

**THE EFFECTS OF CREATIVE DRAMA  
ON ENHANCEMENT OF MOTIVATION  
IN LANGUAGE LEARNING**

**Elif ALDAĞ**

**Master's Thesis**

**DEPARTMENT OF ENGLISH LANGUAGE TEACHING**

**Assist. Prof. Dr. İ. Doğan ÜNAL**

**2010**

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**ATATÜRK UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
DEPARTMENT OF ENGLISH LANGUAGE TEACHING**

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**ADVISOR**

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**ERZURUM-2010**

24/06//2010

**SOSYAL BİLİMLERİ ENSTİTÜSÜ MÜDÜRLÜĞÜNE**

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Yrd. Doç. Dr. İ. Dođan ÜNAL'ın danışmanlığında, Elif ALDAĐ tarafından hazırlanan bu çalışma 07/07/2010 tarihinde aşığıdaki jüri tarafından İngilizce Eğitimi Anabilim Dalı'nda yüksek lisans tezi olarak kabul edilmiştir.

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**ABSTRACT**  
**MASTER'S THESIS**  
**THE EFFECTS OF CREATIVE DRAMA ON ENHANCEMENT OF**  
**MOTIVATION IN LANGUAGE LEARNING**

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With the increasing importance of learning English as a foreign or second language, many researches have been conducted to investigate better ways to teach English so far. Although many ways have been tried, the desired success hasn't been achieved in the field of language teaching yet. Contemporary trends in language teaching offer 'Creative Drama' as an alternative to traditional language teaching methods. It was suggested that with creative drama individuals cooperate with others effectively during the application of the knowledge and the skills that they have acquired, learn best and discover themselves.

This study aimed to investigate the effectiveness of creative drama on the enhancement of motivation of the students who learn English as a Foreign Language in public elementary schools. The subjects were 4<sup>th</sup> grade students of Mimar Sinan Primary School in Trabzon. Fifty randomly sampled 4<sup>th</sup> grade students participated in the study. Then these students were randomly divided into two groups: Experimental and Control Groups. The Control Group continued their conventional lessons while the Experimental Group was exposed to drama-based curriculum, but the content of the course was the same.

Five different instruments were employed to collect data in the study: Motivation Questionnaire, Personal Information Form, Student and Teacher Interviews, Individual Diaries, and Observational Field Notes. Motivation test was applied twice: Firstly at the beginning of the study as pre-test; and secondly at the end of the study as post-test. Results of the pre- and post-test were analyzed using Statistical Package for

Social Sciences (SPSS) and the mean scores for the pre- and post-test were calculated and compared using Independent Samples T-test. In the analysis of qualitative data obtained by diaries, observational field notes and interviews, qualitative data analysis methods were used. The results of the obtained data indicate that there were significant differences between Experimental Group and the Control Group in terms of enhancement of motivation and speaking skills. It can be concluded that creative drama has a great effect on enhancing motivation and improving speaking skills.

**Keywords:** Educational Drama, Creative Drama, Motivation, English as a Foreign/Second Language



**ÖZET**  
**YÜKSEK LİSANS TEZİ**  
**YARATICI DRAMANIN DİL ÖĞRENİMİNDE MOTİVASYONU**  
**ARTIRMA ÜZERİNDEKİ ETKİSİ**

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Yabancı veya ikinci bir dil olarak İngilizce öğrenmenin artan önemi ile birlikte, günümüze kadar İngilizce öğretmenin daha iyi yollarını araştırmak amacı ile pek çok araştırma yapılmıştır. Birçok yol denenmiş olmasına rağmen, dil öğretimi alanında henüz istenen başarıya ulaşılamamıştır. Dil öğretimindeki çağdaş eğilimler, geleneksel dil öğretim yöntemlerine alternatif olarak ‘Yaratıcı Drama’ yı sunmaktadır. Yaratıcı dramayla bireylerin sahip oldukları bilgi ve becerileri uygularken başkalarıyla etkin bir işbirliği sağladıkları, en iyi şekilde öğrendikleri ve kendi benliklerini keşfettikleri ortaya çıkmıştır.

Bu çalışma, yaratıcı dramanın devlet ilköğretim okullarında yabancı dil olarak İngilizce öğrenen öğrencilerin motivasyonunu artırma üzerindeki etkilerini araştırmayı amaçlamıştır. Katılımcılar Trabzon’da Mimar Sinan İlköğretim Okulunun 4. sınıf öğrencilerinden oluşmaktadır. Çalışmaya rastgele seçilmiş elli 4. sınıf öğrencisi katılmıştır. Daha sonra bu öğrenciler iki gruba ayrılmıştır: Deney ve Kontrol Grubu. Deney Grubu dramaya dayalı ders programına tabi tutulurken, Kontrol Grubu için herhangi farklı bir teknik kullanılmamıştır, fakat ders içeriği her iki grup için de aynı kalmıştır.

Bu araştırmada veri toplamak için 5 farklı araç kullanılmıştır: Motivasyon Anketi, Kişisel Bilgi Formu, Öğrenci ve Öğretmen Röportajı, Kişisel Günlükler ve Gözlem Notları. Motivasyon testi iki kez uygulanmıştır: İlk önce çalışmanın başında ön-test olarak ve ikinci kez çalışmanın sonunda son-test olarak. Ön-test ve son-test sonuçları SPSS (17.0) paket programı kullanılarak analiz edilmiş ve ortalama değerler ise

Bağımsız Örnekler T- Testi (Independent-Samples T-Test) ile hesaplanmış ve karşılaştırılmıştır. Günlükler, gözlemler ve röportajlar ile elde edilen nitel verilerin analizinde nitel veri analizi yöntemleri kullanılmıştır. Elde edilen verilerin sonuçları gösteriyor ki; dil öğretiminde motivasyonun ve konuşma becerilerinin artırılması açısından deney grubu ile kontrol grubu arasında önemli farklar oluşmuştur. Sonuç olarak, yaratıcı dramının motivasyonu artırmada ve konuşma becerilerini geliştirmede önemli bir etkiye sahip olduğu görülmüştür.

**Anahtar Sözcükler:** Eğitici Drama, Yaratıcı Drama, Motivasyon, Yabancı/İkinci Dil Olarak İngilizce

## ACKNOWLEDGEMENTS

I would like to express my thanks to all of the people who made contributions and supported me in order to complete my graduate study. Firstly, I would like to express my greatest gratitude to my thesis supervisor, Assist. Prof. Dr. İ. Doğan ÜNAL, for his academic helps, constructive comments, professional support and valuable time he spent for the creation of this master thesis.

I would also like to express my special thanks to Assist. Prof. Dr. Hüseyin EFE and Assist. Prof. Dr. Savaş YEŞİLYURT for excepting to be juryman in my thesis defence and for their valuable comments and feedbacks.

I would like to state my most sincere gratitude to all of the invaluable educators in the Department of English Language Teaching of Atatürk University who have equipped me with the necessary knowledge for completing my graduate study.

I wish to thank Pelin GÖKÇE, English teacher in Mimar Sinan Primary School, where the study was conducted, for her helps and contributions in applying this study. In addition, I wish to thank school management for being open to be a part of this study. I also express my thanks to the 4<sup>th</sup> grade students of this school for being willing to participate in this study.

My deepest gratitude goes to my parents and all my family for their lifelong supports and encouragement.

My sincere thanks go to all of my friends for their intangible supports and listening to me when I needed to share my opinions.

Lastly, my profound thanks go to Bayram ARICI for his great endeavour throughout the preparation of this study. Thank you for being with me at all stages of this study. I wouldn't have been able to do anything without your help and support.

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## **CHAPTER ONE**

### **INTRODUCTION**

This chapter consists of background of the study, purpose of the study, research questions, limitations and definitions of terms.

#### **1.1 BACKGROUND OF THE STUDY**

In our age, when learning foreign language is an indispensable necessity, finding effective methods of teaching foreign language has great importance for all educators. Because of the fact that geographic borders are losing their importance and our world is getting smaller day by day, the necessity and importance of learning a foreign language is increasing. In our planet where 6.000 languages are spoken, over 4 million students nationwide learn English as a second or foreign language, because it is defined as a universal language. So in this study the main emphasis will be on English teaching.

We can call the age, in which we live, as the communication age. Effective communication is considered to be one of the most important skills that individuals should have. Receptive and expressive language abilities constitute a significant aspect of effective communication in terms of language skills.

In Turkey, learning a second language has become an important need for people who want to keep up with worldwide developments, to communicate with people of other nationalities, or at least to have a good job. Within the education system of Turkey, the greatest importance has been attached to English teaching in primary schools. As in the case with many basic skills, one of the important periods to improve language skills is during primary education. Language skills acquired and developed during primary education are significant with regard to both acquisition and permanence. Thus, it is essential that efficient and effective teaching methods are employed in order to improve language skills during primary education. These methods should be effective, motivational, challenging, entertaining and multi-directional (Ministry of Education, 2006).

Due to the importance of teaching English in primary school, many changes have been made in order to provide an effective way of teaching English in primary schools. For example, now, as a result of these changes children learn English beginning from fourth grade. English course hours have been raised from two to three and various

language teaching strategies and methods have been introduced. But, despite all of these efforts, the desired success hasn't been achieved in the field of English teaching yet.

In the last years, speaking skills are considered to be more important than the other skills related to a language. The purpose of learning a second language is communication and speaking is the most common and important means of producing communication among human beings. Nicely, efficiently, and fluently speaking is the key to successful communication. Moreover, speaking is the key to success in life as it occupies an important position both individually and socially. So, it is significant to use effective methods to improve communication skills through improving speaking skills.

Recently, the use of creative and educational drama activities is accepted to be a favourable technique in aiding primary school students to acquire and develop communication skills. Many scientific investigations have revealed that creative, instructional and educational drama activities have positive contributions to the general education process and that these activities improve speaking skills. This study will also demonstrate the possibility of enhancing students' motivation and improving speaking skills through creative drama in second language acquisition.

The most important problems for English language learners are anxiety, lack of confidence and resulting reduction of motivation towards learning English. According to Krashen's affective filter hypothesis, a student's self-image, motivation and emotional state can affect his or her success in learning a second language. So, it is important for educators to find ways to motivate English language learners and reduce their anxiety and increase their confidence in the language classroom. Studies show that drama activities are very effective in reducing anxiety and increasing motivation and self-confidence. Wagner (1998) states, "*Drama is powerful because its unique balance of thought and feeling makes learning exciting, challenging, relevant to real life concerns, and enjoyable (p. 9).*"

Stern's (1980) study showed that most of the students enjoyed the drama activities and were motivated to participate more. Drama is a kind of hope and thrill that gives joy to language education and leaves students filled with a desire to grow, develop, and improve. People, especially the pupils, are never really learning unless they are being entertained; but this entertainment refers to having one's mind engaged not having it filled with mindless amusement. Pyörälä (2000: 101; cited in Savela, 2009) revealed

that students found learning English through drama to be enjoyable and beneficial. On the other hand, as Pyörälä states, the enthusiasm may have been merely due to students' own interest to attain an optional course.

Drama is the enactment of real and imagined events through roles and situations. Drama can develop students' artistic and creative skills and humanize learning by providing lifelike learning contexts in a classroom setting. It develops students' non-verbal and verbal, individual and group communication skills, intellectual, social, physical, emotional and moral domains through learning that engages their thoughts, feelings, bodies and actions. So, language learning through drama is effective and powerful.

All English teachers have common goals: to improve the language capabilities of their students and to optimize learning potential in the classroom. I believe that an English teacher should maintain a positive outlook toward the responsibility of second language instruction and create an appreciation for the second language through constructive and engaging curriculum implementation while at the same time building fluency in communication. My own experiences have showed that teaching is more productive when learning environments engage students in enjoyable activities, thus establishing a motivation for learning.

All in all, it is an unignorable fact that creative or educational drama activities have an effect on developing language skills, as well as contributing to the enhancement of motivation. Drama can help the teacher achieve these aims by making learning the language an enjoyable experience, by setting realistic targets for the students and by linking the language-learning experience with the student's own life experience. In this study it will be tried to reveal that "How can creative drama activities help increasing motivation?" The success of any action depends on the extent to which individuals strive to attain their purposes, along with their desire to do so and this impulse that generates the action is called as motivation. So, enhancement of motivation has great importance to second language learning.



## 1.2 PURPOSE OF THE STUDY

The purpose of this study is to investigate the effects of creative drama activities on enhancing the motivation of 4<sup>th</sup> grade students in the process of teaching English as a Foreign Language.

English is a required component of the curriculum in Turkish State Schools. But I have noticed the problem in my experience that some English students appear unmotivated to learn English and to use it for communication. The main goal of this study is to make contributions to motivation and speaking skills of the students through imposing them to creative drama activities.

Researches show that students lack an interest in English learning, because students find that the instruction of English is nothing more than memorizing words, repetition of vocabulary and grammar rules. So, I'm interested in finding out whether or not the use of creative drama as a teaching tool can improve students' motivation to learn English and improve their speaking skills. It is seen that to be exposed to creative drama activities is an independent variable and students' motivation and speaking skills are dependent variables.

This study has the following purposes:

- Examination and aggregation of relevant studies conducted in this area from past to the present.
- Observing and getting information about students' situation before giving any treatment.
- Investigating the reasons that make students unmotivated towards learning English and the ways that will help them overcome this problem.
- Presenting a creative drama based curriculum for the Experimental Group.
- Developing students' motivation subconsciously through drama activities.
- Understanding students' views about treatment through their responses to the questionnaire, interview; their writings on diaries; observations of the researcher and the classroom teacher; and their emotional situation during the creative drama activities.
- Analyzing the results of questionnaires, interviews, diaries and showing whether creative drama has a significant effect on enhancement of motivation and speaking skills of the 4<sup>th</sup> grade students.

### **1.3 RESEARCH QUESTIONS OF THE STUDY**

This study centred on the following questions:

- Does the use of creative drama in foreign language teaching increase students' motivation towards English learning?
- Does the use of creative drama in foreign language teaching develop students' creativity in English learning?
- Is the use of creative drama in foreign language teaching enjoyable as well as effective for the students?
- Does the use of creative drama in foreign language teaching improve students' speaking skills?

### **1.4 LIMITATIONS OF THE STUDY**

In this study the number of participants was one of the limitations. This study was applied to fifty 4<sup>th</sup> grade students in Mimar Sinan Primary School in Trabzon. This may limit the generalizability of the study results to other populations.

Another limitation is the time factor. Because of the fact that this kind of treatment took a great deal of time and it was not possible to take permission for a longer period of treatment from Ministry of Education and school management, it was only applied for four weeks. If the treatment had been applied for a longer period, it is anticipated that the results would have been more successful. It is also expected that the results might have been different if the classroom teacher had conducted the drama sessions instead of the researcher. But, in this study drama activities were conducted by the researcher and the classroom teacher observed the students during the sessions.

The last limitation is that the students of the school in which the study was conducted have similar social and economic backgrounds. Because of that reason their motivation wasn't very low. But, it was seen that drama activities increased their motivation anyway.

### **1.5 DEFINITION OF TERMS**

*Drama*: “*Drama is the specific mode of fiction represented in performance (Elam, 1980, 98).*” The term comes from a Greek word meaning "action", which is derived from "to do". The term “drama” may be interpreted as role-playing, putting on a mask,

becoming someone else, or “acting”. Learning through drama promotes interaction, improves self-confidence and ensures socialization (Şamlıoğlu and Karakuş, 2008).

*Educational drama:* This term refers to using drama with educational purposes. Educational drama is a child-centred process that focuses on the whole experience and empowerment of the participant as a primary tool for learning in the classroom. Educational drama, by providing specific forms and techniques that engage the whole person, moves participants between perception of states of being and information to create meaningful understanding (Cited in Chasen, 2003, p.7).

*Creative drama:* Creative drama is to represent or animate a subject, an experience, an event, a concept or behaviour with a group utilizing improvisation and role play techniques and using the experiences of group members. Creative drama can help children learn about emotions, problem solving, and critical thinking. Through their experiences with creative drama, students develop their imaginations and their confidence.

*Motivation:* Motivation is commonly thought of as an inner drive, impulse, emotion, desire that moves one to a particular action. We can list the following definitions of motivation: (1) internal state or condition that activates behaviour and gives it direction; (2) desire or want that energizes and directs goal-oriented behaviour; (3) influence of needs and desires on the intensity and direction of behaviour; (4) the arousal, direction, and persistence of behaviour (Huitt, 2001).

*English as a foreign/second language:* ESL (English as a second language) and EFL (English as a foreign language) both refer to teaching English to learners whose native language isn't English.

## CHAPTER TWO

### REVIEW OF LITERATURE

#### 2.1 DRAMA

In general terms, drama exists in two forms in most cultures: literature and performance. Drama is used in various education activities as a tool and technique as well as being applied and taught as a special subject on its own. Drama, which is applied as a special subject not as an education technique, is a kind of art that is called theatre. According to Big Larousse Encyclopaedia, drama is an array of sorrowful events that put the people's life in danger.

Peter Slade has tried to apply drama activities with children since 1920. He developed a specific drama technique and introduced this technique in his book 'Child Drama' (1954). According to him, "*Drama is a natural game for all children and it makes important contributions to the child development.*" When children encounter some extraordinary situations and act out different roles, they can acquire the skills that are crucial for their development, for example creativity and problem-solving. On the other hand, by means of drama, children improve their ability to distinguish how to behave in certain situations, to realize social rules and they have fun of studying.

The term "drama" may be interpreted as role-playing, putting on a mask, becoming someone else, or acting. According to Nomura (1985), "*Drama not only exists in a real and live moment, but also occurs in the communication of our everyday experiences. Drama techniques enable people to discover various facets of themselves and assist them find a better self-expression through these discoveries. For ESL/EFL learners, English through drama helps them express themselves in a way that involves all facets of the person: the body, the mind, and the heart.*" Learning through drama incorporates both actions and emotions. This kind of learning improves the ability to produce simultaneous actions in the case of unexpected experiences. So, it prepares the people for the real life which is full of unexpected events.

According to Holden (1981), "*Drama is a person placing himself in an imaginary situation or another person in an imaginary situation*". In other words, drama requires students to imagine that they are into another situation, and to perform their imaginative responses. Pupils may perform themselves or with one or more of their fellow learners. Either in a controlled way, or in a relatively free way the students act to work out their

roles. In both ways, they have to interact with other pupils, reacting to what they say and do, making use of their individual store of language in order to communicate successfully and meaningfully (Holden, 1981; cited in Hsu, 2006, p.24).

O' Neill and Lambert (1982) explains that "*Drama in education is a mode of learning. Through the pupil's active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships.*" In drama children may come across indefinite imaginative situations, by means of role-playing, they have to find out creative ways to produce solution in these situations. In this way they improve their creative thinking and they get rid of their fears to face the complexity of real life.

