

**USING CREATIVE DRAMA IN TEACHING ENGLISH TO YOUNG
LEARNERS: EFFECTIVENESS ON VOCABULARY
DEVELOPMENT AND CREATIVE THINKING**



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LEARNERS: EFFECTIVENESS ON VOCABULARY DEVELOPMENT AND
CREATIVE THINKING**

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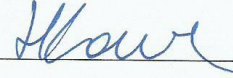
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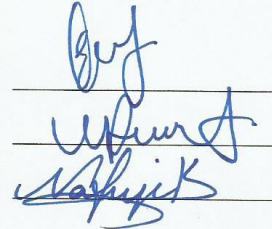
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ABSTRACT

USING CREATIVE DRAMA WITH YOUNG LEARNERS: THE EFFECTS ON VOCABULARY DEVELOPMENT AND CREATIVE THINKING SKILLS

Yumurtaci, Nergis

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The purpose of this thesis is to investigate and compare the effectiveness of creative drama and traditional instruction on the vocabulary development and creative thinking skills of young learners of English. The participants were 45 young learners (Grade 2, age 7-8) and 2 teachers engaged in the primary English program offered by a private k-12 school in Istanbul, Turkey. Specifically, in this quasi-experimental study, data were collected from two groups of English learners: experimental group (N=23) engaged in creative drama-based lessons and control group (N=22) exposed to traditional instruction. To meet the objectives of the present study, data were gathered quantitatively from pre- and post-vocabulary tests and pre- and post- creative thinking skills tests and also, qualitatively from teachers' reflective journals and students' semi-structured interviews. The obtained findings revealed that creative drama-integrated instruction had a positive effect on the vocabulary development and creative thinking skills of young learners. Based on these findings, the study provides pedagogical implications and recommendations on how to incorporate creative drama in elementary level English classrooms.

Key Words: Creative Drama, Traditional Instruction, Vocabulary Development, Creative Thinking Skills, Teacher Reflection, Young Learners, EFL

ÖZ

İNGİLİZCE ÖĞRETİMİNDE YARATICI DRAMA KULLANIMININ İLKOKUL ÖĞRENCİLERİNİN KELİME EDİNİMİ VE YARATICI DÜŞÜNME BECERİLERİNE OLAN ETKİSİ

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Bu çalışmanın amacı yaratıcı drama dersleri ile geleneksel eğitimin küçük yaş grubu öğrencilerinin kelime edinimi ve yaratıcı düşünme becerilerine olan etkisini araştırmak ve karşılaştırmaktır. Katılımcılar İstanbul, Türkiye’deki özel bir k-12 okulunun 2.sınıfına giden 7-8 yaşlarındaki 45 öğrenci ve 2 öğretmenden oluşmaktadır. Bu yarı-deneysel araştırma tasarısında veriler yaratıcı drama dersleri gören deney grubu (23) ve geleneksel eğitim gören kontrol grubundan (22) toplanmıştır. Nicel verilere kelime edinimi ve yaratıcı düşünme becerileri testlerinin iki grupta da ön-test ve son-test olarak uygulanmasıyla, nitel verilere ise yaratıcı drama uygulama süreci boyunca öğretmenlerin tuttukları yansıtıcı günlükleri ve deney grubunun öğrencileriyle yapılan yarı-yapılı görüşmelerle ulaşılmıştır. Sonuçlar, yaratıcı drama derslerinin İngilizce’yi yabancı dil olarak öğrenen Türk ilköğretim 2.sınıf öğrencilerinin kelime edinimi ve yaratıcı düşünme becerileri üzerinde olumlu bir etkisi olduğunu göstermiştir. Ayrıca, katılımcı öğretmen ve öğrencilerin de yaratıcı drama derslerini destekledikleri görülmüştür. Ulaşılan sonuçlara göre bu araştırma yaratıcı dramayı eğitim yöntemi olarak kullanan ilkokul İngilizce sınıflarına pedagojik uygulama ve önerilerde bulunmuştur.

Anahtar Kelimeler: Yaratıcı Drama, Geleneksel Eğitim, Kelime Gelişimi, Yaratıcı Düşünme Becerileri, Öğretmenin Yansıması, Küçük Yaş Grubu, Yabancı Dil Olarak İngilizce





To My Family

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Chapter 1

Introduction

The current chapter introduces an overview of the study which aims at finding the possible effect of creative drama implementation on young learners' vocabulary development and creative thinking skills. The chapter gives an overview of the theoretical framework of drama, creative drama and their implementation as a teaching method. Next, it presents the problem statement and the purpose of the study along with the research questions. Later, the significance of the study is indicated, and the definitions of the key terms are provided at the end of this section.

1.1 Theoretical Framework

According to the ground it is based on, drama has different definitions such as an imitative faculty, a personal play, an external impersonation, a combination of imagination and action, 'doing', a process of creation, spontaneity and improvisation (Slade, 1958; Courtney, 1980; Holden 1981; Wessels, 1987; Maley, 2001; Fleming, 2006). As one can see from its different definitions, there are some qualities match, but the ground they are based varies, which brings various branches of drama.

Dramatic experiences are named according to the educational purposes they have. Creative drama is one of those branches which aims at the development of the learners instead of performing a play (Freeman, Sullivan & Fulton, 2003). That's why, it is described as process-oriented rather than product-oriented. As the name implies, 'creative' drama necessitates learners to 'create' drama by using a literary text, a story, a dialogue or even a poem (Kelner, 1985). The aim of creative drama is not making learners memorize the texts word by word, on the contrary, they must use the 'content' of the literature. As it is not memorizing the sentences, students need to combine different skills. In this sense, Kelner (1985) deems drama as a synthesis of various educational concepts to a personally meaningful form.

Drama has a long history in education, which can be traced back 1880s- 1890s. It has its roots in the old American proverb saying "Tell me, and I'll forget. Show me, and I

may not remember. Involve me, and I'll understand.” As the proverb implies, drama, in general, is based on both action and involvement of the learners which is the aim of today’s learner-centered classrooms. Drama is a great resource in this sense, which contains active involvement of the learners. Also, it requires teachers’ active involvement in the learning process, which makes drama a highly preferred teaching method (Albalawi, 2014).

When it comes to using creative drama in education, it is traced back when learner-centered approach is adopted. When learner-centered approach is put into the center of the instruction, creative drama is used as a teaching method, since it brings about self-expression, learning by doing and students’ active involvement (Koyluoglu, 2010). John Dewey, Peter Slade, Brian Way, Harriet Finlay Johnson and Dorothy Heathcote are the pioneers who introduced creative drama to education actively. They all worked with children and shed light on the implementation of creative drama for young learners. Implementation of creative drama for young learners’ creativity, involvement, self-expression, empathy, motivation and happiness is found effective in those studies (Dewey, 1921; Slade, 1954; Heathcote, 1984; Koyluoglu, 2010).

Creative drama in education is linked with English language teaching in many previous studies (McCaslin, 1990; Demirel, 1990; Ipekboyayan, 1994; Fleming, 1995; Su Bergil, Ercevik & Erdem; 2017). Creative drama is seen as an effective tool which improves learners’ four skills, imagination, creative thinking skills and expression of emotions (Fleming, 1995; McCaslin, 1990; Su Bergil et. al., 2017). Also, the link between creative drama and vocabulary development is emphasized in many studies (Duffelmeyer & Duffelmeyer, 1979; Stewing & Buege, 1994). As Brown (1994) indicates, exposing students to the target language in early ages is an advantage to develop vocabulary. In other words, if the learner is younger, it is easier to build vocabulary knowledge. Therefore, creative drama is preferred as a teaching method for vocabulary development in young learners.

Lastly, creative drama is related with creative thinking skills. In young learners, creative thinking skills can be defined as the processes which direct learners to evaluation, problem-solving and collaboration (McLoughlin, 1999). In other words, creative drama paves the way for learners to become the actors of their learning process. Contemplating

'as if's, role-playing, putting themselves in others' shoes, creating something new are some of the features of creative drama which are linked to creative thinking. Gardner (1993), the founder of Multiple Intelligences Theory, divides intelligence types into eight groups such as linguistic, bodily-kinesthetic, spatial, musical, logical-mathematical, interpersonal, intrapersonal and naturalist intelligence. He deems creative drama as an effective teaching method to reach students with different intelligences, since the intelligences are inherent in the nature of the creative drama (Moore, 2004).

To conclude, learner-centered approaches bring creative drama in education. Creative drama requires learners to involve actively into their learning process and triggers their creativity. For meaningful learning, creative drama in young learners provides both teacher and learners with many advantages as mentioned above. That's why, it is chosen as the teaching method in this study. With reference to the previous research studies, the effect of implementation of creative drama on young learners' vocabulary development and creativity will be investigated. So that, both teachers and learners become actively engaged in the meaningful learning process.

1.2 Statement of the Problem

Teaching young learners is different from teaching adults in many respects. Compared to adults, young learners' attention span is shorter, and they have difficulty in standing still for a long time (Koyluoglu, 2010). Therefore, the activities must be chosen carefully when teaching young learners.

Knowing a language means being able to use it. To be able to make students use it, teachers need to provide the environment that learners can produce language. In this sense, Communicative Approach is the one which considers 'usage' of the language essential (Richards & Rodgers, 1986). Teacher-centered classrooms fall short of providing enough space for students' imagination and creativity. In this way, after years of instruction, students end up with memorizing rules, shutting down their creativity, not having a problem-solving capacity. Creative drama includes all these abilities since students use the language to express their thoughts and feelings, solve the problems they have, use their bodies and minds actively. In other words, it gives students a reason to speak i.e. a meaningful context. The content, in this study the target vocabulary, is what

matters, students use the target language as a medium to express themselves. This will bring creativity and students' active involvement in their learning process of English.

To sum up, using creative drama is predicted as an effective way of teaching young learners since it provides the environment that the learners produce the language. These learner-centered environments created by the creative drama are believed to foster learners' creativity and knowledge at the same time. That's why it is chosen as the area of inquiry in this study.

1.3 Purpose of the Study

Drama is best defined by Shakespeare, "All the world's a stage, and all the men and women merely players". Student engagement in the learning process has become the main aim of recent instructional methods that highlight the importance of student-centered rather than teacher-centered classrooms (Albalawi, 2014). Drama has been considered as one of the effective instructional methods that foster student involvement. Creative drama, as a branch of drama which is based on process rather than the product, is found to be helpful in terms of emphasizing students' involvement, improving their four skills and providing a meaningful context for acquiring the target language (McCaslin, 1990; Fleming, 1995; Maley, 2001; Freeman, Sullivan & Fulton, 2003; Fleming, 2006; Koyluoglu, 2010; Anna et al., 2011; Barreto, 2014; Su Bergil et. al., 2017; Zare-Behtash & Saed & Zare-behtash, 2017). Creative drama has also approved its effectiveness on developing the creative thinking skills of students by enabling them to improve their intellectual skills such as creativity, problem solving, communication, socialization and empathy besides nourishing their imagination (Verriour, 1994; Katz, 2000; Moore, 2004; Maley & Duff, 2005; Özdemir & Çakmak, 2008; Desialova, 2009; Clark, 2013; Albalawi, 2014, Humanes, 2014).

Based on these overviews, the present study aims to incorporate creative drama in an English classroom and investigate its effectiveness on the vocabulary development and creative thinking skills of young learners. Specifically, this study attempts to investigate and compare the effects of creative drama and traditional instruction on the vocabulary development and creative thinking skills of 2nd grade Turkish learners of English studying in a private k-12 school in Istanbul, Turkey. Finally, the study tries to find out the

perceptions of 2nd graders and their English teacher about learning and teaching English through creative drama-integrated lessons.

Research Questions

To meet the objective of this study, the following research questions were addressed:

1. To what extent does creative drama-integrated instruction have impact on the vocabulary development of 2nd grade learners of English?
2. To what extent does traditional instruction have impact on the vocabulary development of 2nd grade learners of English?
3. Is there any significant difference between using creative drama-integrated and traditional instruction on the vocabulary development of 2nd graders?
4. What changes does creative drama-integrated vs. traditional instruction have on the creative thinking skills of the 2nd graders?
5. What are the reflections of the teachers about using creative drama in 2nd grade English classrooms?
6. What are the overall perceptions of 2nd graders about learning English through creative drama?

1.4 Significance of the Study

Ready-made syllabi are chosen for all the classes without taking into consideration different intelligences. However, each class has different dynamics to be considered. It's apparent that clinging to one method or traditional methods fall short of making learners use both their creativity and the target language.

Drama is an effective method which combines four skills; reading, listening, writing, speaking, besides providing students a meaningful context (Su-Bergil, 2017). Drama activities are included in syllabi; however, they are not used as much as other activities. Moreover, some teachers prefer to skip those role-play activities on the excuse that they have difficulty in finishing their weekly plans, they have no time for those activities (Royka, 2002). As it is seen, 'drama' activities are considered as 'extra' activities which can be used if teachers have time.

Besides this, teachers exclude the drama activities because they think that they are not proficient enough (Koyluoglu, 2010). Yet, they miss the opportunity both for their students and themselves, since students and teachers enjoy more and learn more with drama activities.

Second graders are young learners, so they learn by doing, by being active (Demircioglu, 2010). In this sense, using drama would be an effective method when the students' age is considered. Vocabulary is built when learners use it for a reason and in a related context. That's why, creative drama is chosen as the treatment of the present study. In creative drama, as the name implies, students use their creativity and imagination. The target vocabulary items are combined with students' creativity, which leads to students' production. Therefore, students and the teacher, together create an atmosphere which is entertaining and beneficial at the same time.

There have been research studies conducted to see drama's positive effects, which primarily focused on the impact of drama on learners' four skills especially in speaking or their self-esteem and self-confidence (Conard & Asher 2000; Sarac, 2007; Janudom & Wasanasomsithi, 2009; Su Bergil, 2010; Dwi Astuti Wahyu Nurhayati, 2016; Wang, 2017). To provide more insight about using drama in TEYLs, the present study does not only focus on the impact of creative drama on the vocabulary development of 2nd grade learners, but it also highlights its effects on the creative thinking skills of the young learners. Therefore, the gathered findings of this study are expected to provide pedagogical implications and recommendations about integrating creative drama in teaching English to young learners.

1.5 Definitions

Young learners (YLS): Learners whose ages are between 7-10 (Slatterly & Willis, 2001).

Drama: Any activity which asks the student to portray self or another person in an imaginary situation (Holden, 1981).

Creative drama: An improvisational, non-exhibitional, process-centered forms of drama in which participants are guided by a leader to image, reflect and enact upon human experience (Davis & Behm, 1978).

Creative thinking: Being able to sense problems, search for possible solutions, draw hypotheses, test, evaluate, and communicate results to others (Torrance, 1969).

EFL: Abbreviation for English as a foreign language, the classroom provides non-native speakers of English with the primary (perhaps only) form of linguistic input (Kim & Hall, 2002).



Chapter 2

Literature Review

This chapter is the review of literature related with using drama and creative drama for young learners' vocabulary development and creative thinking skills. To this end, young learners, teaching English to YLs, vocabulary development in YLs and teaching vocabulary in YLs' classrooms, using drama in YLs' classrooms, using creative drama in YLs' classrooms, development of creative thinking skills in YLs and fostering creativity in YLs' classrooms, lastly, previous studies to see the effect of creative drama on YLs' development of vocabulary and creative thinking skills are described in this sequence.

2.1 Young Learners (YLs)

Phillips (1993) defines 'young learners' as the children whose ages range from 5 to 12. However, in those seven years dramatic changes happen cognitively and physically in children's life (Piaget, 1970; Bruner, 1983; Scoot & Ytreberg, 1990; Slatterly & Willis, 2001).

Scoot and Ytreberg (1990) makes a distinction from age 5 to 7, and from age 8 to 10. In their study, they found that until 8 years-old, children are unable to tell the difference between fact and fiction, develop sense of fairness, make decisions about their learning, see a situation from a different point of view, or work in collaboration (Koyluoglu, 2010).

Similarly, Slatterly and Willis (2001), named young learners whose ages are between 7-10 as 'young learners' and the ones under age 7 as 'very young learners'. In this study, students are second graders whose age range was between 7-8 years old. Therefore, the participants of this study will be referred further as young learners.

2.2 Teaching English to YLs

Teaching English to YLs is different from teaching adults in many respects since characteristics of young learners differ from adults' (Cameron, 2003). Characteristics of young learners can be summarized as their ability to copy the sounds they hear, their curiosity, love of playing games, imagination and low attention span (Pinter, 2011). Having known these properties, teachers need to make English learning enjoyable by

having an encouraging attitude towards children's mistakes, making students feeling comfortable and being as clear and concise as possible with a lot of actions and pictures to express themselves (Haznedar & Uysal, 2010). Also, teachers must be knowledgeable about second language learning theories, i.e. to teach English to children, children's cognitive development, socio-emotional development and language acquisition must be known.

In language learning, Piaget (1970), divides young learners into two stages based on their cognitive and affective development. Those stages are the 'pre-operational stage' which is from age 2 to 7, and the 'concrete operational stage' which is from 7 to 11 years. He asserts that children's perception of the world changes between these stages. From 7 to 11 years, children become more rational and logical, which affect their language learning process (Piaget & Delval, 1970). According to Piaget (1970), children are active in their learning process, in other words, they construct their knowledge.

On the other hand, Vygotsky (1962), links children's cognition with the society they live in. Vygotsky asserts that a child cannot be considered apart from his/her culture and society. Human development takes the socio-cultural shape that in which it occurs, and a child's cognition widens with the help of social interactions with family members, teachers and society. Vygotsky argues for the influence of language on cognitive development. Children need a guidance from a skilled person, which Vygotsky named as 'Collaborative (or guided) Learning'. He coins the term 'zone of proximal development' (ZPD) which means the difference between what a child can learn on his/her own and with the help of an experienced adult or guide.

Bruner (1983) considers language learning as an indicator of cognitive development, too. Yet, he puts emphasis on social interaction and divides the stages as 'iconic' (1-6 years) and 'symbolic' (7-more). At the iconic stage, there are images in children's minds, whereas at the symbolic stage, a symbol such as a language can be acquired, which is a significant difference between the stages (Bruner, 1983).

Both Bruner and Vygotsky links cognitive development of young learners with social interaction. In other words, they consider cognitive growth as children's interactive play and imagining themselves acting in worlds that are developmentally a bit above their

actual physical and intellectual level (Koyluoglu, 2010). In this sense, drama is a beneficial method which provides interaction through play and as-if worlds.

Additionally, Gardner (1993) founded 'Multiple Intelligence Theory' which defends that children have different types of intelligences as mentioned above. This theory cares about individual differences and supports diversity in lesson designs. Teachers need to bring the activities addressing different intelligence types together.

When teaching English to young learners, keeping students active and creating a meaningful context are the key points (Uysal & Yavuz, 2015). In terms of activity, it is teachers' responsibility to keep learners busy in that expecting children to sit for hours is not a realistic goal for young learners' teachers. Uysal and Yavuz (2015) states that children are creative and want to be active, so teachers must include activities physically and intellectually demanding, so that they make use of learners' imagination and energy. As for meaningful context, Cameron (2001) and Halliwell (1992) are the ones who emphasize the importance of using the language in a 'meaningful context', which means that the target language is presented and used authentically.

When it comes to Turkish context, teaching English as a foreign language in primary schools first introduced in 1997 (Arslan, 2012). Before 1997, students were taking English lessons at the 6th grade, but with this change in policy, they started to learn English at the 4th grade. Also, the methods used in teaching English changed in that a more skill-based approach was adopted. Communication skills as well as reading, writing, listening and speaking skills are given prominence by applying a mixed type of syllabus which integrates skill-based syllabi with the communicative syllabi (Ersöz, 2006). Four skills are intended to be acquired by communicative activities such as games, songs and drama. Ministry of National Education of Turkey adopted a learner-centered approach instead of grammar-based activities. In this sense, Arslan states that "Hence, development of learners' communication skills as indicated in all foreign language teaching polices of the Ministry of National Education can be realized through learning-centered approach, involving learners actively in a variety of activities in language classes rather than through traditional grammar-based activities." (p.98). To exemplify those learner-centered in-class activities, songs, role-plays, drama and TPR activities can be given as examples.

2.3 Vocabulary Development in YLs and Teaching Vocabulary in YLs' classrooms

As mentioned above, children have limited knowledge about the world, they discover world day by day and they enjoy imagination and movement (Pinter, 2011). As comprehension precedes production, children need to understand first to be able to productive in the target language. In other words, listening must be put emphasis, then speaking since reading and writing are will emerge after children learn how to read and write (Cahyati, 2018). Vocabulary development is the key for young learners in all four skills. Their vocabulary knowledge affects the extent of their comprehension and production. Krashen's Input Hypothesis (1994) also asserts that more vocabulary means more comprehension, which leads to more acquisition.

Being exposed to the target language from very young ages is an advantage to acquire a native-like pronunciation and develop vocabulary (Brown, 1994). There is a positive correlation between the amount of exposure and vocabulary knowledge (Zdorenko & Paradis, 2012). However, when talking about young learners, the type of exposure is of great importance, since their attention span is short. Young learners must be exposed to the target language as much as possible, but the duration is significant since large amount of time bores young learners (Shin, 2006). To prevent this, fun element is of great importance in second language (L2) instruction. To take and have their attention for some time, the material must be entertaining and interesting. Therefore, besides the amount, the type of exposure is also determinant in language learning (Cameron, 2001). Young learners have difficulty in concentrating and standing-still, their nature is comprised of playing and having fun. In vocabulary instruction, students should be given opportunities that they can move and have fun. According to Schmitt (2008), if students do things that they find interesting, they feel motivated and have fun while learning.

According to Lenneberg (1967) and Bickerton (1981), native-like competence can be reached before puberty, which is named as critical age hypothesis. Although children learn faster and develop their L2 better than adults, this theory does not work properly if the learner is bored when learning (Musthafa, 2010). Therefore, entertainment factors have a great contribution to learning. It is stated that English is taught through rote learning

and memorizing the grammar structures of the language in most language teaching environments, which accounts for the need for a stress-free environment with entertainment (Ara, 2009).

