become performers themselves and to participate in the activities as a whole. If the students do so, this encourages them to learn the foreign language, and with the aid of peer teaching the students will learn the language consciously and understand the kernel of the activities that they are acting out. The teacher's language should be exploratory and encouraging, to make the learners actively involve themselves in the make-believe and the talk which arises from it. The teacher can also use some symbols to explain the objects that are evocative to motivate the learners for the foreign language. For example, a box, in the teacher's mind, might imply wealth, travel, security or burden, and a key might mean possessions, safety, power, responsibility or escape (Bolton, 1979: 88).

The purpose in using these objects is to focus the learner's interest and attention. The chosen objects have a real resonance for the learners.

The teacher should prepare the learners for the unexpected elements of the language that take place in an English-speaking environment, as the learners are taught English in the overprotected world of the classroom far from the "coughs and hesitations" of the outside world (Holden, 1981: 2). Also it is a fact that learners can be more successful if they see the problem and meet the challenges by themselves.

O'Neill and Lambert believe that teachers in order to create opportunities for language use in dramatic activities must:

1) Create an atmosphere where talk is the norm and in which pupils' contributions are valued.

2) Support, extend and if necessary elaborate on what is offered.

3) Press for extension of inadequate contributions without rejecting what pupils have offered.

4) Seek further information from the class and offer insights and information without burdening the class with the teacher's own knowledge.

5) Remodel the language which has been received if it is incorrect or inappropriate, without seeming to correct or reject it.

6) use non-verbal activities to enrich the phases of the lesson in which talk occurs.

(1982:20)

Teachers who apply the points stated above in their classrooms can see some varieties of language development on the part of their students.Dramatic activities give opportunities to the students to use language for a wider variety of purposes,unlike the general use of language in the classrooms.Language is generally used as an information tool in schools, but, by means of dramatic activities it is used for expressive and interactional purposes,too(Byron,1986: 133).

Langauge is focused not only on things but also on people.Subjective responses and feelings can be expressed by the participants. Language in drama is connected with speech and movement. It may be verbal or non-verbal or both of them; it takes place for encapsulating and sharing experience (Bolton, 1979: 119).

Abstract thinking, and language use more complex than informational, develops by means of the expressive language offered to the learners (Byron, 1986: 134).

The drama process provides enough time for foreign-language use. So, foreign language can be used by the learners to verbalise their thoughts and feelings about experience. "Much of the talking in dramatic activities is tentative, exploratory, with no sense of 'right' and 'wrong' answers — it is 'thinking aloud" (Byron, 1986: 135).

This kind of language development is obtained if the learners are presented with some fairly general categories of language before the dramatic activities begin. These categories of language are stated from Maley and Duff (1978: 17) below:

Transactional Language: That is the language which is vital for getting things one in a group situation:

Show me what you have got

It is my turn give it to me

What did he say?

I will be the road sign.

Let's start again

Discussion Language: It is used to reach an agreement, to describe, to comment on, or recall the activity in question:

He looks as if (he is holding something)

She might be (a magician)

I don't think so...

I don't like that

Yes,of course

Oh no,perhaps not..

Performance Language: This is the final product of some of the dramatic activities; but,it is the most important part because it needs the most preparation.Any language function can come into play here,depending on the nature of the activity.

Drama techniques are selections of supplementary materials based on role play and imagination games. The aim in these techniques is to spur natural spontaneous spoken foreign language, English. The students, who meet the language for the first time, can make use of these techniques. In both cases the lessons stipulate a new learning environment. The lessons are student-centred, and full of fun things to do because the students are grouped for a specific aim which is indicated at the beginning of each subject or lesson. The students' ages are not a problem for the teacher, as he/she can arrange activities that are suitable to the level and number of the students. Time, for the activities, depends on the levels of the students; whereas, aim depends on the particular area of language that stimulates oral work (Melville, et al., 1980: 15).

These techniques are based on grouping the learners. If there are 20 students in the classroom, five groups of four are desirable. On the other hand, for pair-work one student is designated as "A" and the other as "B" in each pair (Melville, et al., 1980: 16).