Kao and O'Neill (1998) state in their book, *Words into Worlds*:

"Drama does things with words. It introduces language as an essential and authentic method of communication. Drama sustains interactions between students with the target language, creating a world of social roles and relations in which the learner is an active participant. Drama focuses on the negotiation of meaning (Snyman and De Kock, 1991). The language that arises is fluent, purposeful and generative because it is embedded in context. By helping to build the drama context, they develop their social and linguistic competence as well as listening and speaking skills (Shand, 2008, p.25)."

Drama is the best way to generate meaningful communication. It allows children to own the simple and mechanical language they use by involving their personalities. Because in drama students are on dead centre of the event, they have to listen to their peers and produce expressions related to the context. So, they improve their listening and speaking skills. Since they deal with their own problems in their own world, they gain self-confidence in taking risk and participating in activities related to linguistic competence.

Drama requires that the children become actively involved in a text. When children feel themselves as a part of learning process, language learning becomes more meaningful and memorable than traditional methods such as drilling or mechanical

repetition. Using drama and drama activities has clear advantages for language learning. It encourages children to speak and gives them the chance to communicate face to face. Children learn to use nonverbal communication, such as body movements and facial expressions. Drama involves children at many levels, through their bodies, minds, emotions, language, and social interaction. Learning becomes more meaningful and permanent when all facets of an individual are activated. Fernandez and Coil (1986) state that *“Drama encourages students to exercise their sensitivity and imagination and thus makes learning more realistic and meaningful.”* Moreover drama increases motivation and provides the incentive to work hard. The activities in drama tend to be purposeful. Since drama provides him with a meaningful context, the student sees the need to communicate and concentrates on how to see a thing through.

At the same time, it gives the teacher a chance to meet the needs of the student. Since drama gives another character to ‘hide behind’, the children express their real thoughts and feelings explicitly in drama activities. So, the teacher can see the needs of the students and plan better strategies for more effective learning and teaching. As the drama activities are normally in the form of group work, it also fosters a sense of responsibility and co-operation among the students. The children can’t stay passive for too long because there is a need to belong to the group and to complete the task. The students develop a sense of self-worth of themselves as they work together.

Fernandez and Coil (1986) state that drama encourages students to exercise their sensitivity and imagination. Temporary suspension of the ego occurs when students participate in dramatic activities. They have to perceive an experience through the roles they take on which are often different from their own. In role-play for example, students are given a chance to understand and relate to the feelings of others. This develops a sense of empathy in the students as they learn to look beyond themselves. Drama develops moral and social qualities of students (Scharengniveel, 1970; cited in Sam, 1990).

The drama activities serve various educational goals applicable to drama, language arts, public speaking, English, and ESL classes. They are also valuable to players’ personal and social development. The drama activities constantly encourage players to stretch their powers of creativity. They teach to be spontaneous. They also provide dozens of opportunities for players to make up and develop their own sketches,

dialogs, and plays. Players practice improvising as well as acting from a script. They have opportunities to portray a wide variety of characters in situations from ordinary to absurd. They learn to use their voices, expressions, and body language to express different emotions.

Drama helps players become better speakers and writers. Sometimes, players write and perform dialogs, dramatic scenes, and plays. In others, they improvise dialogs and skits. Drama gives players multiple chances to speak in front of an audience, developing their diction, expression, and fluency. It lets players perform in a non-competitive setting where there are no stars: Everyone has a chance to shine. Players learn how to express themselves in a group and how others react to them. Practicing self-expression in a fun, low-pressure context helps players overcome shyness and stage fright (Rooyackers, 2002).

As Booth argues:

“The context of drama allows children in role to initiate language interaction and wield authority, and they have opportunities to gain understandings from their own frames of reference, free from the language expectations and control of the teacher. Learning opportunities are altered by changes in the relationship between teacher and children. As students interact inside role, they are able to explore social functions of language that may not arise in the language forms of the traditional classroom. The context plays a part in determining what they say, and what they say plays a part in determining the context (Booth, 1987, p.7; cited in Taylor, 2000, p.65).”

It can be inferred that learning through drama is different from learning in traditional classroom. In drama children are free from the dominance of teacher, they are responsible for the continuation of the lesson as their actions and responses determine the next situation. This improves their sense of responsibility. Since the context is based on their interaction with their peers, drama improves their social skills as well as language skills.

Taylor (2000) states the effectiveness of process drama like that:

“Working from a powerful pre-text, we can harness students’ imaginations, create dramatic context for learning, provide complex language opportunities and furnish them with significant dramatic experience. With an understanding of dramatic tension and structure, it will be possible to achieve the same dynamic organizations that give form to theatre experience (p.42; cited in Paksoy, 2008, p.7).”

To achieve these aims, student-centred dramatic activities should be applied in teaching English. Dramatic activity is a great vehicle for students to learn English as a foreign language, because it both requires students’ active participation through role-play and improvisation and provides solution for problems encountered in traditional classrooms. In addition, as Fiegehen (2003) indicates, “*It helps building self-esteem and confidence; improves communication skills; allows for creative expression and awareness of emotions, and increases co-operation skills and physical co-ordination (p.48).*”

Burke and O’Sullivan (2002) identified seven reasons to incorporate drama in the second language classroom:

1. Teachers and students can concentrate on pronunciation.
2. Students are motivated.
3. Students are relaxed.
4. Students use language for real purposes.
5. Risk-taking equals heightened language retention
6. Community is created.
7. Students and teachers can approach sensitive topics (Shand, 2008, p.25-26).

### **2.1.1 Some of the Techniques Used in Drama**

*Role-play:* Mugglestone (1977) made a brief definition of role-play: “... participation in specific dramatization in a setting in which the learner plays a definite role and is assigned to definite ideas and attitudes.” (Cited in Hsu, 2006. P.25)

Role-play is a drama technique that involves adopting a specific role such as car mechanic or shop assistant. The individual engaged in role-play does the things that a



person carrying out that role would do. They may dress as that person and use real or replica objects familiar to that person. Role play is important for several reasons:

- Role-play allows children to engage in, explore and learn about the everyday roles that occur in their familiar experience; the roles carried out by their parents or carers and members of their community.
- Role-play allows children to express their emotions, positive and negative, in appropriate ways.
- Role-play allows children to explore their own self-image and identity. It helps to build self esteem.
- Role-play can nurture the development of skills (Mynard, 2005).

According to Booth and Lundy, “*Role is made up of two parts: your ‘self’ and ‘the other person’ that you become.*” When people have the chance to change their personalities, their actions and expressions are different from their real life experiences as they feel themselves free. So, through role-playing people’s subconscious thoughts can be revealed. At the same time the students have to activate their creativity in order to solve numerous problems of the characters they act. Role-play is an effective way to initiate and maintain communication in an imaginative context. As Littlewood (1981) stated, “Role-play is a well-established technique for applying precommunicative language practice” (Cited in Giaitzis, 2007).

*Pantomime:* Pantomime is any dramatic presentation played without words, using only action and gestures. It is a way of expressing views, experiences and emotions through movements without appealing words. It is a beneficial way of self-expression for children. Children like to express themselves through using some parts or all of their body. Random observations show that children use pantomime while they are playing alone or with their friends. So, using this kind of expression, which they use in their daily life freely, for educational purposes will be useful for the children.

Expression through pantomime is based on observation, focusing the attention, and physical skills. McCaslin (1994) states that “*In creative studies pantomime should be used, because it improves imagination and increases awareness of the children.*” The behaviour that can be acted through pantomime is indefinite. For example; the

teacher can ask the children to act out brushing teeth or washing hands and face through pantomime. They act out these gestures in various ways which improve their creativity and provide learning while entertaining, because it is seen in the studies that children like these activities. In addition, pantomime can be used in some other complicated subjects. For example; while studying the subject of seasons, the children can show the events related to the seasons through pantomime.

*Improvisation:* Improvisation is one of the drama techniques which help the students to overcome the limits of their creativity. Improvisation is helpful to improve the children's problem solving skills and it tries to help the children to reach a solution. By using the child's creative skills we help the children to get to know themselves, to gain self-confidence and to fulfil their need more effectively.

As Dorothy Heathcote (1967) stated:

“Dramatic improvisation is concerned with what we discover for ourselves and the group when we place ourselves in a human situation containing some elements of desperation. Very simply it means putting yourself into other people's shoes and, by using personal experience to help you to understand their point of view, you may discover more than you knew when you started” (p.44; cited in Taylor, 2000, p.102).

This means that improvisation improves both creativity and the ability to empathize with other people. It also increases self-confidence as it gives a chance to discover your inner abilities. When you see that you are more creative than you think you become more motivated to participate in activities. When we use improvisation activities in language teaching we can observe that students are more willing to attend the lesson as they are satisfied with their performance.

The purpose of using improvisation is to improve students' imaginary world and thus explore the dialogue or a situation given to students. Another benefit of improvisation is that it makes the lesson enjoyable for students and the language fluent, and provides an opportunity for participants to learn about themselves. McCaslin (1999) states that “*At every moment throughout our lives, we have to adjust to whatever*

*happens around us. The more unexpected the happening, the more spontaneous and the frank the response is likely to be” (Paksoy, 2008, p.6).*

Since our daily life is full of problems to be solved simultaneously we should develop some strategies to overcome such problems. So teachers have to help students to be ready for these unexpected problems or situations and develop some strategies to prevent or overcome these problems or situations. Thus improvisation is an effective strategy to achieve this goal.

Using improvisational activities in education improves the children’s ability to evaluate, create and analyze. Moreover, with the help of improvisational activities children will gain experience in solving their social problems which they would encounter during interpersonal relationships as well as their physical problems. Improvisational activities in education will help the children to improve the ability to think independently, to increase the levels of social and psychological sensitivity, to improve their creativity, and to overcome the fear to make mistakes (Karaömerlioğlu, 2010).

*Tableau:* Tableau is a useful work to introduce idea or images, focus attention on a particular situation and improve symbolic thinking.

“Tableaux capture frozen pictures created by the children in response to a theme, situation, or story. Tableau represents a silent group of people frozen in time to represent a scene, abstract idea, (peace, joy, etc.) or theme. Tableau gives students a high degree of control and demonstrates their understanding of the scene or story they are working on. Using their bodies, individuals, pairs, small groups, or the full group creates an image or “human statue” that communicates an idea or a single moment of action from a story or event. A tableau consists of bodies frozen in the midst of strong action suggesting what the characters are doing, how they are interacting with other characters, and how they are reacting to the situation” (Giaitzis, 2007; p.9).

Tableaux are shared in complete stillness and silence. In this technique students should discuss, collaborate and decide on an image to communicate or represent their

ideas. Children gain experience in presenting situations from different points of view. Moreover, working together and using their bodies may increase student motivation to learn (Liu, 2002).

### **2.1.2 Educational Drama**

Educational drama, which is also called as ‘pedagogic drama’, is a kind of education technique that was developed by Peter Slade, Brian Way, Dorothy Heathcote and Gavin Bolton in England and is applied for almost all kinds of learning activities especially in improving verbal and written expression in language learning lessons. According to Davis (1996), in national education programmes in England, it is obligatory to use drama in English lessons. It is a known fact that in England, drama is being used as a method in “speaking and writing” fields of language teaching for a long time.

In Turkey drama started to be applied especially in preschool education and elementary schools, and it started to be mentioned frequently. Children of the era have to struggle with the difficulties of the age and have to be a new driving force to maintain the existence of the community in which they live. So, the education they receive should develop their creativity, self-confidence, independent thinking, self-control, and problem solving skills. In our world where individual, national and international competition is getting hard and there is a constant change, existing is based on having these qualities not on rote learning. In order to bring the children and adults in these qualities, traditional education methods like explaining and dictating are not useful. Instead of them “methods of learning by living in social and natural environment”, which have been known since the views of J.J. Rousseau, should be used. One of these methods is ‘educational drama’.

On the subject of educational drama, many people made lots of different definitions. According to Lindvaag and Moen (1980):

“Educational drama is a kind of education technique in which social, universal, artificial concepts, and the subjects like history and literature are made meaningful and learned by the way of feeling especially designed experiences concretely. In other words, educational drama is enacting and expressing activities, events, emotions, concepts, subjects, stories, poems,

living and non-living things or various roles with verbal or non-verbal spontaneous actions in a representative manner” (Önder, 2007, p.36).

Jonathan Neelands, in ‘Making Sense of Drama’ (1984) describes educational drama as a learning structure that uses role playing, story making and improvisation “to bring new shapes and fresh ways of knowing to children’s existing experience”, concerned with “the construction of imagined experience to try out and experiment with new ideas, concepts, values, roles and language in action.”

According to Nellie McCaslin, in *Creative Drama in the Classroom* (1980), “*Educational drama employs story making through dramatic enactment to explore, develop and express ideas and feelings, improvisation and dialogue for the purpose of deepening understanding.*”

Heathcote (1978) gives a comprehensive definition of educational drama:

“I define educational drama as being anything which involves persons in active role-making situations in which attitudes, not characters are the chief concern, lived at life rate (i.e. the discovery at this moment, memory based) and obeying the natural laws of this medium. I regard these as being 1) a willing suspension of disbelief 2) agreement to pretend 3) employing all past experiences available to the group at the present moment and any conjecture of imagination they are capable of, in an attempt to create a living, moving picture of life, which aims at surprise and discovery for the participants, rather than the onlookers. The scope of this is to be defined by story and theme, so that the problem with which they grapple is clearly defined” (Cited in Planchat, 1994, p.9).

Hutt and the others state that by means of drama activities, students form longer verbal dialogues in second language and they use adverbs more often. There is no doubt that second language learning occurs only when there is face to face oral communication. Language improves with social interaction within real life. Educational drama aims both getting information about psychological experiences and acquiring creativity as a special ability. In other words, in drama, the aim is to recognize,

understand, and learn while using creativity and having fun. As Betty Jane Wagner points out in *Educational Drama and Language Arts: What Research Shows*, drama in education (DIE) or educational drama creates *"an experience through which students may come to understand human interactions, empathize with other people, and internalize alternative points of view."*

Drama activities are important to engage children in various ways while enhancing their learning abilities and experiences. As Nellie McCaslin further suggests, *"One of the most frequently stated aims of education is the maximal growth of the child both as an individual and as a member of society."* When drama activities are used for educational purposes in the classroom, it is hoped that the activities and techniques give the opportunity to practice life skills that promote positive growth. Kathleen Dolinar expresses that *"Children grow in their ability to trust and to become friends in a cooperative setting that enhances their self-worth."* Other skills that are improved while using drama include; confidence, self-esteem, motivation, problem solving skills, leadership roles, discipline, positive ethics and moral values, initiative, and dedication (Baraldi, 2009).

Learning through educational drama is different from learning through traditional techniques in many ways. Educational drama contains group activities which are based on psychomotor skills, self expression, role playing, enacting, and discussion which are absent in traditional methods. In drama, learning is a kind of reconstructing. Learners evaluate their knowledge with a new perspective. They examine recently learned concepts and attribute new meanings to these concepts, and review their experiences again. All of these processes bring natural and meaningful learning. So, it is different from theoretical and rote-learning based information acquired within school disciplines. Drama uses this information, but it is reconstructed by the learner within subjective or objective relations and experiences.

Educational drama is a child-centred process that focuses on the whole experience and empowerment of the participant as a primary tool for learning in the classroom. The techniques and applied purposes of educational drama are varied. Educational drama, by providing specific forms and techniques that engage the whole person, moves participants between perception of states of being and information to create meaningful understanding (Chasen, 2003, p.7).

A way of understanding the benefits of educational drama for child education is to examine the related learning types. Educational drama presents many different kinds of learning to the participants. These learning types are listed below:

- Learning based on experiences
- Learning through motions
- Active learning
- Learning through interaction
- Learning through cooperation
- Social learning
- Learning through discussion
- Learning through discovery
- Emotional learning
- Conceptual learning (Önder, 2007)

The benefits of educational drama are those within the frame of experts' (Bolton, 1988; Chambers et al., 1997; Fein, 1981; Golomb and Cornelius, 1977; Heinig, 1981; Janzon and Sjöberg, 1984; McCaslin, 1984; Rosenberg, 1987; Rowan, 1982; Slade, 1995) views:

- It improves creativity and imagination of the children.
- It improves mental capacity.
- It contributes to the development of self-concept.
- It provides independent thinking and decision making.
- It provides realizing and expressing the emotions.
- It contributes to the positive communication skills.
- It contributes to the increase of social awareness and improvement of problem solving skills.
- It contributes to democracy education.
- It contributes to in-group processes.
- It provides positive relationship between teacher and children.
- It contributes to general performance of the students.

- It contributes to the education of children who have special qualities (Önder, 2007, p.36).

### **2.1.3 Creative Drama**

Creative drama is a term that is used by Winifred Word and McCaslin in America for defining the drama activities children participated in. *“Creative drama is to represent or animate a subject, an experience, an event, a concept or behaviour with a group utilizing improvisation and role play techniques and using the experiences of group members”* (San, 1989). Creative drama contains drama activities and educational games applied with students in order to improve their creativity. It is also accepted as a subtype of educational drama. Creative drama can include dramatic play, story enactment, imagination journeys, theatre games, music, and dance. *“ ‘Let’s pretend’ is the norm in creative drama class. Because, the emphasis in creative drama is on process rather than product”* (Zafeiriadou, 2009, p.6).

Creative drama emerged from the work of John Dewey which emphasized the importance of the instinctive and impulsive attitudes and activities of children to education (Siks, 1981; cited in Freeman, 2000, p.7). It is believed that if the children’s natural activities and the games they played with their friends in daily life are transferred to the field of education, children will be more motivated towards learning. “Learning by doing” is the core of the idea that creative drama is an effective method of learning. The emphasis by Lee and Cook on instincts, self-governance, creativity, curiosity and pupil interest were precursors to creative drama.

According to Kohlberg, *“If students were to develop morally, they needed to grow in ability to view other perspectives, integrate conflicting points of view, and embrace universal principles”* (McCambridge, 1998). It is considered that creative drama is one of the teaching methods that can be utilized to improve these aspects of students and thus to prepare the children for the real life. Experiences of individuals are the main subjects of the creative drama activities. Creative drama can help children learn about emotions, problem solving, and relating to other people. Through their experiences with drama, students develop their imaginations and confidence.



No matter where this technique is applied, creative drama may be considered a method of learning, a tool for self-expression, as well as art. The scope of creative drama may be briefly explained through six learning principles.