Until the past decades, vocabulary instruction is given by using dictionaries or memorizing enormous charts which is called as traditional/direct instruction. However, Huckin and Coady (1999) introduce the term ‘incidental/indirect’ vocabulary learning. The amount of exposure is found significant, but the type of strategies to retrieve the meaning such as word-guessing, maps, songs i.e. the hands-on activities are determinant for the retention and retrieval. To make retrieval faster, the context that the vocabulary learned is of great importance. How a word’s meaning is learned is related to the student’s experience, movement and pantomime are beneficial to develop vocabulary since the children can experience the feeling and meaning of the words (Demircioglu, 2010). Being active in process of learning new words is also seen in Total Physical Response (TPR) theory of Asher (1977), which is a method combining body movements with vocabulary. TPR activities make students grasp the meaning of the vocabulary items faster and restore in their minds longer. TPR activities are used as a teaching method for young learners to teach basic concepts such as numbers, colors, shapes or greetings, therefore TPR is mainly preferred at the initial stages (Arslan, 2012).

2.4 Using Drama in YLs’ Classrooms

Drama is defined differently by different researchers such as Slade (1954) defines it as the art of doing in life (p.42), Courtney (1980) considers it as acting and improvising (p.55), Holden (1981) deems it as people’s seeing themselves in others’ shoes (p.8) and Wessels (1987) sees drama as a prototype of life in which a person experiences the emotions s/he is faced in real life (p.7). In all of these definitions, the combination of imagination and action overlaps, in other words, drama’s real-life likeness is emphasized.

Drama practice in YL’s classrooms first used by Harriet Finlay-Johnson in 1910s. The aim of drama in education is to encourage children’s social and personal development and the use of role and reflection (Wooster, 2004). She deems drama as a way for children to learn from each other by being active. According to Finlay-Johnson (1911), the teacher

must be regarded as ‘fellow-worker’ and ‘friend’ rather than the decision maker since she argues for pupil-autonomy.

Besides Finlay-Johnson, Cook is the other influential name of 1910s who shares the same opinion with Finlay-Johnson in terms of the need for continuous activity, experimental learning and cooperation between the teacher and the student (Carkin, 2007). In other words, students need to work collaboratively to solve a problem, which makes them take on roles and collaborate at the same time.

After the Second World War, approaches which put children into the center of education gained prominence. These learner-centered approaches deemed children as the active constitutors of their learning. The purpose of the drama implementation in education was to contribute children’s intellectual and physical development (Hodgson & Banham, 1972).

Peter Slade is seen as the pioneer in drama in education as he brings a different approach in 1950s. Child Art Movement, which argues for the inclusion of arts in education to educate people morally in Britain, is adapted as “Child Drama” by Slade (Wooster, 2004). What is meant by moral education is to bring children the ability to put themselves in others’ shoes. The purpose of child drama is to create happy individuals who have the ability to empathize with other people (Slade, 1954). Slade studies drama in education with children by using a different method from the others, which is called as ‘anti-theatrical approach’. In anti-theatrical approach, focus is the education of emotions and behaviors rather than the education of drama. He combines drama with rhythm, dance and movement as he thinks that movement feeds imagination. Also, Slade (1954) believes that audience is the enemy of the moment, drama must be applied for personal growth. The same view is adopted also by Brian Way who sees drama is a part of emotional training. In their ‘Whole Child’ philosophy, they hold that children need to be aware of themselves and the world around them (Wooster, 2004).

After Slade and Way, Dorothy Heathcote and Gavin Bolton bring a difference to drama. According to Courtney (1989), they see themselves as teachers first, so they combine the curriculum with the themes of drama. Heathcote and Bolton emphasize practice over theory, that’s why they include children in the process in real terms such as

asking for expressing their emotions, making judgments, hypothesizing or solving problems (Courtney, 1989). Heathcote gives children the freedom to choose their characters in the play and their features in order to make students get over passivity (Wagner, 1976). In other words, she asserts that letting students decide about the content of the play and talk about their feelings will make them use their imagination by using their ideas, which get them actively involved in the process of learning.

Among the types of drama used as a method in education, which can be grouped as *developmental drama* (Cook, 1917), *creative dramatics* (Ward, 1930), *educational drama* (Way, 1967), *mantle of the expert* (Bolton, 1985; Heathcote & Herbert, 1985), *process drama* (O'Neill, 1995), the emphasis has been on the process rather than the product. Heathcote and Bolton (1995) state that what makes drama in education distinct is that it involves the entire class in roles that they improvise within an imagined context. This is what learner-centered approach requires, in other words, the interaction process between students and between the teacher and the students make the process of drama valuable (Andersen, 2004). Instead of the version which is aimed to be played in front of an audience, i.e. the product, drama in education concentrates on the practice of drama by the students and the teacher, i.e. the process.

Creative dramatics is defined as the process of developing a play rather than performing it in front of an audience (Ward, 1930). Creative drama is not a formal work made up of rehearsals, on the contrary, it is an informal, non-exhibitional educative process. The work can be presented to the audience, but it must be what Ward (1939) defined as 'incidental' and 'informal'. She explains the purpose of creative drama as 'creating' happy individuals who can use their ability to empathize with other people, an approach adopted also by Slade (1954) as mentioned above. In creative drama, children work in groups, they encounter problems, they make hypotheses to solve those problems and they solve problems collaboratively. In other words, they use the target language to deal with problems instead of being taught the target language. Demircioglu (2010) states that creative drama provides children with a context for listening and meaningful language production, making the learners to use their language resources and, thus, enhancing their linguistic abilities.

2.5 Using Creative Drama to Teach English in YLs' Classrooms

Creative drama in education is linked with English language teaching in many previous studies (McCaslin, 1990; Demirel, 1990; Ipekboyayan, 1994, Fleming, 1995; Cakir, 2004; Arslan, 2012; Dollar & Yilmaz, 2017; Su Bergil et. al., 2017). Creative drama is seen as an effective tool which improves learners' four skills, especially speaking (McCaslin, 1990; Fleming, 1995; Anna et al., 2011; Barreto, 2014; Su Bergil et. al., 2017; Zare-Behtash & Saed & Zare-Behtash, 2017).

Four skills in foreign language teaching are grouped as receptive skills which are listening and reading, and productive skills which are speaking and writing. Mattevi (2005) argues that dramatization addresses the four skills of language learning (speaking, listening, writing and reading), which facilitates learning the target language. Also, creative drama is found influential in teaching four skills if activities towards improving these four language abilities are included in the lessons (Su Bergil et. al., 2017). Communicative competence, which is defined as being able to produce target language, is taken as the objective of language teaching in many respects (Paulston, 1976). Among the four skills, creative drama is related with speaking skill, since drama is mostly used to develop communicative competence. Creative drama techniques such as role-plays, simulation or improvisation are based on children's oral language skills, which help students master those skills (Stern, 1980; Oller & Amato, 1983). Thus, creative drama 'creates' the environment in which students are exposed to the target language in a meaningful context and they are asked to solve problems, which makes them 'use' the language. In this sense, Demircioglu (2010) states that creative drama not only gives a context for listening and meaningful language production, but it also forces them to use their language resources.

Wessels (1987) makes a distinction between traditional English classes and the creative drama integrated classes in terms of the development of students' communication skills. According to him, genuine communication is possible when teachers stop being stick to course-books and students get the opportunity to communicate in and outside of the classroom. With creative drama activities, students become involved in the genuine communication process, and monotony is out of context. Demircioglu (2010) also

considers creative drama as an effective technique to overcome monotonous English instruction, since syllabus is changed into a different form which makes learners use the language in operation. Besides Wessels (1987) and Demircioğlu (2010), Humanes (2014) also asserts that syllabi based on traditional English instruction must be changed when it gets monotonous for the learners, and creative drama is an effective method which provides students with meaningful communication. This is also supported by Wang (2017) who finds creative drama effective both for improving students' communication skills and motivation. According to him, creative drama activities help students express themselves better, which enhances primarily their speaking skills and later, their skills in general.

Evans (1984) holds that creative drama is not one of the methods which teaches something new, but it encourages students to use their abilities. As mentioned above, creative drama makes students use the target language by confronting them with everyday problems that they need to solve. They need to communicate to find solutions. Actually, this is the reason why effective and successful language teaching is linked to creative drama (Ipekboyayan, 1994).

In brief, drama and one of its branches; creative drama has been used as an educational method for a long time for many reasons. By using creative drama as a teaching method, learners become active in their learning process, the teacher's role is facilitator rather than the only source of knowledge, learners gather and cooperate, and they use their emotional intelligence skills (Maley & Duff, 1984; Fleming, 1995; Neelands, 2013).

2.6 Development of Creative Thinking Skills in YLs

Goldberg (1997) defines creativity as a lifelong process in which people explore, understand and experience new things in life, while Karadağ, Korkmaz, Çalışkan and Yüksel (2008) define it as doing experienced things in a different way by going beyond the accepted rules. In both of the definitions, individual's personal experiences are seen precious, since each brain is unique. In this sense, Lenroot and Giedd (2008) indicate that genetic and environmental factors are both determinant in an individual's learning since the connections in the brain are formed by his/her unique experiences. Drama is seen as a great opportunity in which learners can create their own experiences (Koyluoglu, 2010).

The brain is lateralized in terms of processing, i.e. the right hemisphere controls the left part of the body, while the left hemisphere is responsible for the right. Left hemisphere is seen as humans' resource of logic, which gives them the ability to perform in science and mathematics. On the other hand, the right hemisphere is about humans' artistic activities and it is the resource of creativity (Herrman, 1991). Because of the lateralization, these two parts are seen as separate systems which have different duties and abilities. However, they are not two independent bodies as believed in the past years. Jensen (1998) advocates 'whole-systems approach' which explains the parts of the brain as a unit working in coordination. Sometimes the left and sometimes the right hemisphere is dominant, but they are equally critical to learning. According to Koyluoglu (2010), drama is a favorable activity which brings two hemispheres together and practices several thinking skills such as generating, clarifying, inducing, deducing, analyzing, selecting and judging. In creative drama activities, students are expected to solve problems, induce, deduce, analyze as the duty of left hemisphere and they need to use their imagination, ideas, sense of rhythm and music, which are from right hemisphere. Drama brings the qualities of the both hemispheres, which makes it creative. In other words, drama is both cognitive (uses logical understanding) and affective (uses emotion and feeling), that's why it is creative (Radcliffe, 2007). Maley and Duff (1984) link these creative drama activities with language art skills, because they assert that drama activities make language learning an enjoyable experience, by setting realistic targets for the students and by linking the language-learning experience with the student's own life experience.

When it comes to Gardner's Multiple Intelligences Theory, he identifies eight intelligences such as verbal, bodily-kinesthetic, spatial, musical, logical, interpersonal, intrapersonal and naturalist intelligence as mentioned above, and he deems each of them as equally important. A link between intelligence types and drama is also seen in that drama addresses different intelligence types. Dickinson (2005) says that "These intelligences provide the foundations for the visual arts, music, dance, and drama, and through these art forms most students will not only find the means for communication and self-expression, but the tools to construct meaning and learn almost any subject effectively" (p.9). In other words, using drama as a teaching method grounds multi-intelligence teaching approaches since drama reaches students with intelligences that are

not reached through traditional teaching methods. This view is backed up also by Clark (2013) who deems creative drama as a multi-sensory mode of learning addressing all intelligence types, which develops comprehension and retention by bringing mind, body, senses, and emotions together to create personal connections with the material.

Moore (2004) considers drama's role in creativity crucial since learners are creating something new in drama and they work together to solve the problems. These help students go beyond the borders of their imagination. A student needs to solve a problem by using his/her judgment first, and then group members have to cooperate and compromise to solve that problem. Wagner (1976) states that "Participants in drama must negotiate their roles, unless they can agree and cooperate, the game is over". This type of problem solving helps students become life-long learners (Moore, 2004).

2.7 Fostering Creative Thinking Skills with Creative Drama in YLs' Classrooms

Vygotsky (1962) and Bruner (1983) both emphasize the relationship between children's cognitive development and language. Social interactions affect children's cognitive growth especially if those interactions are slightly above the children's intellectual level. Vygotsky and Bruner argue for the positive impact of interactive play, which is children's imagining themselves in different roles, on children's imagination. Wagner (1976) states that this kind of imaginative action is a solid foundation for using drama in classroom since it deepens understanding. Students reflect on the consequences of their behavior when they take on different roles, so they can evaluate their actions from other points of view (Edmiston, 1998). This relationship between drama and learning is recognized by others too, for example, Courtney (1980) defines drama as "The human process whereby imaginative thought becomes action, drama is based on internal empathy and identification, and leads to external impersonation" (p.7).

The effect of creative drama on imagination is referred by many researchers. Verriour (1994) states that children's negotiation with each other in the target language nourishes their imagination. Dewey (1921) asserts that participants' use of imagination is critical in language learning, that's why he argues for the inclusion of creative drama in language teaching curriculums. Also, Desialova (2009) indicates that creative drama makes constant demands on a person's imagination, and it develops the learner's ability

to think more effectively. Moreover, Humanes (2014) considers creative drama as the stimulator or learners' imagination, since it gives them to use the target language in different contexts. In this respect, Maley and Duff (2005) are also supporters of creative drama's inclusion in teaching a language because drama provides students with an exploratory style of learning where imagination and creativity are given space to develop. Clark (2013) also puts students' ability to imagine and think critically at the core of education and alleges that creative drama teaches students to explore, imagine and create, which leads to higher levels of personal creativity, interpretation and new ways of looking at the same thing.

As creative drama turns traditional teacher-centered classrooms into learner-centered classrooms, students' involvement in their own learning process is the key characteristic of creative drama. This involvement can be described as physical and intellectual involvement. Physical involvement has its roots in Dewey's theory of 'learning by doing'. Courtney (1989) believes that children must act out their thoughts with physical actions because they cannot act it out in their heads as adults do. In this respect, Moore (2004) indicates that creative drama helps pupils act out thoughts in their minds by transforming their imaginative reflections to their experiences. This skill is crucial for solving everyday problems. When it comes to intellectual involvement, Albalawi (2014) describes this kind of involvement as students' ability to use their creative thinking skills. These skills are exemplified by Özdemir and Çakmak (2008) as creativity, problem solving, communication, socialization and empathy and it gives individuals the opportunity for self-actualization, group work and sharing their responsibilities. Katz (2000) also states that creative drama is helpful in promoting higher order thinking skills such as inventing, generating, deducing, analyzing, selecting and judging.

Besides these, the effect of drama on creativity are seen in the studies of Dupre (2006) and Taskin-Can (2013). In Dupre's study (2006), participants were 7th grade art class students in which it was aimed to see the effect of creative drama on students' skills of playwriting and empathy. In terms of playwriting skills, students needed to be able to invent something new by using their higher order skills since they were expected to

analyze and select the relevant information to invent something new. When it comes to their empathy skills, the purpose of the study was also increasing students' tolerance to each other and accepting other viewpoints. Taskin-Can (2013) conducted a research study with 60 students from 5th grade to see the impact of creative drama in science education on their achievement and scientific process skills such as estimating and measuring. As a result, it was concluded that there were significant differences between the experimental and the control group in terms of the science achievement and the scientific skills pre-and post-test.

The effect of creative drama on developing creative skills is recognized by Andersen (2002) who claims that drama as a teaching method fosters metacognition in learning. Metacognition is defined as thinking about one's own thinking processes (Kuhn & Dean, 2004). When creative drama is used in classrooms, a bridge is built between psychology and education. Andersen (2002) emphasizes the importance of this bridge for learners' cognitive development. In creative drama, learners need to solve problems in their roles, and they must be able to step out of role and examine their prior thinking in a critical way (Andersen, 2004). In other words, taking on 'roles' makes learners analyze their 'thinking' as an external object, which enables learners to take control of their metacognition process (Kuhn & Garcia-Mila & Zohar & Andersen, 1995). This metacognitive control develops learners' creative skills by making it possible for learners to deepen into the steps of their thinking especially in problem solving.

In brief, creative drama is found effective in fostering young learners' creative thinking skills since it necessitates physical and intellectual involvement. This kind of learner-centered classrooms nourish students' imagination as creative drama addresses different intelligence types and necessitates social interactions, as well. These qualities of creative drama affect cognitive growth by the collaboration between students and by the thinking processes students experience individually.

2.8 Previous Studies on Implementation of Creative Drama in YLs to Develop Vocabulary and Creative Thinking Skills

Over the last decades, research emphasized the effects of creative drama in young learners' classrooms (Campbell, 2008; Baraldi, 2009; Anna et al., 2011; Albalawi, 2014;

Barreto, 2014). The obtained findings highlighted the importance of incorporating creative drama activities in young learners' classrooms to develop their vocabulary and improve their creative thinking skills.

To begin with, Campbell (2008) investigated the impact of drama on 4th and 5th graders' academic achievement. There were 1,149 students, half of them were in the experimental and half of them were in the control group. The study was comprised of qualitative and quantitative data collection tools, which were the standardized test of New Jersey Assessment of Skills and Knowledge (NJASK5), students' grades and lastly, students' and teachers' reflections. The results revealed that the students taught by drama outperformed in the achievement tests when compared to the students who were taught with traditional methods.

Baraldi (2009) studied the effect of using drama techniques in elementary classes to teach a second language for content knowledge. The participants were 27 students who were in a mixed class of 4th-5th grades. The data were gathered through qualitative data collection tools such as field notes, observations and interviews. The results suggested that participants were happy about using drama in the classroom, they learned the academic content deeply, therefore drama techniques can be used for other academic areas.

In the study of Anna et al. (2011), she aimed to assess the effect of drama on kindergarten students' academic achievement. There were 83 students in experimental group while the control group is made up of 20 students. Teachers and students filled a pre-test questionnaire, drama is implemented, students did a story-telling test, and finally teachers and students filled the same questionnaire as the post-test. The findings revealed that teachers' perceptions about drama implementation changed in a positive way, students became more confident and cooperative and their verbal expression in the story-telling improved.

Albalawi's (2014) study aimed to see the effect of drama on students' creative thinking. Participants 47 intermediate level female students, 23 of which were assigned to the experimental and 24 of which were assigned to the control group. Torrance Creativity Test was used for the pre- and the post-test. When the means of the pre- and the post tests

of the both groups compared, the results revealed that there was a statistically significant difference between the experimental and the control group in terms of creative thinking.

Barreto (2014) aimed to see the impact of educational drama on language acquisition. In the implementation of the drama, a context was given to the students in which they needed to use their problem-solving skills. The results revealed that students' listening and speaking skills were developed thanks to the interactions between students and students besides students and teachers.

Considering foreign language education in Turkey, drama has started to gain attention since 1997. Many researchers explored the use of drama activities while TEYLs and shared prominent findings related to their effect on vocabulary development and creative thinking skills (Saraç, 2007; Demircioğlu, 2010; Köylüoğlu, 2010; Bulut-Yılmaz, 2010; Çelen & Akar-Vural, 2011; Taskın, 2013; Dollar & Yılmaz, 2017).

Saraç (2007) studied the effect of creative drama on young learners' speaking skills. Participants were 25 young learners whose age ranged between 7-9 years old . They were expected to write about their feelings and thoughts when creative drama techniques were used. The recorded lessons and students' diaries were interpreted by the researcher and the results revealed that students' speaking ability increased as well as their self-confidence after creative drama implementation.

In Demircioğlu's study (2010) the aim was to see the possible effect of creative drama on young learners' vocabulary development. Participants were 3rd graders who were assigned randomly either to the experimental or to the control group. There were 14 boys and 11 girls in the control group, and 13 boys and 12 girls in the experimental group. Each lesson was comprised of a story to warm-up, a game for the main activity and an improvisation activity for the post-activity. The control group, on the other hand, was taught new words with the coursebook by using traditional methods. The results revealed that drama implementation was a more effective method to teach vocabulary than traditional vocabulary teaching methods in young learners' classrooms.

Çelen and Akar-Vural (2011) aimed to investigate the effects of using creative drama techniques on 4th grade students' English learning. Participants were 97 students who were divided into an experimental group and a control group. Data was collected

through the English Language Achievement Test and the Personal Information Form. The results revealed that creative drama techniques had a positive effect on young learners' academic success in English.

Köylüoğlu (2010) used creative drama to teach simple present tense and develop students' speaking skills in a high school. The participants were grouped as experimental and control group, either of which 17 students had. For grammar, the same pre- and post-test used and for speaking, again pre and post-test design is preferred but the speaking test was different from the grammar test. While drama techniques were used in the experimental group, the control group were taught with traditional methods. The results revealed that the students of the experimental group scored better than the control group, and creative drama activities fostered students' speaking.

Bulut-Yılmaz (2010) conducted a research study on creative drama's effect on students' vocabulary development. There was an experimental and control group design in which students in the experimental group were taught vocabulary with creative drama techniques. Also, Gardner's (1985) Attitude Measurement Survey was used to see students' thoughts and feelings about drama lessons. It was concluded that the students in experimental group performed better in terms of vocabulary knowledge and students' perceptions about drama lessons were positive.

Taskin (2013) aimed to explore the relationship between creative drama and students' achievement in science. Participants were 60 students in the 5th grade which were randomly assigned either to the experimental or to the control group. Experimental group was taught the subject with creative drama methods and a science achievement test besides a scientific process skills test were used for the pre- and the post-test. The results revealed significant differences in the means of creative drama applications, science achievement and scientific process skills between the groups and between the pre- and the post-tests.

Dollar and Yılmaz (2017) studied 9th grade students' and their EFL teachers' attitudes towards the use of drama in English classes. Participants were 11 EFL teachers in the Department of Foreign Language Teaching and 23 Turkish students learning English. It was a qualitative research which aimed at finding students and teachers'

reflections on drama. Besides reflections, the study also examined if drama had a positive effect on students' oral skills. Data collection tools were semi-structured interviews with EFL teachers, teacher logs and student feedback note cards. The results revealed that students gained the ability to explore new learning techniques with drama and they developed a positive attitude towards English.

