ATTITUDES OF TURKISH EFL LEARNERS TOWARDS THE USE OF DRAMA ACTIVITIES IN ENGLISH CLASSES
A CASE STUDY IN TURKEY

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Approval of the Graduate School of Educational Sciences

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ABSTRACT

ATTITUDES OF TURKISH EFL LEARNERS TOWARDS THE USE OF DRAMA ACTIVITIES IN ENGLISH CLASSES

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The purpose of this thesis is to examine 9th grade students and EFL professionals' attitude towards the use of drama in English classes. This study can be a fundamental key for representing the value of using drama in improving the language skills of the learners as a tool to promote reflective and emancipative language learning. Moreover, drama may enhance students' oral language proficiency and their attitude in a positive way by implementing drama techniques within an accelerated framework at a foundation (private) K-12 School in Istanbul, Turkey. This qualitative study is intended to familiarize students with a number of drama techniques, such as hot-seating, frozen frames, verbal games, strategic interaction and role play through drama for cultivating language competence process as a supplementary teaching methodology. The findings of the study indicated that B1 and A2 Turkish EFL students have gained the ability to explore new alternative learning techniques such as drama and positive attitude in English classrooms.

Key Words: Drama Techniques, English Language Skill, Oral Language Proficiency, Role Play, Attitude and Cooperation

ÖZ

İNGİLİZCE DERSLERİNDE UYGULANAN DRAMA AKTİVİTELERİNE KARŞI TÜRK ÖĞRENCİ TUTUMLARI

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Bu çalışmanın amacı, 9. Sınıf öğrencilerinin, aynı zamanda yabancı dil öğretmenlerinin ve yöneticilerinin ikinci dil olarak İngilizce derslerinde dramaya karşı olan tutumlarını incelemektir. Bu çalışma, İngilizce dil edinimi sürecinde yansıtıcı ve esnek öğrenimi teşvik eden bir dil aracı olarak öğrencilerin dil becerilerinde drama kullanımının değerini anlatan temel bir anahtardır. Dahası, bir K12 Türkiye İstanbul özel okulunda drama, hızlandırılmış bir çerçeve içerisinde drama kullanım teknikleriyle yabancı dil olarak İngilizce eğitiminde öğrencilerin sözel dil yeterliliğini ve tutumlarını olumlu bir şekilde arttırabilir. Bu nitel çalışma, destekleyici öğretim yöntemi olarak öğrencilerin dil yeterlilik sürecini beslemesi için drama aracılığıyla onlara çıngılı sandalye, dondurulmuş görüntü, sözsel oyunlar, stratejik etkileşim ve rol yapma gibi drama tekniklerini tanıtmayı amaçlamıştır. Çalışma buluşları göstermiştir ki B1 ve A2 seviyesinde İngilizceyi yabancı dil olarak öğrenen Türk öğrenciler, İngilizce Dili Eğitimi'nde olumlu tutum artışıyla sonuçlanan drama gibi yeni alternatif öğrenme tekniklerini keşfetme konusunda yeterlilik kazanmışlardır.

Anahtar Kelimeler: Drama Teknikleri, Sözlü Dil Yeterliliği, Rol Yapma, Tutum ve İşbirliği

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Introduction

1.1 Overview

Drama and its usage in today's EFL learning environment are two concepts that bring about the much needed innovation and academic finesse into classrooms and students' language grasping abilities here in Turkey, and indeed, the world over. To a very large extent, it brings to light the efficacy of language learning via creating quasi real atmosphere with the aim of breaking traditional methods deprived of creative techniques. Furthermore, it also has the tendency to capture the attention of students in both theoretical and practical perspectives in EFL classrooms. The dynamism of the drama within the context of everyday situation or appropriate choice of plays encourages students to embrace and memorize their roles fervently over a period of time; moreover, it gives students the much needed boosts in the area of critical analysis of the world, vis-a-vise the various cultures that exist within it. While observing their roles by using their imagination through drama lessons, they learn how to absorb the language with their own techniques. It is a kind of "walk in the shoes' of others" by letting students to put themselves in another world projecting themselves beyond the artificial world of the classroom (McCaslin, 1996).

Besides verbal roles, the requirements of using body movements, facial expressions, vocal tones and improving positive attitude towards language learning, all give students endless opportunities to be able maximize their personal and social skills by touching their communicational and conversational wise. Drama activities are some of the main keys that when correctly deployed, accelerate the involvements and grasping of language by children at many levels, not only on the language and literacy one but also on the kinesthetic aspect (Aldavero, 2008). At this juncture, to be able to crystallize the best method will be the first step on behalf of teaching language within the harmony of integrated learning skills through drama since the nature of proclivity of students come to light.

Breaking the existence of objective educational standards established on customary education lies behind the power of drama with the heightened sense of stimulated empathy. Going forward, as students incorporate some of the basic drama activities into social skills lessons and reinforcing the improvisational abilities in social situations, they, to a very large extent, also find opportunities to increase self-awareness, self-perception and self-esteem. The relationship between drama activities and students' abilities are founded on delicate balance as a powerful teaching tool but this stance must be formed in intriguing ways; otherwise, the teacher may lose the potential power and control towards a lesson or students especially in a dynamic and vigorous atmosphere while trying to improve their skills in language learning.

1.2 Theoretical Framework

The theoretical framework of this study was shaped by the constructivist learning and cognitive perspective theory. The first theory of constructivist learning was founded by Jean Piaget in 19th century and formed as a harmonized approach by the other theorists in its period. Constructivist learning is mainly described as the learners generate knowledge from their experiences or interaction thus learning is accepted as an active process of knowledge in a social nature. Most of the idea and knowledge is the result of science and according to John Dewey 'learning by doing' theory shaped the progressive era in education" prove the importance of learning nature via experience (Dewey, 1938). In other words, active participation or involvement in lessons plays a major role in language learning. Interaction with others, group works and acting in roles allure students into participate in real life settings. As Vygotsky stressed that there is an area of "potential" which is named "Zone of Proximal Development" in which takes place learning.

The use of drama as a tool for cultivating foreign language hones skills within the framework of aesthetic and cognitive knowledge via being aware of multiple ways. Donmoyer (1991) stresses the efficacy of drama under the name of aesthetic means of "expressing what cannot be expressed in any other way" (p.15). In this light, he refers Annie Sullivan's vigorous and mighty aim to touch deaf, mute, blind Helen Keller trough drama: "by giving her a 36 language, by making words meaningful" (p. 87). At a more fundamental sense, words cannot be sufficient to give all the emotions, feelings

and ideas. The aesthetic coherence needs to be a properly crystalized instrument; in this respect drama plays a crucial role to achieve to enter a person's life both academically and socially; what is more, students are robotized with the traditional teaching methods and unfashionable learning techniques based on discredited practices (Mosher, 2001) instead of resorting to imagination power to assume a role for the purpose of taking the role of an existing character in a free context.

It demands that we expand our view of the student as a learner and education as an objective. Based on the aesthetic illustration, Huebner (1975) emphasizes that the "educational activity can have beauty" "where the possible vitality and significance of life is symbolized by the excitement, fervor, and community of educational activity" (p. 110). Improvisation which is as a form of dramatic play, unplanned plays and arts form give students great opportunity to learn knowledge via symbols and imagine certain situations for experiencing physical, visual and sentimental elements by the way of "increasing his ability to respond to the world [and] to partake of the world and become more aware of what he can become, and what man can become" (Huebner, 1975, p. 231).

1.3 Statement of Problem

English plays have a critical role both in terms of being an official language at the international platform, and the dominant business and global market language all over the world. At this juncture, cultivating students' English knowledge and change their attitude positively towards language learning within the framework of drama through learner-oriented activities via augmenting the efficacy of drama in education cannot be underestimated.