Group-or pair-work may sometimes face some problems dealing with the organisation of the physical environment in the classroom. There are some ways to deal with this.

Sometimes teachers may assume that group-or pair-work causes order and discipline to collapse in the classroom. The chaos in such activities can disappear after the application of some of the rules stated below (Maley and Duff, 1978: 19):

-Give opportunity to the students to make judgements.

-Give clear instructions for each activity at the beginning of the lesson

-Provide the necessary materials (pictures,objects)

-Respect the time, do not let an activity outgrowşts own restrictions

-Know your role as teacher, you are a guide and not an authority in the classroom.

-Make it possible to increase students' talking time.

-Encourage students to have a sense of security by participating in the activities and sharing their talents with classmates

The quotation stated below by Maley and Duff explains to what extent drama techniques are significant in foreign-language teaching and learning:

> Remember, that, in these activities there are no wrong ways of doing things, in the absolute sense. Grammatical mistakes there will be, but these can be dealt with in a more formal session. The students should be able to react and interact spontaneously, without feeling that they are to be penalized for being wrong. Unless they feel free to talk, they will not be able to give themselves fully to what they

are doing. ... Encourage them to listen critically to each other's ideas; they will soon learn to pick up what is useful and discard what is irrelevant.

(1978: 22).

2.5.7. Aids to Dramatic Activities

The idea of using varied forms of aids in dramatic activities aims to inspire learners in their efforts to communicate. Holden (1981) specifies these materials as simple outlines, pictures, sounds, and written or pictorial cue-cards.The use of these aids varies according to the type of the activity to be carried out. Role-cards which are commonly used in dramatic activities are identified by Revell (1979:50) as giving information to the student on which character he is to act out with a related course of action. Making a distinction between role-cards and cue-cards, Revell states that "a cue-card makes more explicit reference to the actual things that person will say" than a role-card. A script, on the other hand, differs from a cue-card, since there is no need to pay attention to what others say, because the student can see the lines of the other person in advance.Using cue-cards, it is intended to give learners a wide range of options in using the language appropriately (1979).

The traditional classroom has clear codes of conduct.No one is allowed to speak or move unless so directed by the the teacher.By keeping to a teacher-student channel of communication the teacher can maintain a tight grip on the reins of control.In a more student-centred classroom,however,the teacher has to rely on more subtle means,such a persuasion and personal example.In activities where students are encouraged to get out of their chairs or take part drama,there can be concern about students misusing such opportunities for simply letting off steam.Playing a part can become an excuse for playing the fool.This is a guite legitimate anxiety,but there are preventative strategies.The followings are some useful cues for the teachers having difficulty in using Drama:

-First of all a teacher should make the setting as 'real'as possible (over and beyond what is provided in the coursebook,which is sometimes minimal);

-Think about the relationship between the characters;

-Suggest how the characters might stand and move while talking.Although dialogues do not usually involve a lot of movement,the speakers are unlikely to be completely inert!

-Suggest appropriate facial expressions and gestures;

-Suggest feelings and attitudes.

Byrne in his book (1976:98) gives some suggestions for the English teachers.According to him,the teachers should :

a.Plan carefully

'The more a lesson departs from the traditional,the greater is the risk of disorder through lack of definition.'(Watkins:1981,1) Drama activities should be plannned more carefully tahan the other activities becase an ill-prepared lesson or vague idea is more likely to lead to chaos in the case of drama activities

b.Make sure the instructions are understood

Byrne also adds that it is just as important that the students should understand what they are supposed to be doing.Byrne in his book suggests to use mother tongue so as to avoid chaos in the activity. Alternatively, the teacher can check comprehension by asking check guestions('What do you want to find out?'What sort of person are you? etc)or by asking students to retell what they are going to do.

c. Not be over-ambitious

Teachers mustn't be over ambitious. Some drama activities entail a far greater risk of loss of control than others. For example, getting students to improvise a market scene carries greater opportunities for breakdown in discipline than an exercise in which students remain seated and pass a mimed object around the class. Inexperienced or unsure teachers should avoid jumping off at the deep end with the 'high-risk'activities and stick to safer and shallower waters where loss of control is unlikely . With time more adventurous steps can be taken, but both teacher and students need to gain confidence first. 'Begin from where you are' was Brian Way's advice to prospective drama teachers(1967,28), underlining the importance of not being over-ambitious. We can take stock of the activities mentioned so far in this unit and classify them according to their 'risk'element.