To wrap up, many studies were conducted for the implementation of creative drama in young learners. Most of them aimed to see the effect of drama on young learners' four skills, especially their speaking skill. There were also other studies which investigated creative drama's impact on vocabulary development and creative thinking skills. Their results revealed that creative drama had a positive effect in terms of developing young learners' vocabulary knowledge and fostering their creative skills.

Chapter 3

Methodology

This section scrutinizes the effect of using creative drama as a teaching method in young learners' vocabulary development and creativity. To this end, the difference between the experimental and the control group was assessed through teaching the control group with the traditional method, while the experimental group was taught the same content with the chosen creative drama techniques. A mixed-method approach was adopted since the data were obtained via quantitative and qualitative data collection tools. Quantitative data were gathered from pre- and post- vocabulary tests and pre- and post-creative thinking skills tests to examine the effects of creative drama vs traditional instruction on the vocabulary development and creative thinking skills of young learners whereas the qualitative data were collected from teacher reflective journals and student semi-structured interviews to find out their perceptions about creative drama-integrated English lessons.

In this chapter, first the research design, secondly participants and the setting, then the data collection tools and lastly data collection analysis will be described.

3.1 Research Design

The present study employed quasi-experimental research design since it tested a treatment to see if it made a difference or not (Blakstad, 2008). The design was experimental in that there was a control and a test group who were subjected to pre- and post- tests. However, the design must be labeled as quasi-experimental as the participants were not randomly assigned to the groups, two classes were chosen as they are. The study aimed to explain any type of increase or decrease in participants' vocabulary knowledge and creative thinking stemming from creative drama implementation and between the participants who took creative-drama lessons and regular lessons within boundaries of time and context. It was a mixed-type research study which was composed of quantitative and qualitative parts. A quantitative method was carried out in order to measure the relationship between the vocabulary development and creative drama techniques. To this

end, learners' vocabulary knowledge was tested before the treatment and after treatment with the same pre- and post-test.

The same vocabulary test was used for the experimental and control group. As the second quantitative data collection tool, Torrance Test of Creative Thinking- Figural (TCTT-F) was used in the same procedure followed for the vocabulary pre- and post-test. In other words, TCTT-F was used before and after the treatment both for experimental and the control group. However, among verbal and figural parts, only figural part was chosen. As for the qualitative part, participant teachers who taught the two classes kept reflective journals. Control Group's teacher's journal included the pre and post vocabulary test process, TCTT-F process and the methods she used to teach new vocabulary items while experimental group's teacher also wrote about her experiences and reflections on drama lessons. Besides Reflective Teacher Journals, students were asked what they liked and why they liked it each week. Also, those student interviews were included in the qualitative data collection process.

3.2 Setting and Participants

This study was conducted at a private primary k-12 school in İstanbul, Turkey. The school had 57 campuses and the one in which the study was conducted was founded in 2014. The primary and the secondary school were located in the same campus which hosted more than 1500 pupils. Grades ranged from 1 to 7, but the research was conducted with the 2nd graders. There were 4 classes and 92 2nd graders in total. The experimental group was the class that the researcher had been teaching for 2 years, but the class for the control group was chosen randomly. There were 45 beginner-level students whose age ranged between 8-9 years in those two classes. In the experimental group, there were 11 girls and 12 boys while in the control group there were 11 boys and 11 girls.

The same curriculum is followed for all the 2nd graders, which is prepared by Ministry of Education. Besides this curriculum, this school uses a special foreign language curriculum whose materials are prepared by a group determined by the headquarters of these 57 campuses. The system used at the school is called 'Together' in which English teachers are in the class with the homeroom teachers having either an active or a passive role. In the system called 'Together', the class has one English teacher who has 19 hours

with the class per week. Among these 19 hours, 11 of them are English classes, in the others, English teachers are with the class teacher, but they have a passive role. Besides the English teacher, there is a native English teacher, too. The native teacher has 5 hours with the class. The native teacher is teaching literacy lessons. In the literacy lessons, students read books with the native teacher and they analyze the story in terms of the topic, the setting, characters etc. Apart from literacy, lessons are grouped either as 'INQUIRY' or 'CLIL'. Inquiry and Clil lessons are taught by the English teacher. In inquiry lessons, the book 'Oxford Discover Foundation 1' is followed and the lesson plan which proceeds parallel with the Turkish lesson plan is carried out. In CLIL (Content and Language Integrated Learning) lessons, contents from science and mathematics are selected. The institution has chosen the "Little Genius Science 2" and "Little Genius Maths 2" for CLIL lessons. As the researcher is also the English teacher of the classroom, creative drama lessons were included in the program in her lessons. She taught lessons by using creative drama techniques 2 hours per week, and the whole process lasted 8 weeks. In total, creative drama was used as a teaching method for 16 lessons.

As for the participating teachers in this study, there were 2 participant teachers, each teaching English to 2nd graders. They were working at the same institution at least 1 year. They were both 26-year-old female English teachers of Turkish nationality. They had their BA in the Department of English Language Teaching (ELT). Besides this, the experimental group's teacher had her MA in the same department. Finally, the teacher of the experimental group had 2 years of experience while the teacher of the control group had 3 years of experience.

3.3 Procedures

3.3.1. Data collection tools. For the purposes of this study, data were collected through quantitative and qualitative methods. The quantitative data were gathered from a pre- and post-test assessing vocabulary development, and another pre- and post-test assessing creative thinking skills. The qualitative data came from the reflective journals of the participant teachers and semi-structured interviews with the participant students. The following section describes each data collection tool of this study.

3.3.1.1. Vocabulary development pre-test and post-test. To measure the impact of using creative drama as a teaching method on young learners' vocabulary development, a vocabulary test was conducted before and after the implementation of creative drama techniques. The same test (Appendix A) was used as the pre- and the post-test. The test was prepared by combining 4 different units of the 2nd graders' main course book, Oxford Discover 1 (Koustaff & Rivers, 2013). The test was comprised of 4 different parts; Part A, Part B, Part C, Part D which were divided according to the units. There were 4 units to be taught and each of them had different themes.

Table 1

Analysis of the Questions in Vocabulary Pre- and the Post-test

Parts	Themes	Number of Questions	of Question Type
A	Sharing and Helping	10	Matching
B	Needs and Wants	10	Paragraph Completion
C	Jobs and Money	10	Sentence Completion
D	Places We Live	10	Multiple Choice

The researcher combined different parts of the book which differed from each other in terms of the theme and format. Part A was teaching vocabulary for sharing and helping, Part B's theme was needs and wants, Part C was about jobs and how different jobs help us, while Part D was about places we live. When it comes to the format, for the Part A, the researcher used matching, for Part B, paragraph completion, for Part C, sentence completion and for Part D, multiple choice. Although the themes and the format differed, the number of the questions were the same, i.e. there were 10 items to match, 10 gaps to fill, 10 sentences to complete and 10 questions to answer. In total, there were 40 questions, each of which possessed 1 point. Therefore, the maximum overall score that a student could get from the pre- or post-test was 40. The test can be defined as a structured test as it was made up of matching, fill in the blanks and multiple-choice questions which

had number of response options (Oskarsson, 1978). A structured respond test was chosen since comprehensive knowledge was intended to be assessed efficiently, it had moderate to high reliability, it was suitable for statistically analysis especially when collecting and analyzing comparative data (Kominski, 2012). Matching and multiple-choice questions simply asked participants to recall or recognize the previously learned information. Therefore, the items of the parts A and D were designed to make the participants use the following skills which were to identify, memorize, match and select. In parts B and C, the participants were expected to complete paragraphs and sentences by using the words given in a chart. The necessary skills intended to be developed were to define, recall, relate and select in those 'fill in the blanks' activities. In short, question types were varied to see the participants' performance in using their different skills.

3.3.1.2. Creative thinking skills pre-test and post-test. To test creative drama's effect on young learners' creativity, Torrance Tests of Creative Thinking – Figural (TCTT-Figural) was used. TCTT was developed by Torrance in two types which were verbal and figural. Both TCTT- Verbal and TCTT-Figural had two parallel forms, Form A and Form B. The TTCT-Figural had 3 questions each of which was stimulated by a picture. The questions were comprised of picture construction, picture completion, and repeated figures of lines or circles (Appendix B). Participants needed 10 minutes for each question, i.e. the test took 30 minutes. Like other Creativity tests, Torrance test alone was not determinant in assessing creativity. Moreover, Torrance did not develop TCTT to assess creativity; it was a part of an educational program emphasizing classroom experiences to nurture creativity (Swartz, 1988). According to Kim (2006), testing creativity was not one of Torrance's goals, on the contrary, he aimed at understanding and creating the conditions that facilitate expressing students' creativity. Therefore, Torrance test must be used to determine the strengths of a learner and to what degree the instructional program nourishes strengths of the learner, i.e. for experimentation and development. Compared to the other tests claimed to assess creativity, TCTT was preferred the most as it was researched and analyzed more than any other creativity instrument (Swartz, 1988; Treffinger, 1985). Also, the other creativity instruments assessed students' achievement or aptitude while TCTT helped instructors determine students' abilities and gain different perspectives. Besides these, TCTT was found not

only valid and reliable but it was also unbiased in terms of race, culture and socioeconomic status (Cramond, 1993).

To understand the relationship between creative drama and creative thinking, TCTT was chosen as one of the data collection tools considering the reasons above. Instead of the TCTT-Verbal, the TTCT-Figural was used as a data collection tool in the present study since it was found to provide more precise results when conducted with students whose mother tongue was not English. In other words, TCTT-Verbal was based on learners' ability to use their language, which might bring about biased results for the ones who spoke English as a second language (Torrance, 1977).

3.3.1.3. Teachers' Reflective Journals. It is crucial for teachers to turn back and think about their experiences. Not just students, teachers also learn in a teaching-learning environment. As Schön (1987) states, humans do not learn from their experiences, they learn from reflections on their experiences (p. 49). In other words, to develop themselves, teachers need to reflect on their experiences and practices. According to Dewey (1993), reflection contributes to teachers' personal growth by providing them with possible solutions and different perspectives. Reflection can be spoken or written; however, it must be done in a purposeful and systematic way. In this sense, teacher reflection groups, reflective teacher journals or narratives are good sources for teacher development (Farrell, 2013). In this study, the two participant teachers kept journals a total of 2 months (16 lessons, each lesson 40 min.) (Appendix C). The journals were kept after each lesson (16 lessons in total). Specifically, the teachers' shared their observations, experiences, reflections and the difficulties they experienced in their classroom practices.

3.3.1.4. Semi-structured Student Interview. To understand students' perceptions about drama lessons, a 2 question-long semi-structured student interview (Appendix D) was applied each week. The answers given to those questions were analyzed thematically. The answers given in Turkish were translated into English. The first question attempted to investigate what the participants liked in the lesson whereas the second one tried to find out whether they would prefer creative drama or regular lessons. Table 2 summarizes the procedures carried out to provide answers for the research questions:

Table 2

Research Questions and Procedures Followed

Research Questions	Data-collection Procedures	Data analysis
To what extent does creative drama-integrated instruction have impact on the vocabulary development of 2 nd grade learners of English?	Pre- and Post- Vocabulary test	Paired-Samples T-test
To what extent does traditional instruction have impact on the vocabulary development of 2 nd grade learners of English?	Pre- and Post- Vocabulary test	Paired-Samples T-test
Is there any sig. difference between using creative drama-integrated and traditional instruction on the vocabulary development of 2 nd graders?	Post- Vocabulary Tests of the two groups	Independent-Samples T-test
What changes does creative drama-integrated vs traditional instruction have on the creative thinking skills of the 2 nd graders?	Pre- and Post- Creative Skills Tests of the two groups	Descriptive Statistics

Table 2 (cont.d)

Research Questions	Data-collection Procedures	Data analysis
What are the reflections of the teacher about using creative drama in 2 nd grade English classrooms?	Reflective Teacher Journals	Content Analysis
What are the overall perceptions of 2 nd graders about learning English through creative drama?	Semi-structured Student Interviews	Content Analysis

3.3.2 Data collection procedures. In this part, the type of sampling and the data collection procedures are presented.

3.3.2.1. The type of Sampling. Sampling is defined as working on a representative portion of a population rather than entire of it (Ary et al., 2013, p.149). It has two types; probability sampling which means selecting the sample randomly, and non-probability sampling which means choosing the sample on purpose (Cohen et al., 2007). In this present study, convenience sampling was chosen as the sampling procedure which is a type of non-probability sampling. The participant teachers' being co-workers and the students' being the participant teachers' classes facilitated this type of sampling.

3.3.2.2. Implementation. As explained in the previous section of this study, there are four data collection tools; pre- and post- vocabulary test, pre- and post- creativity skills test, reflective teacher journals and student interviews. Target vocabulary items were chosen from 2nd graders' course book, i.e. the content was decided by taking into consideration the following 4 units of the book. While the control group was taught with the course book, the experimental group was taught the target content with creative drama

techniques. Implementation of drama techniques to teach target items lasted 8 weeks. Each week, 2 lessons at the same day at the same hour were allocated for teaching the content with using creative drama as a teaching method. The creative drama techniques used were warm-up, pantomime (mime), role-play, and drama games. As the creativity test was based on drawing, also drawing lessons were put in the program. In total, in each 2 weeks, there were 4 warm-up lessons and 2 lessons of mime, role-play, drama games and drawing. The number of lessons were kept equal on purpose; however, the number of warm-up activities were more than the others as each lesson started with a warm-up to familiarize young learners with the topic.

The following section provides brief information about the four drama techniques followed by how these techniques were incorporated in the 2nd grade English class.

Table 3

Number of Drama Techniques used by Weeks

	Warm-up	Mime	Role-play	Drama Games	Drawing
Week 1+2	4	2	2	2	2
Week 3+4	4	2	2	2	2
Week 5+6	4	2	2	2	2
Week 7+8	4	2	2	2	2

3.3.2.2.1. *Warm-up.* Starting a lesson with a warm-up is of great importance since students need to get prepared for the lesson content. Warm-up activities are used as a teaching technique in creative drama lessons. Songs, games, mime activities or even asking a few questions to make students brainstorm are used as warm-up activities for creative drama. The need for warm-up activities in creative drama lessons is highly recognized as warm-up activities make the learners who participate in drama activity feel relaxed and confident and be ready to work in a group and discover new things (Aral & Baran & Bulut & Çimen, 1981, p.109). In this sense, Charles and Kusanagi (2007) state that warm-up activities provide students with security for upcoming creative drama activities since students need to be assured that their efforts will be appreciated and

welcome, they won't be asked anything beyond their abilities (p.608). Here, the type of warm-up is also significant as a well-chosen warm-up raises students' energy level and nourishes collaboration among them (Koyluoglu, 2010, p.46).

3.3.2.2.2. *Pantomime (Mime)*. Pantomime as a creative drama technique is defined as a non-verbal communication in which learners use their facial expressions, mimes and body language to express themselves. Mime activities are used to make students feel comfortable when their acting in front of others. It is also preferred when students are not proficient in the second language since students do not feel anxious for the language. Even if mime activities do not contain language usage, it promotes listening and comprehension abilities of students (Koyluoglu, 2010, p.48). It also develops students' control over their bodies since they need to use their bodies to communicate. Learners use their bodies to communicate, and lessons contain fun element as they do not have to sit for long hours.

3.3.2.2.3. *Role-play*. Role-play is simply defined as pretending and empathizing with a role. The role can be either living or non-living, but the emphasis is on developing students' skills of identifying, internalizing and feeling empathy (Koyluoglu, 2010, p.51). Role-play activities are used in L2 learning, too. As Mens (1999) stated, role-play activities not only develop students' language skills, but they also trigger creative thinking skills (p.86). Role-play contains nothing artificial to human nature, i.e. pretend-play (dramatic play) is a natural part of children development. That's why, role-play is motivating for children, in other words, it is in their nature. Livingstone (1986) relates role-play with L2 learning as in children's imagined world called 'role-play', they imitate and then create different contexts in which they practice listening and speaking in a different language. Role-play activities facilitate language learning as young learners get the opportunity to interact with others besides using their imagination.

3.3.2.2.4. *Drama Games*. Using drama games is also a beneficial technique for L2 learning especially for young learners. Children love playing games and they use many skills together when they are playing games, that's why drama games address multiple intelligences. Koyluoglu (2010) states that drama games are fundamental especially for building vocabulary in young learners (p.67). Drama games have booth affective and cognitive benefits for children such as lowering anxiety, encouraging creative and

spontaneous language use, motivating, using four skills etc. (Wright & Betteridge & Buckby, 1984, p.30). Drama games are not the same as games, in that drama games need to have action in itself, make learners use their imagination, express their emotions and practice the target language.

3.3.2.3. Instruction. Two lessons of each week, the coursebook content was taught through creative drama techniques in the experimental group while in the control group, the lessons were taught through traditional methods. For the experimental group, the same two hours of the week were chosen, and the techniques used were explained above. The 2 lessons were taught together, i.e. they were done in successive order each of which lasted 40 mins. In the week 1 and 2, 2 hours of pantomime, role-play, drama games and 4 hours of warm-up activities were implemented. Same amount of activities were used in weeks 3 and 4, 5 and 6, 7 and 8. Also, 2 lessons of drawing were included in the lesson plan as drawing was one of the data collection tools of the study and any kind of improvement or change in their drawings was aimed to be tracked. That's why, drawing lessons and how the students interpreted their drawings were integrated in the lesson plan. In total, the instruction lasted 2 months and in 16 lessons, students were taught English with creative drama as teaching method. Each lesson was comprised of 3 stages; a warm-up, the enactment phase and the reflection phase. Before the implementation process started, the researcher teacher had prepared the plans which were given one by one in detail below.

3.3.2.3.1. Lesson 1. The theme was sharing, the size was 20 and the skills intended to develop were collaboration and empathy. There were one warm-up, one pantomime and one game activity. Target vocabulary items were soup, peach, avocado, cauliflower, sausage, pot, onion, stone, mango and potato.

As the warm-up, the 2nd graders were standing in a circle. They were quiet, they needed to find a partner just with their eyes. The teacher gave them 1 minute and when she gave the signal, the students held hands with their partners. There were 10 picture cards of the target vocabulary items which were hidden different places of the classroom before the lesson started. While holding hands with their pairs, students needed to search for those cards. When they found one, they stopped searching and waited for other partners to find one. They did not show their cards to other pairs.

As the enact phase (pantomime), when each pair got a card, the teacher made them sit with their pairs and gave 5 mins to decide on their postures, since they needed to mime the picture they found. She gave an example by using her body. After 2 mins, each pair came to the board and did pantomime. They used their mimes, gestures and whole-body language. The rest of the class needed to guess it right. This process went on until all the pictures were shown to the students. When a student guessed the word right, the teacher showed the picture and next group came.

As the reflect phase (drama games), all the students formed a circle again, the teacher collected all the cards and mixed them. Pairs came and picked a card. They needed to hide the card and tell something about their card. The teacher gave an example, since both partners had to say at least a sentence about the card. For example: “It is green. It is a fruit.”

On the other hand, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 96-97 from the Student Book. First, they listened the pronunciations of the target words, repeated them, and lastly, listed them as foods and things.

3.3.2.3.2. *Lesson 2.* The lesson was taught right after the Lesson 1. There were one warm up and two role-play activities.

As the warm-up, the play script of Stone Soup was introduced by the teacher. The play was in their coursebook. First, students read it on their own. Then, the teacher made them read aloud. She talked about the subject with the students and asked comprehension questions.

As the second phase (role-play), the teacher divided the class in two groups. She handed out the tiny pieces of paper on which there were characters and their lines. She arranged who was who before the lesson, so she told the students their characters. Students studies for their roles by taking into consideration the order and the emotions. She expected students to first read, and then perform the play in their groups.

Lastly (role-play), groups came to the board one by one and performed the play. They held their papers, so they were not expected to memorize their lines. They needed

to know when they needed to speak and give emotions such as happiness or excitement. The teacher helped them in their practice process and then the production process.

On the contrary, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 82-83 from the Workbook. They matched the words with the pictures, completed a crossword and lastly, used the words in a “Fill in the blanks.” activity.

3.3.2.3.3. *Lesson 3.* The theme was sharing, the size was 20 students and the skills intended to develop were collaboration and empathy. There was one warm-up, one drawing and one game activity. Target vocabulary items were soup, peach, avocado, cauliflower, sausage, pot, onion, stone, mango and potato as the same subject was covered for two weeks.

For the warm-up activity, all the chairs were put away. The teacher gave the students 1 minute to shake each other’s hands. The rule was that each student had to shake everybody’s hands. If they could not do it at the first time, the teacher gave students another try. The game lasted until everybody has shaken hands.

As the next phase (drawing), the teacher brought the same cards that she used in the first lesson and hung them on the board. She wanted students to draw whatever they want by using three items from the cards. They needed to draw the three items in a context. They were free to choose the items they wanted.

As the last phase (drama games), the teacher asked volunteers who wanted to share their drawings. Then, the teacher played a game. She gave directions such as “If you have a peach in your picture, stand up.” “If you have an avocado, show your nose.” etc.

As for the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the page 102 from the Student Book in which students grouped the food whether they have a pit or seeds. Then, they listened to a record in which there was a recipe for fruit salad.

3.3.2.3.4. *Lesson 4.* The lesson was taught right after the 3rd lesson. It was made up of one warm-up, one drawing and one miming activity.

As the warm-up, the 2nd graders were expected to invent random sounds in groups of 6. There were 4 groups. In their groups, they acted like different parts of a machine. First, they invented the sounds individually, then they came together and formed a sound story. They added their body language, too. First, students individually decided on their sound and shared it with their group. Also, they needed to decide on the sequence, i.e. who started, who was second, who finished etc. After 5 mins, students performed their machine and asked to the classroom which machine it could be.

As the enact part (drawing), students continued with their groups. They drew a forest with some differences. One of the groups were not given pencils, the other group were not given colored pencils, another group eraser and the last group were not given pens. They needed to complete their drawings by using all these materials. In other words, they had to share their materials to be able to finish their drawings. In each group, at least 6 items had to be in the picture. The first group drew a forest with trees in a sunny day. The second group drew a picture with a century-old tree. The third group drew a forest in which the century-old tree was burning at that moment. And the last group drew a forest in which there was a tree burnt a few minutes ago.