In addition to offered intensive IB School Program in direction of lesson schedule supported with academic writing, English scrabble tournaments and conferences based on Model United Nations in order to fortify students in a social platform, all these elements without drama lessons can be sufficient for students. 9th grade students have 6 hours Main Course (grammar), 2 hours academic writing, 1 hours listening and speaking and 1 hour for Model United Nations (MUN) except for Model United Nations Club hours consisting of 2 hours as a club in a week, so they

have a great deal of responsibilities to conduct; such as, assignments, exams and presentations for the school as a world student. One of the most effective lesson among all these courses is Model United Nations which plays a crucial role as students act out as world leader in order to find resolutions to global issues all across the world; such as, policy, economy and environment.

In the light of the above discussion, when you look at Turkey's position related to its international status including its financial, cultural and social stance as a notion towards other countries, the significance of foreign language as a global lingua franca widely around the world becomes an inevitable instrument not only for students but also for all humans.

In this breaking volume, despite progress, however, the almighty function of drama lessons in education still are not prevalent since traditional approach in education is deprived of innovative methodologies and founded on long-established customs, which leads to dampen students' enthusiasm and excitement.

In order to comprehend why drama has clear advantages, one needs to examine students' dynamic performance. There is no doubt that the activities are strikingly fundamental learning tools to cultivate teaching English as a foreign language with the strategic methods for the students. This criterion is useful for the students who do not play active roles in the classroom because of their characteristics like introverted and passivity factors, after an intensive course. It does not only serve for cultivating intrapersonal skills but also foster inactive students' knowledge as a basic element on the improvement of student's both academic and social skills by motivating them. In this light, the reality is the requirement of harmonized lessons with drama activities; otherwise, students may be deprived of art as a reflection of drama as it is a part of everyone's world.

1.4 Purpose of the Study

The study aims to deeply explore the students' attitudes towards English language through drama centered English lessons and how it becomes an effective strategic tool on the improvement of students' English language proficiency for the

data and survey. Exploring and analyzing different range of data connected to literature view, it strikingly proves how drama enriched with the multidimensional techniques can foster communicative, social and academic skills of the students if it can be put into practice at the right time and placed with entertainment and fun. It has a strong potentiality revealing the power of dynamism and mobility to the center of the lesson by getting out of the text books or routine frameworks.

1.5 Research Questions

The purpose of this study is to shed light to the following questions:

1. What are the attitudes of the students towards the use of the drama techniques in English classes?
2. What are the attitudes of the EFL teachers and administrators towards the use of the drama techniques in English classes?

1.6 Significance of the Study

The use of drama is not new historically and Plato, in The Republic, emphasized play as a way of learning through art. Aristotle urged education in the arts, distinguishing between activities that were means and those that were ends (McCaslin, 1984, p. 271). The value of drama as a tool for teaching in education strikingly is a significant developmental process in students in the way of providing appropriate linguistic atmosphere in the school; furthermore, thinking of drama as an art notion gives people a chance to think behind the superficial side of the life within aesthetic and intrinsic framework. Thereby, it has mainly regarded as a corner stone of art for language learning during the history. At a more fundamental level, many philosophers and thinkers have pointed out using drama to cultivate moral and doctrines to be a very critical form. "The Medieval Church taught through the medium of mystery plays and in doing so helped to restore theatre to its proper place as a great art" (McCaslin, 1984, p.271).

In lieu of choosing ordinary methods or mechanical drills in lessons as a reflection of limited curriculum programs and addressing mere observers instead of

alert receptacles, depicting radical drama techniques to stimulate interest, alluring the students into asking questions and encouraging them to exercise their sensitivity, provide a new field to use language meaningfully and effectively as emotions are linked with leaning. Above all, as Huckin and Coady (1999, p.183) clarifies "… learner attention is crucial variable" since to be able to attract the attention of students is a basic key to fulfill their educational needs.

1.7 Overview of Methodology

1.7.1   Research design. This study is an explanatory case study on the basis of sequence of events, experiences, perceptions, opinions and specifically attitude of the English 9th grade students. Class which is participating in English lessons centered with drama activities and as a research design to conduct this study, qualitative design was used. For the purpose of conducting the study, qualitative research methods are used to be able to treat problems and issues. As it is stated above, this study is a case study and a case study is a unique way of observing any natural phenomenon which exists in a set of data. Contrast to quantitative study devoted to patterns in data at the macro level, a number of subjects and the phenomena was observed by case study at the micro level (Yin, 1984).

The data collected with the harmony of various sources; such as, semi-semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, student feedback note cards and teacher log (a set of drama activities). This study adopted as a qualitative study because of common features such as searching for answers "from the perspectives of local population it involves" (Mack et al., 2005, p. 1), aims to comprehend views, opinions, and real life experiences of a small number of people. Therefore, it tries to clarify 9th grade students whose learning process is reinforced with the use of drama for their language skills and attitude rather than trying to express all the 9th grade students over the world. This special point makes this study a case study. Further, this is an explanatory case study since it tries to find out the attitudes of the 9th grade students' towards the use of drama activities in English language classes.

1.7.2 Participants. 11 EFL teachers in the Department of Foreign Language Teaching and 23 Turkish EFL students studying at the 9th grade class of a Private High School in Istanbul participated in this study during first term of the 2015-2016 academic years. Students were in B1 (intermediate) and A2 (pre-intermediate) levels. There were two- 9th grade classes including average 23-24 students in each class and the school houses 250 students including prep, K9 to K12 levels but holding 47 students only in 9th grade level. They have been learning and practicing English for 9 years. There were also 5 students who passed the requirement of registration for year 9 class which was the first year of academic high school program at this private high school setting. In addition, as a requirement of a purposeful and impressive case study one class was chosen using nonprobability sampling to participate for this study due to limited permits legitimized by school principle for just one defined class.

They are all pre-intermediate students but there are 5 new-comer students who are not proficient but they take English Etude twice a week after school in order to catch up with the level of former students.

It was depicted that all students would contribute to considerable valid data collection since their success rate and English level were not similar to each other so much thereby this method could achieve to create a gap for most of the students via drama. Prior to conducting the research, the research ethics and purposes of the research were explained to the participants in the frame of ethical principals in education. Further, for this research study a purposive sampling has been made use of aiming to comprehend the phenomenon and the strategy is based on students whom I can learn the most. The sample consists of students and various experiences with events hence forming an outline purposely by means of views and opinions related to students with expertise makes the study flexible. This study was conducted with cordial support of high school English teachers and also Head of English Department contributed this study by supporting and developing the use of drama activities in English classes by getting benefit of her experiences and reflections.

1.7.3 Setting. The study was conducted in the 9th grade English Classes of one of the private high school in Turkey during the first term of 2014-2015 academic years. Language proficiency is the cornerstone of world education system thus the

overall objective of English Class is to equip students with both essential and fundamental language skills for providing them a higher quality of language training within various disciplines in the process of English language learning and teaching. The program consists of *Integrated Skills* and *Academic Skills,* where the former has a focus on reading, consistent stylistic approach, forming thesis statement, excellent grammar and vocabulary, and by all means speaking and writing skills. Further, the lesson based on Model United Nations and integrated with either historical or social studies is to enable students to analyze world events with the aim of maintaining world peace from the view of multi-dimensional platform.

1.7.4 Data collection instruments. Four instruments were applied in this study. For the purpose of this study, data was shaped with different sources; teacher log, student feedback note cards, semi-structured interviews with EFL teachers, IB teacher and the head of foreign language department.