- A student learns meaningful content better than other contents.
- Learning occurs as a result of a student's interaction with his environment.
- The more sensory organs a student uses while learning, the greater the retention of the lessons.
- A student learns best by doing and experiencing.
- Effective participation is important in learning emotional conduct.
- Learning becomes easier and more permanent in educational environments where there is more than one stimulus (Ulaş, 2008, p.876).

To sum up in creative drama:

The young participants develop basic skills and knowledge in the use of creative drama activities such as improvisation, pantomime, story making, role-playing, etc. Children can develop a set of actions, solutions and perspectives in dealing with real life through these drama experiences. Children are provided with practical and original ideas. In creative drama classrooms a positive atmosphere is maintained, free from destructive criticism. So, students gain confidence in themselves and their ideas, and they feel themselves as an important part of learning process. Children are more motivated to learn when they participate in learning process actively. Imagination and independent thinking are encouraged. Children are made to think in a variety of ways to achieve the same goal. On the other hand, creative drama is an effective way to improve communication skills, because children express themselves using their voice, hands, face and body. I think one of the reasons why creative drama is so effective is that it is "fun" because children learn best when they like the activity and have fun. Since the participants have to balance their emotions and actions, creative drama helps develop motor skills and coordination. Through creative drama activities children develop their abilities to have control over their emotions and bodies in selecting actions that have meaning and carry this image to the other players. Thus, it can develop the sense of responsibility and it can be a healthy release of tension.

These experiences contribute to the development of a positive, healthy image. *“Through numerous dramatic learning activities, the young child can begin to discover a sense of self within drama, viewing self as image. This consciousness of self-awareness, the ‘I know that I know’, enables the players to try on life in their mind’s eye, to rehearse life’s problems or challenges, and to see themselves as a resource for creating their own reality”* (Pinciotti, p.25; cited in Rowland, 2002, p.4). With the practice of these processes the children have the ability to remember the past, plan in the present, and dream of the future.

## **2.2 FOREIGN LANGUAGE TEACHING IN TURKEY**

The importance of learning a foreign language cannot be ignored in the 21st century when technological and cultural developments have reached to their peak. In our modern world, multilingualism and plurilingualism are highly encouraged because countries need people who are equipped with at least one foreign language to better their international relations socially, politically and economically. In Turkey, foreign language learning and teaching should be considered more seriously than other countries, because Turkey has the aim of being a member of European Union and it must learn, understand, assimilate and produce the science and technology of the age. Nowadays, learning a foreign language is a must, because knowing only one language isn’t enough.

Because of globalization, in the international platform, commonly learned and taught language is English. It is a known fact that there is a definite tendency in learning and speaking English. In schools almost all of the students learn English as a first foreign language. German and French aren’t demanded very much and they are sometimes taught as second foreign languages in schools. So, in Turkey English is taught as first foreign language in schools.

The teaching and learning of English is highly encouraged as it has become the lingua franca, in other words, the means of communication among people with different native languages. Most of the scientific meetings, conferences, symposiums, etc. are held in English. Additionally, most of the literature in the various fields of science and technology are in English and at least half of the business meetings and agreements, and

international trade are done in English. These facts increase the general educational value of English, and make it an indispensable part of the school curriculum.

There are many important attempts in the matter of foreign language teaching in Turkey for nearly two centuries. From time to time different kinds of foreign language teaching methods have been applied with the effects of various education policies. But a desired degree of success couldn't be achieved in foreign language teaching that starts in the fourth grade of elementary school and continues until the end of the higher education.

According to Demircan (2000), the necessity of learning a foreign language emerged after 1980 with the development of relations between Turkey and foreign countries. This made Turkey give importance to foreign language teaching. As a result some significant improvements have been made in the field of foreign language teaching. Firstly, Anatolian, Science and Super High Schools were opened. Another important improvement is that with the 1997-1998 Education Reform foreign language teaching was decided to be started in fourth grades of elementary schools instead of sixth grades. In addition, the course hours were raised from two to three. After 1997-1998 Education Reform some changes have been made in secondary education. Preparation classes of some high schools were abolished and education term of all high schools raised from three to four years. With this reform intensive language learning was spread to longer period and it was made possible to have a continual language education without getting bored.

Elementary School General Directorship of National Education Ministry conducted a survey among more than 2000 teachers in 2002 and prepared a report suggesting that foreign language teaching should be started in the first grade of elementary school because of the fact that foreign language learning is easier in early ages, but this report hasn't become valid, yet.

Moreover, the increase of young population and the necessity of learning a foreign language led to the foundation of private courses and teaching institutions. Related media institutions have also participated in foreign language education. English Education Programmes which are broadcasted on national televisions attracted especially the attention of children. English books and dictionaries were delivered through national newspapers.

Despite these reforms and improvements, foreign language education is not as successful as it is aimed to be in Turkey. Another problem is that although many Turkish students have sufficient grammar and writing skills, they avoid talking to native speakers they meet in touristic places. The reason is that students are bounded by theories and they don't have the chance to put these theories into practice. It is a fact that four basic language skills (listening, speaking, reading, writing) should be acquired with an order like listening, speaking, reading, writing. But in our country students firstly acquire reading skills, then writing skills, and finally listening and speaking skills. Thus, language learning doesn't occur effectively.

### **2.3 CURRICULUM FOR THE 4<sup>th</sup> GRADE ENGLISH LESSONS**

A number of studies in linguistics and education have suggested that foreign languages should be taught to children as early as possible. The benefits of learning foreign language at early ages are both personal and social. Personally, children will develop a lifelong ability to communicate with more people and they will have a deeper understanding of their own and other cultures. In addition to that, children may have the other advantages of early language instruction, including improved overall school performance and superior problem-solving skills. Some evidence suggests that children who receive second language instruction are more creative and better at solving complex problems. Furthermore, knowing a foreign language ultimately provides a competitive advantage in the workforce by opening up additional job opportunities in our children's future. They will have access to a greater number of career possibilities. There are also social benefits. Our citizens fluent in other languages can enhance our economic competitiveness abroad, improve global communication, and maintain our political and security interests.

Due to these benefits of learning a foreign language, for the 4th grade, students have 3 hours of compulsory English language courses per week. The syllabus is designed accordingly. Tasks (projects) that are assigned for each unit can be kept in a dossier by the students, and teachers can give feedback to those after the consolidation unit in the elective course hours. Students can also share their projects with their peers in the class.

In the new English curriculum there must be a strong emphasis on helping students develop the oral communication skills they need to understand and interact with others, to express themselves clearly with confidence, and to use the various media to communicate their own ideas. New curriculum also states that teachers should give numerous opportunities to use English for real purposes and in real situations; for example, listening to English spoken by live and recorded voices; discussing subject matter, reading materials, personal concerns and interests; conducting surveys and interviews; preparing and giving oral presentations; and playing roles in dramatizations and simulations. Students should also be exposed to English culture in order to develop and gain an appreciation of the language.

There are several overall expectations of the Turkish curriculum for English as a second language. Students who complete the 4th grade are expected to show the following linguistic competence levels. Students will;

- a. Have a very basic range of simple expressions about personal details and needs of a concrete type.
- b. Have a basic vocabulary repertoire of isolated words and phrases related to particular concrete situations.
- c. Show only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.
- d. Pronounce a very limited repertoire of learned words and phrases intelligibly though not without some effort.
- e. Copy familiar words and short phrases e.g. simple signs or instructions, names of everyday objects, names of shops and set phrases used regularly.
- f. Spell his/her address, nationality and other personal details.
- g. Establish basic social contact by using the simplest everyday polite forms of greetings and farewells; introductions; saying please, thank you, sorry, etc.
- h. Follow and give basic classroom instructions.
- i. Ask simple questions and ask for repetition to clarify understanding.
- j. Use visual and verbal clues to understand and convey the meaning of familiar material.

k. Manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication (Ministry of Education, 2006).

## **2.4 DRAMA AND FOREIGN LANGUAGE INSTRUCTION**

Drama has been used in many fields with different functions. But it made its greatest contribution to the field of education. Drama is an important communicative tool that can be used with educational functions, not only in the society but also in the classroom. So, drama has become one of the best and most complete teaching tools. In the last century many studies were conducted in order to reveal its unignorable benefits especially in language teaching.

Like other fields drama is an effective technique in language teaching because it gives a context for listening and meaningful language production, having the learners use their language resources and thus, enhancing their linguistic abilities. As Wilga Rivers (1983) states, *“The drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation.”* By using drama techniques in second language teaching, the monotony of a conventional language class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better because they get an opportunity to use the language in operation.

As Mally (1983) said, *“Drama is more concerned with what is happening within and between members of a group placed in a dramatic situation. It is never intended for performance and rarely if ever rehearsed, since it depends on the spontaneous inventions and reactions of people involved in it. Drama involves the participants themselves”* (Cited in Guadart, 1999, p.234). As it is stated participants are completely active in drama activities. They have to receive the message quickly, find out practical solutions to the problems, and convey their responses to the other players.

Integrating drama as a teaching method in language teaching means bringing both real life and fantasy situations and characters into the classroom. Through their imagination the students have to produce various actions that fit in with the situation they encounter. It requires enthusiasm and willingness “to take risks” on the part of the students and the teacher. Drama not only motivates students and helps to speed up the

learning process, but also improves their relationships with each other and consequently, the class atmosphere (Prochazka, 2007).

Real communication involves ideas, emotions, feelings, appropriateness and adaptability. The conventional language class hardly gives the chance of using language in this manner and developing fluency in it. So, despite many attempts and innovations in language teaching the desired success haven't been achieved. The learners aren't able to use the target language for oral communication even if they are good at grammar. But drama techniques provide opportunities for them. Drama activities add to the teacher's repertoire of pedagogic strategies giving them a wider option of learner-centred activities to choose for classroom. When students feel themselves in the centre of learning process, they become more motivated.

The most important benefit of using drama in second language teaching is that students can acquire and practice new vocabulary and grammatical structures. It is also important for lowering the affective filter. It increases self-esteem, self-confidence and spontaneity by reducing inhibitions, alienation feeling and sensitivity to rejection. In addition drama develops problem-solving skills, working in groups, taking more risks and communicational skills such as turn taking, topic changing, and leave taking. Teaching language skills through drama gives children a context for listening and meaningful language production provides opportunities for reading and writing development and involves children in reading and writing as a holistic and meaningful communication process. As Slade and Way (1967) state, *“Drama is a good way of teaching second language because students are learning and practicing the language with communicative activities in a real context.”*

Although drama has finally entered the school-world, and its positive effects on education has been revealed by various researches, this teaching tool still struggles to find an effective application in the classroom because many teachers are not aware of its effectiveness and advantages and they don't know how to use it in classroom setting. Learning through drama is both successful and enjoyable, because it favours “total growth”:

“(1) a healthy and well coordinated body; (2) flexibility and fluency in oral communication of ideas; (3) a deep and sympathetic understanding

of fellow man; (4) an active and creative imagination; (5) resourcefulness and independence; (6) initiative; (7) controlled, balanced emotions; (8) ability to cooperate with the group; (9) sound attitudes of behaviour toward home, church, school, and community; (10) aesthetic sensitivity – a real appreciation for beauty of form, colour, sound, line” (Burger, 1986, p.3; cited in Mattevi, 2004, p.13).

McCaslin (1996) reconfirms how “of all arts, drama involves the participants the most fully: intellectually, emotionally, physically, verbally and socially”. She also adds drama actually meets the educational objectives of the modern curriculum. There are six main objectives:

- 1) Develop basic skills in which reading, writing, arithmetic, science, social studies, and art are stressed.
- 2) Develop and maintain good physical and mental health.
- 3) Grow in ability to think.
- 4) Clarify values and verbalize beliefs and hopes.
- 5) Develop an understanding of beauty, using many media, including words, colour, sound and movement.
- 6) Grow creatively and thus experience his or her own creative powers (McCaslin, 1996, p.5-6; cited in Mattevi, 2004, p.14).

As I have said, in our country English is taught as a foreign language in most schools. So, now it will be useful to mention the purposes of using drama in English teaching:

1. Language is used in meaningful situations (Scharengnivei, 1970; Early and Tarlington, 1982; Mordecai, 1985). Drama contextualises the language in real or imagined situations in and out of the classroom. Language in the class that uses drama activities is explored, tried out and practised in meaningful situations.



2. Drama activities can be used as a means of reinforcement of language learnt (Mordecai, 1985; Fernandez and CoIl, 1986). It helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games.
3. Drama improves oral communication. As a form of communication methodology, drama provides the opportunity for the student to use language meaningfully and appropriately. Maley and Duff (1978) state that drama puts back some of the forgotten emotional content into language. Appropriacy and meaning are more important than form or structure of the language. Drama can help restore the totality of the situation by reversing the learning process, beginning with meaning and moving towards language form. This makes language learning more meaningful and attempts to prepare the student for real-life situations.
4. Learning a second language can be enjoyable, stimulating and meaningful when combined with drama activities (Mordecai, 1985).
5. The problem of mixed ability is reduced when drama activities are used. Students who are more fluent can take the main roles which require more oral communication, while the weaker students compensate for their lack of linguistic ability by paralinguistic communication e.g. body language and general acting ability (miming).
6. Earl Stevick (1980), states that language learning must appeal to the creative intuitive aspect of personality as well as the conscious and rational part. Drama activities can be used to provide opportunities for the student to be involved actively. The activities involve the student's whole personality and not merely his or her mental process. Effective learning takes place as the students involve themselves in the tasks and are motivated to use the target language (Sam, 1990, p.5).

To sum up the advantages of drama in education can be listed like that:

Drama;

1. Promotes long-lasting learning
2. Nurtures empathy

3. Empowers imagination,
4. Offers new dimensions,
5. Triggers curiosity and investigation,
6. Improves problem-solving and analysis-synthesis skills,
7. Concretizes the abstract,
8. Provokes creativity,
9. Assures self-confidence and personal development,
10. Enhances students' repertoire,
11. Helps students develop effective addressing strategies and improve their rhetoric (Şamlıoğlu and Karakuş, 2008).

## **2.5 COMMUNICATIVE LANGUAGE TEACHING**

Firstly, it would be necessary to state that Communicative Language Teaching (CLT) has its origins in the changes in the British language teaching tradition dating from the late 1960s and more generally in the developments of both Europe and North America (Richards, 2006). This approach is different from traditional approaches because it is learner-centred. Also, CLT meets the need to focus on communicative proficiency in language teaching. *“There are numerous reasons for the rapid expansion of CLT: the work of the Council of Europe in the field of communicative syllabus design; the theoretical ideas of the communicative approach which found rapid application by textbook writers; and there was an overwhelming acceptance of these new ideas by British language teaching specialists and curriculum development centres”* (Hammerl and Newby, 2002-2003, p.9).

The need for real communication has led to the emergence of the Communicative Language Teaching approach because language learning occurs in real communication environments. But, classical methods bound the students with some grammar rules and vocabulary knowledge without giving any chance to oral production. On the other hand CLT helps the development of communicative competence together with language functions and the learners are expected to be able to use the target language in real communication. It encourages teachers to teach actual communication, not merely structures out of context. This approach draws attention to areas neglected in the former approaches such as creativity and meaningful use of language.

The basic premises of this approach are the following:

- Focus on all of the components of communicative competence, not only grammatical or linguistic competence;
- Engaging learners in the pragmatic, functional use of language for meaningful purposes;
- Viewing fluency and accuracy as complementary principles underpinning communicative techniques;
- Using the language in unrehearsed contexts (Ministry of Education, 2006).

Communicative Language Teaching (CLT) makes use of real-life situations which requires communication and in this process teacher sets up a situation that students are likely to encounter in real life. Unlike the traditional methods of language teaching, which rely on repetition and drills, the communicative approach doesn't oblige the students to do a predetermined class exercise, in this approach the activities vary according to their reactions and responses. The real-life simulations change from day to day. Students' motivation to learn comes from their desire to communicate in meaningful ways about meaningful topics determined by their reactions and responses (Gollaway, 1993).

The learners are expected to take on a greater degree of responsibility for their own learning. CLT places great emphasis on helping students use the target language in a variety of contexts that they will probably face in real life and stresses the importance of oral production. Its primary focus is on helping learners create meaning rather than helping them develop perfectly grammatical structures. As Littlewood stated, "*One of the most important aspects of communicative language teaching is that it pays systematic attention to functional as well as structural aspects of language*" (Littlewood 1981, p.1).

In the classroom CLT often takes the form of pair and group work requiring negotiation and cooperation between learners, fluency-based activities that encourage learners to develop their confidence, role-plays in which students practice and develop language functions, as well as judicious use of grammar and pronunciation focused activities (Wikipedia.org). One of the most important aspects is pair and group work.

Learners should work in pairs or groups and try to solve problematic task with their available language knowledge. Thus we can say that CLT improves social skills as well as linguistic skills.

To sum up there are many advantages of using a method like CLT. The affective advantages are evident. CLT is an attempt to overcome some of the threatening affective factors that affect second language learning negatively. All threats such as, threat of making mistakes in the foreign language in front of classmates, of competing against peers which can lead to a feeling of alienation and inadequacy are presumably removed. The counsellor allows the learner to determine the type of conversation and to analyze the foreign language inductively. The student-centred nature of the method can provide extrinsic motivation and capitalize on intrinsic motivation (Rhalmi, 2009).

## **2.6 KRASHEN'S THEORY OF SECOND LANGUAGE ACQUISITION**

Stephen Krashen is an expert in the field of linguistics, specializing in theories of language acquisition and development. Krashen's widely known and well accepted theory of second language acquisition has had a large impact in all areas of second language research and teaching since the 1980s. Krashen stated that:

"Language acquisition does not require extensive use of conscious grammatical rules, and does not require tedious drill. Acquisition requires meaningful interaction in the target language - natural communication - in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding. The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production" (Krashen; cited in Schütz, 2007).

As it is seen Krashen emphasized the importance of meaningful interaction in second language acquisition rather than the use of conscious grammatical rules.

According to his theory the main emphasis should be on the messages they are conveying and understanding, not on the form of their utterances. The students shouldn't be forced to produce utterances in the target language before being exposed to 'comprehensible input' and they feel 'ready'. He also states that this input should be in an anxiety-free environment.

Some linguists, in particular Stephen Krashen, distinguish between acquisition and learning. Acquisition is supposed to be a subconscious process which leads to fluency. Learning, on the other hand, is a conscious process which shows itself in terms of learning rules and structures. Furthermore, Krashen claims that there are three internal processors that operate when students learn or acquire a second language: the subconscious 'filter' and the 'organizer' as well as the conscious 'monitor' (cf. Dulay, Burt, Krashen 1982: 11-45). The 'organizer' determines the organisation of the learner's language system, the usage of incorrect grammatical constructions as provisional precursors of grammatical structures, the systematical occurrence of errors in the learner's utterances as well as a common order in which structures are learnt. The 'filter' is responsible for the extent to which the learner's acquisition is influenced by social circumstances such as motivation and affective factors such as anger or anxiety. The 'monitor' is responsible for conscious learning. The learners correct mistakes in their speech according to their age and self-consciousness (cf. Dulay, Burt, Krashen 1982: 45; cited in Schütz, 2007).