 It should be noted that the language level required for a particular activity does not determine the degree of risk required.Indeed,some of the most 'risky'activities require no language at all.The language demand of an activity is a seperate but equally important factor, for, just like any other activity, if students do not possess sufficient language competence, there is little likelihood of success.

Indeed,the very word 'drama' seems to fill some with dread, much as if they were being asked to sing in public.However, the role of the teacher is very often that of an organiser and, some activities make no more demands on the teacher than other commonplace classroom exercises-most of the exercises are no more demanding than popular party games or role-plays.Lack of tarinning,on the other hand,might mean that the teacher is willig to make use of drama activities but does not know where to begin.Way's dictum about beginning 'from where you are'is just as applicable here.Start with story-telling and creative work; try short mime exercises; get students to do simple role-plays; develop these into slightly longer improvisations; introduce a script; try acting it out;get students to work on creating their own sketches;work towards performing a play. All of these are go into in more depth later in the book,but firstthe

important thing to bear in mind is that there is no substitute for experience and that experience should be gained step by step.

A classroom full of desks or benches is hardly conducive to drama activities.Teachers planning to make regular use of such activities should seriously consider the arrangement of furniture in their classrooms.Desks can be both a physical and psychological barrier to group work and the first matter to be resolved must be whether there is a viable alternative.In some schools it is possible to book the hall or dining-room.Failing that,perhaps the most satisfactory arrangement is to have the class sitting in a horseshoe shape with the teacher at the mouth.The desks can be pushed againts the walls with the horseshoe inside them.

Student resistance to drama activities sometimes stems from the belief that such activities are trivial or irrelevant to language learning. It is important , therefore, that the teacher has a clear purpose in mind and is not merely introducing an activity for its own sake.The teacher must not only believe in the value of such actvities but be able to transmit that belief to the students. One helpful tactic in this respect is to explain to the students before each activity what the purpose is.Similarly, concluding remarks afterwards can help reinforce the notıon that the activity was worthwhile.

A more likely cause of student resistance is that of selfconsciousness and a fear of making a fool of oneself –even when it comes to the relatively undemanding task of speaking in front of the class.Moreover , some students, especially adolescents, are naturally shy or lacking in self-confidence .Such reluctance can very quickly turn into an insurmountable barrier if students are forced to confront situations in which they feel uncomfortable.Teachers need to be sensitive to this and to follow certain basic guidelines:

 -Lead by example

Teachers should themselves perform the activity in advance of the students.This not only clarifies the nature of the task but goes a long way towards reassuring the

students that what is being reguested of them is not unreasonable or impossible and that the teacher with concomitant authority and status is willing and able to engage in the activity.

-Avoid putting students on the spot

Asking a student to pretend to be a middle-aged drunk in front of the class can have a mortifying effect,particularly the rest of the class laugh.It might however be acceptable in group of students that know each other well and have developed a collaborative attitude.Where students are uneasy of each other or unsure of their own ability, the teacher should refrain from making them perform in front of the class.Instead the teacher can ask for volunteers and encourage an atmosphere in which students are stimulated to put themselves forward.Alternatively,the teacher should seek to arrange things so that students perform in the relatively secure confines of a pair or small group.

For example;

1. Good morning.Can I help you?

2 .Yes.I'd like to find my perfect partner.

1 .I see.Well,if you could just answer a few guestions ?

2. Certainly.

1. First o fall,what age would you like your partner to be?

2.About 20.Not more than 25,anyway.

1.Okay.And what what sort of build?

2.What do you mean?

1. Well,would you like someone who was very slim or would you prefer someone rather more plump?

2.Ah,I see.I don't think I mind,actually.

1.And what about height?

2.Oh,not too tall.