1.7.4.1 Survey data. For the purpose of collecting reliable and concrete data about the views and experiences of EFL teachers, a survey data was gathered through and semi-structured interviews carried out with EFL teachers, the head of foreign language department & IB teacher. Different interview questions were also asked to the head of foreign language department and the IB teacher. The questions prepared beforehand consisted of open ended questions referring to Patton (2002) four main types of questions referring attitudes, feelings, values, opinions, views, knowledge and experiences. The EFL teachers, the head of foreign language department and the IB teacher gave detailed responses to the target of questions.

1.7.4.2 EFL teachers interviews. 11 EFL teachers working as EFL teacher expressed their general ideas completely on the behalf of contributing to research and the next step was to apply semi-structured interviews with them. 4 open-ended questions were directed to the EFL teachers for learning their views about the pros and cons of the drama practiced in English lessons and its potential function in the process of cultivating foreign language as English. The questions were given to them before the interview appointment hence they had a chance to think about the questions and held an idea the context of the interviews' context.

The interview was deepened with the in-depth and multidirectional questions with the purpose of extending the aspects of interview attending to a qualitative research. The interview questions were directed to teachers to find out how teachers can adopt the use of drama for teaching English as Ronke (2005) points out about the use of drama as an alternative method with the aim of improving attitude concept for foreign language learning.

1.7.4.3 Semi-structured interview with the IB Teacher and head of foreign language department. The main purpose of the study is to crystalize the reasons that lie behind the drama and its potential almighty effect on students' level of language proficiency via interviewing with teachers based on their experiences. Thereby, perceptions of the head of English foreign department play a significant role for giving radical idea whether we maintain our study on a true or wrong path. The advantages and benefits of learning through experience within the framework of collective activity could be taken into consideration via this method hence in this breaking volume, the directed questions in this part aimed to illustrate how drama becomes an inevitable instrument in the nature of education. For this interview, 4 open-ended leading questions were directed to the head of English department who was responsible for 9th grade English lesson planning and program development. Being an IB school, this private school has intensive international course system and asking for including drama activities to the center of the lesson plans require the support and approval of the head of department. Hence after essential explanation, all the steps related to drama techniques within lesson plans were accepted by the head of department information within the school principle. Above all, this study would service to institution's aim for improving their English knowledge. It was one of the most hard and significant points of the research due to the rules regarding to IB program.

1.7.4.4 Student feedback note cards. This research design was preferred with the aim of depicting students' both positive and negative reactions towards drama activities in English lessons; moreover, it aimed to comprehend the duration harmonized with drama techniques in which students made progress through drama for their attitude. There were 23 students who were informed about the context and aim of the research. There were 8 "wh questions" and 5 "comment sentences" related to the use of drama in English lessons with the aim of improving their skills in

language learning and attitude as a positive concept. The student feedback note card consisting of free responses generated by students was given to students for reflecting their views and feelings towards English language learning at the end of each activity. The aim of this research design was based on obtaining information about students' focused points and attitude within drama activities in English lessons. On the other hand, the students were free to answer any question with their feelings, ideas and beliefs honestly.

1.7.4.5 Teacher log. For the purpose of being aware of the process of improving students' skills in language learning through drama activities, the teacher log was applied in this research. Teacher log which was a metacognitive activity played important role in terms of giving information about the attitudes, reactions and experiences of Turkish EFL learners towards language learning for the teacher herself. On the other hand, the teacher log used as a qualitative research design tool for determining student reaction to drama activities to document expectation for the class with what actually happened from the view of Turkish EFL learners. These reflective logs were continuously evaluated at the end of each drama activities through every phase of the study in English lessons. Further, it intended for comparing the expectation of the teacher. Students' behaviors, attitudes and reaction were noted to be able to give true responses with the aim of examining these evaluations for the teacher log. The steps of the reflective logs were analyzed closely at every phase of the study.

1.7.4.6 Data analysis. In an attempt to further clarify the research questions of the study, data extracts was gathered through student feedback note cards, teacher log and semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher with the intention of delving into the benefit of using drama techniques in education through experience, experimentation and multi-faced activities in the school atmosphere and examine learners' communicative competence in the target language therewith cultivating cultural knowledge, gaining social, communication skill or gaining positive attitude. Further, the results were analyzed qualitatively through pattern coding method and the notes on feedback note cards were interpreted thoughtfully. As Miles and Huberman (1994) state pattern coding is significant in terms of generating themes based on relationship between codes and therefore revealing the essence among group of codes. On the other hand,

differing unobtrusive data until obtained information has been evaluated systematically within a mental discipline play a major role for the course of data collection instruments. Most importantly the perceptions of the teachers and administrators and their views on students were directed towards the role of drama in improving students' level of competency as a considerably essential element for the benefit of study.

1.8 Definitions

EFL (English as a Foreign Language): is defined as the learning of a language taught to those for whom English [has] no internal function in their L1 country (Jenkins, 2000).

ESL (English as a Second Language): is considered either to those for whom English [has] an internal function in their L1 country or to those who [… emigrated] to English L1 countries (Jenkins, 2000).

English Preparatory Class: English Preparatory Class provides English training for students who need to acquire the proficiency, English grammar and language skills required for developing academic and social background.

Lingua Franca: is a language common to, or shared by, many cultures and communities at any or all social and educational levels, and used as an international tool (McArthur, 2002).

Chapter 2

Literature Review

2.1 Overview

In this chapter, the comprehensive literature review of the study is examined within the framework of sections with the aim of obtaining data in the research. It was of a critical significant for me to explore the previous conducted studies on an inter-disciplinary platform in order not to produce an original study that resembles another.

My previous searches in the light of literature review indicates that there is not sufficiently available literature based on using drama techniques and activities to cultivate English as a foreign language. Further, I conduct my study specifically on the usage of drama so as to teaching English as a Second/Foreign/Additional language.

Initially, the notion of drama is crystalized with the clear description. Furthermore, it was quite essential to be aware of other studies not to be a reflection of past researches in my new path. Afterward, the use of drama and types of drama are identified, and these are followed by the explanation of history of the meaning of drama, drama in ELT, process drama, drama techniques then student and teacher in role. Ultimately, the efficacy of drama in lessons for speaking ability is clarified in detail.

Language is a kind of deep breath in which students can feel themselves as a vivid element which constantly develops itself between thought and action. Foreign language teachers have a strong tendency to analyze students' attitudes and behaviors through the lens of methodological systems. Above all, when one analyzes the meaning of behavior from the study of human behavior, the definition goes as *behavior is movement* (Adolph & Berger, 2005), which gives us a great deal of

information about the background actions. At a more fundamental level, being able to stir students' attention and interest towards lessons based on language competence is an indispensable question of the linguistic field.

Additionally, activating students' positive attitude can be gained in a short time via a number of effective tools and drama techniques which can be used for vocabulary, listening, speaking and writing skills. Additionally, the article, "Reading Research and Instruction" *defines reader demands repeated reading actions during the rehearsal stage for an anticipated performance* (Millin and Rinehart, 2010). Thereby, students' senses should be open and ready for an unexpected performance at any stage. Naturally, as a result, boredom will give a place to increased attention.

2.2 Drama

Conversely, as it is thought by most of the people, drama is not a simple performance based on scripted play in front of people. This is an almighty instrument to express human feelings, ideas and senses. It is the result of a potential behavior as an activity. As Needle and Goode (2000) points out "the direct experience that is shared when people imagine and behave as if they were other than themselves in some other place a another time" (p.4). It is a kind of reaching your core via forgetting real time, real place and letting yourself explore another dimension of the world. Actually, it is a kind of identical sense of finding your inner world within miracles independent from all the artificialities related to limitations settled by the stereotypes in human life. This reality implies that drama is an art with its groundbreaking stance in the education system. It is the reflection of human soul and stolen unawares through your illuminated path including ups and downs of the life as a natural process. Above all, it is just being who you are while being involved in life. This idea is valid for the adults as well and the recent researches by McGregor (2014) crystalizes the efficacy of drama techniques for teaching any element to learners since it motivates them and also stimulates their sense of grasping more challenging opinions and views.