This hypothesis by Stephen Krashen is one of the most controversial theoretical perspectives in Second Language Acquisition. It is based on a set of five interrelated hypotheses that are listed below:

- the Acquisition-Learning hypothesis,
- the Monitor hypothesis,
- the Natural Order hypothesis,
- the Input hypothesis,
- and the Affective Filter hypothesis (Krashen & Terrell, 1983; cited in Shand, 2008).

The *Acquisition-Learning* distinction is the most fundamental of all the hypotheses in Krashen's theory and the most widely known among linguists and language practitioners. The acquisition-learning hypothesis makes a distinction between acquisition and learning; acquisition is a subconscious act whereas learning is a conscious act (Krashen & Terrell, 1983).

The 'acquired system' or 'acquisition' is the product of a subconscious process very similar to the process children undergo when they acquire their first language. It requires meaningful interaction in the target language - natural communication - in which speakers are concentrated not in the form of their utterances, but in the communicative act. The 'learned system' or 'learning' is the product of formal instruction and it comprises a conscious process which results in conscious knowledge 'about' the language, for example knowledge of vocabulary and grammar rules. According to Krashen 'learning' is less important than 'acquisition' (Schütz, 2007).

The *Monitor* hypothesis explains the relationship between acquisition and learning and defines the influence of the latter on the former. The learned system acts only as an editor or 'monitor', making minor changes and polishing what the acquired system has produced. The monitoring function is the practical result of the learned grammar. According to Krashen, the acquisition system is the utterance initiator, while the learning system performs the role of the 'monitor' or the 'editor'. The 'monitor' acts in a planning, editing and correcting function when three specific conditions are met: that is, the second language learner has sufficient time at his/her disposal, he/she focuses on form or thinks about correctness, and he/she knows the rule (Mishra, 2008; Altenaichinger, 2002-2003).

The *Natural Order* hypothesis suggests that grammar is acquired in a predictable order (Krashen & Terrell, 1983). Certain grammatical structures tend to be picked up rather quickly, while others are not and may need to be more formally taught. This order seemed to be independent of the learners' age, L1 background, conditions of exposure, and although the agreement between individual acquirers was not always 100% in the studies, there were statistically significant similarities that reinforced the existence of a Natural Order of language acquisition. A 1981 study by Krashen showed remarkable consistency among second language learners in the order they learned certain grammatical constructions (Krashen & Terrell, 1983; cited in Shand, 2008).

The *Input* hypothesis states that it is important for the acquirer to understand language that is a bit beyond his or her current level of competence. According to this hypothesis, the learner improves and progresses along the 'natural order' when he/she receives second language 'input' that is one step beyond his/her current stage of linguistic competence. For example, if a learner is at a stage 'i', then acquisition takes place when he/she is exposed to 'Comprehensible Input' that belongs to level 'i + 1'. This means that the language that learners are exposed to should be just far enough beyond their current competence that they can understand most of it but still is challenged to make progress. Since not all of the learners can be at the same level of linguistic competence at the same time, Krashen suggests that *natural communicative input* is the key to designing a syllabus, ensuring in this way that each learner will receive some 'i + 1' input that is appropriate for his/her current stage of linguistic competence (Dong-lin, 2008; Schütz, 2007).

The *Affective Filter* hypothesis embodies Krashen's view that a number of 'affective variables' play a facilitative, but non-causal, role in second language acquisition. These variables include: motivation, self-confidence and anxiety. Krashen claims that learners with high motivation, self-confidence, a good self-image, and a low level of anxiety are better equipped for success in second language acquisition. Low motivation, low self-esteem, and debilitating anxiety can be combined to the raise of affective filter and form a mental block that prevents comprehensible input from being used for acquisition. In other words, when the filter is 'up' it impedes language acquisition. On the other hand, positive affect is necessary, but not sufficient on its own, for acquisition to take place (Shand, 2008; Schütz, 2007).

Lowering the affective filter is the key to successful second language acquisition because the students' affective filter prevents them from acquiring the language. In order to provide an effective second language acquisition, the learning environment should be arranged in a way that will lower the negative effects of these psychological factors on language learning. This should be one of the primary goals of the teacher. The main psychological factors that can affect the affective filter of the second language learner are outlined below:

*Anxiety.* Anxiety is defined as “*the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic system.*” (Horwitz,

Horwitz&Cope, 1986:125; cited in Xiuqin, 2006, p.37) Dörnyei (2005) states, “*There is no doubt that anxiety affects L2 performance*” (p. 198). Findings show that there is a negative correlation between anxiety and achievement in foreign language skills. Some have argued that maybe anxiety is the result of being unsuccessful in L2 learning, but Horwitz (2001) maintains that anxiety is *a cause* of poor L2 progress. Anxiety often stems from a fear of rejection. In the case of a second language learner, it is the fear of what others will think if he makes a mistake speaking the second language. The fear of making mistake prevents the learners from being productive and volunteer to participate in language activities.

*Confidence.* Krashen and Terrell (1983) point out that self-image is another important factor. Self- image refers to a person’s beliefs about himself. A person with a positive self-image will usually be more self-confident than a person with a low self-image. According to Krashen and Terrell (1983), confident language learners with a positive self-image actually seek out meaningful input, and are better able to acquire a second language (Shand, 2008, p.21). So, in language learning classrooms teachers should create the situations by considering the students’ pre-existing knowledge in order to increase their self-confidence. If the new knowledge is too strange for them they will lose their confidence.

*Motivation.* Dörnyei (2005) states, “*It is easy to see why motivation is of great importance in SLA. It provides the primary impetus to initiate L2 learning and later the driving force needed to sustain the long and often tedious learning process; indeed, all the other factors involved with SLA presuppose motivation to some extent*” (p. 65; cited in Shand, 2008, p.22). Language learners with high motivation find language learning easy and funny, so they are more successful than the learners with low-motivation.

Krashen’s assumptions have been strictly disputed. Many psychologists like McLaughlin have criticised Krashen’s unclear distinction between subconscious (acquisition) and conscious (learning) processes. According to Brown, second language learning is a process in which varying degrees of learning and of acquisition can both be beneficial, depending upon the learner’s own styles and strategies. Furthermore, the  $i + 1$  formula that is presented by Krashen raises the question how  $i$  and 1 should be defined. Moreover, what about the ‘silent period’? Krashen states that after a certain time, the silent period, speech will ‘emerge’ to the learner, which means that the learner



will start to speak as a result of comprehensible input. Nevertheless, there is no information about what will happen to the learners, for whom speech will not ‘emerge’ and ‘for whom the silent period might last forever’ (Brown 2002: 281; cited in Hanak and Newby, 2002-2003, p.8).

## 2.7 MOTIVATION

According to the Pocket Oxford English Dictionary (2004), motivation is “*1. the reason or reasons behind one’s actions or behaviour. 2. enthusiasm*” (p.587). Motivation is commonly thought of as an inner drive, impulse, emotion and desire that moves one to a particular action (Brown, 1994:152; cited in Sadighi and Zarafshan, 2006). The abstract term ‘motivation’ is rather difficult to define. It will be useful to look at the definitions made by some experts.

Motivation is defined as “*some kind of internal drive which pushes someone to do things in order to achieve something*” (Harmer, 2001:51). As stated by Brown (1994:152), “*Motivation is a term that is used to define the success or the failure of any complex task.*” Steers and Porter (1991:6) deal with three matters while discussing motivation: “*(1) what energizes human behaviour; (2) what directs or channels such behaviour and; (3) how this behaviour is maintained or sustained.*” Motivation is thought to be responsible for “*why people decide to do something, how long they are willing to sustain the activity and how hard they are going to pursue it*” (Dörnyei, 2001a:8; cited in Süslü, 2006).

More specifically, human beings have needs or drives that are more or less innate, yet their intensity is environmentally conditioned. Six desires or needs of human organisms are commonly identified which form the construction of motivation:

“(1) the need for *exploration*, for seeing “the other side of the mountain,” for probing the unknown; (2) the need for *manipulation*, for operating to use Skinner’s term on the environment and causing change; (3) the need for *activity*, for movement and exercise, both physical and mental; (4) the need for *stimulation*, the need to be stimulated by the environment, by other people, or by ideas, thoughts, and feelings; (5) the need for *knowledge*, the need to process and internalize the results of exploration, manipulation,

activity, and stimulation to resolve contradictions, to quest for solutions to problems and for self-consistent systems of knowledge; (6) the need for *ego enhancement*, the need to be known and to be accepted and approved of by others” (Ausubel, 1968:368-379; cited in Brown, 1987, p.114).

Ryan and Deci (2000a:54) state that *"to be motivated means to be moved to do something"*. Unlike unmotivated people who have lost impetus and inspiration to act, motivated people are energized and activated to the end of a task. "Interest, curiosity, or a desire to achieve" (Williams and Burden, 1997:111) are the key factors that compose motivated people. However, they believe that arousing interest is not enough to be motivated. This interest should be sustained. In addition to this, time and energy should be invested and the effect which is required needs to be sustained so as to reach the aim.

Gardner and Lambert (1959, 1972) have done pioneering work to explore the nature of motivation specific to language study. Gardner, 1985; Lightbown & Spada, 1993; Wright, 1987; Spolsky, 1989 all have come to draw a distinction between two types of motivation: when the only reason for learning a foreign language is to gain something outside the activity itself the motivation is likely to be *extrinsic/instrumental*. When its purpose is to enable one to communicate with the members of a specific language community, then motivation is considered to be *intrinsic/integrative*. In order to offer a clear image of the intrinsic-extrinsic dichotomy, Spolsky (1989:124) borrows Harter’s model (1982) and represents it in the following way (cited in Veronica, 2009, p.559):

<u>Intrinsic</u>	vs	<u>Extrinsic</u>
Preference for challenge	vs	Preference for easy work
Curiosity/interest	vs	Pleasing a teacher/getting grades
Independent mastery	vs	Dependence on teacher in figuring out problems
Independent judgement	vs	Reliance on teacher’s judgment about what to do
Internal criteria for success	vs	External criteria for success

This model shows out clearly that if the people give great importance to the accomplishment of an activity, they will be more motivated and they will do their best

to achieve their goal. We can also infer that both internal and external factors have an important role to play in motivating learners. It will be useful to look at this distinction in detail.

### **2.7.1 Instrumental/Extrinsic Motivation**

This type of motivation refers to the desire to learn a language because it would fulfil certain utilitarian goals, such as meeting the requirements for school or university graduation, applying for a job, requesting higher pay based on language ability, reading technical material, translation work, achieving higher social status or pleasing another person(s). Instrumental motivation is often characteristic of second language acquisition, where little or no social integration of the learner into a community using the target language takes place, or in some instances is even desired (Norris-Holt, 2001; Narayanan, 2006) .

### **2.7.2 Integrative/Intrinsic Motivation**

It is the desire to learn a language in order to communicate with people from another culture that speak that language; the desire is there to identify closely with the target language group. Motivation has been identified as the learner's orientation with regard to the goal of learning a second language (Crookes and Schmidt, 1991). It is thought that students who are most successful when learning a target language are those who like the people that speak the language, admire the culture and have a desire to become familiar with or even integrate into the society in which the language is used. This form of motivation is known as integrative motivation. When someone becomes a resident in a new community that uses the target language in its social interactions, integrative motivation is a key component in assisting the learner to develop some level of proficiency in the language. It becomes a necessity, in order to operate socially in the community and become one of its members. It is also theorised that "*Integrative motivation typically underlies successful acquisition of a wide range of registers and a native like pronunciation*" (Finegan, 2007, p.520).

A distinction has been made in the literature between 'integrative' and 'instrumental' motivation: the desire to identify with and integrate into the target-language culture, contrasted with the wish to learn the language for the purpose of study or career promotion. Gardner and Lambert (1959, 1972) showed that success in a foreign/second language is likely to be lower if the underlying motivational orientation

is instrumental rather than integrative. In later studies, integrative motivation has continued to be emphasised, although now the importance of instrumental motivation is also stressed. However, it is important to note that instrumental motivation has only been acknowledged as a significant factor in some research, whereas integrative motivation is continually linked to successful second language acquisition. It has been found that generally students select instrumental reasons more frequently than integrative reasons for the study of language. Those who do support an integrative approach to language study are usually more highly motivated and more successful in language learning (Narayanan, 2006).

Another dimension of the integrative/ instrumental dichotomy is brought to light by looking at intrinsic and extrinsic differences in motivation. These differences are a factor of the source of motivation: does the motivation generally stem from within oneself or from other people? Kathleen Bailey (1986) illustrated this dichotomy with the following table (Brown, 1987; p.117):

	<b>INTRINSIC</b>	<b>EXTRINSIC</b>
<b>INTEGRATIVE</b>	L2 learner wishes to integrate with the L2 culture (e.g., for immigration or marriage)	Someone else wishes the L2 learner to know the L2 for integrative reasons (e.g., Japanese parents send kids to Japanese-language school)
<b>INSTRUMENTAL</b>	L2 learner wishes to achieve goals utilizing L2 (e.g., for a career)	External power wants L2 learner to learn L2 (e.g., corporation sends Japanese businessman to U.S: for language training.)

Motivation is one of the important aspects of second language acquisition. Reece & Walker (1997), express that “*Motivation is a key factor in the second language learning process*” (Cited in Gömleksiz, 2001, p.220). Motivation is a kind of desire for learning. It is very difficult to teach a second language in a learning environment if the learner does not have a desire to learn a language. Because of that reason, in second/foreign language instruction, making the learner active and desirable in learning process gains importance.

It is stressed that a less able student who is highly motivated can achieve greater success than the more intelligent student who is not well motivated (Reece & Walker, 1997). Sometimes students may come highly motivated and the task of the teacher is to maintain motivation of the students. The task of the teacher is to maximize the motivation. Shulman (1986), expresses that students' learning is facilitated most effectively when students are motivated, and that motivation can be enhanced through the creation of a positive affective climate (Gömleksiz, 2001).

Clement et al. (1994:423) note the importance of the relevance of classroom related factors. They found that teacher's style, competence, rapport, self-confidence, classroom atmosphere and group cohesion are important contributors to motivation. Research shows that situation-specific factors significantly contribute to L2 motivation in the foreign language classroom (Julkunen, 1989). Clement et al. (1994:418) further note that *"Increasing the classroom relevance of the motivation research is certainly a worthwhile objective."* Therefore, concepts such as environment in class, empathy of teachers, making the subject matter interesting, the feeling of belonging to a group, group cohesion, appropriate methods, presentation skills, and so on become significant factors influencing motivation in classroom (Çelik, 1988).

The author of a classic study of successful language learning (Naiman et al., 1978) came to the conclusion that the most successful learners are not necessarily those to whom a language comes very easy; they are those who display certain typical characteristics, most of them clearly associated with motivation:

- Positive task orientation
- Ego involvement
- Need for achievement
- High aspirations
- Goal orientation
- Perseverance
- Tolerance of ambiguity (Narayanan, 2006)

Since learners have different purposes for studying a language, it is important for instructors to identify the purposes and the needs of the students and develop proper

motivational strategies. Students should understand why they need to make an effort, how long they must sustain an activity, how hard they should pursue it, and how motivated they feel towards their pursuits. Motivation fluctuates. It is very challenging to keep language learners' motivation at a high level all the time. While designing a language course teachers must take into consideration that each learners' interests and expectations are different.

Nunan (1995), expresses the reasons of being unmotivated in his study:

- Lack of success over time/ lack of perception of progress
- Uninspired teaching
- Boredom
- Lack of perceived relevance of materials
- Lack of knowledge about goals of the instructional program
- Lack of appropriate feedback.

Nunan (1995) also expresses what can be done to help unmotivated learners:

- Make instructional goals explicit to learners
- Break learning down into sequences of achievable steps
- Link learning to needs and interests of the learners
- Allow learners to bring their own knowledge and perspectives into the learning process
- Encourage creative language use
- Help learners to identify the strategies underlying the learning tasks they are engaged in
- Develop ways in which learners can record their own progress.

Kristmanson (2000) states that effective learning environment can be achieved by:

- Encouraging and supporting students at all times but especially when they are struggling or lacking confidence in certain areas.

- Being energetic and enthusiastic about what you are teaching and on those days when you do not have that energy, provide activities that require the learners to put forth the majority of the energy.
- Creating an atmosphere in which students are not afraid to make mistakes and are encouraged to take risks.
- Avoiding tension-causing strategies such as surprise quizzes, overly competitive activities, putting students in front of their peers with no warning or chance for preparation, and correcting errors in a negative, accusatory fashion.
- Allowing students opportunities to talk about themselves, their interests, and their culture.
- Providing opportunities for interaction in the target language in and outside the language learning environment through preplanned and spontaneous activities,
- Encouraging goal setting and a sense of dedication and continuous commitment to the language learning task through meaningful, relevant and authentic language learning activities.
- Encouraging learners to seek out opportunities in their lives that will help in the learning of the target language.
- Creating, through the presentation of attainable goals and reasonable challenges, a learning environment with a definite potential for success.
- Recognizing the "little successes", improvements and progress of all students both individually and with the entire group (cited in Gömleksiz, 2001, p.221).

Lowman (1984), Lucas (1990) Weinert and Kluwe (1987) and Bligh (1971) state regarding that to motivate students:

1. Give frequent, early, positive feedback that supports students' beliefs that they can do well.
2. Ensure opportunities for students' success by assigning tasks that are neither too easy nor too difficult.

3. Help students find personal meaning and value in the material.
  4. Create an atmosphere that is open and positive.
  5. Help students feel that they are valued members of a learning community
- (Paksoy, 2008).



## **CHAPTER THREE**

### **METHODOLOGY OF THE STUDY**

In this section there is detailed information about the research and how it was conducted. It includes information about participants, settings, instrumentation, data collection and data analysis methods.

#### **3.1 RESEARCH METHODOLOGY AND DESIGN**

This study was conducted with the aim of demonstrating the effects of creative drama on enhancing students' motivation towards learning English as a foreign language in public primary schools. A mixed methodology was used in this study. It means that both qualitative and quantitative research methods were used in the study in order to collect data. Qualitative instruments include interviews, diaries and observation notes. Quantitative data is based on questionnaires applied before and after the treatment. Using a mixed methodology (both qualitative and quantitative), will help to diminish the effect of researcher's bias, and quantitative data will either support or dispute the qualitative findings. So, it will provide credibility.