From Stage by Stage ,J.Dougill and L.Doherty (Hodder and Stoughton)

Having decided to use the material in the example,the teacher should not then pick on two unsuspecting students and say,'Come up here.Show the rest of the class how you would act-out the scene.'A better approach would be to get students to act out the exchange in pairs and to enquire afterwards whether anyone would like to show their attempt to the rest of the class.Unwilling students should never be forced to perform in front of the others.With time students will gain confidence and begin to lose their inhibitions,but the groundwork needs to be carefully laid.

-Make positive comments

Because of their participatory nature, drama activities expose students to comment and criticism.This can make them vulnerable and it is important that the teacher is aware of this. Negative comments can have disastrous effects and will certainly deter students from wanting to repeat the activity.Wherever possible,teachers should be looking for points to praise, thereby boosting confidence.Where the teacher wishes to point out mistakes or undesirable features,it is possible to avoid direct criticism by use of implication or indirect guestioning.Thus, if student A was unclear or incomprehensible,the teacher might focus on another student and ask if the class could understand him/her clearly and on getting an affirmative answer,stres to the class the importance of speaking clearly org o into the language being used.The teacher could then ask the students to repeat the activity, bearing in mind what had been said.Another tactic is to direct attention to the character in guestion and away from the student as such.Supposing student B hasjust given a poor impersonation of a doctor, standing with hands in pockets and looking lifeless, the teacher could ask the class about doctors, how they behave when seeing patients and the kind of language they might use. By a series of directed guestions the teacher could lead student B to be more aware of what is reguired without the discomfort of direct criticism.

-Do not demand too much of students
Just as teachers should not attempt activities that are too far difficult for them This is not suitable as students may be unwilling to do activities because of the fear of being unsuccessful.

DATA ANALYSIS AND DISCUSSION

3.1.Procedure

In this study, 58 students — 29 in the experimental group, and 29 in the control group — were involved.Between two classes of Mustafa Cetin Primary School; 8-A was chosen as the control group while 29 students in the Class 8-B was assigned to the experimental group as the subjects of this study. All the subjects in these groups have participated in the tests and the treatment.

The groups have been exposed to different treatments during the research period. Some specific drama techniques were chosen for the treatment because they were the ones which were appropriate to the level of the students in the experimental group. They were also giving an opportunity to the students to practice the grammar points that they had difficulty in understanding.

The control group received a classical method rather than a communicative method. All the subjects were given a pretest which was chosen to assess the students' gradual success in acquiring the newly taught material because it contained the grammar points that the students were supposed to learn during the treatment period (see Appendix A), then the treatment, and finally a posttest (see Appendix A) which contained the same grammatical patterns (as with the pretest) that the learners were supposed to have learnt during the estimated time of the treatment by the researcher.

The same tests were given both at the beginning and at the end of the treatment to see in what ways the success in acquiring the target language differs before and after the application of the drama techniques. The experiment lasted three weeks. Multiple-choice test containing 22 questions (pretest and posttest consisted of the same questions in order to investigate the effect of the treatment), The experimental group was expected to show remarkable improvement by means of the application of drama techniques; whereas, it was anticipated that the control group would improve slightly in the usage of grammar.

In order to test the proposed hypotheses, two different language-education groups (an experimental group and a control group) were chosen from Mustafa Cetin Primary School. The subjects ranged between 12 and 14 years of age. In control group there were 13 females and 16 males and in experimental group there were 12 females and 17 males. The number of the students in their sex were different but it was assumed that one sex is not superior to the other in learning a foreign language.

The subjects in the 8th class, and in both groups, they had been taught English and were observed for five hours a week by the researcher. The research lasted for three weeks. The subjects were at elementary level in regard to their knowledge of English as a foreign language. The students had bad prejudies against English. 32 of them thought it was useless to learn English and most of them thought it was really boring to learn it, some even thought English lesson was a torture for them. All of them thought English was too difficult to use.

The course book was the same in both groups. The control group had been taught English as it was arranged in the course book; that is by means of a classical method that does not give much chance for the subjects to participate in the lesson. The control group had not been introduced to extra classroom activities. In contrast, the experimental group had learnt the same grammatical patterns as the control group by using the same book. But, in the experimental group the teacher used not only the exercises in the course book but also some activities involving drama techniques such as mime,role play and games which provided additional support for learning and practicing the language to which they had been exposed.