2.3 The Advantages of Using Drama

As researches suggest, ELLs need knowledge at the field of literacy based on communication competence, and Goldenberg argues the necessity of instructional accommodations *with linguistic interactions with peers and teacher or such oral language activities fit naturally into the daily scheduled activities of literacy block* (Goldenberg, 2008). With the changing world, student-oriented dynamic lessons deprived of traditional teaching style or practices start to gain more effective ways than the usual patterns. Additionally, as August remarks in his study, *"*Learning disabilities Research and Practice*"*, *drama plays an important role in supporting oral language and English literacy development* (August, 2005). It can be noted that students should know the linguistic side of the texts within a literal context.

There is an understanding towards drama as "theatricals" since it derives from the sense of immense knowledge towards drama; however, it is not hard to comprehend the reason of this problem when you evaluate the education system in Turkey and the curriculum within the traditional framework. Further, there is no equal platform to make a teacher as a potential role player with students.

As an educationist, one should always be self-analytical in order to reveal his or her ideas, emotions, strengths and weak points. It is a clear path in complex human process to conquer both self-esteem and learning style as a teacher for determining academic potentiality and capability in the path of teaching English in an educational field. As stated in the article based on *"*Child Development*",* one of the most critical *classroom-level factors is the quality ad volume of oral language use that is promoted by teachers* (Peisner - Feinberg, 2001). Some of the basic benefits of using drama as a teaching strategy are its striking power to engage all learning styles or activate learning in the classroom as well as supporting oral skills development and present some practical classroom teaching activities which provide different kind of learning styles in English as a foreign or second language. Some of the inactive or shy students have a tendency to act passively because of their biological and psychological differences. What is more is that the power of "drama" in lessons gives students freedom to enter various worlds through text, dialogues or conversation. An aesthetic notion of curriculum and lesson programs brings a new stance to the center of language curriculum.

On the other hand, it is stated in the article "Practical Guidelines for the Education of English Language Learners" that the development of academic skills and English proficiency is affected by a range of significant individual elements, such as *students' social and cultural backgrounds, their proficiency and educational history in their home languages, and their length of exposure to English* (Francis, 2006; Pianta, 2005). Therefore, socio-cultural background of the students play a crucial role and teachers should be aware of students' social skills, the level of understanding, and power of creativity to motivate and encourage them for learning English through drama. Furthermore, this paper aims to exploit how drama plays a crucial role for students, especially shy and inactive students who are deprived of expressing themselves and prefer to stay inactive for learning English as a foreign language or second language through drama.

The fundamental element that should be exploited diagnostically here is that whether if drama can be a basic instrument for activating kinesthetic learning style that explores physical and mental self within both a scene and role play or not. This idea and the desire for exploring the question originated from real issues as the experiences in the class open a new world to the learners. Moreover, the accepted general teaching philosophy is based on student-oriented method and active participation within an organized framework in the lessons. That is why it is necessary to examine some of the questions occurring in human mind like students' differences in developmental levels and their characteristics.

2.4 Drama in ELT

A part of communicative approach, the value of drama is on the upbeat in ELT. Drama has a strong power to involve students to the center of lesson in a social context and create a dynamic atmosphere on the behalf forming communication situation. Language competence with the integration of drama techniques as a methodology to teach English makes English language teachers successful in their own path. As Peregoy and Boyle (2008) emphasized, "drama activities provide students with various contextualized and scaffolded activities that progressively involve more participation and more oral language competence; they are also non-threatening and a lot of fun" (p. 128). There is no doubt that learning via fun makes the students much more

enthusiastic and eager. However, supplementary materials, course materials, and resource books are deprived of drama activities. This is the tragic side of Turkey's education system as being part of active member of international projects but raising non-native English speakers. Therefore, English language teachers have to improve strategies and take radical decisions towards curriculum with the aim of involving or enhancing drama activities into their teaching field.

On the other hand, the role of teachers can be considered a key facilitator of learning to create life-long learners who can involve students to play an active role in their own style and their stance should reflect their culture that is shaped by folktales. Using these kind of traditional activities make students culturally aware of their heritage, thereby building their self-esteem and self-respect (Abraham, 1983). There is no doubt that this sense brings students a global foundation in their learning platform.

2.5 Process Drama (PD)

One of the corner stones of constructivist methodology is the term *"process drama",* is addressed in the article *"drama world and the process of drama"* as a new term in drama education. They use the term in drama education to express the *"pre-text" and the improvement of a drama created by the participants*. They depict how a teacher can be a model and starting point for the session with an event; however, leads a broad discussion about let up to a new situation (O'Neill, 1995; O'Toole, 1992). Therefore, the participants find a new platform to discuss issues and find solutions to the nature of the events sometimes with the little manipulations by a teacher, yet the students should maintain the activities. The participants find a chance to learn actively and effectively. It is pretty clear that they can broaden their horizon with their own autonomy by developing new and interesting discussions in the light of rich enactment. Further, the good side of the *"process drama"* is that it provides a chance based on continual enforcement of students to work in groups or pairs.

PD which is known as a basic key of educational drama was supported and enriched with Communicative Language Teaching especially during the 1970s (Ashton-Hay, 2005). Today, it is still preferred in education by numerous people since the process requires delving into the center of the ideas, feeling and views not only

from unique point but also multi-dimensional horizon. Drama is founded on ideas, conversation (both verbal and non-verbal), and first and foremost the life itself at the intellectual and linguistic platform; therewith, the reactions of people to involve in problems and find solutions to them. There is no doubt that the process gives chance to people to consider the progression of sourcing, filtering and eventually evaluating new opinions in one's mind (Kao & O'Neill, 1998). On the other side, diametrically, Kim and Lee's approach (2000) towards this notion on the purpose of enhancing learning through drama within the harmonized reading text and script do not stimulus performance effectively when you evaluate this situation from the eye of an outer audience (Carkin, 2007).

As researches state that ELLs needs knowledge at the field of literacy, Goldenberg also addresses the necessity of instructional accommodations *with the linguistic interactions with peers and teacher or such oral language activities that fit naturally into the daily scheduled activities of literacy block* (Goldenberg, 2008). With the changing world, student-oriented dynamic lessons deprived of traditional teaching style or practices start to gain more effective ways than the usual pattern. Additionally, August remarks in his study, *"Learning disabilities Research and Practice"* that *drama plays an important role in supporting later English literacy development*. (August, 2005). It can be noted that students should know the linguistic side of the texts within a literal context while using oral language skills.

2.6 Communicative Language Teaching

Communicative Language Teaching was first shaped and developed in America and Europe in 1970 (Kwangswat, 2006); furthermore, numerous people migrated within Europe. Therefore, the Council of Europe gave importance to cultivate teaching English as a second language or foreign language oriented with notional syllabus design to support the migrants in communication; while, in America, Hymes (1978) pioneered in the language teaching's Communicative Competence. On the other hand, Canale, Swain, (1980) and Savignon, (1983) categorized the communicative instruments as follows: 1) grammatical competence 2) social-linguistic competence, 3) discourse competence and lastly 4) strategic competence. As a result, there are many supportive tools to improve communicative language teaching depended on various

factors in future. Teacher role, instructional material role (Richards & Rogers, 2001) and instructional activities (Nunan & Lamb, 1996); most importantly, learner's role affect the path of oral language skill of people.

Finocchiaro and Brumfit (1983) remarked that speaking is natural reaction as a response of a message, articulation and situation using the suitable language, conventions, grammar structures, context, meaning and culture integrally. Listeners receive the intonation, facial expression, and gesture as a result of the speaker.