It is affirmed that a variety of research methods should be used if they are appropriate rather than strict adherence to one research approach. But, for this research study a largely qualitative orientation was more appropriate, because the nature of this study focused on language-based data. So, I asked general questions, made observations, and I was more interested in process rather than product. According to John W. Creswell:

“Qualitative research is a type of educational research in which the researcher relies on the views of participants, asks broad, general questions, collects data consisting largely of words (or text) from participants, describes and analyzes these words for themes, and conducts the inquiry in a subjective, biased manner.” (Cited in Baraldi, 2009, p.6)

In order to prevent conducting the inquiry in a subjective and biased manner, I used quantitative data and the views of their English teacher as an outside observer.

The participants of the study (fifty 4<sup>th</sup> grade students) were divided into an Experimental Group and a Control Group by random sampling. In the study lasting four weeks, creative drama activities were used in Experimental Group; and in the Control Group, the activities in the fourth grade English curriculum were used. The measurement instrument “Motivation Questionnaire” was applied before the treatment as a pre-test and after the treatment as a post-test in the study. At the beginning of the research, “Personal Information Form” was given to find out the socio-demographic characteristics of the experimental group and control group. At the end of the each drama session, the participants were requested to write their opinions and feelings about the activities on their diaries. At the end of the study, interviews were made with the students and the classroom teacher who observed the drama sessions. The data obtained by “Motivation Questionnaire” is operated by statistics computer program SPSS (17.0). With the help of these instruments, the effects of drama as a teaching tool on increasing the motivation of students learning English were tested.

### **3.2 ETHICAL CONSIDERATIONS**

In order to conduct this research study in Mimar Sinan Primary School in Trabzon, permission was obtained from the school management and Provincial Directorate for National Education. All participants and their parents were provided with informed consent forms in Turkish. The participants were divided into Experimental and Control Groups by random sampling. All participants were volunteer to participate in the study and their names remained anonymous. They were informed that they can withdraw from the study at anytime they want. But, no one wanted to withdraw from the study and this is an indicator of the fact that they found creative drama activities enjoyable and interesting.

### **3.3 SETTING AND PARTICIPANTS**

The study took place at a public elementary school, “Mimar Sinan Primary School”. This school is located in a middle class neighbourhood in the centre of Trabzon nearby the Karadeniz Technical University. There are nearly 500 students and 35 teachers in this school. The teachers and students have received several awards for

their successes. They were very willing to be a part of this research. The research was conducted in a four-week period.

In this school where the study was conducted great importance is attached to the teaching of English. The administration provides support to ensure that there are enough foreign language teaching materials and resources.

The participants of the study were 4<sup>th</sup> grade students attending the school where the study was conducted. Of all fourth classes, two groups who had equal number of students were randomly selected; one was randomly assigned as the Experimental Group and the other was the Control Group. In the Experimental group, there were 25 students, 13 of whom were females and 12 males. In the Control Group, the number of the students was the same but there were 14 females and 11 males. All of the participants were in their first year in learning English. So, the participants exhibited similar levels of academic achievement. The researcher selected creative drama activities increasing motivation, and relevant to their school subjects. The Experimental Group was given a treatment while the Control Group didn't have any treatment.

### **3.4 INSTRUMENTATION**

In this study five types of instruments were used to collect data which are Motivation Questionnaire, Personal Information Form, Individual Diaries, Interviews, and Observation Notes of the researcher and the classroom teacher.

The motivation questionnaire was constructed by the researcher by getting help from the surveys conducted in this field under the observation of the supervisor of the researcher. It was designed to explore whether an individual was motivated to learn English, volunteer to learn English, and what is important for him or her in language education. The scale has 14 positive and 6 negative phrases and graded as “never”, “rarely”, “sometimes” “usually”, and “always”. The response “never” had 1 point and “always” had 5 points. The low grade elicited from the scale showed “low motivation” and the high grade “high motivation”. This scale was applied before the treatment (pre-test) and after the treatment (post-test).

In this study, the personal information form was used to get information about the background of the students participated in the study. It provided information about the students' gender, age, mother's and father's occupations, number of siblings as it was

thought that there was a significant relationship between family situations and motivation of the students. It was delivered to both Experimental and Control Groups at the beginning of the study. It also provided that the members of the Experimental and Control Groups had the similar family situations and socioeconomic background.

At the end of each lesson the students were asked to write a diary about the lesson which showed how they benefited from the lessons and whether they had fun during the lesson while learning. The main aim in writing diaries was to collect data about their opinions and views about the session in order to get information about how the session affected their motivation towards learning English and how they felt during the session. It was a complimentary part to the motivation test. Participants were given some questions related to the lesson with the aim of eliciting the expected answers. They were told that they were free to write in mother tongue as writing in English may have affected reliability and validity of their writings since language competence was not the issue here. The writings on these diaries were evaluated according to qualitative data analysis methods. Main focus was on the expression of students' feelings about the lessons.

At the end of the creative drama based education program the students and the classroom teacher who observed the sessions were interviewed with the aim of getting information about the effectiveness of the creative drama activities and how they affected motivation of the participants. Five randomly selected students were interviewed. The students' names were put into a hat and I drew out five of them. They were asked open-ended questions related to the activities and their responses to the interview questions were recorded. The interviews were approximately 10 minutes in length per child. At the end, they were evaluated by the researcher.

During the treatment as a researcher I noted my observations about the students' states, emotional situations, and reactions to the activities. I also requested the classroom teacher to observe the students and note her observations. These observation notes helped me to get more detailed information about the effects of drama activities on students' motivation. And they supported the results of the questionnaire.

### **3.5 THE PROCEDURE**

The procedure for the study was as follows:

- The site of the research was determined and the necessary permissions were obtained by the school management and Provincial Directorate for National Education.
- 4<sup>th</sup> grade students were selected as participants and they were informed about the nature of the study.
- Informed consent was obtained from participants, and participants' parents or guardians.
- After getting their and their parents' permission the participants were divided into Experimental Group and Control Group by random sampling.
- The researcher observed the students in traditional classroom setting and recorded field notes concerning the students' motivation towards learning English.
- The pre-test (Motivation Questionnaire) was administered to the both Experimental Group and Control Group reporting their motivation towards learning English before participating in the drama-based instructional program.
- The Experimental Group was exposed to the creative drama based instructional program for four weeks.
- The Control Group wasn't exposed to any treatment. They continued the activities involved in the 4<sup>th</sup> grade curriculum.
- The researcher recorded her observations after each drama session. The classroom teacher was also requested to make observations during the sessions and to note her observations.
- The participants were requested to write their opinions and feelings about the creative drama activities on their diaries after each session.
- The post-test (Motivation Questionnaire) was administered to the participants reporting their motivation towards learning English at the end of the creative drama based instructional program.
- Interviews were conducted with all the participants and their teachers at the end of the creative drama based instructional program.

### 3.6 DATA COLLECTION

First of all, this study is a concurrent nested design. A concurrent nested design is a mixed methods design in which both quantitative and qualitative data is collected at the same time, but one type of data is predominant over the other (Creswell, 2003). In this study, the qualitative data is the predominant data, and the quantitative data was nested into the design to help further explore the main research questions. There are three reasons for the inclusion of the quantitative survey in the methodology as opposed to simply employing qualitative procedures:

First, it was hoped that the survey would establish a baseline for participants' attitudes, motivations towards learning English. Second, although the qualitative data was well triangulated, it was hoped the quantitative data would further confirm the findings of the qualitative data. Finally, it was hoped that the surveys will mitigate any researcher effect in participant responses that could possibly occur during the interviews. Since the surveys were coded and participants did not put their names on them, the participants had a sense of anonymity when answering the survey that they did not have during the interview. Thus, using quantitative data beside the qualitative data increased credibility.

After obtaining permission from Provincial Directorate for National Education and the school board where the study was conducted, I explained the nature of the study to the 4<sup>th</sup> grade students who were the participants of this study. I distributed informed consent forms to be filled and signed by the participants' parents. I, as a researcher, conducted the study and I requested the participants' English teacher to observe the drama sessions. The participants were told that their identities would remain anonymous and they would be able to quit the study whenever they want. They all expressed that they were willing to participate in this study.

Once all informed consent forms were returned, I started collecting data for the study. The participants were divided into Experimental and Control Groups by random sampling. Before given any treatment, in order to determine the effects of drama activities on enhancement of motivation, the motivation questionnaire was administered to both Experimental and Control Groups as a pre-test. Personal information form was delivered to elicit background information of students and families.

Experimental Group was exposed to the creative drama activities while lecturing; on the other hand, the Control Group was taught in the way their common teacher did. Also, the participants were asked to write diaries at the end of each session in order to see their opinions and feelings about the lesson. The treatment continued for four weeks and I noted my observations throughout the drama program noting perceived levels of the participants' motivation. The participants' English teacher also attended drama sessions as an outside observer and she noted her observations. At the end of the study motivation questionnaire was applied as a post-test in order to see the differences between students' motivation before and after the treatment. When the treatment was over, interviews were conducted with the students and the teacher asking them what they thought of the drama program and how it affected them. Interviews were conducted by me in mother tongue in order to see real opinions and feelings.

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

Therefore, the survey follows a classic pre-test post-test design. The design of the research looked as follows (Wiersma, 1985; cited in Çelen and Vural, 2009, p.428):

G1	O1	X	O2
G2	O3		O4

**G1** : Experimental Group

**G2** : Control Group

**X** : Treatment (The program based on Creative Drama)

**O1, O3** : Pre-tests

**O2, O4** : Post-tests

### **3.7 DATA ANALYSIS**

In order to determine the effects of creative drama activities on enhancement of motivation of the students, pre-test and post-test of motivation questionnaire were applied to the participants before and after the treatment. Additionally, the personal information form was delivered to obtain information about their families' situations. During the drama sessions the researcher and the students' own English teacher

recorded their observational notes. Personal diaries were obtained after each session. Lastly, interviews were conducted with the students and the observer teacher.

Scores from the surveys were analyzed using Statistical Package for Social Sciences (SPSS) to determine any possible difference between the pre-test and post-test scores. The mean scores for the pre- and post-tests were calculated and compared using Independent Samples T-test. The qualitative data obtained by the reflections on teaching, the observational field notes and interviews were transcribed, organized, and coded according to the steps of qualitative data analysis, and the frameworks for second language acquisition. Also, personal diaries of Experimental Group were analyzed using descriptive statistics in order to obtain data about their view on the usage of drama techniques and how they felt during the session. Lastly, the frequency of the data obtained from personal information form was calculated.

The quantitative analysis was then compared to the qualitative analysis to further enhance the description of the participants. Following the concurrent nested design, the qualitative and quantitative data was integrated in the final interpretation of the data.



## **CHAPTER FOUR**

### **RESULTS**

In this chapter, the analysis of the data obtained from the pre-test and post-test of motivation of Experimental and Control Groups will be presented. Also, there is analysis of the results of personal information form, student and teacher interviews, observational field notes and the data obtained from the personal diaries.

The data obtained from motivation tests were analyzed through Statistical Package for Social Sciences (SPSS) for Windows 17.0; in this programme Independent Samples T-test was used for analyzing. The data obtained from interviews, observation notes and diaries were analyzed through qualitative data analysis methods.

#### **4.1 RESULTS OF MOTIVATION QUESTIONNAIRES**

The motivation questionnaire was applied twice during the research study. It was firstly applied before the treatment as pre-test and then secondly at the end of the treatment as post-test. It was applied before and after the treatment in order to reveal whether there is any effect of creative drama on enhancing motivation or not. This survey was formed by using Likert Scale (1=Never, 2=Rarely, 3=Sometimes, 4=Usually, 5=Always). The results of these tests were analyzed through Statistical Package for Social Sciences (SPSS) for Windows 17.0, in this programme Independent Samples T-test was used in order to reveal whether drama activities effect the students' motivation towards learning English or not.

##### **4.1.1 Pre-test Results of Experimental and Control Groups**

Table 4.1-2 summarizes the participants' responses to the expressions in the questionnaire which demonstrate their motivation towards learning English before the treatment.

**Table 4.1 Pre-test Results of Control Group**

QUESTIONS		Never	Rarely	Sometimes	Usually	Always
1	I like learning English.	6	6	5	3	5
2	I think that learning English is important.	4	1	4	8	8
3	I do my best to learn English.	2	3	7	8	5
4	I think that learning English is easy.	8	4	4	5	4
5	I enjoy participating in English lessons.	8	7	3	4	3
6	I look forward to English lessons with excitement.	7	6	4	5	3
7	I want to speak English very well.	2	1	7	6	9
8	I feel nervous in English lessons.	4	6	3	5	7
9	I am afraid of making mistakes in English lessons.	4	5	3	6	7
10	I feel nervous when I think that I will be obliged to learn English in the future.	4	5	3	5	8
11	Even if I know how to say something I feel afraid to say it loudly.	5	3	4	6	7
12	I want to be more successful than the other students in English exams.	0	0	2	9	14
13	It is important to be successful in English for me.	0	3	6	8	8
14	I consider how English will be useful for me in the future.	1	4	6	6	8
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.	6	4	6	4	5
16	I think that learning English is boring.	3	2	6	6	8
17	I think that learning English is unnecessary.	6	7	4	3	5
18	I feel embarrassed when speaking English in front of the others.	4	3	4	6	8
19	I try every way to learn English.	3	5	7	4	6
20	I become volunteer to participate in classroom activities in English lessons.	8	4	6	4	3

**Table 4.2 Pre-test Results of Experimental Group**

QUESTIONS		Never	Rarely	Sometimes	Usually	Always
1	I like learning English.	5	2	6	6	6
2	I think that learning English is important.	4	1	5	9	6
3	I do my best to learn English.	2	4	8	6	5
4	I think that learning English is easy.	9	4	3	5	4
5	I enjoy participating in English lessons.	10	5	2	3	5
6	I look forward to English lessons with excitement.	7	6	4	4	4
7	I want to speak English very well.	2	1	7	6	9
8	I feel nervous in English lessons.	5	6	5	5	4
9	I am afraid of making mistakes in English lessons.	3	4	5	6	7
10	I feel nervous when I think that I will be obliged to learn English in the future.	3	5	4	6	7
11	Even if I know how to say something I feel afraid to say it loudly.	6	4	4	4	7
12	I want to be more successful than the other students in English exams.	0	2	2	9	12
13	It is important to be successful in English for me.	0	3	6	8	8
14	I consider how English will be useful for me in the future.	1	4	5	7	8
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.	5	4	7	4	5
16	I think that learning English is boring.	4	3	4	5	9
17	I think that learning English is unnecessary.	7	7	4	3	4
18	I feel embarrassed when speaking English in front of the others.	3	3	4	7	8
19	I try every way to learn English.	6	3	7	6	3
20	I become volunteer to participate in classroom activities in English lessons.	8	6	4	2	5

**Table 4.3 Group Statistics**

<b>PRE-TEST</b>	N	Mean	Std. Deviation	Std. Error Mean
CONTROL GROUP	25	64,96	26,191	5,238
EXPERIMENTAL GROUP	25	64,24	26,401	5,280

**Table 4.4 Independent Samples T-test**

	Levene's Test for Equality of Variances		T-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	,003	,958	,097	48	,923	,720	7,438	-14,234	15,674
Equal variances not assumed			,097	47,997	,923	,720	7,438	-14,234	15,674

According to the results of analysis of pre-tests, mean of the Control Group who didn't participate in creative drama activities is 64,96 and mean of the Experimental Group who participated in creative drama activities for four weeks is 64,24. That is to say, there wasn't a considerable difference between the motivation of Experimental and Control Groups towards learning English before the study. In other words, the Experimental and Control Groups were similar in terms of motivation before the creative drama activities were conducted. The result ( $p=0,923$ ) of sig. (2 tailed) shows that there isn't a significant difference between the pre-test results of the Experimental and Control Groups. (Within the 95 % confidence interval, sig. value is bigger than 0,05.)

#### 4.1.2 Post-test Results of Experimental and Control Groups

Table 4.5-6 summarizes the participants' responses to the expressions in the questionnaire which demonstrate their motivation towards learning English after the treatment.

**Table 4.5 Post-test Results of Control Group**

QUESTIONS		Never	Rarely	Sometimes	Usually	Always
1	I like learning English.	15	0	3	3	4
2	I think that learning English is important.	13	0	4	0	8
3	I do my best to learn English.	15	0	1	4	5
4	I think that learning English is easy.	12	1	3	5	4
5	I enjoy participating in English lessons.	15	1	2	4	3
6	I look forward to English lessons with excitement.	16	0	1	5	3
7	I want to speak English very well.	15	0	1	1	8
8	I feel nervous in English lessons.	0	3	5	4	13
9	I am afraid of making mistakes in English lessons.	1	5	3	7	9
10	I feel nervous when I think that I will be obliged to learn English in the future.	0	2	6	5	12
11	Even if I know how to say something I feel afraid to say it loudly.	1	0	2	5	17
12	I want to be more successful than the other students in English exams.	0	15	0	1	9
13	It is important to be successful in English for me.	0	0	16	1	8
14	I consider how English will be useful for me in the future.	0	6	9	3	7
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.	6	4	6	5	4
16	I think that learning English is boring.	0	0	4	6	15
17	I think that learning English is unnecessary.	1	6	4	8	6
18	I feel embarrassed when speaking English in front of the others.	4	7	4	3	7
19	I try every way to learn English.	3	11	2	4	5
20	I become volunteer to participate in classroom activities in English lessons.	8	9	2	3	3

**Table 4.6 Post-test Results of Experimental Group**

QUESTIONS		Never	Rarely	Sometimes	Usually	Always
1	I like learning English.	0	0	0	3	22
2	I think that learning English is important.	0	0	0	6	19
3	I do my best to learn English.	0	0	0	7	18
4	I think that learning English is easy.	0	0	2	15	8
5	I enjoy participating in English lessons.	0	0	0	4	21
6	I look forward to English lessons with excitement.	0	0	0	1	24
7	I want to speak English very well.	0	0	0	3	22
8	I feel nervous in English lessons.	18	4	2	1	0
9	I am afraid of making mistakes in English lessons.	15	5	3	2	0
10	I feel nervous when I think that I will be obliged to learn English in the future.	10	6	5	2	2
11	Even if I know how to say something I feel afraid to say it loudly.	15	5	4	2	1
12	I want to be more successful than the other students in English exams.	0	0	0	2	23
13	It is important to be successful in English for me.	0	0	0	5	20
14	I consider how English will be useful for me in the future.	0	0	0	4	21
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.	0	0	0	3	22
16	I think that learning English is boring.	16	5	3	1	0
17	I think that learning English is unnecessary.	15	6	3	1	0
18	I feel embarrassed when speaking English in front of the others.	17	4	2	2	0
19	I try every way to learn English.	0	0	0	3	22
20	I become volunteer to participate in classroom activities in English lessons.	0	0	0	0	25

**Table 4.7 Group Statistics**

<b>POST-TEST</b>	<b>N</b>	<b>Mean</b>	<b>Std. Deviation</b>	<b>Std. Error Mean</b>
CONTROL GROUP	25	62,0000	23,23611	4,64722
EXPERIMENTAL GROUP	25	74,5600	8,60755	1,72151

**Table 4.8 Independent Samples T-test**

	Levene's Test for Equality of Variances		T-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	46,234	,000	-2,534	48	,015	-12,56000	4,95583	-22,52437	-2,59563
Equal variances not assumed			-2,534	30,465	,017	-12,56000	4,95583	-22,67468	-2,44532

According to the results of analysis of post-tests, mean of the Control Group who didn't participate in creative drama activities is 62,00 and mean of the Experimental Group who participated in creative drama activities for four weeks is 74,56. The result ( $p=0,015$ ) of sig. (2 tailed) shows that there is a significant difference between the post-test results of the Experimental and Control Groups. (Within the 95 % confidence interval, sig. value is smaller than 0,05.)