In the t-test and p-test students were given 40 minutes.According to the results of the pretest given at the beginning of the research, it was found that the two groups (the experimental group and the control group) were at the same proficiency level of English in terms of competence and performance. The subjects had some knowledge of grammar they had been taught; however, they were not particularly successful in utilising these grammar points in their

performance.They were both unwilling to study English and unsuccesfull in "using" the things they have learnt.

Drama techniques were used for two main reasons.First to motivate students,to make English learning more enjoyable; second to make students "use" the patterns that they have leanrt.

Different types of application were used in research:

The control group received an application based on a classical method.Grammar-translation method was used.Lesson was teacher-centered.The teacher was like a director. The teacher was beginning to teach the required grammatical items.Then, she wrote the grammar rules on the board as a formula.Then, the teacher wrote some example sentences of her own on the board.

Later, the teacher asked the subjects to write some sample sentences to practise the new patterns. Some of the students read their sentences, related to the grammar point stated above, out loud. The teacher sometimes used the students' mother tongue while introducing the new items when the students had much difficulty in understanding the items they were learning.

After the presentation of the new items, the teacher read the passage, containing examined "grammar" points, then allowed the subjects to read it out loud sentence by sentence, or paragraph by paragraph. Translation of the texts were done sentence by sentence so as to see if they have understood. Students were passive. Most of the time they sit and listened to what the teacher said. This was a teacher-centred class in which the teacher directed the activities, and used only the drills included in the textbook without resorting to any extra activities or techniques. This reminds us of classical method in teaching. So, in this way, the subjects had been limited to only the grammar. They had little or no chance to develop their oral ability in that kind of teaching procedure.It was the teacher,not the students, who used the language.

The Experimental Group received an application based on communicative method, making the students active and helping their participation in classroom activities. The lesson was student-centered.The teacher was not like a director, she was like a guide and sometimes friend for them.The course book was the same one as in the control group. But, the courses were not restricted to the drills in the book. The subjects were taught the language by the application of some chosen role-play activities and games The additional activities were chosen according to the level and interest of the learners. The grammar points they had been learning were taken into consideration, as well.

Most of the students were unwilling to speak at the beginning.So the teacher used warm-up activities to make them feel comfortable and relaxed.More importance was given on providing a safe and free athmosphere. There were also some reticent students who believed that they would fail in communicating in the target language. But, because this study is aimed at making the learners communicatively competent rather than linguistically competent, while interacting with each other, teacher used warm up activities and at the beginning took some roles in role-play activities to help and relax them. These roles were small ones. This helped the teacher view with the class what is happening and control the pace, tension because she was in touch with the internal rythym of the work.Taking minor roles also gave teacher achance to keep communication going on by supporting and encouraging students while they are working.

After the application of these kind of activities, the subjects began to be accustomed to speaking in front of the class, in their groups or with their partners in pair-work. The main emphasis was on the employment of the speaking skill to make use of the target language in communicating effectively. The subjects were free to talk, and behaved as they wanted, in the framework of the activities.

Mother tongue was not used by the teacher so as to provide students with enough input and to prepare them to speak fluently. If there were some points that the subjects could not understand, while speaking in English, the teacher used gestures and mimicry to explain the meaning to her students. M other tongue was only used when the instructions were not clearly understtod by the students.Because the game and activities would not work properly if they didn`t get what to do.So mother tongue was only used to avoid choes in class.

The rules were explained clearly,before the activities were established. After the teacher was sure that the students had comprehended what they would do, she withdrew and just observed the subjects by taking notes if some mistakes occurred during the activities, and did not interrupt the learners.She corrected the mistakes when they finshed their activites.

Role-play activities were rehearsed in the form of pair-work. Students were allowed to play their roles while sitting, but if they wanted, they were also allowed to play in front, of the class. They were not forced. They were free to make choices about how they would rehearse their roles.