2.7 Learners' Stance Towards Learning English via Social, Cultural Variables or Contextual Factors

Numerous factors related to leaners' first and second languages affect their learning process and acquisition competence; however, the minor focus is signified on the contextual issues in the field of individualistic features, such as, social, personal and cultural diversities. Some of the learners' striking determination, stance and passion with the philosophy of virtue associated with attitudinal characteristics of their conceptual core make them potential genius of the future on the name of language acquisition; moreover, it can be urged via drama activities. Both internal and external factors affecting discourse of foreign language on behalf of verbal intelligence or language competence based on speaking skill, which may also be shaped by fundamental factors such as; age, hemisphere specialization and input, play a crucial role for unravelling enigma of the covered side of the language as a social behavior.

According to the basic parameters of Factors Affecting L2 Learning on this week's articles; "Factors Affecting SLA Success" and "Contextual Factors in Second Language Acquisition" by Aida Walqui (2000), it is clearly reflected the sheer insight from one of the illuminative words of Drawn (cited in Factors Affecting L2 Learners) "learning about language, not language use". This is the basic key that should be brainstormed by the people dealing with language including language experts. Hence, drama does not just teach English, it also gives a chance to cultivate, shape and represent human feelings.

Major methodological approaches and significant issues in SLA, as Walqui (2000) remarks is "linguistic distance between the two languages"; in other words, learner' language ability in the native language and their capacity" (whether it can be categorized or not) the position of students' language in society and their general stance towards the native language play a major role in grasping the language thoroughly. However, drama is the key point here to be able to eliminate all the potential obstacles. Physical gestures, facial expressions and mimics express minds without using even a word. That is the starting point of language with the power of removing linguistic cultural or social differences at the mercy of drama.

Linguistically, as Walqui (2000) states "the more academically sophisticated the student's native language knowledge, the easier it will be for the student to learn a second language". When the requirements of a language are recognized, the tool is not such a big problem that people interpreted in their inner world. Therefore, the basic goal is to provide powerful connection between learner's knowledge and the target linguistic with the help of substantial interdisciplinary connection within a conceptual intentional system via drama or not. The number of multidimensional perspectives obviously enlightened in Walqui's (2000) article led me to deeply question numerous factors on SLA to clarify this controversial phenomenon: Language Acquisition from the multidimensional views. Hence, finding or creating new methods to cultivate students' oral language skills are the fundamental human activity in the destiny of learners' capability.

In this light, drama also brings the cultural context with it since it brings real life situations into the class and it happens via poems, stories and customs with a context of traditional attitudes. These questions should be taken into consideration from the multidimensional perspective for finding radical solutions to the center of questions with the aim of motivating and activating students via drama. Furthermore, this study plays a major role in providing active and engaging learning for students inside the classroom and their social life. While they actively participate in the lessons with the help of strong dialogues skills, they can develop their characteristic features. Therefore, this stance towards English through drama will support students' performance and incorporates verbal linguistic learning through the use of language, body language and self-expressive methods.

2.8 Adult Learners and Drama

As an educationist one should always be self-analytical in order to reveal his or her ideas, emotions, strengths and weak points. It is a clear path in complex human process to conquer self-esteem and learning styles for determining academic potential and capability. As stated in the article "Child Development*", one of the most critical classroom-level factors is the quality ad volume of oral language use that is promoted by teachers* (Peisner-Feinberg, 2001). Some of the basic benefits of using drama as a teaching strategy, its striking power to engage all learning styles or active learning in the classroom as well as supporting oral skills development and present some practical classroom teaching activities which provide different kind of learning styles in English as a foreign or second language through drama. Some of the inactive or shy students have a tendency to stay passive and inactive because of their biological and psychological differences.

On the other hand, it is stated in the article, "Practical Guidelines for the Education of English Language Learners*" the development of academic skills and English proficiency is affected by a range of significant individual elements, such as *students' social and cultural backgrounds, their proficiency and educational history in their home languages, and their length of exposure to English* (Francis, 2006; Pianta, 2005). Therefore, socio-cultural background of the students play a crucial role while teachers should be aware of students' social skills, the level of understanding, and power of creativity to motivate and encourage them to learning English through drama. Furthermore, this paper aims to exploit how drama plays a crucial role for students especially even shy and inactive ones who are deprived of expressing themselves and prefer to stay inactive in learning English as a foreign language or second language through drama.

For the purposes of this study, "hot seating, role on the wall, conscience alley, frozen frame, role play, teacher in role and student in role" drama activities were used due to the fact that these activities demand dynamism and mobility to the center of the lesson via increasing students' interest towards language learning. Besides, these drama activities help students to develop positive attitude while they acquire English

as a second language. Addressing the issue of the importance of positive attitude due to right drama activities play major role for the tension of fostering a positive psychological classroom atmosphere based on innovative methods. Establishing set of rules and incorporating collaborative work with the help of ideal drama activities for promoting key teaching points provide many opportunities and therefore it develops students' social and academic skills. Besides, these drama activities require working together in pairs and small groups hence creating multiple activities for stretching students' language, extending their ideas and specifically providing collaborative atmosphere were fundamental factors that play significant role in this both social and cognitive process.

2.9 Drama Techniques

In drama education, there are numerous activities named drama methods to deliver a performance. These are named with different styles and methods as Needle and Goode (2000) refer to drama conventions instruments for exploring and conveying ideas via meaning (p.4).

Language elements differ from methodology to techniques; in other words, the base of learning outcomes find the right path through some of the directions such as syllabus, reformative methodology and learning targets. The basic key here taken into consideration is to be able to determine the best methodology among them and put it into practice under the light of language experts in the field of education.

The studies remark drama is a kind of potential instrument which any student can enrich the content of his/her knowledge without experiencing any paucity of learning tools via gesture, mimics and nonverbal or verbal activities leaning on drama techniques. Based on this, the short epitome of exclamation of a range of commonly applied drama techniques are identified below as a corner stone of teaching English through drama.

- **Hot Seating**: This method is used for building a role in drama activities or rehearsals, or examining a play post performance and the good side of it, any time any student can perform it spontaneously. Performing a

character without memorizing any transcript by students makes them happy and relaxed. A voluntary student sits in front of the class and pretends as the character himself while the others direct questions to him so as to guess the right character. Further, enough time can be given to students to prepare good questions related to his role and this mutual cooperation increase their eagerness alternatively.

- **Role on the wall:** The target of this activity is to be able to guess the right character via brainstorming for improvisation after drawing the outline of the body on a large sheet of a paper by a participant in the class. It can be also conducted as a group activity or individuals and they can give information about characteristic features, appearance, stance, gender, age, job and position at the same time referring to personal ideas and feelings; such as, clothes, behaviors, dreams, like/dislikes, and friends/enemies and mysterious. Lastly, the leader of the group or the individual presents the work.

- **Conscience Alley/Thought Tunnel:** It is an effective method for examining any situation that the character has to expose and students stand in two lines facing each other. A student or the teacher determined as a protagonist in the role of a precise character walks around the students and the others give him/her advice. The basic aim is here to be able find a good solution creating a good decision maker. At the end of the activity, the protagonist faces with the last alley and he/she makes a radical decision.

- **Frozen Frames/Still Images:** Still images and freeze frames are both the part of tableau. It can be performed by just one student or groups and they are expected to be frozen related to a scene or play. Students had better use their mimes, gestures and facial expressions to give message concerning with the character or the content of the story, script or any text. Instead of explain their ideas or views verbal, students can find more powerful chance to express the content of their attitude

through improvisation with the help of their striking stance in a frozen position.