As the last activity (mime), students came to the board and made the image in their pictures with their bodies with their group members. They had 30 seconds to form the pictures.

On the other hand, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 88-89 from the Workbook. There were matching activities and a paragraph completion activity.

3.3.2.3.5. *Lesson 5*. The theme of this lesson was needs and wants, the size was 23 students and the skill intended to develop was awareness about the needs and wants. There were one warm-up, one game and one drawing activity. Target vocabulary items were need, want, farmer, cow, milk, market, sell, buy, plain, fancy, food, money and shelter.

As the warm-up, the teacher brought a box filled with the objects; toy car, doll, a bottle of water, bread, scarf, a pair of socks, a pencil, a coat, a bar of chocolate. She chose one student and the student came to the board. The teacher covered the student's eyes and

gave one of the objects into the hands of him/her. The student needed to guess the object correctly. When the student guessed it right, s/he picked the next student coming to the board. When all the objects were taken out of the box, all students gathered and sat in a circle.

As the enact phase (drama games), students sat in a circle. The teacher put all the objects into the middle. T chose a volunteer and wanted him/her to pick an object. The student needed to talk about the object, what it meant to him/her. T prompted the students like “When do you use it? Can you live without it? Do you like it? What do you like about it?” etc. to get answers describing ‘needs’ or ‘wants’.

As the reflection part (drawing), students were sitting in the circle. T asked: “If you were stranded (end up) on a deserted island what three things would you take from here?” Students chose 3 things and drew them as detailed as possible. Then, they talked about their drawings.

On the other hand, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the page 108 from the Student Book. First, they listened the pronunciations of the target words, repeated them and matched the words with the pictures. They used the words in a “Fill in the blanks.” activity.

3.3.2.3.6. *Lesson 6.* The lesson was taught right after the 5th lesson. It was made up of one warm-up, and two miming activities.

As the warm-up, the teacher formed groups of five. She handed out 10 vocabulary cards on which there were target vocabulary items; need, want, farmer, cow, milk, market, sell, buy, plain, fancy, food, money and shelter. The pupils put the cards on the table face up and selected three vocabulary items. Each person in the group formed the same letter of a word with his or her body. If the group chose the word ‘doll’, every member formed the letter d, o or l. If a letter was repeated, they said so. The other groups tried to find the word.

As the enact part (mime), chairs were put away. The teacher wanted them to walk in the classroom. She leaded them; “Dream yourselves in a farm. Now, you are in the farm. The weather is sunny and warm. You are breathing. Breathe in –out, in-out. Now

you see a chicken in your farm, it is eating something. You keep on walking. You see your cow. You milk the cow. Everybody, milk the cow! Then, you bring the milk to your home. You boil it and drink it. Immhhhh it's delicious! You put extra milk into the fridge. Now, you go to your field. You dig the soil, put the seeds into the soil. You water it. Everybody, water it! Now, you come home. Omg! You left the lights turned on! You should do what? And you noticed that when you put the milk into the fridge, you left the fridge door open, too! You close it!" When students finished, everybody went to their seats.

As the reflection (mime), the teacher asked to the students who remembered what happened. A volunteer came and the teacher asked questions and expected the student to use his/her body language, too. For example, "You bring milk and drink it." Then, the teacher aimed to make students reflect on, that's why she asked what a good behavior was and what a bad behavior was in the story, why s/he thought so. Why we should have been careful about lights, what we needed, why.

As for the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 92-93 from the Workbook. First, they matched the words with the pictures, then they grouped the words as drinks, animals, places, people and verbs. They used the words in a "Fill in the blanks." activity.

3.3.2.3.7. *Lesson 7*. The theme was needs and wants, the size was 23 students and the skill intended to develop was awareness about the needs and wants. There were one warm-up, one role-play and one drawing activity. Target vocabulary items were need, want, food, money, board game, stickers, pins, comic book, doll and games.

For the warm-up, the story of 'The Farmer and the Hat' was introduced. The teacher read the story and asked comprehension questions to the students. They talked about the subject together which was 'awareness about needs and wants'.

For the second phase (role-play), the teacher handed out the pieces of paper she had prepared before. Students worked in pairs, one of them was the farmer, the other one was the wife of the farmer. She handed out the tiny pieces of paper on which there were characters and their lines. She wanted students to study for their roles by taking into

consideration the order and the emotions. Students first read, and then performed the play in their pairs.

Lastly (drawing), students drew their favorite scene from the play. They drew what they imagined, the picture in their mind.

Regarding the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 110-111 from the Student Book. Students listened to the story 'The Farmer and the Hat' first from the record, then they read it aloud.

3.3.2.3.8. *Lesson 8.* The lesson was taught right after the 7th lesson. It was made up of one warm-up, one role-play and one game activity.

As the warm-up, the teacher brought cards on which there were a board game, stickers, pins, comic book, and a doll. She introduced the words with the class by showing the pictures. The class was divided into groups of three. The group stood in a circle, each person facing inwards, with hands held cupped behind the back. The teacher gave one of the objects used in the presentation part into the hands of one member of the group and that member asked 'What am I holding?' The group members asked questions and tried to find out the object. Some guesses like 'Is it a cup?' were not allowed for the first five questions. The group who found the object and said the right word got a point.

In the enact phase (role-play), the class was divided into five groups, A, B, C, D, and E. There were 4 students in each group, except in one group. The teacher distributed a piece of paper and a pencil to each group. She explained that each group was a family. Each person was a family member and each member of the family was interested in collecting something. As a group, first they decided who would be the mother, father or grandma, and then each member in Group A introduced herself/himself. S/he had to give information about which family member they were and what they collected. The same procedure was carried out for the other groups, too. Answers were like; "I am Kerem. I am the dad. I collect comic books."

Lastly (drama games), the teacher asked the students whether they had got collections or not. She had prepared a chart before the lesson. She handed out the chart

and the students needed to complete those charts. They had to find at least one friend who was making that collection and wrote their names under the columns.

On the other hand, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. First, they covered the page 114 from the Student book and page 98 from the Workbook in which students listened the pronunciations of the target words, repeated them and matched the words with the pictures. Then, they used the words in a “Fill in the blanks.” activity.

3.3.2.3.9. *Lesson 9.* The theme was jobs besides needs and wants. The size was 23 students. The skill intended to develop was addition to awareness about the needs and wants, learning about occupations and they provide people with what. There were one warm-up, and two role-play activities. Target vocabulary items were buy, sell, job, help, doctor, police officer, teacher, clothes, money and water.

As the warm-up, the teacher brought the same objects she used in the 5th lesson which were a toy car, a doll, a bottle of water, bread, scarf, a pair of socks, a pencil, a coat, a bar of chocolate. She arranged 2 desks as if students were in a market. She put the objects on the desks and attached price tags she prepared before on the objects. She introduced the objects and their prices to the students.

As the enact phase (role-play), the teacher gave 20 TLs to the volunteer students and asked them to market. The teacher chose a seller and a buyer for each occasion. The teacher noted down on the board what they bought. Students came to the board in pairs, bought and sold things.

As the reflect phase (role-play), the teacher asked for more students to market, i.e. students came to the board as families. Moms and daughters, dads, moms and children came to the market. Again, the things they bought were noted down. Then, the teacher asked the reasons behind the students’ choices. The teacher: “Why do you prefer a doll? Is it a need? Can you live without it? Why don’t you put some of your money aside? What was different when you came to the market with your children? How was it different from coming as a child?” Then, the teacher talked about how a conscious consumer must act. Students’ ideas were asked.

On the contrary, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the page 116 from the Student Book. First, they listened the pronunciations of the target words, repeated them and matched the words with the pictures. They used the words in a “Fill in the blanks.” activity.

3.3.2.3.10. *Lesson 10.* The lesson was taught right after the 9th lesson. It was made up of one warm-up, one game and one miming activity.

As the warm up, the students walked around the classroom. T gave directions: “Drive like a school bus driver. Dance like a dancer. Nail like a carpenter. Mix your soup like a cook. Dig the soil like a farmer. Examine your patient like a doctor. Catch the thieves like police officer. Teach a lesson like a teacher.” The teacher participated in the activities, too.

As the enactment phase (role-play), students were taken to the school yard. They stood in a circle. The teacher gave 11 students a job. The other half took the same jobs. In other words, 2 people got the same job. The extra student (23rd) got into the circle and told a job. The two students had to take one step behind and started running. They needed to run in clockwise order and got back to their first place. The one who got first started the next game.

Lastly (drama games), the two students who had the same job sat together and thought about how that occupation was beneficial to us. After 10 mins, they came to the board and showed what that profession was doing with their bodies first. The other tried to guess what that profession was.

In contrast, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 100-101 from the Workbook. They matched the words with the pictures, grouped them as things we need, things we do and jobs, lastly, they completed a crossword and lastly, used the words in a “Fill in the blanks.” activity.

3.3.2.3.11. *Lesson 11.* The theme was the same, i.e. the lesson was a follow-up. The size was 23 students. The skill intended to develop was addition to awareness about

the needs and wants, learning about occupations and they provide people with what. There were one warm-up, one drawing and one miming activity.

In the warm-up, there were 6 cards hidden in the classroom. Students tried to find the cards around the classroom. When they found one, they stopped searching and waited for others to find one. They didn't show their cards to each other. The ones who found the cards are group leaders. After those 6 students found the cards T grouped students. On the cards, there were pictures of the target vocabulary items, and their names were written below.

As the enact part (drawing), the teacher grouped students, they needed to come together and thought about the person who helped us to meet that need. For example, doctors helped us for medical care. In their groups, students thought about the answer and drew the occupation and what that profession represented. In other words, what the occupation meant to them, their reflections.

As the last part (mime), the teacher asked students to mime their drawings in groups. They used their bodies to give meaning to their drawings. So that, the teacher got insight about how the students interpreted their drawings.

With regard to the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 106 from the Workbook. They matched the words with the pictures, grouped them as fruits, drinks and junk food. Finally, they made "Fill in the blanks." activity.

3.3.2.3.12. Lesson 12. The lesson was taught right after the 11th lesson. Its content was made up of healthy and junk food we consumed. It was made up of one warm-up, one game and one drawing activity.

As the warm-up, the teacher started the lesson with some questions: "In the last lesson we talked about the jobs and how they help us to meet our needs. For example, farmers help us to meet our need for FOOD. But, all food is healthy? No. Can you give me examples of healthy food?" She wrote the answers on the board. Then, she asked for unhealthy food and wrote the answers. She wrote them in a mixed order and asked to the students by showing the word "Is it healthy?", then she took the answers.

At the second phase (drama games), the teacher erased the board, handed out A4 blank sheets for each student. She gave 3 minutes and wanted them to write as many healthy food as possible. Then, she gave another 3 minutes for unhealthy food. After that process, students sat in a circle with their sheets. T chose a student, s/he picked 2 little pieces of paper from the box. Students' names were on the papers. Those 2 students came to the center and read their healthy food, then unhealthy food. Who had written more items won. That process went on until the person who wrote more food than the others won.

As the reflection phase (drawing), students drew themselves as a food, they chose to be a vegetable, fruit or a kind of junk food. Then, they needed to say the reason behind their preferences.

In contrast, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the page 122 from the Student book. They grouped them as things we drink and things we eat. Then, they listen to a record in which a family goes picnic. In the record, the family talked about things they needed and things they wanted.

3.3.2.3.13. Lesson 13. The theme was places we live, the size was 23 students and the skill intended to develop was awareness about where they live. There were one warm-up, and two role-play activities. Target vocabulary items were apartment, town, city, country, house, building, street, world, nest, hive, tree hollow, tent, field, woods, farm, neighborhood and park.

As the warm-up, the story 'City Mouse and country mouse' was read by the teacher, she asked some comprehension questions.

As the enact part (role-play), the teacher handed out the pieces of paper she had prepared before. Students worked in pairs, one of them was the city mouse, the other one was the country mouse. She handed out the tiny pieces of paper on which there were characters and their lines. She wanted students to study for their roles by taking into consideration the order and the emotions. Students read and practiced the lines in pairs.

Lastly (role-play), volunteer pairs came to the board and performed the play. The teacher aimed to see emotions and body language while the students were playing.

Regarding the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 128-129 from the Student book. First, they listened the pronunciations of the target words, repeated them and matched the words with the pictures. They order the words from small to big.

3.3.2.3.14. *Lesson 14*. The lesson was taught right after the 13th lesson. Its content was made up of the places humans and animals live. It was made up of one warm-up, and two drama games.

As the warm-up, students walked around the classroom and they were supposed to avoid from any eye contacts. Those who established an eye contact with anyone sat down. After all students came across and looked at each other, the teacher asked what the students understood from that activity. She explained: “Now, do you see that we can’t live away from each other? We need ourselves to live, that’s why people build towns, cities to live in. We need each other, we are social beings.”

Secondly (drama games), the teacher divided the students into groups of 6 and gave 4-pack cards to each group. She wants them to put them in order from smallest to largest item. The packs were made up of; Apartment<building<city<world, Tree hollow<tree<woods<country, House<field<farm<country, House<street<neighborhood<city, Nest< tree<farm<country, Building<street<neighborhood<town. Students were given 5 minutes, then they came to the board by holding each student one card. The smallest one came first, then the larger etc. T asked to the audience if that order was correct or not. When the order was decided, T asked for the meaning of words. When the order of one group was determined, T drew clusters on the board.

Lastly (drama games), chairs were put away. Places humans and animals live had been printed on cards with pictures and words on them. They were hung different parts of the classroom. The teacher gave directions like “Go to the city. Go to the country. Go to the building.” etc. For example, the teacher showed a picture of a bee and asked “Where does it go?” Then, she showed an opossum and asked the same question. Volunteers came and stuck the animals to the correct places.

On the other hand, in the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the pages 110-111 from the Workbook. First, they matched the words with the pictures, then they circled them according to their size and then, they put the scrambled letters in order to make words, lastly, they used the words in a “Fill in the blanks” activity.

3.3.2.3.15. Lesson 15. The theme was the features of the places we live, the size was 23 students and the skill intended to develop was awareness about the features of where they live. There were one warm-up, one drawing and one miming activity. Target vocabulary items were noisy, quiet, boring, interesting, dangerous, safe, slow, and fast.

In the warm-up session, students sat in a circle. A volunteer started the game. The teacher gave the first card from the cards she had prepared before and asked what the word was. The student read the word according to its meaning. The student mimed the meaning of the word with body/hand movements or said the word with a voice reflecting the meaning of the word. For example: ‘Slow’ was said very slowly or a slow movement of hands/arms. After that player said the word, s/he stepped back and each student in the circle repeated that process until everybody finished. In a clockwise order, each student tried out the new words, the teacher tried to keep that circle rapid.

In the enactment (drawing), everybody sat in a circle. The teacher: “Close your eyes. Imagine that you are not here. Put yourselves specifically in some place. Try to picture in your head. Where are you? Are you on your own or with your family? What do you see around? What’s the weather like? Is it warm or cold?” The teacher took answers from volunteers who wanted to describe their pictures in mind. When a student finished describing, the teacher asked “How can you describe your scene by using these words? Which ones would you choose?”. The teacher showed the cards to help students remember. Then, the teacher handed out blank A4 sheets and each student drew the scene in their minds.

Lastly (mime), students came to the board and mimed the scene they drew.

As for the control group, the target vocabulary items were taught from the course book, Oxford Discover. They covered the page 134 from the Student book. First, they

listened the pronunciations of the target words, repeated them and matched the words with the pictures. They wrote the opposites of the words and listened to a record to group places same or different. Then, they ordered the pictures according to the record.

3.3.2.3.16. Lesson 16. The lesson was taught right after the 15th lesson. Its content was made up of the features of the places humans and animals live, so it was a follow-up. It was made up of one warm-up, one miming and one drawing activity.

As the warm-up, students sat in a circle. One of them started to count and say number 1. The other student said the next number 1-20 but when two or more people spoke at the same time the count went back to one again. It kept on round and round saying one, two, three alternately as fast as they could.

In the enact phase (mime), the teacher acted out a day in a beach. Then, she asked what she was doing. She got answers. Students got into groups and talked about their impressions of a summer holiday. Students produced a sound or movement for a summer day. They decided on the sound or movement to come to the board and perform. The teacher prompted the students by asking “What do you recall about a day on the beach?” “Is your beach quiet? Think about different options. How can a beach be dangerous? How can it be safe?” Students came to the board in groups, after their performance, the teacher asked “Is the beach quiet? Is it noisy?”. “Now show me a noisy beach with your body movements. Show me a dangerous beach. What can happen?”

In the reflect phase (drawing), students drew their beach that they talked about. They needed to provide as many details as possible such as, whether the beach was noisy or not and the reason why it was noisy.

When it comes to the control group, the target vocabulary items were taught from the course book traditionally. Specifically, the page 116 from the Workbook was covered. First, the teacher asked the students to match the words with the pictures, and then they completed letters to make up words and found their opposites. Lastly, they used the given words in a “Fill in the blanks” activity.

3.3.2.4. Data Analysis Procedures. In this study, for the quantitative data collection tools, the same vocabulary development pre- and post-test and creativity pre-

and post-test were used. The data gathered from the pre- and post-tests implemented in both classes were statistically analyzed. Statistical Package for the Social Sciences (SPSS) version 22.0 were used to interpret the data. The pre- and the post- vocabulary test results of the experimental and control groups were compared by using dependent sample t-test. Then, the results of the two groups were compared by through the independent samples t-test to see if the incorporation of creative drama had an impact on the vocabulary development of the participants. Regarding the creative thinking skills of the 2nd graders, the data gathered from pre- and post- test was counted and interpreted in accordance with the scale of TCTT-F, which analyzed the data according to the subscales such as frequency, originality, elaboration, abstractness of titles and resistance to premature closure. As stated by Kim (2006), frequency is counted as the number of figures drawn by the student, originality as the ability to produce uncommon or unique responses. Scoring procedure counts the most common responses as 0 and others as 1. Then, the student's total score is determined. Elaboration is determined according to the colors and figures used. Abstractness of titles means students' using detailed abstract labeling instead of one-word concrete labelling and resistance to premature closure is the ability to feel open, produce as wide as and as much as possible. (p.5).

Finally, for the qualitative data, reflective teacher journals and student semi-structured interviews were analyzed thematically by two experts in English Language Teaching (ELT). The perceptions, feelings and comments related to teaching and learning English using creative drama were identified according to the repeated features in the journals and interviews. Those repeated features were grouped as dominant themes. After those themes were determined, they were interpreted parallel to the research questions of the present study.

3.4 Limitations

The present study has some limitations to be taken into consideration. First, the number was small (N=45). With a larger number of participants, a higher external validity and more reliable results could be ensured and the study could be more generalizable. Additionally, the type of sampling was convenience sampling, so the sample might not be representative of the target population. In addition, carried out with different grades, it

might have reached higher validity and led to more comparative results. Therefore, the findings of this study should be considered as suggestive rather than conclusive, and attempts should be made to replicate and expand these findings into further research in the field.



Chapter 4

Findings

4.1 Overview

This chapter presents the findings of the current study which aims at finding the possible effect of creative drama implementation on young learners' vocabulary development and creative thinking skills besides the participant teachers' and students' perceptions. In this section, the findings of the pre- and post- vocabulary test, post vocabulary tests of the two groups, post creative skills tests of the two groups, reflective teacher journals and student interviews are found successively.

4.2 Findings about the Effect of Creative Drama-integrated Instruction on the Vocabulary Development of 2nd Grade English Learners

To find out the effect of creative drama-integrated instruction on the vocabulary development of 2nd grade English learners, the means and gain scores of the pre- and post-tests were calculated to show the difference before and after the incorporation of creative drama (see Table 4). As shown in the table, the gain score between the two tests was *13.61*. Specifically, the obtained results showed that there was an improvement in the vocabulary gains of the experimental group after creative drama-integrated lessons (*M: 33.48, SD: 8.86*).

Table 4

Means, Standard Deviations of the Vocabulary Development Pre- and Post- Test and Gain Scores of the Experimental Group

N=23	M	SD
Pre-test	19.87	8.86
Post-test	33.48	6.85
Gain Scores	13.61	2.01

To deepen into the parts of the vocabulary test, the following figure shows the means of the experimental group in each part which are Part A, Part B, Part C and Part D in the pre- and post-vocabulary development tests:

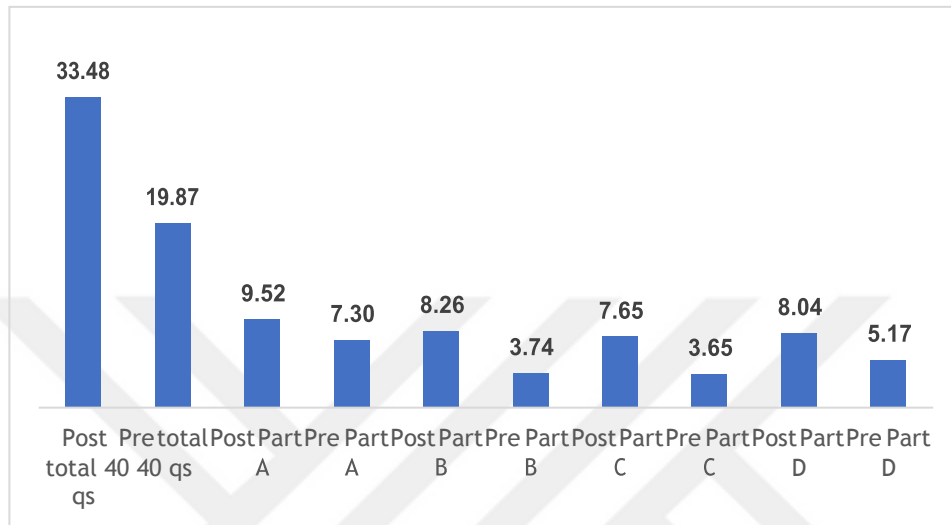


Figure 1. Mean scores of the experimental group in the pre-and post-vocabulary tests

As displayed in the Figure 1, the mean scores of each part showed that participants got higher scores in the post-test. To be able to conclude that this difference is statistically significant, the Table 5 provides the mean, standard deviation and p value of the experimental group in each part of the pre-and post-vocabulary tests in detail.