While acting out role play, the subjects had some time for getting ready and to understand which roles they would take and how to act out these new characters using the appropriate grammar points they had learnt. Then, the pairs began to act out their roles by taking their turns. This activity continued for 15 or 20 minutes, because over-use of the activities might cause students to be bored and lose their attention for the lesson.

While playing games, sometimes whole-class participation was arranged; two groups ;sometimes pair- or group-work (was established. Most of the time a winning element was included in the games to encourage the students to use the target language.

The time of application of the games was not the same in each lesson. Sometimes games were used at the beginning of the lesson for motivating the subjects for learning a new subject, or for reviewing the material in an enjoyable atmosphere. Games were also used to reinforce newly acquired information at the end of the lesson, after the new material had been taught.

Before playing a game, students were allowed to discuss among themselves how to play it, and to be ready for acting- out. This part took about five minutes, and according to the content of the game the actual acting-out took 15 or 20 minutes.

Games were also used in the middle of the lesson when students get bored. the lessons were with more-motivated students, then. The time taken was five or 10 minutes, so as not to cause major interruption in the lesson.

The drama techniques had been put in an order during the application. That means the application began from the easier ones and continued through the difficult ones to motivate the learners for the techniques. The techniques addressing to grammar as well as speaking were applied at different times so as not to cause the learner to get bored. The role-play activities and games applied throughout the research were arranged according to the grammar points with which the learners had difficulty.

At the end of the application, the subjects in the experimental group understood that speaking in the target language was not as difficult as they might think. They were also not compelled to use the language without making mistakes. Sometimes the learners, monitoring themselves, corrected their own mistakes unconsciously. They did not feel stress because they had learnt and practised the target language, English, in an atmosphere full of fun and enjoyment.

After this three-week period the test was applied again to each group. The items in the post-test were the same as in the pre-test. After the scores of experimental group and the control group on the post-test were calculated, the results of both tests according to the scores of both groups were analyzed one by one. Then the t-test was conducted to determine if there is any significant difference between the scores of the control group and the experimental group.

The results were evaluated statistically through SPSS 11.0 programme and t-test. The means and standard deviations of each group for each test have been calculated.

The tables show noticeable improvement of the experimental group on the posttest, and the tables also give information about the test results of the subjects in the control group.

The t-test results make obvious the experimental group's remarkable improvement; whereas the control group is seen to have improved slightly in its success in the use of the target language after the treatment had been completed.

3.2. Results and Interpretation

The tables below show the results of the data analysis which has been gained through t-test.

Table 1: The t-test Results Related to the Pre-test Scores of the Subjects in the Experimental Group and the Control Group

Group	N	X	S	df	t	Significance Level
Experimental Group	29	3.31	1.62	56	1.8	Not Significant
Control Group	29	4.13	1.86			p>.05

N: Number of the subjects   S: Standard Deviation

X: Mean   df : Degree of Freedom

Table 1 illustrates the scores the students got in the pre-test which has been administered after the achievement test. There are 29 students both in the control group and in the experimental group. The mean scores of the pre-test, standard deviation and degrees of freedom have been given. The significance level of the test is p>.05. It indicates that there is not a significant difference between the scores of the control group and the experimental group in the pre-test. Based on the results of this test, it can be said that the control group and the experimental group are equivalent to each other in terms of their proficiency level.

Table 2: The t-test Results Related to the Post-test Scores of the Subjects in the Experimental Group and the Control Group

Group	N	X	S	df	t	Significance Level
Experimental Group	29	17.27	3.59	56	5.72	Significant
Control Group	29	11.51	4.05			p<.001

N: Number of the subjects   S: Standard Deviation

X: Mean   df: Degree of Freedom

In Table 2, the scores of the experimental and control groups on the post-test have been shown. Since the significance level is p<.001, it is considered that there is a significant difference between the means of the two groups in the post-test. The results support the hypothesis that "the total post-test scores of the students in the experimental group are higher than the total post-test scores of the students in the control group." Thus, it can be concluded that the experimental group has reached a higher level The results verify the fact that the experimental group reached a higher level in regard to learning grammar and the competence in speaking skill when it is compared to the success reached by the control group.