- **Role Play:** Learning is a kind of never ending journey which keeps going by planning improvement constantly until to touch its scientific aim. Cultivating yourself continually and awareness are part of the essential background of any language teacher. As many of the studies states "role play" as a part of drama is a fundamental learning tool supporting he language development of students in all levels and the article "Using Readers theatre to foster Fluency in Struggling Readers" *defines the desire put on a performance is more pushing and motivating teaching and learning tool than simply requiring that a story be need a prescribed number of times. (*Tyler and Chard, 2000) Therefore, acting out a role within a scene or script makes the content of a language more memorable and useful rather than reading texts superficially without practicing in a real world.

- **Teacher in Role:** Teacher in role plays a crucial role for the process of drama since the relationship on a delicate balance between the teacher and student arouses the excitement of the lesson. Above all, the teacher does not have to be greatly skillful or successful for acting a role in this field yet he/she can shape this dramatic process effectively. This may be called as a leader or peer according to tension of the lesson and the teacher can develop strategy via determining one of a student and put him/her into role actively by benefit from some of the drama techniques; such as, "role on the wall, "hot-seating" and "frozen frame". The role can be the reflection of a dialogue passed between two people, subservient character of a text or emotions of a particular character.

At this juncture, not the system but teachers have to make differentiations by removing orders and establishing different language learning pathways. Above all, big ideas arises from the dynamic subject matters attracting students' intention to unexpected and covered points

to the issues related to syllabus design simultaneously input. On the other hand, central design is another important factor for language teaching programs and in his article, Richards (2013) underlines that the teachers need this design while preparing the lessons and thinking on activities, techniques and methods including drama techniques. Furthermore, continuum engages considerably with the process approach and permanence is a must for organizing the right path.

- **Student in Role:** On the other hand, the main theme is based on releasing student potential because of characteristic features, social rule or cultural differences hence student teachers who have potential power are strikingly significant to use drama based on speaking activities on the behalf of encouraging the others for cultivating English foreign language. Furthermore, they take a position as a role model; moreover, "drama-friendly" theories of language acquisition which refer the view of Bakhtin, Vygotsky and Halliday. Unquestionably, students' dream world is more powerful and lively than teachers and the participants can learn how to make language learning more meaningful and exciting by using drama techniques and activities boosting collaboration and the soul of exploration.

What is more, students have a chance to reflect upon their existence within a role-play use of speaking teaching techniques and how to incorporate educational drama strategies into it. The article of "Professional Development in Action" mentions about *Coaching increases the teachers' implementation of new learning and the reflection elicited through coaching contributes to future use of strategies* (Catherine J. Casteel & K. G. Ballantyne, 2010).

Lastly, the fundamental element that should be exploited diagnostically here is that whether drama can be a basic instrument for activating kinesthetic learning exploring physical and mental self within both a scene and role play or not.

2.10   Applied Drama in Turkey

As a globalized world, drama becomes a widespread tool in the nature of education and Turkey also applied this technique in the path of education. In the study of (Baturay and Özbek, 2009), it is remarked that Harriet Finlay Johnson, who was a history teacher, was the first pioneer of this method in classroom setting in 1911. When you think the potential importance of customary or traditional education system based on course books, it is really great step to the core of contemporary approach. Thanks to this approach that drama method had been called as "theatre in education" in Turkey and those times were the most important process of drama in the education system (Baturay and Özbek, 2009). For instance, there are famous plays in Turkey's history such as Karagöz and Orta Oyunu as San (1998) depicted on the behalf of theatre.

Additionally, recently drama has showed it stance among the teaching and learning strategies in Turkey and even trainers has started including drama techniques and also in teacher training curricula as a focus of postgraduate studies (Adıgüzel, 2013; San, 1998). As a result, if you delve into the efficacy of drama as a teaching tool, it has numerous effective factors in terms of providing creative thinking, rooms for cooperation, oral language skills and active participation (Adıgüzel, 1993; Freeman, 2000; Morris, 2001; Rances, 2005; Turner et al., 2004).

2.11   Applied Drama through the History over the World

The roots of drama were shaped in the history of England and as an influential strategy drama can be cultivated in the sense of constructivist learning. In 1577 Finland adopted the existence of drama as popular subject in the schools. For instance, the drama was introduced in UK between the two world wars for as a step attempting to embrace student-oriented learning with this approach. At a more fundamental level, although there is not definite information related to how and why drama started in the history of Greek, they embraced drama within drama as a means to worship. For instance, Plato appeared as a major figure in Ancient Greek times.

As O'Toole, Stinson and Moore (2009) defined "progressive teachers of the 1960s and 1970s in Canada, UK and Australia embraced the drama" as a reflection of human nature and essence. Further, the pioneer of progressive education Winifred

Ward in 1947 adopted the use of drama for creative expression O'Toole, Stinson and Moore (2009). Therefore, the roots of drama as teaching tool lies behind the visible walls of history.

2.12   Drama with Adults in ELT

There are lots of different ways where drama can be clarified. Some of the core elements; such as, the desire of learning English, exploring its pros and cons and questioning possible issues are the fundamental reasons for learning and teaching. However, it does not flourish at a basic platform as you can dream. In a journal "Teaching English for Specific and Academic Purposes" Susan Holden remarks that *any kind of activity where learners are asked either to portray themselves or to portray someone else in an imaginary situation* (Holden, 1981). It means that portraying someone using the ability of imitating; in other words, portraying anyone or anything around you imaginatively from one situation to another either in classroom or outside the classroom can accelerate the process of learning due to experience of performance. While applying this method, both teacher and learner should be effective and innovative in order to integrate language skills especially in the field of oral language.

There is no doubt that drama is an effective and powerful tool destined for cultivating language; moreover, drama is a movement and *behavior is a movement* that deals with all of the students interactively all class long (Adolp & Berger, 2005). It provides the means for bounding students' both physical and emotional knowledge to each other as it gives an opportunity to them to take risks with linguistic knowledge and practical knowledge between action and thought. Teaching English as a foreign language indispensable requires a delicate balance to be able to reveal receptive and productive skills. Through drama a class dynamism and mobility can be increased strikingly; moreover, it has an almighty power of gathering some of the fundamental skills together in a harmonized way such as, reading, writing, speaking, grammar and listening on a multidimensional construction for the same aim. It plays a crucial role in bringing these valuable techniques together by linking each other from the different fields. Teaching English to learners or cultivating their speaking ability is both difficult and enjoyable at the drama nature since it brings new and interesting view while improving new innovative approaches.

Chapter 3

Methodology

3.1 Overview

This chapter will introduce the instruments of the methodology in the light of research design, setting, participants and procedure, data collection instruments, procedures, and data collection.

Specifically, the following research questions have been investigated in this study:

1. What are the attitudes of the students towards the use of the drama techniques in English classes?

2. What are the attitudes of the EFL teachers and administrators towards the use of the drama techniques in English classes?

3.2 Philosophical Paradigm

The path of a research design is shaped with philosophical assumptions in order to make a true decision on behalf of qualitative or quantitative design. Furthermore, a radical researcher must construct his way of paradigm, style and his role within mental discipline in the study (Creswell, 2007).

One of the most widespread explanation of main paradigm has been identified by Guba and Lincoln (1994, p. 105) as "a basic set of beliefs that serve or manipulate the investigation" There are two well-known research paradigms specifically, qualitative and quantitative research. Primarily, Creswell (1994) states that while

quantitative approach is based on improving knowledge by giving statistical data, qualitative approach encourages an inquirer to get information via constructive method with the aim of improving a theory or pattern in a holistic picture.