Table 5

Comparison of the Pre- and Post-vocabulary Test Results of the Experimental Group

Class	Test	M	SD	p
Experimental Group (N=23)	Post total	33.48	6.85	.01*
	Pre total	19.87	8.86	
	Post Part A	9.52	1.04	.21
	Pre Part A	7.30	2.65	

Table 5 (cont.d)

Class	Test	M	SD	p
Experimental Group (N=23)	Post Part B	8.26	2.58	.33
	Pre Part B	3.74	2.54	
	Post Part C	7.65	2.39	.07
	Pre Part C	3.65	3.54	
	Post Part D	8.04	2.01	.01*
	Pre Part D	5.17	2.23	

* means statistically significant difference

As for Part A, the post-test result of the experimental group was not statistically higher than their pre-test result ($p=.21$, $p>.05$). Also, in Part B ($p=.33$, $p>.05$) and Part C ($p=.07$, $p>.05$), their post test results were not statistically higher than their pre-test results. However, in Part D, there was a statistically significant difference between the experimental group's pre- and post-test result ($p=.01$, $p<.05$). As it can be seen from Table 5, the post-vocabulary test result of the experimental group was significantly higher than the pre-vocabulary test result in total ($p=.01$, $p<.05$). Hence, it can be concluded that creative drama lessons in the present study resulted in a significant improvement in the development of the participants' vocabulary knowledge.

4.3 Findings about the Effect of Traditional Instruction on the Vocabulary Development of 2nd Grade English Learners

The means and the gain scores of the vocabulary development pre-post-tests are displayed on Table 6 to indicate the difference before and after the traditional instruction. The gain score, which means the difference between pre- and post-test scores, was 8.37. Also, the standard deviations were provided to determine whether the difference between the two tests were statistically significant or not. The results showed that traditional instruction improved control group's vocabulary development.

Table 6

Means, Standard Deviations of the Vocabulary Development Pre- and Post- Test and Gain Scores of the Control Group

N=22	M	SD
Pre-test	19.18	9.07
Post-test	27.55	8.78
Gain Scores	8.37	0.29

To deepen into the parts of the vocabulary test, the following figure shows the means of the control group in each part which are Part A, Part B, Part C and Part D in the pre- and post-vocabulary development tests:

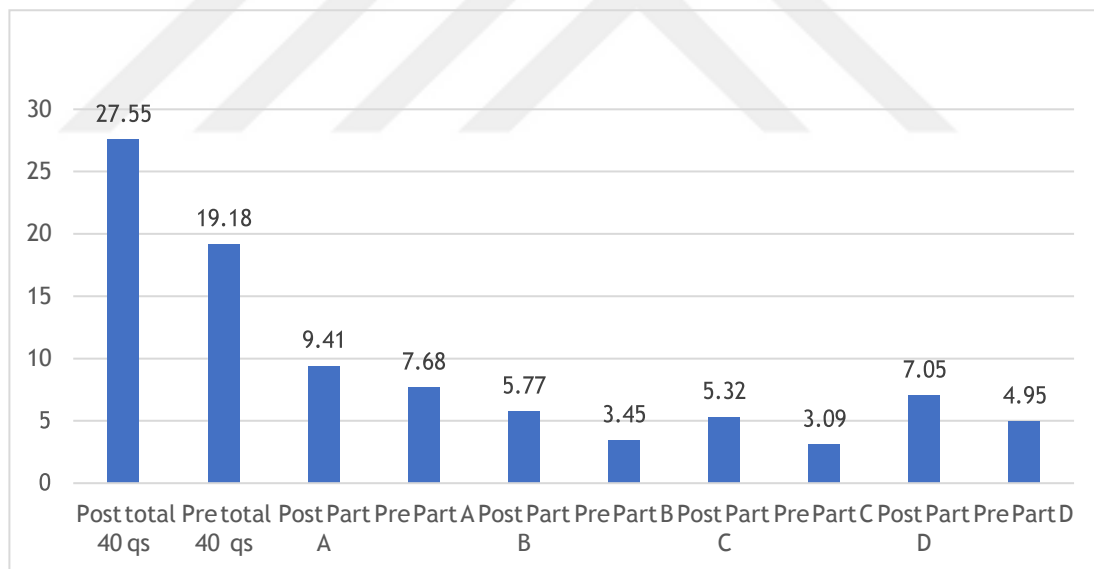


Figure 2. Mean scores of the control group in the pre-and post-vocabulary tests

According to the results displayed in the Figure 2, the participants got higher scores in the post-test. To be able to conclude that this difference is statistically significant, the Table 7 provides the mean, standard deviation and p value of the control group in each part of the pre-and post-vocabulary tests in detail.

Table 7

Comparison of the Pre- and Post-vocabulary Test Results of the Control Group

Class	Test	M	SD	p
Control Group (N=22)	Post total	27.55	8.78	.01*
	Pre total	19.18	9.07	
	Post Part A	9.41	1.26	.01*
	Pre Part A	7.68	3.06	
	Post Part B	5.77	3.02	.04*
	Pre Part B	3.45	2.22	
	Post Part C	5.32	4.09	.01*
	Pre Part C	3.09	3.80	
	Post Part D	7.05	2.28	.01*
	Pre Part D	4.95	2.36	

* means statistically significant difference

Regarding the Part A, the post-test result of control group was statistically higher than their pre-test result ($p=.01$, $p<.05$). Also, in Part B, there was a statistically significant difference between their scores in the pre- and the post-test ($p=.04$, $p<.05$). Accordingly, in Parts C ($p=.01$, $p<.05$) and D ($p=.01$, $p<.05$), the control group's post test result was statistically higher than their pre-test result.

In addition, as it can be seen from Table 7, the post-vocabulary test result of control group was significantly higher than the pre-vocabulary test result in total ($p=.01$, $p<.05$). Therefore, it can be concluded that traditional instruction also resulted in a significant improvement in the development of the participants' vocabulary knowledge.

4.4 Findings about the Effect of Creative Drama-Integrated Instruction and Traditional Instruction on 2nd Grade English Learners' Vocabulary Development

To see the effect of drama-integrated instruction and traditional instruction, the participants' scores in the pre- and post-vocabulary tests are compared in this section. First, the means of the experimental and the control groups' results are shown in Figure 3 with all the parts included. Except for the pre-vocabulary test Part A, mean scores of the experimental group were higher than the mean scores of the control group in all parts of the pre- and the post-vocabulary tests. The detailed information about the mean scores in each part are provided in the Figure 3.

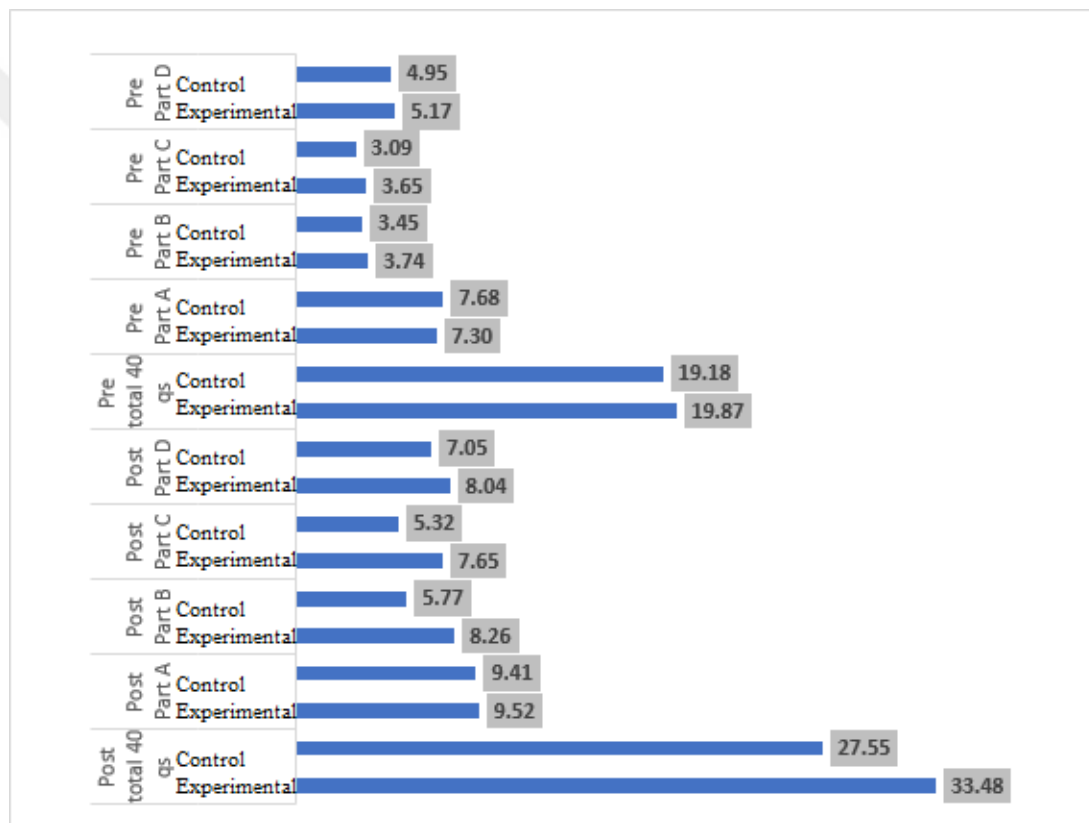


Figure 3. Mean scores of the experimental and the control group's pre-and post-vocabulary tests

According to the gathered results displayed in the Figure 3, the mean scores of each part showed that participants of the experimental group got higher scores in the post-test. To be able to conclude that the difference between the experimental and the control group is statistically significant, the Table 8 shows the mean, standard deviation and p

value of the pre-tests while the Table 9 provides the mean, standard deviation and p value of the post-tests.

Table 8

Comparison of the Pre-test Results of the Experimental and Control Groups

Test Score	Class	N	M	SD	p
Pre total	Experimental Group	23	19.87	8.86	0.80
	Control Group	22	19.18	9.07	
Pre Part A	Experimental Group	23	7.30	2.65	0.66
	Control Group	22	7.68	3.06	
Pre Part B	Experimental Group	23	3.74	2.54	0.69
	Control Group	22	3.45	2.22	
Pre Part C	Experimental Group	23	3.65	3.54	0.61
	Control Group	22	3.09	3.80	
Pre Part D	Experimental Group	23	5.17	2.23	0.75
	Control Group	22	4.95	2.36	

*means statistically significant

As it can be seen in Table 8, there was no statistically significant difference between the pre-test results of the experimental and the control group in total ($p=.80$, $p>.05$). Hence, it can be concluded that participants in both classes were similar in terms of the vocabulary set at the beginning, i.e. they started the process with similar vocabulary knowledge. The same result was valid in each part of the test, as in Part A ($p=.66$, $p>.05$), in Part B ($p=.69$, $p>.05$), in Part C ($p=0.61$, $p>.05$) and in Part D ($p=.75$, $p>.05$) neither of the groups scored significantly higher than the other group.

To be able to conclude that participants who were exposed to creative drama-integrated lessons scored significantly higher than the ones who were taught with traditional instruction, Table 9 shows the mean, standard deviation and p value of the post-test results of the both groups.

Table 9

Comparison of the Post-test Results of the Experimental and Control Groups

Test	Class	N	M	SD	p
Post total	Experimental Group	23	33.48	6.85	.02*
	Control Group	22	27.55	8.78	
Post Part A	Experimental Group	23	9.52	1.04	.74
	Control Group	22	9.41	1.26	
Post Part B	Experimental Group	23	8.26	2.58	.01*
	Control Group	22	5.77	3.02	

Table 9 (cont.d)

Test	Class	N	M	SD	p
Post Part C	Experimental Group	23	7.65	2.39	.02*
	Control Group	22	5.32	4.09	
Post Part D	Experimental Group	23	8.04	2.01	.13
	Control Group	22	7.05	2.28	

*means statistically significant

With regard to the Part A ($p=.74$, $p>.05$) and Part D ($p=.13$, $p>.05$), participants' post test results were similar, i.e. there was no statistically significant difference between the two groups. However, in the Part B ($p=.01$, $p<.05$) and Part C ($p=.02$, $p<.05$), the experimental group's post-test results were statistically higher than the post-test results of the control group. Furthermore, there was statistically significant difference between the two groups' post-test results in total ($p=.02$, $p<.05$). In other words, the experimental group who had creative drama-integrated instruction scored significantly higher in the post-vocabulary test than the control group who instructed with the traditional method. Therefore, it can be concluded that creative drama-integrated lessons had a positive effect on 2nd graders' vocabulary development.

4.5 Findings about the Effect of Creative Drama-Integrated Instruction on 2nd Grade English Learners' Creative Thinking Skills

As mentioned above, the performance of the 2nd graders was evaluated by using 5 subscales which were fluency, originality, elaboration, abstractness and resistance to premature closure. The participants' drawings were divided into three parts; use, combine, complete, and interpreted separately. First, the experimental groups' drawings in the pre-

and the post- creative thinking skills test results, then control group’s pre-and post-test results were analyzed.

4.5.1 The difference between the pre- and post- test results of the experimental group

To examine the effect of creative drama-integrated instruction on the participants’ creative thinking skills, the experimental group’s scores in the first part; ‘Use’ of the pre- and post-creative thinking skills test were compared. First, the names and the number of drawings made by the experimental group in the first part of the pre-test of creative thinking skills were shown in Figure 4. Then, the names and the number of drawings of the experimental group in the first part of the post-test of creative thinking skills were reported in detail (see Figure 5).

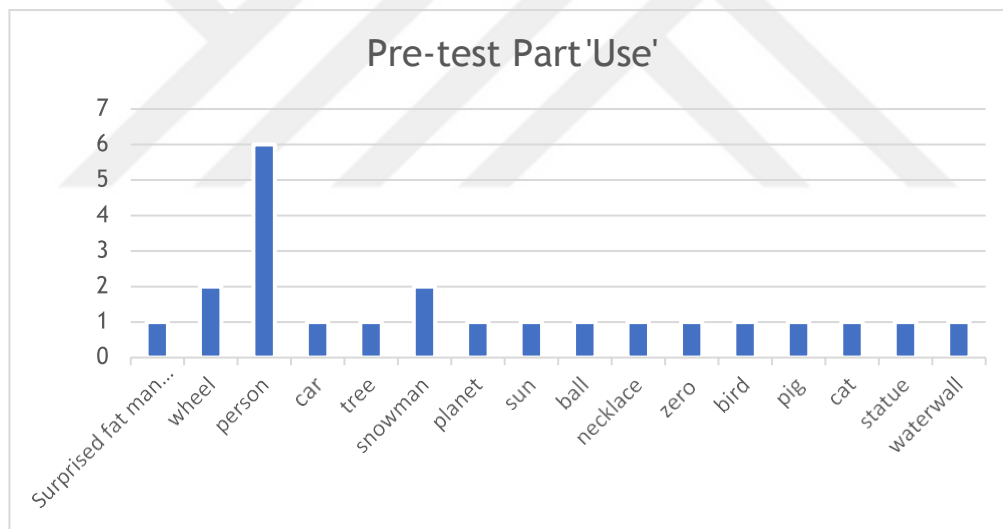


Figure 4. The names and the number of items drawn by the experimental group in the first part of the pre-test of creative thinking skills

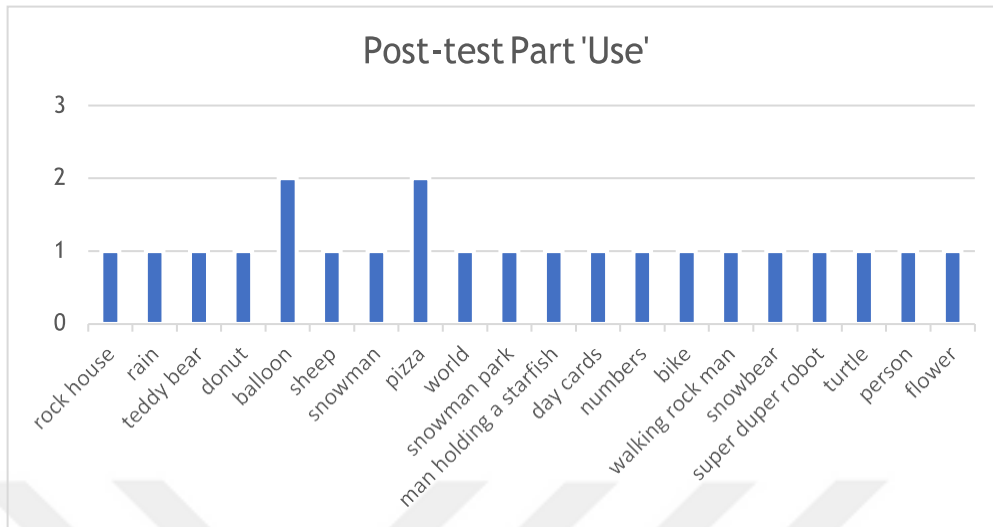


Figure 5. The names and the number of items drawn by the experimental group in the first part of the post-test of creative thinking skills

When the drawing performance of the experimental group was considered, the number of drawings increased as 16 items were drawn in the pre-test while in the post-test 20 items were drawn. As of originality, the participants' score was 15 in the pre-test as six participants drew 'person' and two participants drew 'snowman'; however, in the post-test the participants' score was 19 since two of them drew 'balloon' and another two students drew 'pizza'. Therefore, it can be concluded that the drawings of the participants became more original after being exposed to creative drama.

In terms of elaboration, the drawings and the titles got detailed as all participants used colors in their drawings of the post-test while only 15 of them used colors in the pre-test. Besides, they used titles such as 'super-duper robot', 'walking rock man' or 'snowman park' instead of the titles like 'robot', 'man' or 'snowman'. Thus, the participants' labeling procedure also changed in that they used two or three-word long titles instead of one-word long titles.

In addition, to see the effect of creative drama-integrated instruction on the participants' creative thinking skills, the experimental group's scores in the second part; 'Combine' of the pre- and post- creative thinking skills test were compared. First, what the experimental group drew in the second part of the pre-test of creative thinking skills were shown with their amounts in Figure 6. Then, the same analyze was made for the

second part of the post- creative thinking skills test taken by the experimental group (see Figure 7).

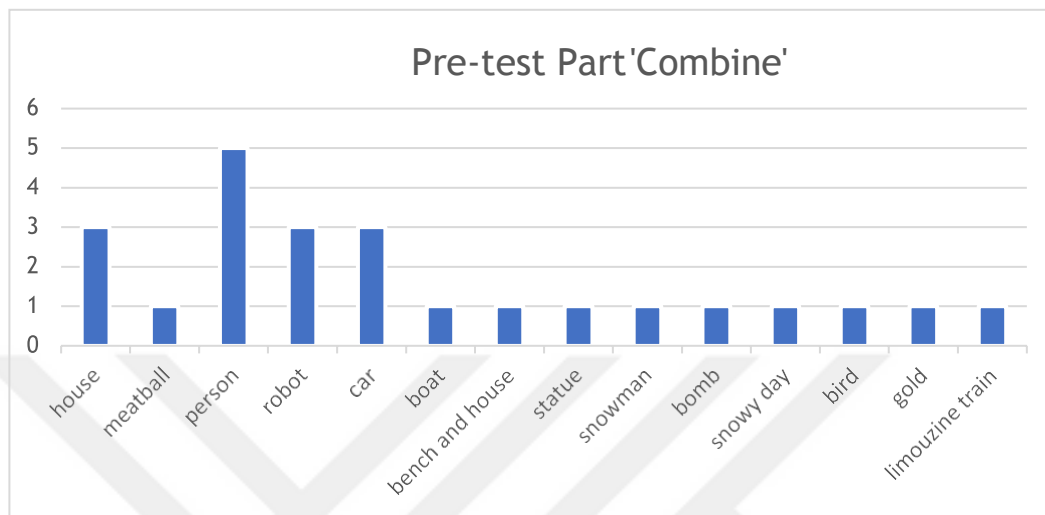


Figure 6. The names and the number of items drawn by the experimental group in the second part of the pre-test of creative thinking skills

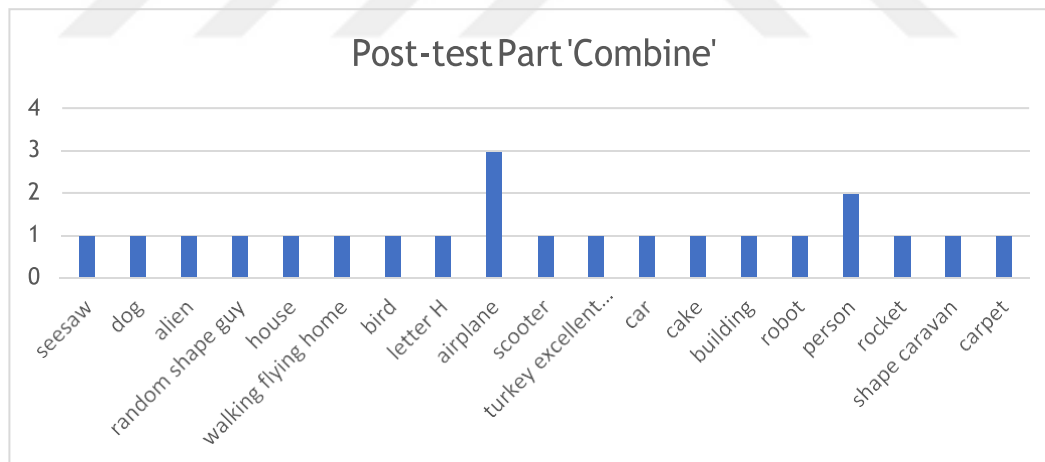


Figure 7. The names and the number of items drawn by the experimental group in the second part of the post-test of creative thinking skills

When the experimental group’s drawing performance was considered, the number of drawings increased as 14 items were drawn in the pre-test 19 items were drawn in the post-test. As of originality, the participants’ score was 9 in the pre-test as five young learners drew ‘person’ and three of them drew ‘house’, ‘robot’ and ‘car’; however, in the

post-test the participants' score was 18 since two of them drew 'person' and three students drew 'airplane'. These results revealed that the drawings of the participants became more original after creative drama-integrated lessons.