#### **4.1.3 Comparisons of the Test Results of Experimental and Control Groups**

**Table 4.9 Comparisons of the Test Results**

	<b>Experimental Group</b>	<b>Control Group</b>
Mean of the pre-test results	64,96	64,24
Mean of the post-test results	62,00	74,56

This table showed that there isn't a significant difference between the means of the Control Group's pre-test and post-test results. The mean is 62,00 in post-test while it is 64,96 in pre-test. This slight difference may be due to the time difference or the experiences they have related to English lessons within this period. But, the results

show that there is a significant difference between the means of the Experimental Group's pre-test and post-test. The mean is 74,56 in post-test while it is 64,24 in pre-test. It means that creative drama activities increased the motivation of the students who were in the Experimental Group.

#### 4.2 RESULTS OF PERSONAL INFORMATION FORMS

In this study, the personal information form was used to obtain information about the background of the students who participated in the study. It provided information about students' gender, age, mother's and father's occupations and number of siblings. Because it was thought that there was relationship between family status and emotional factors influencing language learning. Since motivation is one of these emotional factors, it can be thought that there is a relationship between family status and motivations of the students. Another reason for obtaining personal information is to see whether Experimental and Control Groups resemble each other. Because in such studies it is important that both groups resemble each other in order to provide credibility.

Firstly, the gender of the participants will be demonstrated in Table 4.10. As it is seen from the table there isn't a considerable difference in terms of gender between the participants of Experimental Group and Control Group. In Tables 4.10-15, 'n' stands for the number of the participants and 't' for the total number.

**Table 4.10 Gender of the Participants**

	Female		Male		Total	
	n	%	n	%	t	%
Experimental Group	13	52,00	12	48,00	25	100,00
Control Group	14	56,00	11	44,00	25	100,00

In Table 4.11, the number of the participants' siblings are shown. As it can be seen from the table there isn't a significant difference in terms of number of siblings between the participants of two groups. Only there is a slight difference between Experimental and Control Groups in terms of the participants who have 1 or 2 siblings, but it isn't thought as an important difference that separates two groups. In



Experimental Group there is one participant having 4 siblings and in Control Group there is one participant having 5 siblings. It isn't considered as a great difference, too.

**Table 4.11 Number of the Participants' Siblings**

	1 siblings		2 siblings		3 siblings		4 siblings		5 siblings		Total	
	n	%	n	%	n	%	N	%	n	%	t	%
Experimental Group	11	44,00	11	44,00	2	8,00	1	4,00	0	0,00	25	100,00
Control Group	14	56,00	7	28,00	3	12,00	0	0,00	1	4,00	25	100,00

Table 4.12 gives educational level of the participants' fathers. As it can be understood from the numbers and the percentages there isn't a significant difference between the education level of the participants' fathers in Experimental and Control Groups. It is important to note that in both groups nearly the half of the participants' fathers are university graduate.

**Table 4.12 Education Level of the Participants' Fathers**

Education Level	Experimental Group		Control Group	
	N	%	N	%
Primary School	4	16,00	3	12,00
Secondary School	0	0,00	2	8,00
High School	6	24,00	8	32,00
University	15	60,00	12	48,00
Total	25	100,00	25	100,00

It is seen that education level of the participants' mothers resembles the education level of the participants' fathers. As seen from Table 4.13, the percentage of the participants whose mothers graduated from university is higher than the other degrees and there isn't a great difference in terms of educational level of participants in both groups.

**Table 4.13 Education Level of the Participants' Mothers**

Education Level	Experimental Group		Control Group	
	F	%	F	%
Primary School	7	28,00	5	20,00
Secondary School	0	0,00	3	12,00
High School	7	28,00	8	32,00
University	11	44,00	9	36,00
Total	25	100,00	25	100,00

Table 4.14 and 4.15 show the occupations of the participants' fathers and mothers. As shown above, Experimental and Control Groups resemble each other. We can also understand from the occupations of the parents that the participants have a good financial condition.

**Table 4.14 Occupations of the Participants' Fathers**

Occupations	Experimental Group		Control Group	
	n	%	N	%
Academician	2	8,00	1	4,00
Doctor	1	4,00	1	4,00
Pharmacist	1	4,00	0	0,00
Retired	1	4,00	1	4,00
Tradesman	4	16,00	4	16,00
Worker	4	16,00	2	8,00
Unemployed	1	4,00	1	4,00
Civil servant	2	8,00	4	16,00
Engineer	4	16,00	4	16,00
Teacher	4	16,00	6	24,00
Driver	1	4,00	1	4,00
Total	25	100	25	100

**Table 4.15 Occupations of the Participants' Mothers**

Occupations	Experimental Group		Control Group	
	N	%	n	%
Cooker	1	4,00	0	0,00
Housewife	15	60,00	13	52,00
Nurse	1	4,00	1	4,00
Retired	1	4,00	1	4,00
Secretary	0	0,00	1	4,00
Civil servant	2	8,00	1	4,00
Engineer	1	4,00	2	8,00
Teacher	4	16,00	6	24,00
Total	25	100	25	100

In conclusion, it can be inferred from the data obtained from the personal information form that the variables of gender, number of siblings, father's and mother's occupation and education level were similar to each other in Experimental and Control Groups. Since these variables which may affect the academic career and the psychological situation of the participants were not different so much, it can be said that these variables have a little effect on the results of this study. It can also be inferred that because of the educational level and occupations of the parents the participants' motivation level wasn't very low at the beginning of the study. It was a disadvantage for the study because it is difficult to increase something that isn't low. But, despite this fact creative drama activities increased their motivation towards learning English.

#### **4.3 RESULTS OF DIARIES**

Individual diaries were collected from only the participants of Experimental Group. The diaries were requested to be written after each session and they must be answered to the questions which were distributed at the beginning of the treatment. The questions were:

- 1) What did you learn in this lesson?

- 2) What did you feel in this lesson?
- 3) Was it different for you from the other English lessons? If so, what was different?
- 4) What do you think about the activities you have had in this lesson?
- 5) Did you have fun while learning?
- 6) Do you want to learn English with this method from now on? Why?

The participants were free to write their diaries in native language. Because their level wasn't sufficient to explain their opinions in English and I thought that if they wrote in native language they would be more relaxed to explain their real opinion. All of the participants completed their diaries. 12 of the students successfully completed their diaries by answering all of the questions and adding their opinions about the sessions clearly. Their writings provided comprehensive information about the sessions. 9 of the students answered most of the questions, but sometimes they left some questions unanswered or they didn't give clear explanation of their thoughts. 4 students didn't write their diaries regularly. They didn't write anything after some sessions or when they wrote they left most of the questions unanswered.

When the answers given to the questions after each session were evaluated, it was concluded that on the average 18 students answered the question "What did you learn in this lesson?". 15 of the students listed the vocabulary, patterns or the expressions which were aimed to be given in the session. Nearly all of the participants answered the question "What did you feel in this lesson?", and they all expressed their pleasure. Most of them expressed their feelings about the session as: "I enjoyed very much", "It was a funny English lesson", "I started to like English lessons", "I never felt bored", "It was very interesting"... etc. Most of the students said "Yes" as an answer to the question that "Was it different for you from the other English lessons?". They presented answers as: "It was very different", "I had never played such plays before", "I was active during the lesson", "It was different, because I didn't only listen and write down the unknown words"... etc. To the question "What do you think about the activities you have had in this lesson?" they gave answers as: "They were very funny", "They gave me chance to speak English", "I will never forget the statements I said in the play, Sandy's New Toys", "I learned parts of my body with Move Your Body Song", "I learned many new games", "I can play these games with my friend after the school"... etc. It was

interesting that all of the 25 participants said “Yes” to the questions “Did you have fun while learning?” and “Do you want to learn English with this method from now on?”. This is very important for the study. They explained the reason why they wanted to learn English with this method then with these statements: “Because sitting on desks, writing down unknown words and memorizing them are very boring and in this method we didn’t do any of them”, “We learned while playing”, “We played lots of different games”, “Because I started to like English”, “Because I saw that I could speak English”... etc. These statements show that the lesson was both educational and enjoyable. Above all it contributed to the enhancement of the participants’ motivation.

#### **4.4 RESULTS OF THE STUDENT INTERVIEWS**

At the end of the study, five randomly sampled students were interviewed. The names of the participants in Experimental Group were put into a hat and five names were selected by the researcher. The interviews took nearly 10 minutes for each student. The interviews were conducted in mother tongue and the answers were recorded. In these interviews the following questions were asked to get information about the effectiveness of creative drama activities:

- 1) Out of all the creative drama activities which was the most helpful to you for learning English?
- 2) Out of all the creative drama activities which was the least helpful to you for learning English?
- 3) Do you think the creative drama program was helpful in improving your English skills?
- 4) If you think the creative drama program was helpful, how did it help you?
- 5) If you don’t feel the creative drama program was helpful, in what ways it wasn’t helpful?
- 6) How did you enjoy the creative drama activities?
- 7) How much did you enjoy the drama activities?
- 8) Do you think that creative drama activities increased your desire for learning English?
- 9) Did the creative drama program change your feelings about learning English? How did it change?

10) Would you like to participate in another creative drama program in the future?

11) Is there anything else you'd like to tell about the activities and your experience?

All five of the students interviewed indicated that they thought drama was helpful with learning English. When asked why it was helpful, all five mentioned that one of the reasons was being funny. All five students enthusiastically stated they would want to participate in a drama class again, and all five would recommend learning English with this method to a friend learning English. They all explained that they learned a lot while having fun. Three of them said that one of the most helpful drama activity was role-playing which they had in the story, 'Sandy's New Toys'; and two of them said that it was improvisation game they had while learning seasons and weather conditions. When they were asked "Out of all the creative drama activities which was the least helpful to you for learning English?" they waited for a while in silence and then they said, "None of them because we learned something from all of the activities." They also expressed that their opinions about learning English changed with creative drama activities and they started to like English lessons. Some of them stated that "I looked forward to English lessons during the treatment and I never looked at my watch in the sessions." They all agreed that they would like to learn English with this technique in the next year.

#### **4.5 RESULTS OF THE TEACHER INTERVIEW**

At the beginning of the study, English teacher of the participants was requested to attend the sessions and observe the students' reactions to the treatment. She kindly accepted this request and attended the sessions. At the end of the study an interview was conducted with her and her answers were recorded by the researcher. In this interview the following questions were asked:

- 1) Overall, do you think the creative drama curriculum was beneficial to your students? Why or why not?
- 2) What effects have you seen in your students, either positive or negative, that you attribute to their participation in the creative drama activities?
- 3) Which creative drama activities do you think were most beneficial to your students? Why?

- 4) Which creative drama activities do you think were least beneficial to your students? Why?
- 5) Would you be interested in incorporating creative drama into your own curriculum in the future?
- 6) Do you think creative drama activities contributed to the motivation level of your students?
- 7) Is there anything else you would like to say about the creative drama and its effects on your students?

The teacher stated that throughout the treatment the students were very cheerful, willing and ambitious to take part in the activities. She expressed her observations with these sentences:

“They did their best to use English in creative drama games. They learned lots of things. Above all they gained the confidence to say something in front of a group. They were active throughout the lessons, so they had fun and they had permanent experiences. Because, it is a known fact that the best learning takes place through learning by practicing and experiences. They also learned using body language and right intonation while saying something in English.”

She also stated that creative drama made a great contribution to the motivation of the students because they became willing to learn English from now on. According to her observations the most beneficial drama activity was role-playing. Because she said that the students were very excited to take a role and perform it successfully. Finally, she stated that she would incorporate creative drama in her own curriculum in the next year after seeing its concrete effects on language learning.

#### **4.6 RESULTS OF MY OBSERVATIONAL FIELD NOTES**

My initial impression of the Experimental Group was that they were a fairly motivated group that was cooperative with their teacher, and were trying their best to succeed in their teacher's activities. Because, as it was seen in pre-test results, most of the participants were aware of the importance of learning English and they did their best

to learn it. But, most of the time, the group appeared bored or frustrated with the classroom activities, especially writing, and vocabulary activities. As a result, this situation affected their motivation negatively.

The main goal of this study was to increase the participants' motivation and I thought in order to achieve this goal one of the best ways was to make learning English a funny activity because children become successful when they want to do something. If they find the activities funny, they will be more motivated to accomplish. During the sessions, I saw that the children liked creative drama activities and they were eager to take part in these activities. They also endorsed it by saying "I started to like English", "It was a funny lesson", "I never got bored"... etc. Post-test results confirmed this observation, too. In pre-test, 12 students endorsed the statement that, "I like learning English", but in post-test, all of the participants endorsed this statement. In pre-test, 8 students endorsed the statement that, "I enjoy participating in English lessons", but in post-test, all of the students endorsed this statement. In addition, in pre-test, 14 students endorsed the statement that, "I think learning English is boring", but in post-test only 1 student scored 'usually'.

I also observed that drama activities encouraged even the shyest students to speak loudly in front of their friends. They gained self-confidence. Especially, in the role-playing activities they were very successful in performing their parts and speaking English. In pre-test, 11 students endorsed the statement that, "Even if I know how to say something I feel afraid to say it loudly", but in post-test only 3 students endorsed this statement. Throughout the treatment I saw that they were very relaxed and they weren't afraid of making mistake. They were able to say what they thought.

All in all, I can say that creative drama was very effective in enhancing participants' motivation towards learning English. They increased students' desire to learn and speak English. Drama activities made English lessons both enjoyable and educational. All of the students appeared to enjoy the drama, and they reported that most of the students looked forward to the drama each day.



## **CHAPTER FIVE**

### **CONCLUSIONS**

This chapter consists of the conclusions and the implications of the results obtained from the pre- and post-test of motivation test as well as personal information form, interviews, individual diaries and observations. It also gives suggestions for further research.

#### **5.1 SUMMARY OF THE TREATMENT**

The main purpose of my study was to help students become more motivated towards learning English. In order to accomplish this, I prepared a creative drama based program. I started each lesson with a warm-up song and then repeated the warm-up songs throughout the sessions. I thought that repeating these songs would provide learning some short expressions and be fun for the students. Moreover, when they repeated these songs altogether loudly, they gained confidence to say something in English in front of the group. Especially, it helped the students who said “I feel embarrassed to say something loudly even if I know how to say it in English.”

I started my program with greeting activities which increased the interaction among the group members. I went on my program using creative drama activities related to the 4<sup>th</sup> grade curriculum for English lessons. I selected activities related to Directions, Parts of the Body, Toys, Seasons and Weather Conditions. For example; ‘Zip, Zap, Zoom’ was a warm-up activity which reinforced the directions (right and left). We prepared paper bag puppet for using them in greeting. Puppet both entertained the students while making and provided freer environment for the students to express themselves because they gained a different identity with the puppet. When they wrapped themselves up a new identity, they weren’t afraid of making mistake.

I also included improvisation game in seasons and weather conditions. I believed that improvisation would improve their creativity. In addition, by performing an action with their bodies, it would help the students better remember the words that come with those actions. The students liked the activity very much, and they produced many different kinds of behaviours.

Finally, I incorporated story-telling and role-playing. The students were very willing to take place in role-playing activity and they had great fun during the activity. I

observed that even the students who were very shy and reluctant to speak English at the beginning of the study were very successful when they took on their roles. They were also very creative in the activities.

## 5.2 CONCLUSIONS

The aim of this study was to demonstrate whether creative drama activities had a positive effect on the enhancement of the motivation of primary school students learning English as a foreign language in public primary schools. In addition, whether drama activities made the English lessons enjoyable as well as educational and improved the creativity of the students was examined in this study. Thus, the purpose of the study was to investigate the answers to the following questions:

- Does the use of creative drama in foreign language teaching increase students' motivation towards English learning?
- Does the use of creative drama in foreign language teaching develop students' creativity in English learning?
- Is the use of creative drama in foreign language teaching enjoyable as well as effective for the students?
- Does the use of creative drama in foreign language teaching improve students' speaking skills?

The study took place at a public elementary school, "Mimar Sinan Primary School" in the centre of Trabzon nearby the Karadeniz Technical University. The participants, attending this primary school for this study, were the 4<sup>th</sup> grade students. Of all fourth classes, two groups who had equal number of students were selected by random sampling; one was randomly assigned as Experimental Group and the other was the Control Group. In the Experimental Group, there were 25 students, 13 of whom were females and 12 males. In the Control Group, the number of the students was the same but there were 14 females and 11 males. All of the participants were in their first year in learning English, so the participants exhibited similar levels of academic achievement. As a researcher, I selected creative drama activities increasing motivation, and relevant to their school subjects. The Experimental Group was given a treatment while the Control Group continued their conventional lessons.

In this study, five types of instruments were used to collect data which are motivation questionnaire, personal information form, individual diaries, interviews, and observation notes of the researcher. As it is understood, a mixed methodology was used in this study. It means that both qualitative and quantitative research methods were used in the study in order to collect data.

Motivation questionnaire was designed to explore whether an individual was motivated to learn English, volunteer to learn English, and what is important for him or her in language education. This scale was applied twice, before the treatment (pre-test) and after the treatment (post-test) because the survey follows a classic pre-test post-test design. The personal information form was used to get information about the background of the students participated in the study. It provided information about the students' gender, age, mother's and father's occupations and number of siblings. At the end of each lesson the students were asked to write a diary about the lesson which showed how they benefited from the lessons and whether they had fun during the lesson while learning. At the end of the creative drama based education program, the students and the classroom teacher who observed the sessions were interviewed with the aim of getting information about the effectiveness of the drama activities and how they affected motivation of the participants. During the treatment, as a researcher, I noted my observations about the students' states, emotional situations, attendancies, and reactions to the activities.