This study adopts a qualitative research design as a means of cultivating the use of drama, thus this study explores the efficacy of drama on students and their attitudes from the perspective of the basic conceptual structure of qualitative research paradigm. At more fundamental level, it concerns real factors or situations of either a single person or a group of people. What is more; it aims at crystalizing social matters as Creswell (1994) points out that the process of inquiry is based on comprehending human problems by raising a complex holistic frame shaped with words and conducting in a natural place. In this paradigm, they are 9th grade students and EFL teachers; case study approach is suitable for this thesis. These students aim to comprehend the use of English through the drama that they cover and practice in the lessons. They also aim to cultivate subjective meanings of their assumptions through engaging themselves in various real life situations. Thereby, this point gives teachers a chance to explore multidimensional or controversial real views instead of minimizing the meanings or situations into a few frames or opinions.

This qualitative case study used a research design supporting the process of exploring a phenomenon harmonized with the various data sources (Baxter & Jack, 2008). Stake (1995) and Yin (2003) depict that the case study is shaped by the constructivist paradigm. Constructivists remark that there is not one unique general truth which is valid for all people so it is changed by the reflection of views, perspectives and beliefs. More specifically, they highlight the existence of the subjective human created meaning. On the other hand, they do not claim the significance of notion of objectivity.

According to the constructivist paradigm (Creswell, 2007, p. 33), there are four philosophical assumptions: ontology, epistemology, methodological and axiological in a qualitative study. The definitions of the previous terminologies are given below:

Ontology: It is totally associated with reality. Researchers adopt the multidimensional nature of realities at the center of multiple perspectives and human views.

Epistemology: Researchers basically aim to get the closet line between them and the participants.

Methodological: It is an attempt of the researcher to resort to inductive logic, studies and ways so as to form a design in the improvement of research

Axiological: Researchers give importance to their values and they do not hesitate to report their striking biases in their field.

This qualitative case study was examined in an interpretative, naturalistic and holistic way from the point of view of this paradigm.

3.3 Research Design

This study aims to find students, EFL teachers and administrators' attitude towards the use of drama in English lessons in the Turkish private K-12 school. For this reason, the qualitative data, obtained through students' feedback note cards, teacher log and semi-structured interviews and carried out with EFL teachers, the head of foreign language department and IB teachers, illuminated the path for the research questions with the detailed answers. In order to get extensive and understandable answers related to EFL learners', teachers' and administrators' attitude towards language learning for illuminating research questions, a qualitative case study research design was internalized.

Within the discipline of qualitative data, the findings can be generalized to various people and areas due to the similar characteristics towards analyzing a specific social context or phenomenon, according to Mack et al. (2005, p. 1). At this juncture, qualitative research indicates how it is really different from scientific research.

For this study, a qualitative case study was adopted as a research design because of its efficacy and suitability. This study is an exploratory and single case

study. Yin (1984, p.23) identifies the case study as "an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used." According to Merriam (1988, p.13), programs, events, persons, processes, institutions or social groups are samples of bounded phenomenon in education. There are a few features of a case study: 1) a qualitative approach 2) investigating a bounded system (a case) or multiple bounded systems (cases) at a time 3) collecting detailed data from multiple sources of information (e.g. interviews, audiovisual material and documents) 4) reporting and presenting a case description and cased-based themes (Creswell, 2007).

In addition, there are four types of strategy in mixed research method: convergent design, explanatory design, exploratory design and embedded design (Creswell & Clark, 2011; Teddlie & Tashakkori, 2009).

An exploratory case study aims to define questions and hypotheses of a study within a mental discipline with a strong desire. Most of the time, exploratory case studies may not be clearly specified and they require data for the formulation of valid hypotheses. Their broad concept provides the researcher with a high degree of flexibility and independence with regard to the research design as well as the data collection (Streb, 2010, p. 373).

There can be three explanatory approaches in a case study research and these are categorized as: Co-Variational Analysis (COV), Causal-Process Tracing (CPT) and Congruence Analysis (CON), as Blatter & Luzern (2012, p.6) depicted in this study, casual process tracing is used which aims to find out "sequential and situational combinations of figurative language theory through drama activities." Therefore, one case (class) is selected for this study due to its accessibility and practical position.

All in all, this study attempts to evaluate 9th grade students, EFL teachers and administrators' attitudes towards the use of drama techniques in ELT classes. It also aims to improve the English language skills of the learners through the drama centered activities implemented in English classes; thus, a qualitative case study was used taking into consideration the following reasons: initially, drama activities are

bounded phenomenon; secondly, the learning process and most importantly the process of improving foreign language competence is described with the support of the teachers; thirdly, the data is collected from various sources specifically, semi-structures interviews, teacher log and student feedback note cards based on rubric; fourthly, the teacher organizes and analyses the data within the holistic framework; and lastly, the results are offered in a manner to take advantage of drama techniques.

3.4 Universe and Participants

For the purposes of this study, data was gathered from 23 Turkish EFL students studying at the 9th grade class, 11 EFL teachers of a Private High School in Istanbul enrolled in the English Preparatory Program during the fall term of the 2015-2016 academic years. What is more, the students who come from private school have been learning English for almost 11 years while the others have been learning English for 7 years. The level of the students is A2 (Pre-Intermediate) and B1 (Intermediate). They receive total 6 hours of English lessons per week each level. Therefore, the students who are coming from state school are at the Pre-intermediate level while the others are at the intermediate level. The reason behind choosing this particular group of students was due to the fact that they were the group that the teacher spent 1 year under the program of 26 hours in a week being a part of Prep class teacher for English lessons the year before and thus had the highest potential to act drama due to the Prep Show performed by these students.

The participants were 12 female and 11 male students with an age range of 15-16. 18 students come from private school while 5 students come from state school. While 2 students are Iranian, 1 student is Egyptian. Both of them have got intermediate English level.

On the other hand, 11 EFL teachers, with the age range of 25 and 40 years and teaching experience ranging from 2 to 5 years, participated in this study. They were all teaching A2 (Pre-Intermediate) and B1 (Intermediate) classes in the program. Prior to data collection process, all the research ethical rules and purposes were explained in details to the voluntary participants who were chosen meticulously for the face to face interviews.

Involving a native EFL teacher to this study gives an important opportunity to the nature of study in terms of evaluating different international training system from the multidimensional perspectives. Turkish EFL teachers who are aware of the tension or dynamism of the classrooms played major role in the study as they could evaluate the requirement and efficacy of using drama techniques or activities in order to improve skills of students in language learning.

The present study was conducted at the 9th grade English classes (23 students) at one of the foundation (private) K-12 high schools in İstanbul, Turkey. This is an IB (International Baccalaureate world school). At more fundamental level, this is kind of organization called "International Baccalaureate Organization" (IBO) and it is an international educational foundation headquartered in Geneva, Switzerland, founded in 1968. IB is divided into two programs under the name of IB Middle Years Program (MYP) and IB Primary Years Program (PYP). These students are a part of MYP since it is designed for students of age 15-19. According to this program, students are responsible for conducting projects, research homework and lastly completing rubrics in the classes.

In this light, students are required to pass the exams including English and the score must be above 50 (out of 100) in order to get a satisfying grade. Therefore, this study took place in the natural setting (classes) of the participants. However, the students who fail are given a placement test that allows the institution to place them in the appropriate level of remedial study for all the grades if projects or assignments are not sufficient for the total score.

The program consists of one basic course (4 hours) and academic skills (2 hours). In the main course, the teacher is responsible for teaching grammar, vocabulary, reading, speaking and more importantly teaching English using illustrated storybooks (total 4 books), whereas in academic skills course, they mainly focus on writing and listening skills. Additionally, all language-learning skills comprising (grammar, reading, writing, speaking and listening) are integrated in these six courses to cultivate students' skills and meet their needs for the required English knowledge.