As for elaboration, the drawings and the titles got detailed as all participants used colors in their drawings of the post-test while only 15 of them used colors in the pre-test. They also used titles such as 'random shape guy', 'walking flying home' or 'turkey excellent park' instead of the titles like 'house' or 'person'. Finally, the participants' labeling procedure also changed as they used two or three-word long titles instead of one-word long ones.

Furthermore, with an attempt to examine the effect of creative drama-integrated instruction on the participants' creative thinking skills, the experimental group's scores in the third part; 'Complete' of the pre- and post-creative thinking skills test were compared below. Particularly, the names and the number of drawings of the experimental group were presented in Figure 8 followed by the ones gathered from the control group (see Figure 9).

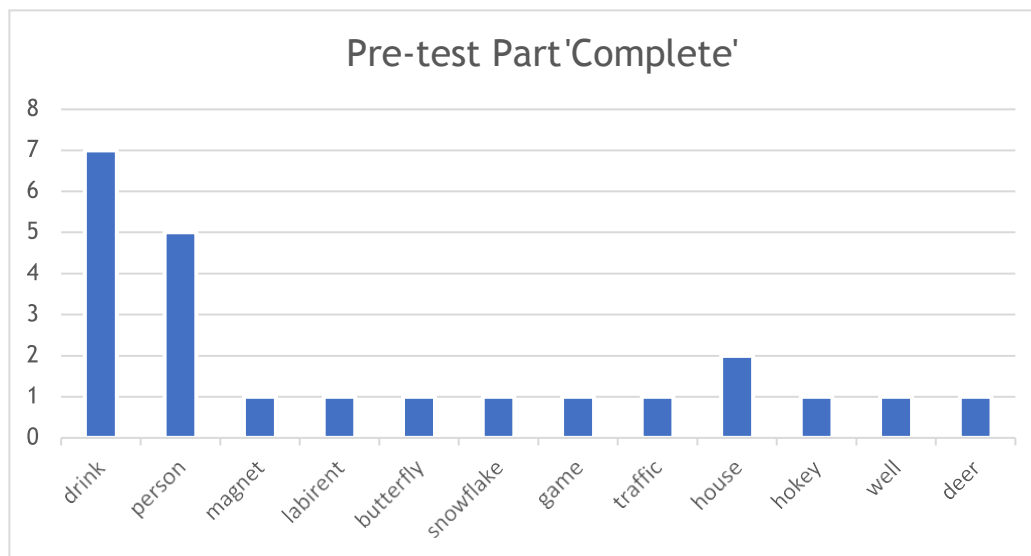


Figure 8. The names and the number of items drawn by the experimental group in the third part of the pre-test of creative thinking skills

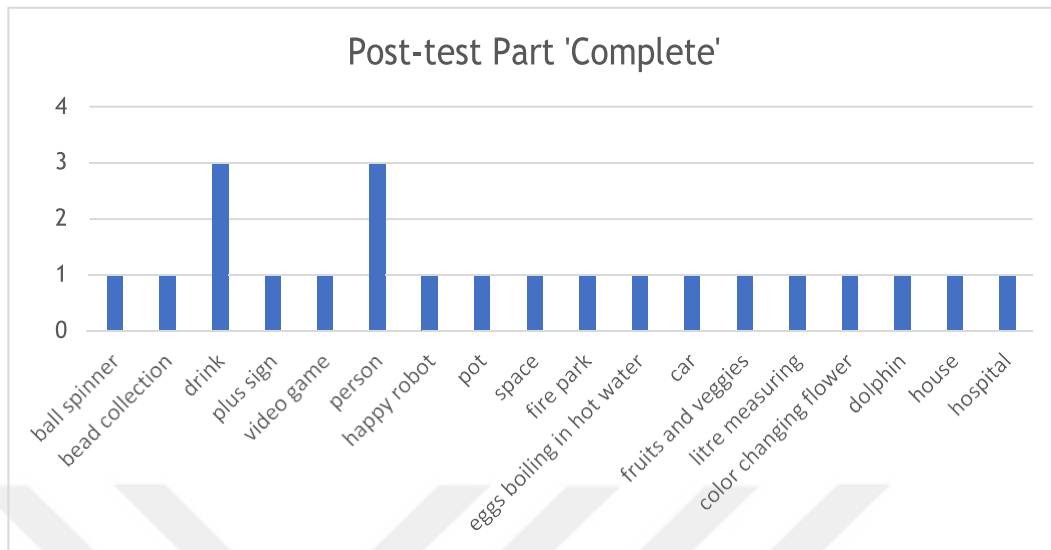


Figure 9. The names and the number of items drawn by the experimental group in the third part of the post-test of creative thinking skills

According to the drawing performance of the experimental group, the number of drawings increased from 12 items to 18 items drawn in the post-test. As for the originality, the participants' score was 9 in the pre-test as seven young learners drew 'drink' and five young learners drew 'person'; however, in the post-test the participants' score was 17 since three of them drew 'person' and another three students drew 'drink' which showed an increase in the originality.

Considering elaboration, the drawings and the titles got detailed as all participants used colors in their drawings of the post-test while only 14 of them used colors in the pre-test. Similar to previous parts, the participants used titles such as 'egg boiling in hot water', 'color changing flower' or 'video game' instead of the titles like 'game' or 'traffic'. Finally, the labeling procedure changed from one-word long titles to two or three-word long titles.

4.5.2 The difference between the pre- and post- test results of the control group

With an attempt to find out if traditional instruction had an effect on the participants' creative thinking skills, the control group's scores in the first part; 'Use' of the pre- and post-creative thinking skills test were compared in this section. First, the names and the number of drawings of the control group in the first part of the pre-test of creative thinking skills were displayed in Figure 10. Then, the names and the number of

their drawings made at the first part of the post-test of creative thinking skills were provided in detail (see Figure 11).

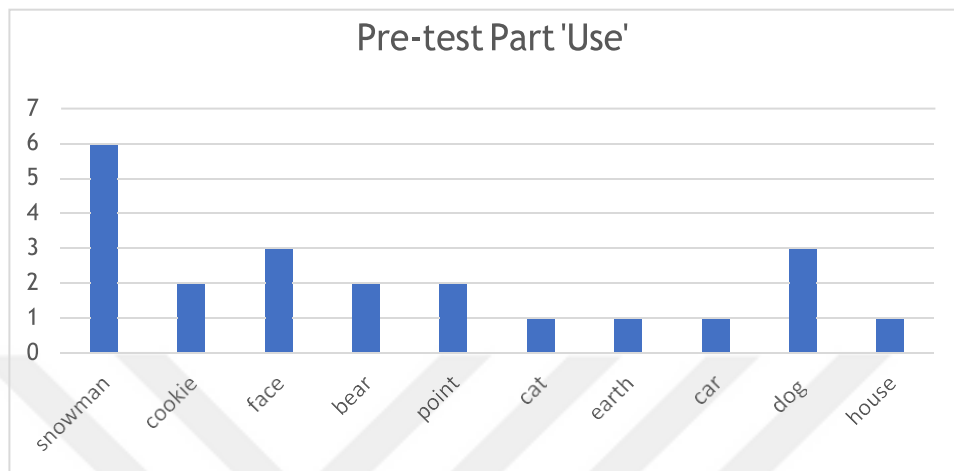


Figure 10. The names and the number of items drawn by the control group in the first part of the pre-test of creative thinking skills

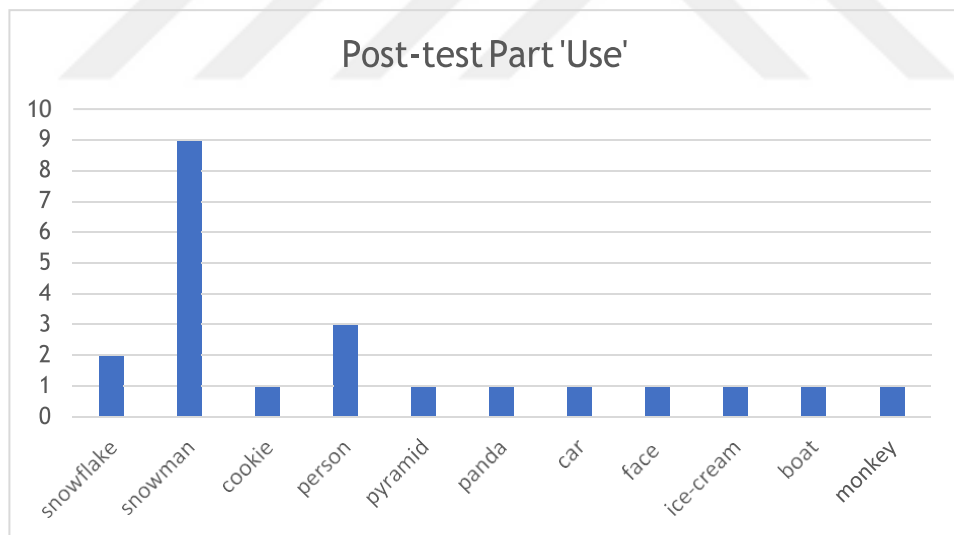


Figure 11. The names and the number of items drawn by the control group in the first part of the post-test of creative thinking skills

Considering the drawing performance of the control group in the pre- and post-test, the number of drawings slightly increased. Specifically, 10 items were drawn in the pre-test while in the post-test there were 11 drawings. Regarding originality, the gained score was 4 in the pre-test as six participants drew 'snowman' and 3 participants drew 'face' and 'dog'. However, in the post-test the score increased to 8. These findings clearly

show that the drawings varied after the post-test. In terms of elaboration, none of the participants used colors in their drawings of the post-test while only 3 of them used colors in the pre-test. Besides, they did not use complicated (three or two-word long titles) but preferred one-word concrete title such as ‘cookie’, ‘panda’, ‘snowman’.

In addition, to see the effect of traditional instruction on the creative thinking skills of the participants, the scores of the control group in the second part of the test were compared below. Specifically, the names and the number of drawings of the experimental group were reported in Figure 12 followed by the ones gathered from the control group (see Figure 13).

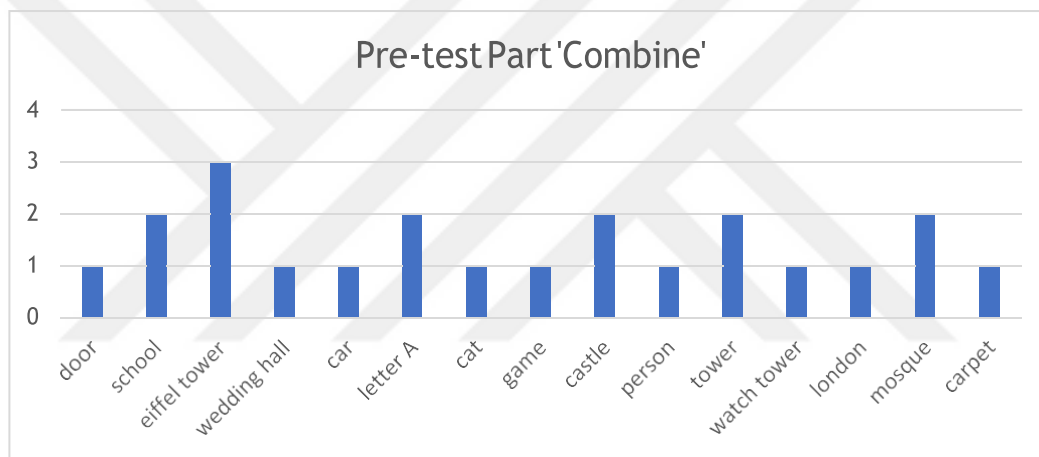


Figure 12. The names and the number of items drawn by the control group in the second part of the pre-test of creative thinking skills

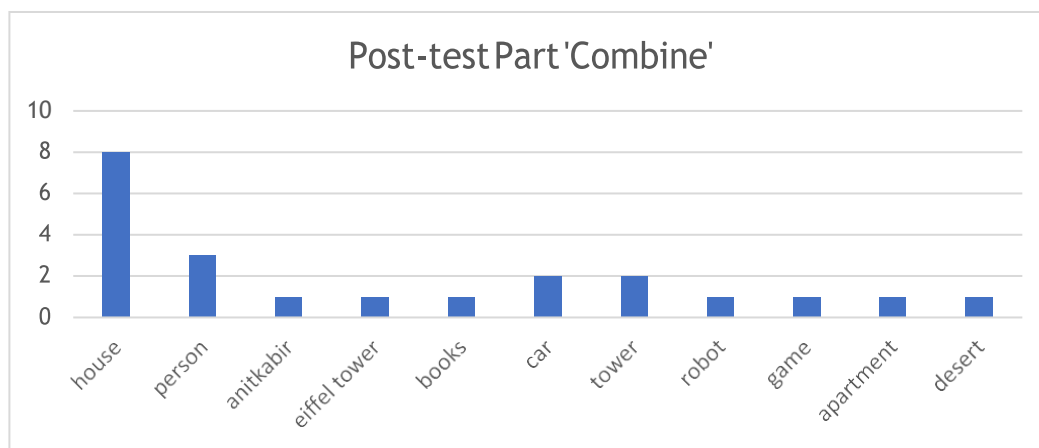


Figure 13. The names and the number of items drawn by the control group in the second part of the post-test of creative thinking skills

To begin with, for the control group's drawing performance in the pre-test, the number of drawings related to fluency decreased as 15 items were drawn in the pre-test, and while in the post test only 12 items drawn. As for the originality, the score was 9 in the pre-test as 3 young learners drew 'Eiffel Tower' and two young learners drew 'school' and 'tower' whereas in the post-test, the score was 7. From these findings, it can be implied that the drawings were varied less after the post-test as 8 young learners preferred to draw 'house'. In terms of elaboration, none of the participants used colors in their drawings in the post-test, while 3 of them used colors in the pre-test. They did not use complicated, three or two-word long titles either. They preferred one-word concrete titles such as, 'tower', 'robot' and 'game'.

Furthermore, to examine the influence of the traditional instruction on the creative thinking skills of the control group, the gained scores in the third part; 'Complete' of the pre- and post -creative thinking skills test were compared. First, the names and the number of drawings were displayed in Figure 14 followed by the names and the number of drawings in the post-test (see Figure 15).

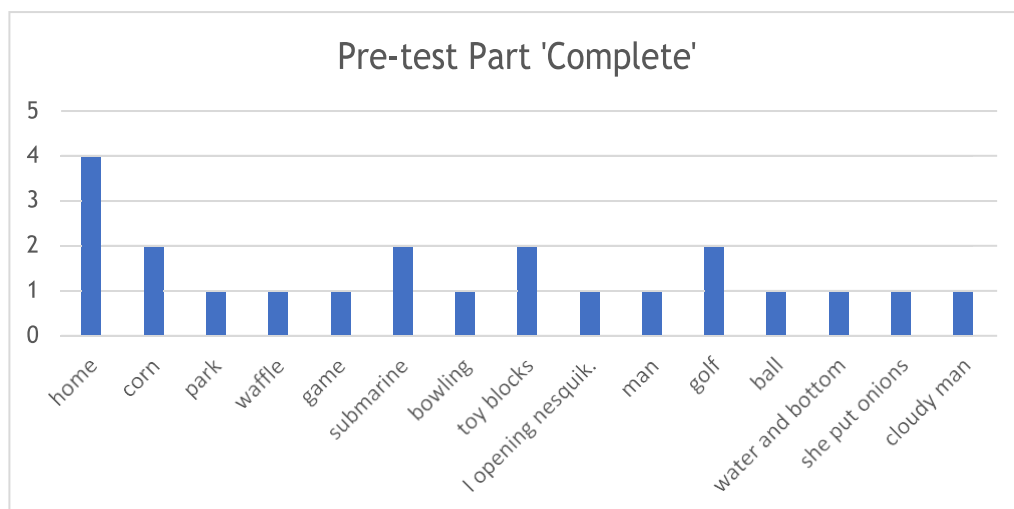


Figure 14. The names and the number of items drawn by the control group in the third part of the pre-test of creative thinking skills

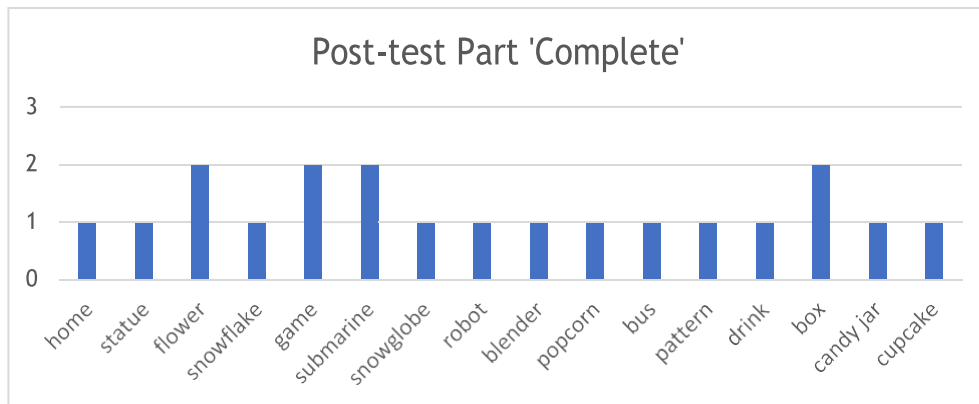


Figure 15. The names and the number of items drawn by the control group in the third part of the post-test of creative thinking skills

According to the drawing performance of the control group in the pre-test, the number of the drawings in terms of fluency slightly increased as 15 items were drawn in the pre-test, while in the post test, 16 items drawn. With regard to originality, the participants' score was 10 in the pre-test as 4 learners drew 'home' and 2 young learners drew 'submarine' and 'golf'. On the contrary, in the post-test, the participants' score was found to be 12. This finding also reveals an increase in the variety as the participants preferred to draw 'flower', 'game', 'submarine' and 'box'. Considering elaboration, none of the participants used colors in their drawings of the post-test while 3 of them used colors in the pre-test. Finally, they did not use complicated, three or two-word long titles either. Instead they used one-word concrete titles instead such as, 'home', 'flower' and 'box'.

4.6 Findings about the Teacher's Reflective Journals about using Creative Drama in a 2nd grade English Classroom

The teacher of the experimental group (T1) and the teacher of the control group (T2) kept journals in all along the process from the vocabulary development pre-test to the creative thinking skills post-test. In other words, they both wrote their reflections on the lessons that the participants took the pre- and post-tests of vocabulary and creative thinking skills besides the 16 lessons they taught. Their journals were similar in terms of the test-taking processes; however, the journal entries of the experimental group's teacher were different from the ones of the control group in terms of the learners' interest in the activities, the ideas they came up with, the ambition they had in games, the improvement

in using their bodies and speaking. In the following part, first the similarities are summarized, and then the reflections of the experimental group's teacher are grouped regarding the dominant themes of her journal.

The similarity between the journals was that both groups' participants asked the reason why they were taking those tests and whether the teacher was going to score it or not. Not only in the pre-vocabulary test, but also in the post-test the participants were anxious if they were going to get scores or not.

[...] Also, they asked me why they were doing it and they did not want to do it. I made them sure that it was not an exam, then they got relieved (T1, Journal Data, 04.02.2019).

[...] They told me that they did not know most of the words in the exam and they did not want to do it if their papers were going to be scored. (T2, Journal Data, 04.02.2019)

Another similarity that both teachers observed was the participants' reactions to parts of the tests. The teachers observed that 2nd graders were good at Part A related to matching pictures with the words, but they had difficulty in the Parts B and C which were about sentence and paragraph completion. Both teachers noted down the participants' reactions to the different parts of the test as it can be seen from the following excerpts:

[...] Part A was okay, but they had difficulty in Part B and C. Some of them even said "Teacher, I don't know the answer, I am just doing whatever comes to my mind. I can't pay attention." (T1, Journal Data, 04.02.2019)

[...] They were quite fast while doing Part A, but when they encountered with Part B and C, they told me that they were far too much complicated for them. (T2, Journal Data, 04.02.2019)

Although the participants from the both classes had some properties in common as explained above, the vocabulary development process was different in those classes as the experimental group's teacher wrote about her students' increasing interest in the

activities, the creative ideas they came up with, the ambition they had in games, the improvement in using their bodies and the improvement in speaking.

4.6.1 Increasing interest in activities. When the reflective journals were analyzed, the experimental group's teacher indicated in her journal that the learners felt interested and they were quite enthusiastic for the creative drama activities. Control group's teacher made the listening and matching activities, she did not write anything about students' interest i.e. whether they had fun or not. On the contrary, the experimental group's teacher reported that the students had so much fun in the creative drama lessons. The following statements were taken from T1 in different days:

[...] They wanted to participate in every action. In the break time they asked me if we would continue in the following lesson. They were like "We continue next lesson teacher? Pleaseeeeeee!!!" (T1, Journal Data, 15.02.2019)

[...] All the pairs wanted to come to the board and perform, which was a nice thing. All of my students were enthusiastic. (T1, Journal Data, 01.03.2019)

[...] They loved the way we played the game. Making students play outside and providing them with activities comprised of action were appropriate for the age and interest of the students. (T1, Journal Data, 08.03.2019)

To sum up, the experimental group's teacher observed that the students were active and they loved being active both in the classroom and the school yard. Those two elements supported the participants' interest in the activities. Therefore, it can be concluded that creative drama-integrated instruction had a positive impact on the participants' interest in the English lessons.