Table 3: The t-test Results Related to the Pre-test and the Post-test Scores of the Subjects in the Experimental Group

Test	N	X	S	df	t	Significance Level
Pre-test	29	3.31	1.62	56	19.05	Significant
Post-test	29	17.27	3.59			p<.001

N: Number of the subjects   S:Standard Deviation

X: Mean   df: Degree of Freedom

Table 3 shows the set of scores of the experimental group on the pre-test and the post-test. The significance level is p<.001, and it is considered that there is significant difference between the scores of the experimental group in the pretest and the post-test. There has been a noticeable progress on the part of the experimental group in relation to the post-test which can be attributed to the application of drama practices throughout the treatment The results verify the hypothesis that "the total post-test scores of the students in the experimental group are higher than their total pre-test scores."

Table 4: The t-test Results Related to the Pre-test and the Post-test Scores of the Subjects in the Control Group

Test	N	X	S	df	T	Significance Level
Pre-test	29	4.13	1.86	56	8.89	Significant
Post-test	29	11.51	4.05			p<001

N: Number of the subjects   S: Standard Deviation

X: Mean   df: Degree of Freedom

Table 4 represents the set of scores of the control group on the pre-test and the post-test. The significance level is p<.001, and it indicates that that there is a significant difference between the scores of the control group in the pre-test and the post-test. Although this score presents an improvement on the part of the control group, there is not a big rise as in the experimental group when the t value of the control group (t=8.89) is compared to the t value of the experimental group (t=19.05).However, the results verify the hypothesis that "the total post-test scores of the students in the control group are higher than their post-test scores. However, this difference is lower than the experimental group."

The results of this data analysis have showed that the experimental group which have been exposed to drama practices has become more successful than the control group. A great improvement has been observed on the experimental group. In view of this, it is clearly noticed that drama practices have been effective in

enhancing the students' competence . The results support that drama helps students learn grammar and have the competence in speaking skill.

CONCLUSION

Producing grammatically perfect sentences which do not convey the intended meaning, which do not resemble to utterances in real life is not the goal of language teaching.The goal of language teaching is to enable students to use the language freely in real life situations and to use the language as a tool for communication. Achieving this goal depends on the methods, techniques and activities that language teachers choose.

It is the teachers' role to find the best way to make their learning more narural, more realistic and more fun.So teachers should be careful while choosing the techniques and activities. For the teachers looking for the most effective way of teaching drama activities are very suitable.

Drama brings the real world to the classroom and helps to bridge the gap between real world and the classroom.Using the elelment of 'context', drama helps students learn saying the right thing, in the right place,at the right time.And it makes students aware of the paralinguistic aspects of the language. In language teaching, as communication depends on the use of a given language's culture, cultural factors should be introduced to the students as well as the language of that culture.

This study aimed to show the benefits of drama and its useful techniques-especially warm-up activities, role-play, mime and games- on teaching and learning English.A language teacher should be aware of the students` needs, interests and abilities.The aim of language teaching should be to make students "use" the language properly, to communicate through it and to be aware of all the aspects of the language , both linguistic and paralinguistic ones.

The research in this study stemmed from the fact that students learning English as a foreign language have a great difficulty in speaking that language for communication.

The research showed that through role play and games, foreign-language learners become more competent in speaking fluently, acquiring a productive skill, as well as the usage of that foreign language.Experimental group,taught by using dramatical activities, had a very great achievement and good improvement after the treatment. The control group, taught by using traditional method, did not have important improve after the treatment.

The results of this study showed that drama techniques are very important in English teaching as they add the element of "fun" and motivate students. So, the students cooperate and motivate each other for language learning, and learn by doing.

The data analysis shows that drama techniques have a positive effect on foreign-language learning.Students, through role play and games, experiences "real-life-like"situations in the classroom.

In the final analysis, English teachers should be aware of the benefits and importance of drama and its techniques and all of them should try to use it in their classes to make their teaching more effective and to help their students use the language for communication.