Scores from the surveys were analyzed using Statistical Package for Social Sciences (SPSS) to determine any possible difference between the pre-test and post-test scores. The mean scores for the pre- and post-test were calculated and compared using an Independent Samples T-test. The qualitative data obtained by the reflections on teaching, the observational field notes and interviews were transcribed, organized, and coded according to the steps of qualitative data analysis, and the frameworks for second language acquisition. Also, personal diaries of Experimental Group learners were analyzed using descriptive statistics in order to obtain data about their view on the usage of drama techniques and how they felt during the session. Lastly, the frequency and percentage of the data obtained from personal information form were calculated. The quantitative analysis was then compared to the qualitative analysis to further enhance the description of the participants.

The data obtained from the personal information form showed that the variables of gender, number of siblings, father and mother's occupation and education level were similar to each other in Experimental and Control Groups. The pre-test, post-test results showed that there wasn't a significant difference between the means of the Control Group's pre-test and post-test results. But, there was a significant difference between the means of the Experimental Group's pre-test and post-test. It means that creative drama activities increased the motivation of the students who were exposed to drama activities. The data emerged from individual diaries and interviews showed that the students liked creative drama and the sessions were very enjoyable as well as educational. Almost all of them indicated that the teaching technique was new for them and they began to enjoy English and wanted to learn English all the time in that way. According to my observations in the beginning, the speaking activities were new and the students hesitated to take part in the activities, and expressed themselves in mother tongue. However, when they overcame the fear of making mistakes in foreign language and relied on themselves, they were very eager to speak in English during activities. They were more enthusiastic about speaking in later stages of training.

The results showed that at the end of the study, motivation of the students of Experimental Group who were exposed to creative drama activities increased in a considerable extent, whereas motivation of the students of Control Group who continued their traditional curriculum remained the same. That is to say drama has a significant effect on enhancing motivation of the students towards learning English. Also, it was possible to observe that in later stages of training they were more enthusiastic to participate in classroom activities, they liked creative drama activities, they felt free to make mistakes, and they were more self-confident while speaking English in front of the others.

In this study, creative activities were chosen by the researcher. At first, the participants were reluctant to participate in creative activities as they were accustomed to classical activities containing reading or writing. However, this monotony of the class was broken by means of creative drama activities. When the participants realised that the activities were effective as well as enjoyable and they were learning while doing too, they began to participate more; thus, they had to be creative to take part in the activities. In later stages of the treatment, I saw that they were more creative than I had

expected. In role-playing and improvisation games they did their best to find different ways to express themselves; and I observed that this effort improved their creativity.

In addition, the results obtained from interviews, diaries, and observations showed that there was a crucial effect of process drama on developing the speaking skills of the participants of Experimental Group. In the beginning, the speaking activities were perturbational for them and they did not want to take part in the lesson, they wanted to express themselves in mother tongue. However, when they liked and were motivated to learn English by means of creative drama activities, they became very eager to speak in English during activities. Especially, the role-play activities made great contribution to their speaking skills. As Shaffer (2000) stated, *“By role playing, students need not only to learn the language but also learn to communicate and negotiate with each other.”*

Interview data from the classroom teacher indicated that the kids also grew more confidence by means of creative drama activities. She pointed out that many students weren't willing to go onto the stage at the beginning of the play. However, once they were encouraged by other peers and student teachers, they began to act happily. The teacher thought that this creative drama helped some shy students to stand up and face the audience. At the same time, kids got more chance to speak English and act it out.

The classroom teacher also expressed that creative drama activities increased the participants' school marks as the students of the Experimental Group got higher marks in English exams than the students of the Control Group. Thus, we can conclude that when students like English and are motivated to learn, they can get higher marks.

### **5.3 IMPLICATIONS OF FINDINGS**

This study focused on whether creative drama activities had a significant effect on the enhancement of motivation of participants towards learning English. The findings demonstrate that creative drama can be successfully implemented in ELL classrooms and drama activities increase the motivation of the participants. The findings support results from other studies showing creative drama to have a positive effect on English language learners' motivation towards speaking English. Most of the students were motivated by creative drama because they perceived it as a fun activity. And creative drama activities provided the students with small successes that built confidence in their

abilities to communicate in English. Creative drama provides opportunities to practice speaking skills, and it provides the meaningful and comprehensible input necessary for English language learners to successfully acquire English.

The result of Experimental Group revealed that creative drama was an effective tool to increase motivation and improve communication skills of the students. The main goal of learning a language is to use it for communication. But, in most of State Schools, more emphasis is given to reading and writing and the language is taught by Grammar Translation Method. Thus, it is seen that the ones who learned English are only successful in reading and translation but not in speaking. However, process drama involves reading, writing, listening and speaking as well as visualization and provides a context in which students may write and speak about functional and imaginative purposes. Consequently, teachers in State Schools can use creative drama to improve communication skills of the students.

#### **5.4 SUGGESTIONS FOR FURTHER RESEARCH**

The results of this research showed that creative drama activities have a significant effect on enhancing motivation of the students towards learning English. At the same time drama improves students' creativity and speaking skills. In addition, by means of creative drama, students learn while having fun.

This study was conducted in four weeks. The time was very short to look into the effects of creative drama on motivation in long term. For further research, time can be lengthened for getting more detailed results.

Another suggestion is about the number of participants. In this study the number of the participants was 50 and this small sample size limits the generalizability of the results. Larger numbers of samples may give more generalizable and reliable results.

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## APPENDICES

### APPENDIX 1: LESSON PLAN BASED ON CREATIVE DRAMA

#### FOURTH GRADE CREATIVE DRAMA LESSON PLAN

**Please note:** This curriculum represents the final curriculum as it actually occurred during the research project. Whenever possible, the sources of the drama activities have been listed, and the source listed in the references. For complete instructions on how to lead the activities, please see the original text.

**Age Level:** 4th grade

**Setting:** English Language Learning Program for 4th Grade Students at an Elementary School.

**Goals:**

- Students will know each other's names.
- Students will begin to trust each other and be part of a unified group.
- Students will be more relaxed and comfortable with each other.
- Students will be more comfortable expressing themselves through drama.
- Students will have many opportunities to practice listening to and speaking English.
- Students will be more comfortable speaking English.
- Students will have fun while learning English.
- Students will be more motivated towards learning English.

**Lesson Length:** 40 minutes session that meets 2 times per week for 4 weeks.

**Classroom Management Strategies:**

- The "Hushing hand" (when the hand goes up, mouth goes shut).
- If necessary, count backwards from 5 when hushing hand is up.
- Flickering the lights.

**Week 1:**

**Day 1:**

Goals: Obtain the informed consent. Make observations in regular classroom.

**Day 2:**

Goals: Administer the pre-test survey. Break the ice, learn names, and have fun doing first drama activity.

**Greeting each other accompanied with music:** (Önder, 2007, p:207) <15 minutes>

Objective: To be able to say your name, ask other people's names and greet each other. To increase interaction among the group members.

Materials: CD player, a music CD, light music with changeable rhythms.

In this activity all of the students leave their seats and start to walk in the middle of the classroom accompanied with a light music. When the teacher stops the music, every student stops walking and turns to the closest student. They say their names and greet. Then they ask some other questions to get more information about each other's identity if they want. The students greet each other in various ways (clasping, hitting their palms, touching their noses, touching their knees, touching their tiptoes, etc.). If they can't find different ways of greeting teacher may help them to be creative.

## Week 2

### **Day 3:**

Goals: Continue getting to know each other, introduce first warm-up song, prepare your first paper bag puppet and reinforce greeting expressions by introducing your puppet.

**Warm-up:** Greeting song "Hello! Hi!" (Let's Sing) <5 minutes>

Words:

Hello! Hi!

Nice to meet you.

What's your name?

What do you do?

What do you do?

What's your name?

Where are you from?

What do you do?

Hello! Hi!

Nice to meet you.

Hello! Hi!.....Bye!

**Introduce your paper bag puppet:** <25 minutes>



*Materials:* Lunch bag, markers or crayons, red or pink construction paper, yarn, glue, pencil, googly eyes.

In this activity each child prepares his/her own paper bag puppet anyway they like. Then they introduce their puppets and ask questions to other children's puppets using the expressions they learned in the former activity. They use their creativity in finding new names and personalities for their puppets. They have fun during the process of making puppet.

**How to make a paper bag puppet:**

Lay your lunch bag down in front of you with the folded flap on top. The flap will be the puppet's face, the crease will be its mouth, and the rest of the bag will be its body. Ask a grown-up to help you cut out a small oval of red or pink construction paper. This will be the inside of the puppet's mouth. Put a little glue on one side of the oval and stick it under the puppet's flap and then fold the flap back down. Now draw clothes on the body of your puppet with your crayons or markers. Next use your crayons or markers to draw eyes and a nose on your puppet. Draw lips right along the crease of your puppet's mouth. Cut some yarn for your puppet's hair. Put a little glue on the end of each piece of yarn, and stick them one by one on the top and sides of your puppet's face. When your puppet is finished and all the glue has dried, slip your hand into the bottom opening and wave your hand in the top flap to open and close your puppet's mouth.

**Day 4:**

*Goals:* Introduce new warm-up activity, help the group to establish trust with each other, reinforce directions such as left and right that were learned in class work.

**Warm up:** Zip, Zap, Zoom (Charles C. Dixon) <10 minutes >

1. First you have to set up chairs in a circle. Leaving one less chair so one person will always be in the middle.

2. The leader will start off in the circle to get the game started. Explain that "Zap" is the person to the left of them and "Zip" is the person to the right of them. "Zoom" is when everyone gets up and switches chairs. (This will always leave one person in the middle) They may not sit in the chair to either side of them they have to completely change spots.

3. The person who is in the middle of the circle points to one person at a time and either says, ZIP, Zap or Zoom. The person they say that must know the person's name on both the right and left side of them. So they will have to socialize and ask each other's name in order not to get in the middle. If they do not know the person's name then they go in the middle.

4. The person in the middle may also say Zoom to get out of the middle. Everyone will switch chairs and there will be a new leader in the middle.

**Minefield:** (Rohd, 1998) <25 minutes>

Gather about 4-5 small items that can easily be tossed. Unused sponges work great for this activity. Players stand in a circle. One person is blindfolded. Assign another person to be the leader. The other players throw the objects into the center of the circle. It is the leader's job to guide the blindfolded person directly across the circle without stepping on the objects.

### **Week 3:**

#### **Day 5:**

Goals: Introduce new warm up song, learn basic vocabulary for seasons and weather conditions, introduce new improvisation game.

**Warm up:** Four seasons (Jeff Schroeder) <5 minutes>

#### Words:

There's 12 months in a year.

There's 12 months in a year.

My favorite number!

January, February, March

April, May, and June.

July, August, September

October and November

and December, December, December, December.

There's 4 seasons, 4 seasons in one year.

There's 4 seasons, 4 seasons in one year.

There's Springtime, Summertime, Fall and Winter.

There's Springtime, Summertime, Fall and Winter.

There's 4 seasons, 4 seasons in one year.

There's 4 seasons, 4 seasons in one year.

**Improvisation game:** Seasons and weather (Matt Buchanan) <30 minutes>

*First Step: Thinking about it.*

Begin by asking the students to think about the four seasons. What are some of the activities you do most in each season? (Going to school, playing football, raking leaves, etc. in the Fall; swimming, going to camp, watching television, etc., in Summer; playing Little League, planting a garden, etc., in Spring; shovelling, skiing, playing hockey, etc., in Winter.)

What kinds of weather do we tend to have in each season? (Sunshine, thunderstorms, heat in Summer, fog, hurricanes, cool in Fall, snow, sleet, icy winds in Winter, friendly rain, warm in Spring.)

*Second Step: Acting it out.*

Next ask the students to imagine if is Fall (for instance). Think of an essentially Fall activity and begin to act it out. When I call out, "weather!" some kind of typical Fall weather will take place. Each student chooses for herself or himself which kind of weather it happens. When I call out, "weather!" everyone must react appropriately to whatever weather they are imagining. Repeat this with each season. Sometimes call out "weather!" several times for each season.

### **Day 6:**

*Goals:* Introduce new warm up song, learn basic vocabulary for parts of the body, introduce tableaux, have fun playing a mini game.

**Warm up:** The Move your Body Song <5 minutes> (The Learning Leader, 2008:178)

Play the song and join in with the rhyme and encourage the children to join in with the actions. Present the body parts with actions. Move your hands from your head to your toes to indicate the whole body. Say: This is my body. Identify the parts of the body. Point to your head and say: This is my head. Continue with the other parts of the body for this lesson: legs, feet, arms, hands. Move the parts of the body as they are named in the song. Play the recording again and encourage all the students to join in with the actions and the words.

*Words:*

Move your body. One, two, three.

Move your body just like me.

Move your head. One, two, three.

Move your head just like me.

Move your legs. One, two, three.

Move your legs just like me.

Move your feet. One, two, three.

Move your feet just like me.

Move your arms. One, two, three.

Move your arms just like me.

Move your hands. One, two, three.

Move your hands just like me.

**Wall Painting Work:** (Lindvaag and Moen, 1980) <20 minutes>

Explain the following instructions to the children:

“Now we will paint the wall as if we had brush in our hands. Chose your colour, I will give you a bottle of paint and then you will paint your own wall.”

Give the imaginary brushes and paint bottles to the children and put them into order along the wall. The children starts to paint the wall with their imaginary brushes and paints. After painting with hands for a while, teacher tell them to go on painting with other body parts. Teacher gives instructions such as ‘paint the wall with your foot/head/knee/arm/ shoulder etc. The children use their body part which is told by the teacher.

**Snap and Click:** (McKean & Orsland) <5 minutes>

Leader gives students a word. When the leader calls out “Snap”, students assume a pose that reflects the word and then freeze. Students hold the pose until the leader calls out “Click” (as in taking a picture). Students go back to neutral and leader gives another word. Words can range from emotions, such as joy, surprise, fear, etc., to textures, colours, professions, and senses.

#### **Week 4:**

##### **Day 7:**

*Goals:* Introduce new warm up song, learn the names of 5 toys, talk about your possessions, have fun doing first storytelling and role playing activity.

**Warm up:** The toy shop song (The Learning Leader, 2008, p:211) <5 minutes>

Words:

The toy shop is our favourite shop!

Every time we have to stop!

And Look! Look! Look!

What's your favourite toy, Freddie?

I really like the skateboard!

That's my favourite toy.

What's your favourite toy, Bella?

Oh, I really like the trampoline!

That's my favourite toy.

What's your favourite toy, Morris?

Oh, I really like the kite!

That's my favourite toy.

What's your favourite toy, Roxy?

Oh, I really like the bike!

That's my favourite toy.

What's your favourite toy, Toby?

Oh, I really like the scooter!

That's my favourite toy.

Put the flashcards of the toys up on the board. Show the toys as they are named in the song. Then tell the children to show the toys as they are named. Next ask the children to speculate as to which toy is each character's favourite.

**Story Time:** Sandy's New Toys (The Learning Leader, 2008, p:215) <25 minutes>

Read the title out aloud: Sandy's New Toys. Tell the children to look at the story cards as you flip them over. Play the story turning over the story cards as the children listen. Then play the story again. Stop the recording after each Picture. Each time, ask them very simple questions (for example; 'What is this?, Who is this?, What is the name of the toy?, Does s/he like it? etc.).

Give the story script to the children and tell them that they will act out it in the lesson.

**Day 8:**

Goals: Act out the story which was introduced in former lesson, reinforce the learned vocabulary about toys and talking about possessions, enjoy role playing.

**Script:** Sandy's New Toys

*(Stage is lightened and the play starts accompanied by the music.)*

How are you Freddie?

Hello, Freddie. Hello, Freddie. Hello, Freddie, the frog.

How are you Freddie? How are you Freddie? How are you Freddie, the frog?

I am fine. I am fine. It's such a sunny day!

I am fine. I am fine. Come on everyone let's play!

I am fine. I am fine. It's such a sunny day!

I am fine. I am fine. Come on everyone let's play!

FREDDIE: Hello!

ALL PARENTS: Hello, Freddie!

FREDDIE: Meet my friends.

BELLA: Hello, I'm Bella.

TOBY: Hello, I'm Toby.

FREDDIE: Where's Sandy?

*(While Freddie, Toby and Bella are talking to each other, the others pretend to look for Sandy and at the same time they bring the next stage's toys. )*

TOBY: I don't know.

BELLA: I know. She's in the park

TOBY: Let's go to the park, then.

*(They follow Toby in single file.)*

The Toy Shop Song

The toy shop is our favorite shop!

Every time we have to stop!

And Look! Look! Look!

What's your favorite toy, Freddie?

What's your favorite toy?

I really like the skateboard!

That's my favorite toy!

What's your favorite toy, Bella?

What's your favorite toy?

Oh, I really like the trampoline!

That's my favorite toy!

What's your favorite toy, Morris?

What's your favorite toy?

Oh, I really like the kite!

That's my favorite toy!

What's your favorite toy, Roxy?

What's your favorite toy?

Oh, I really like the bike!

That's my favorite toy!

What's your favorite toy, Toby?

What's your favorite toy?

Oh, I really like the scooter!

That's my favorite toy!

The toy shop is our favorite shop!

Every time we have to stop!

And Look! Look! Look!

NARRATOR: Freddie and his friends are playing in the park.

BELLA: Hello, Freddie! Can I play on the see-saw with you?

FREDDIE: Yes, of course. Come and play with me.

FREDDIE and BELLA: Up and down, up and down, up and down we go!

ROXY: Hello, TOBY. Can I play on the slide with you?

TOBY: Hi, Roxy. Of course, you can. Come and play with me!

ROXY and TOBY: Up and down, up and down, up and down we go!

MORRIS: Hey, everybody! Come on. Let's play together on the climbing frame.

( *Sandy comes on the stage.* )

SANDY: Hi, everyone.

ALL: Hello, Sandy. Come and play with us.

SANDY: No, thank you. Look at me! I've got a new skateboard!

FREDDIE: Oh, I really like your new skateboard, Sandy. Can I play with it?

SANDY: No, It's my skateboard! And look at me! I've got a new trampoline.

BELLA: Oh, I really like your new trampoline, Sandy. Can I play with it?

SANDY: No, It's my trampoline! (*Sandy looks at the audience.*) Everybody, look at me, Look at me! I've got a new bike, a new scooter, and a new kite. Look! I've got lots of toys. Look at my new toys. (*Sandy turns to Freddie*) Have you got new toys?

FREDDIE: No, we haven't got new toys but we've got lots of friends. (*Freddie turns to his friends*) Come on, let's play on the climbing frame.