4.6.2 The creative ideas they came up with. The findings obtained from the journal of the experimental group revealed that the teacher often wrote about the students' ideas. In the creative drama lessons, students had miming, game, warm-up, drawing and

role-play activities in which the teacher gave some duties to the students. The teacher was surprised by the ideas that the students came up with as it can be understood from the following reflections of her:

[...] One of the pairs was the pot, the other one was the cover. So, the pot went down, and the cover bent over him. That was a nice idea! (T1, Journal Data, 08.02.2019)

[...] They had to tell a sentence by using the word in their card. “Pot is red.” was okay, but instead, one of my students told “I make pop-corn in the pot.” I was surprised! (T1, Journal Data, 08.02.2019)

[...] They mimed words in groups by using their bodies, everyone had to mime a letter. It was a great activity in terms of encouraging collaboration and harmony among students. You should have seen the shape that their bodies took! They were sooo creative!!! (T1, Journal Data, 22.02.2019)

In short, the teacher of the experimental group indicated that those drama activities made students express their ideas freely, which was a way to trigger their creativity. Drama activities were found effective by the teacher in terms of providing the environment that fosters creative thinking skills.

4.6.3 Their ambition in games. Based on the reflections of the teacher of the experimental group, using games with young learners could pose some problems regarding their desire of winning. In her reflections, she indicated that sometimes she had problems because of their ambition and she even changed the games time to time to prevent the students from being harsh on their friends. This finding can be supported by the following comments of the teacher:

[...] While the groups were performing their ‘random sound stories’, the other groups told that they were better and made fun of the performing group. I warned them since they made their friends feel ashamed. I think this kind of reactions inhibit students from showing their full potentials. (T1, Journal Data, 15.02.2019)

[...] Competing with each other made the game fun but cruel at the same time. In some pairs, the class chose one of them and cheered for him or her. I stopped them because the other person felt bad. (T1, Journal Data, 15.03.2019)

[...] They like competition but sometimes they do not behave nicely to their friends. That made the person who lost the game felt so badly. Actually he was even about to cry. They became harsh on each other, so I kept the game session short. (T1, Journal Data, 22.03.2019)

In brief, 2nd graders could be harsh on each other especially when they were competing. That’s why, from the teacher’s reflections, it can be concluded that drama games may be entertaining and problematic at the same time. When the games became problematic, the teacher made necessary interventions.

4.6.4 The improvement in using their bodies. The findings based on the reflections of the teacher revealed that the participants of the experimental group improved in using their body language. In the second creative drama lesson, the teacher was mentioning about the difficulty that the students had when using their bodies. That was the first role-play activity and the students were not able to change their voices or use any gestures. Nevertheless, they were developed regarding the awareness and the control they had on their bodies. The following reflections of the teacher could support the change in the participants of the experimental group:

[...] They rehearsed in their groups for 20 mins. When they came to the board, they read the lines in a perfect order, but they had difficulty in their body language. They neither changed their voices nor included any movement or actions. Just one

of my students changed her voice since she was acting of an old lady. 1 out of 23!
(T1, Journal Data, 08.02.2019)

[...] They came to the board and mimed their drawings of the service jobs. They were great! Especially ‘doctors’ group was very good at using their body language. They had a picture of a surgery, so one of them laid on a desk and the others were acting as they were surgeons! (T1, Journal Data, 15.03.2019)

[...] They were rehearsing for role-playing the story ‘The City Mouse and the Country Mouse’. Even when they were practicing, some groups included their body language; they run in the classroom, they were surprised, they became happy, ate apples etc. In the performance part, they were quite good at using their bodies while they were running away from the cat, going to the orchard and picking apples, eating pop-corn and watching a movie at the movie theater at the same time. (T1, Journal Data, 29.03.2019)

To wrap up, as the time passed by, the 2nd graders started to use their bodies while they were performing. It can be understood from the teacher’s observations that the 2nd graders were developed in terms of using their gestures and voices while they were practicing for the miming or role-play activities of the creative drama lessons.

4.6.5 The improvement in speaking. The last theme that the teacher emphasized in her reflective journal was the effect of drama lessons on the learners’ speaking skill. The findings of the journal supported that creative drama activities encouraged young learners to use English besides their body language. Below statements could support this finding:

[...] I made them sit on the ground as a circle and asked questions about their actions like “Why did you turn the lights off?” and they gave me answers like ‘we should turn them off if we don’t use.’, “We close because they are energy.”, “We turn off to save money.” They were pausing time to time and had difficulty in

finding the proper word, but they wanted to participate, and they spoke very well!
(T1, Journal Data, 22.02.2019)

[...] They needed to find a person in the classroom who collected an item from the chart. Then, I started the stopwatch. It was so nice to hear their questions; “You collect games?”, “Do you collect dolls?”. Some of them even asked “Do you have board games?”, and it was the structure they learned lately. I was so happy to hear that they were using it. (T1, Journal Data, 01.03.2019)

[...] Then, another student came for the seller role and he said “I have delicious cookies, do you want? My scarf is warm, do you like?” He was trying to express himself in the target language, which made me very proud. They spoke English more fluently than before. (T1, Journal Data, 08.03.2019)

To conclude, the teacher stated in her journal that creative drama activities enabled learners to use the target language. The participants in the experimental group produced sentences fluently and they could express themselves in the target language. Besides, it can also be concluded that it made easier for the learners to speak in front of others as they needed to perform their game, miming and role-play activities at the board.

4.7 Findings about The Perceptions of 2nd Graders about Learning English through Creative Drama

To reveal the perceptions of the 2nd graders about creative drama lessons, semi-structured interviews were carried out each week. The obtained data was analyzed thematically and grouped in 4 main themes namely, associating creative drama lessons with playing more games, disposition to drawing, positive attitudes towards miming and role-play activities, and lastly, having fun while learning. The following section summarizes the results gathered in accordance with each theme.

4.7.1 Associating creative drama lessons with more games. When the students' perceptions questionnaire analyzed, it was seen that they associated creative drama lessons with being able to play games. They loved playing games, that's why they wanted to keep on having drama lessons. They were in favor of drama lessons because of the drama games as it can be seen in the following comments:

[...] I like the game that we try not to look at our friends' eyes. It was so much fun. Let's have more drama lessons! (S7, Interview Data, 22.03.2019)

[...] I like English games so much because we have fun and we learn new things at the same time. I would like to have more drama lessons. (S20, Interview Data, 29.03.2019)

[...] I want to have more drama games because we sit on the ground, we play different games. Sometimes we go to the garden. I like playing in the garden so much. (S19, Interview Data, 08.03.2018)

To wrap up, drama games were found entertaining by the participants of the experimental group. They gave examples by choosing an activity from that day. Students' perceptions were in accordance with the teachers' reflections as she observed that drama games were fun and effective at the same time.

4.7.2 Disposition to drawing. Another aspect that the participants of the experimental group emphasized was their positive reaction to drawing lessons. When they were asked what they liked in the lesson, they indicated that drawing pictures made them happy and relieved. The following viewpoints were shared by the participants:

[...] I like this lesson because we made drawings. I feel happy when I am drawing. (S23, Interview Data, 22.02.2019)

[...] I want more drama lessons because in other lessons we do not draw anything, we write and write. (S16, Interview Data, 15.03.2019)

[...] We must have drama lessons because I don't like oxford books. The worst thing in English lessons is Oxford book. I feel bored. I like drawing. (S7, Interview Data, 29.03.2019)

In short, the teacher included 'drawing' in creative drama lessons, which made the learners associated creative drama lessons with drawing. After the interviews conducted with the experimental group, it was found that the 2nd graders felt bored with the coursebook whereas they were having fun while they were drawing.

4.7.3 Positive attitudes towards miming and role-play activities. The findings concerning the participants' attitudes towards the creative drama lessons were also positive since the lessons included miming and role-play activities. In the interviews, it was seen that students did not feel anxious in the miming or role-play activities, on the contrary, they were eager to participate, and they would like to have more miming and role-play activities. Considering these findings, the 2nd graders said:

[...] I would prefer drama lessons over regular lessons because we play games and we act like we are at the market. Ali was my father and we went shopping, I had so much fun. (S8, Interview Data, 08.03.2019)

[...] I like drama. Today, we made a role-play 'The Farmer and the Hat'. I played the role of the farmer's wife. We changed our clothes a little bit, we acted like farmers! (S12, Interview Data, 01.03.2019)

[...] I want to have more drama lessons because it is more entertaining. I was the 'country mouse' today and Erim was the 'city' mouse. We had a great time. I love acting out stories! (S15, Interview Data, 29.03.2019)

In brief, the participants of the experimental group stated that they liked having role-play and miming activities in which they were active. In addition to making the learners active, those activities were encouraging in terms of overcoming their anxiety of speaking and acting in front of others. It was concluded that they liked the process of

acting and that was one of the reasons why they would choose creative drama lessons instead of regular ones.

4.7.4 Having fun while learning. The feature that all the participants in the control group mentioned in the interviews was their having fun in creative drama lessons. After they were exposed to the creative drama-integrated instruction, they had much more positive feelings towards English lessons. Besides the interviews conducted after the lessons, the learners kept on asking if there would be any games in the lesson before the lesson started. The following statements support this finding:

[...] I want more drama lessons because I want to play games in the garden. I had so fun in the game we play outside. (S4, Interview Data, 08.03.2019)

[...] You gave us little pieces of paper and we were running according to the occupation in that paper. It was great! We were playing games and getting some fresh air. (S22, Interview Data, 08.03.2019)

[...] We were miming the posters we drew, going outside, making different sounds and playing so many games. That's why I like drama more than anything in the world. It is the best way to have fun. (S21, Interview Data, 29.03.2019)

To conclude, the interview findings show that the participants in the experimental group enjoyed creative drama lessons as they were eager to play games, go outside and mime different things. Therefore, it can be concluded that using creative drama with young learners is an effective instructional tool in 2nd grade English classrooms.

Chapter 5

Discussion and Conclusions

5.1 Discussion of Findings for Research Questions

The purpose of the study was to see the possible effect of 16 hours-long creative drama lessons on young learners' vocabulary development and creative thinking skills. Moreover, the present study attempted to find the participant teachers' reflections and also the participant 2nd graders' perceptions about the whole process. To this end, the same pre- and post- vocabulary test, and the same pre- and post- creative skills test were used as the quantitative data collection tools. For the qualitative part, reflective teacher journals and experimental group's student interviews were analyzed thematically by two experts in English language teaching (ELT) and the data were grouped under subheadings according to their themes. In the following section, the findings of the study will be discussed regarding each research question.

5.1.1. Discussion of the findings of RQ 1: To what extent does creative drama-integrated instruction have impact on the vocabulary development of 2nd grade learners of English? The purpose of the first research question was to gauge the effect of creative drama-integrated instruction on the vocabulary development of 2nd grade learners of English. The quantitative data analysis indicated that there was a statistically significant difference between results of the pre- and the post- vocabulary tests of the experimental group. Hence, it can be concluded that creative drama lessons had a positive impact on 2nd graders' vocabulary development.

The improvement in 2nd grade English learners' vocabulary knowledge after they were exposed to creative drama-integrated instruction was attributable to the method itself which was a learner-centered approach. In learner-centered approaches, learners constructed knowledge themselves by actively participating in the learning process (Koyluoglu, 2010). In this sense, creative drama as a teaching method of learner-centered approaches not only improved students' involvement, but they also provided students with the environment where they built their own knowledge (Dewey, 1921; Slade, 1954;

Heathcote, 1984; Koyluoglu, 2010). Active involvement to the learning process made it easier for students to develop vocabulary knowledge and this finding conformed to the findings of the studies which linked vocabulary development with creative drama activities (Duffelmeyer & Duffelmeyer, 1979; Stewing & Buege, 1994). To retrieve the meaning of a word, how that word was learned was of great importance. In this sense, creative drama techniques such as movement and pantomime provided students with experiencing the meaning of a word actively (Demircioglu, 2010). In the present study, those creative drama techniques facilitated faster and more accurate retrievals in the experimental group.

Another reason for the 2nd grade English learners' improvement in vocabulary after they were exposed to creative drama-integrated instruction might be due to the design of creative drama lessons which embodied different teaching techniques such as warm-up, role-play, pantomime, game and drawing activities. Those various activities addressed different intelligence types, which supported Gardner's (1993) Multiple Intelligences Theory. The more varied the activities were, the more children were reached.

In addition, the improvement in the participants of the experimental group might be stemmed from the entertaining and interesting design of creative drama lessons. As Ara (2009) stated, young learners needed a stress-free environment to develop their L2. In other words, children might learn better when there was fun element.

In brief, putting learners to the center, making them active in the process of learning, providing them with various activities and students' having fun while learning might be the reasons for students' scoring higher in the post-vocabulary test. Hence, it was concluded that the results of this research study were compatible with the previous research conducted in this area.

5.1.2. Discussion of the findings of RQ 2: To what extent does traditional instruction have impact on the vocabulary development of 2nd grade learners of English? The purpose of the second research question was to measure the effect of traditional instruction on the vocabulary development of 2nd grade learners of English. The quantitative data analysis indicated that there was a statistically significant difference between results of the pre- and the post- vocabulary tests of the control group. Hence, it

can be concluded that regular lessons had a positive impact on 2nd graders' vocabulary development. In other words, the traditional instruction also resulted in a significant improvement in the development of the participants' vocabulary knowledge.

Not only creative drama-integrated lessons, but also the traditional instruction was successful in terms of developing the participants' vocabulary knowledge. In total of the post-test, there was an increase in the performance of the control group, which could be attributable to the fact that the relevant units had not been introduced then. In other words, before the pre-test, the participants had not known the themes and subjects taught, which could be the reason for the control group's scoring significantly higher in the post-vocabulary test.

The increase in the learners' scores might be stemmed from the usefulness of the coursebook in terms of developing their vocabulary knowledge. The coursebook was chosen by the administration of the school and the activities which were mainly 'matching' and 'fill in the blanks' were accurate in terms of making the learners recall the meaning of the words especially in parts A and D where the students needed to match the picture with the words and choose among options. However, in the parts B and C where the 2nd graders were expected to complete the sentences and paragraphs, the control group had difficulty. The difficulty might be stemmed from the participants' inability to use that word in a context, in other words, they did not experience the word actively (Demircioglu, 2010). Also, using the same activities all the time did not address different intelligence types. Therefore, the more varied the activities were, the more contexts were provided for the students with different intelligences (Gardner, 1993).

To sum up, traditional instruction was also effective in helping 2nd graders to improve their vocabulary; however, the difference between the post-tests of the experimental and control group showed that the learners could have scored better if they had been taught with using creative drama-integrated instruction. The reason why the students taught with creative drama techniques scored higher in the post-test is discussed in the following section.

5.1.3. Discussion of the findings of RQ 3: Is there any sig. difference between using creative drama-integrated and traditional instruction on the vocabulary development of 2nd graders? The purpose of the third research question was to measure difference between the experimental and the control group's performances in the post tests of vocabulary. If there is a statistically significant difference between the post test scores of the two groups, then the success of one group can be attributed to the method of instruction. In the present study, when the scores were compared, it was seen that the experimental group's scores were higher than the control group and that difference was statistically significant. Therefore, it can be concluded that creative drama-integrated instruction was more effective than traditional instruction to develop vocabulary of the 2nd graders.

The statistically significant difference between the groups could be attributed to the context that the vocabulary items were introduced. The children in the experimental group were expected to use their four skills in the warm-up, pantomime, game and role-play activities, which provided the learners with the meaningful context that they can use their all language resources. Demircioglu (2010) considered students' using their language resources vital for meaningful production, which enhanced their linguistic abilities. Therefore, it can be concluded that the experimental groups' success might be stemmed from the creative drama's creating the meaningful context in which children cherished.

Another reason for the difference between the post-vocabulary tests of the two groups was because of the coursebook's inability to meet all the students' needs. As Wessels (1987) stated, only by using a coursebook especially when working with young learners, one could not expect students' full involvement. When the classes got monotonous, learners were easily distracted and lost their motivation. Therefore, Humanes (2014) held that syllabi based on traditional instruction had to be changed when it became monotonous for learners and argued for including drama activities instead. In this sense, Demircioglu (2010) also asserted that creative drama activities were effective in enhancing learners' motivation and involvement.

In addition, the participants were sitting for long hours in regular lessons. However, as they were young learners, they needed to be kept active and busy. In this

respect, creative drama activities were demanding physically and intellectually at the same time, which created a convenient context for young learners (Uysal & Yavuz, 2015). The participants might find the regular lessons boring as the traditional instruction was made up of ‘matching’ and ‘fill in the blanks’ activities done with the book. The participants of the control group followed the activities in the book, which kept the participants of the control group quite passive when compared to the experimental group’s participants.

To conclude, the statistically significant difference was found between the post-vocabulary test results of the two groups of learners. The difference stemmed from traditional instruction’s falling short of creating meaningful context for young learners and meeting all the students’ needs. Besides, it was concluded that traditional instruction could not address different intelligence types, motivate the learners and keep them active in their learning process.

5.1.4. Discussion of the findings of RQ 4: Does creative drama-integrated vs traditional instruction make any change, if any, on the creative thinking skills of the 2nd graders? The purpose of the fourth research question was to measure difference between experimental groups’ pre- and post- creative thinking skills test and the control group’s pre- and post-creative thinking skills test. In the present study, when the scores were compared, it was seen that the experimental group’s scores of the post-test were higher than the score they got in the pre-test. The participants of the experimental group drew more frequent, original and elaborated pictures with more abstract titles. However, the participants of the control group could not provide more frequent, original and elaborated drawings than they did in the pre-test. Therefore, it could be concluded that creative drama-integrated instruction was more effective than traditional instruction to develop creative thinking skills of the 2nd graders.

In the creative drama activities, the students were given freedom to decide about what they were going to do in the miming, role-play and drawing activities, which made them use their imagination and ideas at the same time. Radcliffe (2007) also asserted in his study that learners needed to use their imagination, ideas, senses, rhythm and music in the creative drama lessons, that’s why drama was creative itself. However, following a coursebook of matching and fill-in-the blanks activities did not include any creativity,

because it would not create an environment that the students imagine, think deeply and come up with ideas.

As explained above, the results of the creative thinking skills pre- and post-test supported that creative drama-integrated instruction addressed the different intelligence types of Gardner's Multiple Intelligences theory. The difference between the scores was attributable to the creative drama activities' addressing students with intelligences that were not reached through traditional instruction (Clark, 2013). Creative drama activities demanded students to explore, imagine and create in contrast to traditional instruction. According to Clark, creative drama-integrated instruction improved learners' interpretation and creativity by providing them looking at the same thing with new perspectives, which was a finding of the present study, too.

Albalawi (2014) also alleged that learners got intellectually involved when they needed to use their creative thinking skills such as creativity, problem solving and cooperation. The students decided about the things they drew, they made decisions in the role-play activities, they needed to work cooperatively with their group members, which were intellectually demanding activities. In this respect, Ozdemir and Cakmak (2008) indicated that group works, sharing responsibilities, socialization and empathy were the skills developed with creative drama activities, that's why creative drama implementation improved children's using creative thinking skills.

To sum up, creative drama activities addressed different intelligence types and gave learners the opportunity to use their imagination and express their ideas. Therefore, it can be concluded that creative drama-integrated instruction had a positive impact on 2nd graders' creativity whereas traditional instruction did not have such influence in young learners' creative thinking skills.

5.1.5. Discussion of the findings of RQ 5: What are the reflections of the teacher about using drama in 2nd grade English classrooms? Most of the findings acquired through the content analysis of the teachers' reflective journals were in parallel with the findings from the students' reflections. To start with, according to experimental group's teacher, the students' interest in English lessons were increased, they started to use their creativity more, they got ambitious, and lastly, their speaking and use of their

bodies improved with the implementation of creative drama lessons. The teacher's observations were also in tune with the studies conducted previously in that area.

First of all, the teacher of the experimental group observed that the participants' interest in English lessons increased. She gave examples about all students' raising hands to participate in the creative drama activities. The learners became more active, which made them more enthusiastic about the English lessons. As Shin (2006) stated, making young learners sit for hours was demotivating since they needed to do activities that they were able to move and have fun. In this sense, Schmitt (2008) also asserted that children learned a material better when they found it interesting and fun, therefore it was teachers' responsibility to find engaging materials and motivate students.

Another point the teacher of the experimental group emphasized was the young learners' using their creativity when they were given the opportunity. Following the 'matching' and 'fill in the blanks' activities of the coursebook did not provide the learners with some space to express their ideas. However, the various activities such as miming, role-play, drawing and games made them get in the process and use their imagination. Wooster (2004) argued for including creative drama activities to facilitate learners' use of reflection and imagination, which nourished children's creativity. Moreover, Desialova (2009) argued for creative drama activities since they were able to develop children's mental power by making them think and imagine constantly.

The problem that the teacher of the experimental group observed was mainly about learners' getting ambitious in the drama games. It was normal for young learners to be egocentric and their inability to look at the world from others' eyes (Piaget, 1970). Therefore, their ambition for winning was expected; however, they are growing and passing to concrete operational stage in which they would start understanding the other perspectives and become more logical and reasonable soon (Piaget & Delval, 1970).

The learners' using their bodies and speaking more were the other observations of the teacher of the experimental group. The teacher concluded that 2nd graders were developed in terms of using their gestures and voices while they were practicing for the miming or role-play activities, which was a finding compatible with the previous research done in this area. Speaking was found to be one of the four skills that fostered with creative

drama activities (Su Bergil et al., 2017). Furthermore, Sarac (2007) concluded that creative drama activities had a positive effect on young learners' speaking ability after recording lessons and analyzing their diaries. In the study of Anne et al. (2011), it was also found that creative drama activities developed kindergarten students' speaking skill as they became more confident in expressing themselves verbally in story-telling activities. Barreto (2014) also studied creative drama lessons' effect on young learners' four skills and it was found that implementation of creative drama improved both listening and speaking skills of the participants, which was in accordance with the results of the present study.

In short, the teacher of the experimental group was satisfied with the creative drama lessons since she observed that creative drama-integrated instruction gave the students the opportunity to engage in English lessons, use their creative thinking skills, speak and move more. Hence, it can be concluded from the teacher's reflections that creative drama lessons had a positive impact on 2nd graders physically and intellectually.