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Appendix A

Pretest

1. A patient………………by a doctor.

a.examined   b.is examining   c.will examine   d.is examined

2. My grandmother ……………… fast when she was young

a.used to run   b.runs   c.will run   d.is running

3. I am very bored.Why don't………………… to the cinema.

a.we went   b.going   c.we go   d.go

4. Many cameras ………………in Japan.

a.is made   b.was made   c.are made   d.make

5. They grow tea in Rize. Tea ……………..in Brasil.

a.grown   b.grows   c.grew   d.grow

6. Bread ……………from wheat.

a. is made   b. made   c. are made   d. was made

7. The weather is very nice.The sun is shining!…………………have a picnic.

a. Let me go   b. Let's have   c. Why don't I   d. Shall we

8. Our house ………………by my mother every week.

a. cleaning   b. cleaned   c. cleans   d. is cleaned

9. How many languages ……………….in the USA?

a. spoken   b. are spoken   c. are speaking   d. spoke

10. Your friend is very ill. You say her:

a. Why don't you go to a doctor?

b. Why don't going to doctor?

c. You must going to doctor.

d. Let's going a doctor

11. When Ali was a child, he …………….. play football.

a. plays   b. playing   c. used to play   d. is playing

12. A: Does your father smoke?

    B: He …………….. ten years ago but he doesn't smoke now.

a. smokes   b. used to smoke   c. used to smoking   d. smoke

13. Our homework ……………………by our teacher everyday.

a. ckecking   b. checked   c. is checked   d. checks

14. When I was a child I ………………bite my nails.

a. used to   b. am   c. was   d. has

15. Fiat cars …………………….by them in Italy.

a.are made   b.made   c.has made   d.makes

16. My father ………………. read me a story every night before sleeping,when I was a little boy.

a.was read   b.reading   c.used to reading   d.used to read

17. Cars ……………….. by mechanics.

a.is repaired   b.repair   c.repairs   d.are repaired

18. Your mother has a bad headache.You say her:

a.You must taking a medicine

b.Why don't having a medicine?

c.Let's taking a medicine!

d.Why don't you take a medicine?

19. We used to……………………in Izmit before the earthquake.

a.lived   b.live   c.living   d.have lived

20. Letters ……………………by the postman.

a. are delivered   b. delivered   c. delivers   d. deliver

Appendix B

This part includes some of the activites applied to the subjects during the study.

This role play was chosen to practice the use of exclamations and making suggestions.For the activity, role cards based on the conversation, between two friends, were prepared. There were some clues on these cards. These clues helped the students while constructing their sentences for the conversation. The class was divided into pairs. The students decided who would be A and who would be B. Then they were asked to improvise a conversation by making use of the written information on their cards. The learners were given five minutes to prepare that conversation. Later, pairs began to act out their roles, either sitting on their chairs or coming to the board.

The role play is shown below:

Student A:Tomorrow is your friends', Mary's ,birthday.But you don't know what to buy for her.You are talking to Mary's best friend and:	**Student B**: A friend asks you what to buy Mary for her birthday.Help him-her. Tell what to buy:
*ask her what to buy for Mary *say "no" and tell why?(Mary has two bags) *say "yes" and tell Mary likes music	*suggest a bag as a present *suggest a CD *say Mary likes pop music very much

In this activity, the teacher first did the activity bringing real objects to class to make a sandwich.And made a sandwich using the sentences of Passive Voice ,e.g."first chesee is sliced;and then…."The teacher then wanted the students to be a chief at a restaurant and prepare a meal that they want.

> You are a chief at a restaurant. Say the names of the meals on the menu and describe how to cook them.

This role play was done to use the language for telling the things people did in the past but do not any more.The use of "used to" was practiced.The class was divided into two.A students were childen whereas B students were old grandmothers at the age of 75. Student A asks questions about what grandmother used to do when she was young.In this activity Student B acted like old women and used mimes, gestures to indicate her old age.This was a very entertaining and enjoyable activity as most of the students had fun;especially boys pretending a woman.

> **Student A:** you are talking to your grandmother.Ask her what she used to do when she was young.

> **Student B :** You are 75 years old.You are talking to your grandchild.Tell him-her what you used to do.