ALL: Goodbye, Sandy.

(*Sandy turns to the audience again. Firstly a happy look on her face...*)

SANDY: Look at me! Look at all my new toys. (*Then her happiness turns into sadness.*)

Oh!! I've got lots of toys but I haven't got any friends.

**Day 9:**

Goals: Administer the post-test, make interview with the students and teacher, try to find out the effects of the study.



**APPENDIX 2: MOTIVATION QUESTIONNAIRE**

<b>QUESTIONS</b>		<b>Never</b>	<b>Rarely</b>	<b>Sometimes</b>	<b>Usually</b>	<b>Always</b>
1	I like learning English.					
2	I think that learning English is important.					
3	I do my best to learn English.					
4	I think that learning English is easy.					
5	I enjoy participating in English lessons.					
6	I look forward to English lessons with excitement.					
7	I want to speak English very well.					
8	I feel nervous in English lessons.					
9	I am afraid of making mistakes in English lessons.					
10	I feel nervous when I think that I will be obliged to learn English in the future.					
11	Even if I know how to say something I feel afraid to say it loudly.					
12	I want to be more successful than the other students in English exams.					
13	It is important to be successful in English for me.					
14	I consider how English will be useful for me in the future.					
15	I trust myself that I will be able to learn the knowledge and skills in English lessons.					
16	I think that learning English is boring.					
17	I think that learning English is unnecessary.					
18	I feel embarrassed when speaking English in front of the others.					
19	I try every way to learn English.					
20	I become volunteer to participate in classroom activities in English lessons.					

## İNGİLİZCE DERSİ MOTİVASYON ANKETİ

Açıklama: Bu anketteki soruları cevaplamaya gönüllü olarak karar verdiğiniz için teşekkür ederim. Aşağıdaki ölçekte İngilizce dersi ile ilgili düşüncelerinizi ve tutumlarınızı yansıtan bazı ifadelere yer verilmiştir. Her bir ifadenin altında “Hiçbir zaman, Nadiren, Bazen, Çoğunlukla ve Her zaman” gibi yargılar bulunmaktadır. Bu yargılardan size en uygun olanı ( X ) işareti koyarak belirtiniz.

Araştırma etiğine göre kimliğinizin gizli kalması gerekir. Bu nedenle lütfen adınızın yazmayınız. Elde dilen bilgiler bilimsel amaçlar için kullanılacaktır. Soruları cevaplandırırken içtenlikle ve dürüstçe davranmanız son derece önemlidir.

Cinsiyetiniz:     Kız             Erkek

1) İngilizce öğrenmekten hoşlanıyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

2) İngilizce öğrenmenin önemli olduğuna inanıyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

3) İngilizce öğrenmek için elimden gelen çabayı gösteriyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

4) İngilizce öğrenmenin kolay olduğuna inanıyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

5) İngilizce derslerine katılmaktan zevk alıyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

6) İngilizce derslerinin olduğu günleri heyecanla bekliyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

7) İngilizceyi mükemmel derecede konuşmak istiyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

8) İngilizce derslerinde endişeli oluyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

9) İngilizce derslerinde yanlış yapmaktan korkuyorum.

Hiçbir zaman     Nadiren     Bazen     Çoğunlukla     Her zaman

- 10) İlerleyen yıllarda da İngilizce öğrenmek zorunda kalacağım için endişeleniyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 11) Herhangi bir şeyi İngilizce nasıl söyleyeceğimi bilsem de yüksek sesle söylemekten çekiniyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 12) İngilizce sınavlarında diğer öğrencilerden daha başarılı olmak istiyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 13) İngilizce derslerinde başarılı olmak benim için önemlidir.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 14) Öğrendiğim İngilizcenin gelecekte bana nasıl faydalı olacağını düşünürüm.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 15) İngilizce derslerindeki bilgi ve becerileri öğrenebileceğime inanırım.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 16) İngilizce öğrenmenin sıkıcı olduğunu düşünüyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 17) İngilizce öğrenmenin gereksiz olduğunu düşünüyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 18) Başkalarının önünde İngilizce konuşmaktan çekiniyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 19) İngilizce öğrenmemi sağlayacak her yolu denerim.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman
- 20) İngilizce derslerinde sınıf içi etkinliklere gönüllü katılıyorum.  
 Hiçbir zaman  Nadiren  Bazen  Çoğunlukla  Her zaman

Teşekkürler...

**APPENDIX 3: PERSONAL INFORMATION FORM**  
**KİŞİSEL BİLGİLER FORMU**

**Acıklama:** Sevgili öğrenciler; aşağıda siz ve aileniz ile ilgili bazı sorular bulunmaktadır. Lütfen bu soruları yanıtlayınız.

Adınız:		
Soyadınız:		
Cinsiyetiniz:		
Doğum Yeriniz:		
Kendiniz dahil kaç kardeşsiniz:		
Siz dahil evde kaç kişisiniz:		
Evinizde hangi dil konuşuluyor:		
Türkçe:                      Diğerleri:		
Anne-babanızın mesleği nedir?		
Anneniz:                      Babanız:		
Anne-babanızın öğrenim durumu nedir?		
	Annenizin	Babanızın
1) Okur-yazar		
2) Okur-yazar değil		
3) İlkokul mezunu		
4) Ortaokul mezunu		
5) Lise mezunu		
6) Üniversite mezunu		
7) Diğer		

**APPENDIX 4: STUDENT INTERVIEW QUESTIONS**

- 1) Out of all the creative drama activities which was the most helpful to you for learning English?
- 2) Out of all the creative drama activities which was the least helpful to you for learning English?
- 3) Do you think the creative drama program was helpful in improving your English skills?
- 4) If you think the creative drama program was helpful, how did it help you?
- 5) If you don't feel the creative drama program was helpful, in what ways it wasn't helpful?
- 6) How did you enjoy the creative drama activities?
- 7) How much did you enjoy the drama activities?
- 8) Do you think that creative drama activities increased your desire for learning English?
- 9) Did the creative drama program change your feelings about learning English?  
How did it change?
- 10) Would you like to participate in another creative drama program in the future?
- 11) Is there anything else you would like to tell about the activities and your experience?

**APPENDIX 5: TEACHER INTERVIEW QUESTIONS**


- 1) Overall, do you think the creative drama curriculum was beneficial to your students? Why or why not?
- 2) What effects have you seen in your students, either positive or negative, that you attribute to their participation in the creative drama activities?
- 3) Which creative drama activities do you think were most beneficial to your students? Why?
- 4) Which creative drama activities do you think were least beneficial to your students? Why?
- 5) Would you interested in incorporating creative drama into your own curriculum in the future?
- 6) Do you think creative drama activities contributed to the motivation level of your students?
- 7) Is there anything else you would like to say about the creative drama and its effects on your students?

**APPENDIX 6: INDIVIDUAL DIARY**

Lütfen günlüğünüzde aşağıdaki sorulara cevap veriniz:


- 1) Bu derste neler öğrendiniz?
- 2) Bu derste neler hissettiniz?
- 3) Sizin için diğer İngilizce derslerinden farklı mıydı?
- 4) Farklıysa neler farklıydı?
- 5) Dersteki aktiviteler hakkında ne düşünüyorsun?
- 6) Bu derste eğlendin mi?
- 7) Bundan sonra İngilizce' yi bu yöntemle öğrenmek ister misin? Neden?
- 8) Yazmak istediğiniz başka düşünceler varsa lütfen yazın.

## APPENDIX 7: PERMISSION FROM PROVINCIAL DIRECTORATE FOR NATIONAL EDUCATION



TRABZON 2011  
AVRUPA GENÇLİK  
OLİMPİYATLARI

T.C.  
**TRABZON VALİLİĞİ**  
İl Milli Eğitim Müdürlüğü



Sayı : B.08.4.MEM.4.61.00.04-01.040/ 15328

20 MAYIS 2010

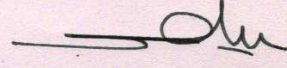
Konu : Araştırma İzni.

VALİLİK MAKAMINA


Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Yüksek Lisans Programı Öğrencisi Elif ALDAĞ'ın Müdürlüğümüze bağlı İlimiz merkez Mimar Sinan İlköğretim Okulunda tez çalışmaları kapsamında anket uygulama isteği Müdürlüğümüz Bilimsel Araştırma Değerlendirme Komisyonu tarafından incelenmiştir.

Adı geçen kişinin, "Dramanın Yabancı Dil Öğrenin Öğrencilerin Motivasyonunu Arttırma Üzerindeki Etkisi" konulu araştırmasını İlimiz Mimar Sinan İlköğretim Okulunda uygulamak isteği Müdürlüğümüzce uygun görülmektedir.

Makamlarınızca da uygun görüldüğü takdirde olurlarınıza arz ederim.




Süleyman ÇAKAR  
Müdür V.




OLUR  
20/05/2010  
Hüseyin ECE  
Vali a.  
Vali Yardımcısı

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T.C. MİLLÎ EĞİTİM BAKANLIĞI


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150  
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**FORM: 2**

**T.C.**  
**MİLLÎ EĞİTİM BAKANLIĞI**  
**Eğitimi Araştırma ve Geliştirme Dairesi Başkanlığı**

**ARAŞTIRMA DEĞERLENDİRME FORMU**

<b>ARAŞTIRMA SAHİBİNİN</b>	
Adı Soyadı	Elif ALDAĞ
Kurumu / Üniversitesi	Atatürk Üni. Sosyal Bil. Ens
Araştırma yapılacak iller	Trabzon
Araştırma yapılacak eğitim kurumu ve kademesi	Merkez Mimar Sinan İ.Ö.O:
Araştırmanın konusu	"Dramanın yabancı Dil Öğrenen Öğrencilerin Motivasyonunun Artırma Üzerine Etkisi"
Üniversite / Kurum onayı	Var
Araştırma/proje/ödev/tez önerisi	Tez
Veri toplama araçları	3 sy. Oluşan veri toplama aracı
Görüş istenilecek Birim/Birimler	
<b>KOMİSYON GÖRÜŞÜ</b>	
Araştırmanın yapılması uygun görülmüştür	
Komisyon kararı	Oybirliği ile alınmıştır.
Muhalif üyenin Adı ve Soyadı: .....	
.....	

**KOMİSYON**

17/05/2010

Komisyon Başkanı  
Mikdat EYÜPOĞLU

Üye  
Mehmet Faik KAYAGIL

Üye  
İbrahim KALYONCU

**TRABZON MİLLÎ EĞİTİM MÜDÜRLÜĞÜ**  
**OKUL VE KURUMLARDA YAPILACAK ARAŞTIRMA VE ARAŞTIRMA DESTEĞİNE YÖNELİK**  
**İZİN VE UYGULAMA KONTROL ÇİZELGESİ**  
 ( Lisans, yüksek lisans, doktora ve doktora üstü araştırma izni ve uygulamaları için)

<b>ARAŞTIRMA SAHİBİNİN :</b>				
<b>Adı Soyadı :</b> Elif ALDAĞ				
<b>Bağlı Bulunduğu üniversite/Kurum:</b> Atatürk Üni. Sosyal Bil. Ens				
<b>Araştırmanın konusu</b> "Dramanın yabancı Dil Öğrenen Öğrencilerin Motivasyonunun Artırma Üzerine Etkisi"				
<b>Araştırmanın Yapılacağı Okul/Kurum</b> Merkez Mimar Sinan İ.Ö.O:				
S.N.	KONTROLÜ YAPILACAK KONU BAŞLIKLARI (KRİTERLER)	E	H	AÇIKLAMALAR
1	Okul ve kurumlarda yapılacak araştırmanın veri toplama araçları izin onayı başvurusu, uygulama tarihinden en az dört hafta önce yapılmış mı?	*		UYGUN
2	Araştırma öneri ve veri toplama araçlarında; Anayasa ve Millî Eğitim Temel Kanunu ile millî ve manevi değerlere aykırı, kişilik haklarını ihlal edici, Aile ve özel mahremiyeti ifşa edici, öğrencilerde ilgi ve merak uyandırarak kötü alışkanlıklara yöneltebilecek hususlar (uyuşturucu,alkol vb.), dini inanç ve kanaatleri sorgulayıcı, cinsiyet, din ve ırk ayrımını kördükleyici, belli politik yaklaşımları destekleyici, kesin yargı içererek, yönetici ve öğretmen ve eğitim sistemini kötüleyici ve küçük düşürücü, eğitim öğretim ortamını olumsuz yönde etkileyici ve aksatıcı, eğitim-öğretime belirgin şekilde katkısı olmayan, öğrencilerin bedensel, ruhsal ve ahlaki gelişmelerini engelleyici, araştırma amacı/amaçlarıyla örtüşmeyen, müstehcenliği teşvik edici, İnsan Hakları Evrensel Beyanname'si'nce suç kabul edilen hususları içeren, ifadeler, resimler ve simgelere yer verilmiş mi ?		*	UYGUN
3	Araştırmabilimsel bilgiye erişmek, bilimsel değerlendirmeler yolu ile yeni bir bilgiyi elde etmek amacına yönelik mi?	*		UYGUN
4	Araştırmanın uygulayıcıları yüksek lisans, doktora ve üzeri akademik çalışmalarda bulunulacaklarsa, bu çalışmanın gerekliliği ilgili üniversite tarafından belirtilmiş mi?	*		UYGUN
5	Araştırma, uygulama süresi olarak bir ders saatinin aşıyor mu?	*		UYGUN
6	Araştırma önerisinin, amaç ve alt amaçlarına göre hazırlanan veri toplama araçları içerik ve kapsam yönünden, Türk Millî Eğitimi'nin genel amaçlarına uygun mu?	*		UYGUN
7	Araştırmacı, araştırma alanını kapsayan il, ilçe, okul ve kurum isimleriyle örneklem sayılarını eğitim kademelerine göre belirtmiş mi?	*		UYGUN
8	Araştırma anket soruları veya uygulama gibi veri toplama araçları içeriğinde, katılımcıların kişilik haklarına uymada sakınca veya konu dışı çağırışım oluşturacak ifade ve anlatımlara yer vermiş mi?		*	UYGUN
9	Araştırmanın veri toplama araçlarında kişi, kurum ve kuruluşlara yönelik reklâm veya tanıtım gibi ifadeler var mı?		*	UYGUN
10	Araştırma veri toplama araçlarının okul ve kurumlarda uygulanması eğitim-öğretim faaliyetini engellememesi için, ilk ve ikinci yarıyılın bitimine en az üç hafta kalıncaya kadar yapılmış mı?	*		UYGUN
11	Okul ve kurumlarda yapılacak araştırma konusu, tıbbi konu içeriyorsa araştırmacı, bağlı bulunduğu üniversite etik kurulundan araştırma onay yazısı alınmış mı?			Tıbbi konu içermiyor
12	Tıbbi konu içeren araştırmanın veri toplama araçları için belirlenen örneklem kişilerin reşit yaşta ise yazılı onayları, değilse araştırma konusuna ilişkin olası zararlar hakkında veliler bilgilendirilerek yazılı izinleri alınmış mı?		*	Tıbbi konu içermiyor

13	Araştırmacı, danışman onaylı mezuniyet tezi/ödev/proje/araştırmanın amacı ve önemi, problem ve alt problemler, sayılılar, sınırlılıklar, tanımlar, araştırmanın yöntemi, evren ve örneklem, veri toplama araçları, çalışma takvimi ve kaynakça ile bu madde kapsamında istenilen diğer belgeler başvuru evrakına eklemiş mi?	*	UYGUN
14	Araştırmacı, başka kişi ya da kurumların geliştirdikleri veri araçlarını kullanacaksa, bu kişi veya kurumlardan izin belgesi almış mı? almışsa izin belgesini başvuru evrakına eklemiş mi?	*	UYGUN
15	Araştırma izin başvurusu birden fazla ili kapsıyor mu?	*	UYGUN
16	İzin başvurusu İl Millî Eğitim Müdürlüğüne ekleriyle birlikte üniversite/enstitü/kurum aracılığıyla mı yapılmış?	*	UYGUN
17	Araştırmacı, okul ve kurumlarda uygulayacağı veri toplama araçlarının bir örneğini mühürle onaylanmak/incelenmek üzere millî eğitim müdürlüğüne sunmuş mu?	*	UYGUN
18	Araştırma izin başvurusu yurt dışında okuyan veya çalışan birisi tarafından mı yapılmış?	*	UYGUN
19	Araştırmacı, yapılan araştırmanın tamamlanmasından itibaren en geç iki hafta içinde, millî eğitim müdürlüğüne araştırmanın iki örneğini CD'ye kayıtlı olarak vermeyi yazılı olarak(EK-1). taahhüt ediyor mu?		EDİYOR
20	İlgili komisyonca "Araştırma Değerlendirme Formu" (FORM-2) düzenlendi mi?		DÜZENLENDİ
21	Veri tabanı sonuçlandırılan araştırmaları İl ve İlçe Millî Eğitim Müdürlükleri Yönetim Bilgi Sistemi (ILSIS)'e kayıt edildi mi?		Kayıt edilecek
22	Araştırma konusuna ilişkin veri toplama araçlarının uygulanmasında doğabilecek fiziki zararların araştırmacı tarafından karşılanması için, birim yetkilisi araştırmacıdan yazılı taahhütname alır ve doğacak hasarları araştırmacı karşılar. Aksi hâlde veri toplama araçları uygulamasına izin verilmez. Bu durum tutanakla tespit olunur.Bu husus araştırmacı tarafından kabul ediliyor mu?		Okul Müdürlüğü tarafından alınacak
23	Araştırmacı, iletişim için yazışma adreslerini, e-mail ve telefon numaralarını başvuru da bildirmiş mi?	*	UYGUN

**AÇIKLAMA** : Araştırmanın yapılması uygun görülmüştür.

**KOMİSYON**

Komisyon Başkanı  
17/05/2010  
Mikdat EYÜPOĞLU  
İl Millî Eğitim Müdür Yardımcısı

Üye  
Mehmet Faik KAYAGIL

Üye  
İbrahim KALYONCU

**CURRICULUM VITAE**

She was born in 1986 in Trabzon. She graduated from the following schools:

1992-1997 Ticaret Primary School, 1997-2000 Cudibey Primary School, 2000-2004 Trabzon High School, 2004-2008 Atatürk University, Kazım Karabekir Education Faculty, Department of English Language Teaching. She completed her master in Atatürk University, Graduate School of Social Sciences, Department of English Language Teaching in 2010. Between the years of 2008-2010, she worked in Edip Somunoğlu Primary School in Erzurum as English teacher. In January 2010, she started to work in Karadeniz Technical University as English lecturer. Her email address is 'elif-aldag@hotmail.com'.