5.1.6. Discussion of the findings of RQ 6: What are the overall perceptions of 2nd graders about learning English through creative drama? The content analysis of semi-structured interviews conducted with the participants of the experimental group showed that they would prefer creative drama lessons over regular lessons. All the participants of the experimental group were in favor of creative drama-integrated instruction as they associated drama lessons with playing, their disposition to drawing, their interest in miming and role-play activities, and lastly, they had fun while learning.

Creative drama-integrated instruction was preferred by the experimental group since the participants associated creative drama lessons with playing more games and drawing more pictures. As they were young learners, they learned by doing and drama games presented an entertaining way of learning. The participants were playing games in groups, they were making drawings, role-play or miming activities in groups, which necessitated them to cooperate. They encountered problems in their groups, they needed to solve those problems in groups in which they had to use their emotional intelligence skills (Neelands, 2013). Also, in their drawings, the participants of the experimental group created something new and they were chances for them to use their imagination.

Another point that the participants of the experimental group agreed on was their inclination towards miming and role-play activities. Children like ‘imitating’ by their nature, so drama’s creating ‘as if’ worlds engages students with creative drama activities. As Slade (1954), one of the pioneers of drama in education, stated children must be given space to use their imagination in their ‘as if’ worlds, i.e. they needed to look from others’ shoes. To this end, creative drama activities such as miming and role-play activities not only provided physical development with the movement in itself, but they also contributed to children’s intellectual development in terms of showing others’ perspectives.

Lastly, the participants of the experimental group stated that they had fun while learning English. As Schmitt (2008) indicated, students had fun when they did what they found interesting. The participants were interested in the creative drama-integrated instruction i.e. they were happy with creative drama lessons. This finding was also compatible with the study of Baraldi (2009) who conducted a study with young learners in which the data were collected by field notes and student interviews. The qualitative data gathered from the teachers and students suggested that the participants were happy with drama classes and that finding was observed by the teachers, too. In this respect, Koyluoglu (2010) also found out that creative drama activities increased children’s motivation and happiness at the same time, which had a positive effect on learning English.

In brief, creative drama lessons had a positive effect on the children’s imagination and cooperation among the students as it can be understood from their perceptions. This finding strongly supported the teacher’s reflections besides the high scores that the experimental group got at the post-tests after the drama implementation.

5.2 Practical Implications

This study presented several practical implications for teachers, researchers and material/course designers. Firstly, the findings obtained from the pre- and post-vocabulary tests revealed that creative drama lessons could significantly improve the young learners’ vocabulary knowledge. Secondly, the results of the pre- and post- creative thinking skills test revealed that creative drama lessons had a positive impact on young learners’ creativity. In addition, both the teachers’ reflections and the participant students’

perceptions about creative drama-integrated instruction were in accordance with the results of the tests. Therefore, it would be worth integrating creative drama lessons in 2nd graders' program.

However, it should be kept in mind that the drama activities must be chosen according to the level of the students. To put it simply, activities which necessitate one-to-one rivalry could increase young learners' ambition and therefore, should be designed carefully. Besides, to overcome possible problems, piloting the lessons would be practical before implementing. Other than this, creative drama is found effective in making it easier for learners to retrieve a word's meaning, fostering their imagination and increasing their involvement by making them active in their learning process.

Overall, the findings of the present study offer practical implications for teachers, researchers and material developers who aim at improving young learners' vocabulary development besides their creative thinking skills.

5.3 Conclusions

It was concluded in the present study that both the creative drama-integrated instruction and the traditional instruction had a positive effect on the vocabulary development of the 2nd grade learners of English. However, when the post-vocabulary test results of the experimental and the control group were compared, a statistically significant difference was found between the two groups. Specifically, the experimental group scored higher than the control group. Also, creative drama lessons had a positive effect on 2nd graders' creative thinking skills when compared to traditional instruction. Moreover, the reflections of the teachers supported this finding. In other words, the teacher's reflections showed the increase in students' interest, use of imagination, creativity, ambition, speaking and body movements after integrating creative drama in English lessons. Similarly, the perceptions of the 2nd graders were also positive as they associated creative drama lessons with playing more games, having more drawing, miming and role-play activities, besides having fun while learning English.

In brief, the present study contributed to the existing literature by investigating the impact of creative drama lessons on vocabulary development and creative thinking skills of 2nd grade learners of English.

5.4 Recommendations for Further Research

The present study makes some certain suggestions for further implementation. Thus, it can be replicated with other grades of young learners. Also, it can be used for older grades with some modifications in the lesson plans.

In addition, the sample size was 45 2nd graders, so the study can be conducted with a larger sample. The study can be implemented with samples from different schools since the proficiency levels of the participants from the same school were quite similar. In short, different proficiency levels and larger samples from different schools can be studied for further studies. Besides, this study was conducted for eight weeks, having 2 lessons of creative drama in each week. For the next studies, creative drama-implementation can be extended to longer time periods.

Regarding the data collection tools, there were 2 qualitative data collection tools; teachers' reflective journals and semi-structured student interviews. After every two lessons of drama implementation, the participants of the experimental group were asked two questions about the lesson, and they wrote their answers on a piece of paper. The teacher collected those sheets and used in the study. However, for the further research studies, it can be recommended to talk about the participants' opinions after the lessons instead of collecting papers.

Lastly, the difference between the pre- and post-test results can be analyzed by each question with regard to each part A, B, C and D. In other words, the questions that the participants had difficulty or the ones that were solved with ease can be investigated. The success in both tests can also be analyzed in terms of gender i.e. investigation regarding gender may be the subject of further research studies.

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APPENDICES

A. VOCABULARY DEVELOPMENT PRE- AND POST-TEST

Part A

Look at match the words with the pictures. Write the words under the pictures.

soup/peach/avocado/cauliflower/sausage/

pot/onion/cucumber/stone/mango





Part B

Complete the text with the words below.

sell / buy / market / wants / need/ onions/ fancy / money/ happy /food

Emilia works at the _____ with her mother. They _____ potatoes, carrots, and _____ . Emilia's mother goes to _____ lunch. Emilia sees a _____ bag. She _____ the bag. She sells a lot of _____ , so she has a lot of _____ . Emilia thinks, "I like the bag, but we _____ food!". Her mother is very _____ !

Part C

Complete the sentences with the words below.

**money / doctors/ police officers /oranges/ home / unhealthy/ safe/ jobs / healthy/
comic books**

- 1) Everyone needs food, water, a _____, and clothes.
- 2) Food, water, a home, and clothes keep us healthy and _____.
- 3) We need food such as _____ and carrots.
- 4) Sometimes we want _____ food, but we don't need it.
- 5) Fruit and vegetables are _____.
- 6) Lots of people want games, _____, or dolls.
- 7) People get money from _____.
- 8) We use _____ to buy things.
- 9) _____ take care of sick people.
- 10) _____ protect people from thieves.

Part D

- 1) There are a lot of big _____ in a city.
 - a) farms
 - b) buildings
 - c) trees

- 2) There are about seven billion people in _____.
 - a) the world
 - b) my street
 - c) my town

- 3) There are _____ in the country.
 - a) a lot of big buildings
 - b) fields and woods
 - c) a lot of skyscrapers

- 4) There are houses, shops, and a school in my _____.
 - a) apartment

- b) neighborhood
- c) field

5) I live in a nice _____, it's in a big building.

- a) apartment
- b) town
- c) street

6) I don't live in a city, I live in a _____.

- a) nest
- b) country
- c) tree

7) People live and _____ in big cities.

- a) play
- b) work
- c) learn

8) Many people live on _____ in the country.

- a) nests
- b) buildings
- c) farms

9) People live in all kinds of places in the _____.

- a) world
- b) woods
- c) fields

10) Is Ali's address Apartment 6, 18 Palm _____, New York City?




- a) house
- b) city
- c) street

B. CREATIVE THINKING SKILLS PRE-AND POST-TEST

Name:

TCTT-F

Complete the drawings. Try to complete them with such originality that no one else would draw the same. Write a title for each drawing. (Time: 30 minutes)

Starting Shapes	Completed drawing
<p>Use </p> <p>Title:</p>	
<p>Combine </p> <p>Title:</p>	
<p>Complete </p> <p>Title:</p>	

C. TEACHERS' REFLECTIVE JOURNALS

04.02.19

→ Today, my students took the vocabulary exam. They had difficulty in especially in Part B and C. Some of them said "Teacher, I don't know what the answer is, I'm just doing whatever comes to my mind." "I'm not paying attention" Also, they asked why they were doing it and I made them sure it was not an exam. Then, they got relieved. They looked more confident in Part A and D, i.e. when there were pictures and options. It took one lesson hour.

→ Also, they took the TCI-Figural today. They had 30 mins in total. They had fun while drawing, but they had questions about why they were doing it. I told them that I wanted them to draw original pictures, i.e. it should be different from others.

Lesson 1

08.02.19

Today, drama lessons started. I was excited, too. As I hadn't had experience on drama techniques, I had just my knowledge about drama practices. In other words, I had theoretical knowledge but not practical knowledge. Anyway, I had read so much about drama techniques and I had my lesson plans prepared. I think we need to be brave enough to try something

new, especially if we were teachers. Actually the class size was 23, but 3 students were absent. We started with standing as a circle. I asked them to find partners just with their eyes, I gave them 1 minute. After 1 minute, they held hands with their partners and tried to find the card that I had hidden before. They liked the game so much. When all of them found the cards, they sat with their pairs. I gave them 5 mins to decide on their postures. They had so much fun in this activity. The pictures they mimed were peach, pot, avocado, sausage, potato, mango, cauliflower and soup, I couldn't imagine that much! They acted like picking avocados on the trees, they fell down, they throw a rope to take it etc. Also, soup group was amazing! One of them was the soup the other one was stirring the soup. ^{That was a nice idea} The other group that I appreciated was the "pot" group. One of the pairs was the pot, the other one was the cover! Pot pot down, cover bend over on him. It was so much fun 😊 After this miming activity, they again formed a circle and picked words. They had to tell a sentence by using the word in the card. I gave

examples such as "It is a pot, it is red", etc. That's why, they gave answers like "It is a peach". "Potato is brown". "I drink soup" etc. However, one student of mine told "I make pop-corn in the pot". → That sentence was different from the other examples. That's why I noted it down.

Lesson 2

We started with talking about the theme of the playscript "Stone Soup". Then, I gave them characters and they rehearsed for the play in 2 groups. They had difficulty in concentrating because 2 groups were studying at the same time. They told me that the other group's noise distracted them. So, it would be better if they had had the choice to study different rooms. After they studied in their pairs for 20 mins, they came to the board. They read the lines in a perfect order, but they had difficulty in their body language. They neither changed their voices, nor included any movement or actions. Just one of them changed her voice while she was speaking, since she was an old lady. When we were rehearsing I showed them the meaning of sentences and how they should act with their bodies in those


parts, but I think we needed more time and rehearsing for it. All in all, it was a nice try for 20-minute-long rehearsing.

Lesson 3

15.02.19

The lesson started with "shaking hands" game. I gave them 2 mins to shake hands with everybody. They finished it in 40 seconds. They loved it! Then I hanged the word cards on the board and remind them the target vocabulary items. In the next activity, they draw 3 of them in a context. Mostly they drew a supermarket. But there were also different ideas such as a garden and a kitchen or online shopping sites and picnic. Then I asked them to do different actions such as "If you have potatoes in your picture, show your nose". They had so much fun. F.ex; ^{what} I asked "If you have a pot in your picture, jump!" They asked "Teacher, I don't but I jump?". In other words, they wanted to participate in each action 😊 In the break time, they asked "Teacher, we continue next lesson? Pleaseee!". 😊

Lesson 4



This lesson started with "Random Sound Story". I gave examples like "One of you can clap your hands, then the other one comes with whistling". I gave them 5 mins, then they come to the board in groups and performed their sound stories. It was so much fun and they were very creative. I took videos of them and they were like acting 😊. The only problem was some of the students ~~had~~ ^{made} fun of the others. I worked them since they made their friends ashamed. I think this kind of reactions inhibit students from showing their full potentials 😞.

Next, I made them draw different kind of forests (on a sunny day, with a century-old tree, with a burning tree and a burnt tree). They drew the forests in groups of 5-6. At the end I wanted them to mime their drawings. They had a problem with the sides of the drawings, I mean they couldn't figure out where they should stand. I helped them to show where they were supposed to stay and took pictures. I asked they were miming what and why.

Lesson 5

22.02.19

I brought a bag filled with the objects; a toy car, a doll, a bottle of water, bread, scarf, a pencil and a bar of chocolate. One student came, I covered his/her eyes, they guessed the object they picked from the bag. They all wanted to play the game, they loved it! My students were quite accurate, I wondered actually. Just one student couldn't remember the ~~right~~ word "doll" and said Turkish word for it. Except that one, all of them guessed the words correctly. Then, we sat in a circle and they picked the objects from the bag one by one. That was the first time we were sitting in a circle in the classroom on the ground! 😊 I asked the person who chose an object if that object was a need or want. They gave me answers like "It is a need. We can't live without it." I directed the conversation like "What is it? Is it a need? Why? Can we live without it?" After that, I put all the materials on the teacher's desk and made students sit on their chairs. I asked the question; "What would be the 3 things you take if you ended up an island?" They can be anything

comes to your mind, you can check my desk, you can choose ~~any~~ 3 things you want. Many of them were confused if they had to take 3 needs, or 3 needs + 3 wants. I explained it in detail, then they drew 3 things. In general, the answers were logical. They drew tent, flashlight, water, food and clothes. Lastly, they came to the board one by one and told me about their choices and the reasons behind them.

Lesson 6

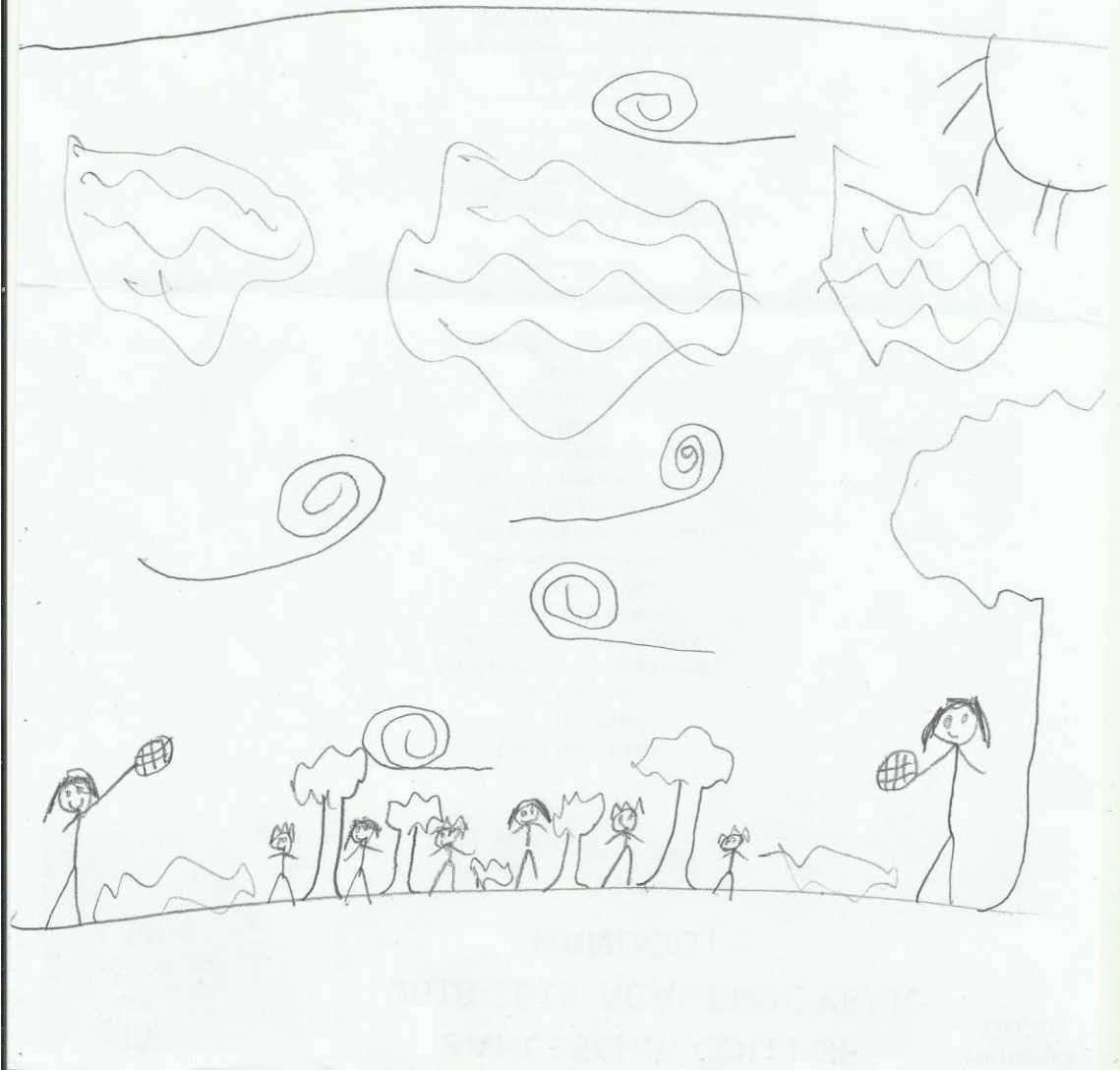
I reminded them the target vocabulary items of the unit which were; need, sell, buy, plain, fancy, farmer, cow, milk. They were formed in groups. Each group picked a word from a cup. Each group were given 5 min to decide on their postures. They were supposed to mime the letters with their bodies. They had difficulty in understanding that they needed to mime the same letter at the same time. Many of the groups thought that each member would mime one letter. I had to go to each group and explain in detail. For example, if the ~~letter~~^{word} is "sell", first all the group members mime letter "s",

then "e", then "l" and finally "l". It was a great activity in term of encouraging "collaboration and harmony among the students. Also, guessing the word was an entertaining game for the students. It was also an interesting activity for me to see their creativity 😊 After this part, I made all of them came to the board and they followed my directions. I started like "You're in a farm. The weather is sunny. You walk around your farm. You see your cow etc." I repeated the sentences in the lesson plan. They had fun while they were miming the actions I told them. In the sentences I told, there were deliberate actions to make them think about the needs and wants. Then, I made the ss sit and asked them qs about their actions like "Why did you turn the lights off when you were not using?" They gave me answers like "we should turn them off if we don't use" "we close them because they are energy - money" etc. So they tried to express themselves, their thoughts about being careful when using energy sources.

D. SEMI-STRUCTURED STUDENT INTERVIEWS

All

I want to play games because we do it in the garden play games and have fun!
We play treasure hunt ebelemece. And I was having fun!



I prefer drama lessons because we're
having fun and sometimes we were going
outside.
Writer: M.K.



I love Drama

Because we play a games

I love English lesson

Because we learn something

CURRICULUM VITAE (CV)

PERSONAL INFORMATION

Nergis Yumurtacı

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Üsküdar/İstanbul, 34660 Istanbul (Türkiye)

Phone number: (+9)0 5386447344

E-mail: nergisy544@hotmail.com

Skype: nergisyumurtaci

Sex Female | **Date of birth** 24/11/1993 | **Nationality** Turkish

WORK EXPERIENCE

2017–present: Private Bahcesehir Primary School-Çamlıca Campus

2015- 2016: Yakamoz Publisher, Translator, Kagithane, İstanbul (freelance)

“Hayvanlar Dünyasında Yaşasaydık Ne Olurdu?” by Marianne Taylor

2011-2016: Tutoring for high school and primary school students

EDUCATION AND TRAINING

2017-2019: M.A. Program of English Language Teaching, Bahcesehir University, Istanbul, Turkey

2011–2017: Bogazici University Foreign Language Education Department, Istanbul, Turkey

2016-2017: Private Şişli Terakki Foundation Schools, Practicum, İstanbul, Turkey

2015-2016: Strasbourg University, France for 1 semester – Erasmus Program

2007-2011: Yüksel İlhan Alanyalı Anatolian Teacher Training High School, İstanbul, Turkey

AWARDS AND CERTIFICATES

2017: Honors Certificate of Bogazici University for having graduated from The Faculty of Education with an overall grade point average of 3.49/4.00

2017: Certificate in French by the School of Foreign Languages of Bogazici University

2017: YDS score: 96,25 - ALES score: 89,71

2016: Certificate of “Öğrenen Lider Öğretmen” by ÖĞRETMEN AKADEMİSİ VAKFI

2016: Certificate of “Eğitim’de İmece Halkaları (SQC) ile Proje Yönetimi” by Hayal Köksal

2011: Ranked 39th at the University Entrance Exam

CONFERENCES

June 8th, 2018: IATEFL ReSIG Teachers Research! INTERNATIONAL CONFERENCE, Bahçeşehir University, Istanbul

PRESENTER “The Impact of Using Songs to teach and Learn Vocabulary in Young Learners’ EFL classrooms”

PUBLICATIONS

Çevikbaş, G., Yumurtacı, N., & Mede, E. (2018). Effects of songs on the development of vocabulary among first grade EFL learners. Language Teaching and Educational Research (LATER), 1(2), 101-120.

PERSONAL SKILLS

Mother tongue Turkish

Other language(s)	UNDERSTANDING		SPEAKING		WRITING
	Listening	Reading	Spoken interaction	Spoken production	
English	C2	C2	C2	C2	C2

Boğaziçi University Proficiency Exam- Grade 'A'

French B1 B1 B1 B1 B1

Levels: A1 and A2: Basic user - B1 and B2: Independent user
- C1 and C2: Proficient user

[Common European Framework of Reference for Languages](#)

Communication and Job-related skills:

- Good communication skills gained through my experience as a teacher
- Good contact skills with children gained through my experience as a primary school teacher
- Good relations with other nationalities gained through Erasmus Program

Other skills:

- Passionate reader
- Traveler with numerous voyages to Germany, Belgium, France, Netherlands, Sweden, Czech Republic, Hungary, Austria, Italy, Slovenia, Slovakia, Greece, Bulgaria, Romania and the USA.
- Driving licence B

Digital Competence:

- Windows XP
- Windows 2000
- Microsoft PowerPoint
- Word
- Excel
- Html