3.5 Procedures

3.5.1   Sampling. There are various samplings applied for the field of social sciences as a significant instrument to collect data about a small or large group of people from a population without aiming to measure the whole population. This delicate process is shaped in accordance with units (e.g. people, events and organizations) based on a population's interest and focus point. Hence, by analyzing the sample, it is possible to generalize the results back to the population considerably from which they were chosen. There are two main different types of sampling. They are probability and non-probability sampling (Doherty, 1994).

3.5.2   Sources of Data. This sampling is based on random or stratified selection. It does not aim randomly to select units from a population to form a sample with the view of making assumption through the method of generalization related to the population of interest. Types of probability sampling comprise simple random sampling, systematic sampling, stratified sampling, stage sampling and cluster sampling.

Non-probability sampling technique is a part of purposive sampling. It gives importance to the judgement of the researcher, most importantly relies on his decision. Further, any particular tool of the population being chosen is unknown according to the notion of non-probability sampling. Types of non-probability sampling comprise convenience sampling, sequential sampling, quota sampling, and purposive (judgmental) sampling.

For the purpose of the study, purposive sampling was used due to the fact that particular groups of students A2 (Pre-Intermediate), B1 (Intermediate) and EFL teachers observing these particular groups of students were chosen with the aim of evaluating the use of drama activities and techniques for the cultivation of the students' language skills for foreign language learning as English in 9th grade students.

In addition, purposive sampling method was implemented as a useful tool in the field of this research. Purposive sampling, which is a type of non-probability sampling, is remarked as "grouping participants according to preselected criteria

relevant to a particular research question" (Mack et al., 2005, p. 5). Most importantly, this sampling relies on views, opinions and feelings of the groups chosen deliberately.

3.5.3   Data Collection Procedures. In this study, data was collected through four different instruments which formed the qualitative aspect of the study. These four instruments are: semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, teacher log and student feedback note cards. These four instruments were implemented within in-depth framework for the study. Hence, the following section below depicts each data collection instrument in detail.

3.5.3.1 Semi-structured interviews with EFL teachers. Searching the literature identifies, it is discovered that there are four different interview types. These are structured, semi-structured, informal and retrospective (Ary, Jacobs and Razavieh, 1996, p. 456). One of the most common forms of interviews are the semi-structured interviews applied in interviewing people and it was a significant source of data for this study. These interviews are an appropriate data collection instruments in terms of working with small samples and they are useful for studying specific situations (Laforest, 2006). They provide an opportunity for focused conversational and face to face mutual communication by exploring the perceptions, feelings, experiences or knowledge of the participants through open-ended questions (Patton, 2002, p. 4).

Besides, these semi-structured interviews give a chance to revise and refresh the participants' views, ideas and perceptions to delve into the core of the problems (Laforest, 2009). Taking into consideration the previous steps of the study, semi-structured interviews were shaped with in depth information related to the examining and exploring of the ideas, experiences and views of the EFL teachers who have been teaching English for 9th grade students including drama activities in order to improve students' language competence. The semi-structured interviews comprised four open-ended questions prepared by the EFL teacher parallel to the items (See Appendix A). The questions are based on a comprehensive consciousness about the preferences of EFL teachers in relation to using drama techniques in English lessons with the aim of cultivating 9th grade students' skills in language learning. More specifically, as for informal interviews, the purpose is to remark what participants think and how the

views are differentiated from each other. The questions were determined parallel to the items in English lessons harmonized with drama techniques to gather insightful information about students' level of language proficiency.

The questions focused on a profound understanding of the improvement of the students in the field of language competence with the help of EFL teachers' perceptions, professional development and comprehensive experience. Therefore, these questions aimed to release the students' real attitudes, opinions, feelings and mood as a result of English lessons through drama activities by comprehending their needs in social area. What is more, the construction of the semi-structured interviews leaned against the following steps clarified by Laforest (2009):

- Identifying the respondents,
- Depicting the number of the respondents,
- Scheduling a convenience time and resources,
- Choosing the optimal interviews questions illuminate the nature of the study,
- Inferring the rules and aims of the interview,
- Communicating with the respondents,
- Affirming the date and place of the interview,
- Leading the interview.

3.5.3.2 Semi-structured interviews with IB teacher and head of foreign language department. As the pattern followed for the EFL teachers, four semi-structured interview questions were directed for the head of department to answer (See Appendix B). These were open-ended questions aimed to provide clear explanation in detail for the study. These questions were significant to release potential importance of the drama techniques in 9th grade English lessons in order to include drama activities within the curriculum of the school lesson plan. This study was not important just for the 9th grade students' attitudes towards learning English but also applying this program based on drama activities to the whole grades in high school if the study served to aim effectively in the light of results of the study. Besides, the questions played crucial role to break conventional lesson plans for a globalized education system. The aim of the interview also remarks the need to raise awareness in teachers

to encourage them to make use of these drama techniques which can fit into overall plan within curriculum system. Concisely, this point of the study is based on the perceptions of drama activities applied to the nature of the English lessons for English learners by the head of English departments in high schools.

3.5.3.3 Student feedback note cards. In order to reach purposeful and comprehensive idea about the context of classroom, "student feedback note cards" were used. In the form of note cards, 23 students were provided with 6 questions and 5 options that require giving a clear response related to knowledge about the content of the English lessons and drama activities. These questions aimed to release students' ideas, views and feelings; moreover, it elicits if students are aware of their academic improvement herewith their attitude as a concept and the reasons of this progress by means of drama activities and experiments. The purpose of the study was to be able to evaluate the perspective of targeted participants (students) so the study could give real and true information about the real effect of the drama activities for improving skills in language learning. In order to ensure credibility and reliability of the responses of student feedback note cards for the research, 9th grade English students' reflections on the note cards were examined after illuminating them about the aim of student feedback context in the light of the research context. For the note card questions, counselling course was scheduled since it was important to arrange suitable time both for the EFL teacher and students. The questions were carried out with 23 students in an attempt to delve into the attitudes of the EFL learners towards drama techniques and activities for improving skills in language learning and evaluate whether any difference occurred related to their attitudes in time (See Appendix C). Students completed feedback note cards at the end of each drama activity.

3.5.3.4 Teacher log. During and after each drama activity, the EFL teacher noted down her impressions about the weaknesses and strengths of the activities and evaluated them for the following drama activity lessons. Teacher log consists of a framework which is structured for the outcomes of the drama techniques used in the classroom. Teacher log gave the teacher a chance to compare the differences and expectations among the drama activities for each lesson throughout all phases of the study. This data collection tool required free form responses. Student behaviors, attitudes and reactions towards drama activities in English lessons were noted with the

aim of clarifying their intention towards drama activities within English lessons. The example of the teacher reflective log instrument is depicted in Appendix D. The following table summarizes the major purposes of the study matching with the specified research questions:

Table 1

Overview of Research Questions and Corresponding Procedures

Research Question	Data Collection Instrument	Data Analysis
1. What are the attitudes of the students towards the use of the drama techniques in English classes?	Student Feedback Note Cards Teacher Log	Content Analysis
2. What are the attitudes of the EFL teachers' and administrators' towards the use of the drama techniques in English classes?	Semi-structured Interviews with EFL Teachers and the Head of Foreign Lang. Dep. & IB Teacher	Content Analysis

3.5.4 Data Analysis Procedures. After determining the problem statement, the data were gathered. In order to analyze the data collection instruments, content analysis was used.

As it is defined, content analysis is "any technique for making inferences and objectively identifying special characteristics of messages" (Holsti, 1968, p.608). More specifically, it is an effective platform to give the researcher a critical chance to learn human behaviors and attitudes indirectly by delving into their communication since conscious or unconscious beliefs, attitudes, values and ideas are usually displayed in communication (Fraenkel & Wallen, 2001).

As Patton (1990) remarks, the interviewing method used as a powerful method in qualitative research requires the skill of analyzing the meaning of a phenomenon. Hence, the semi-structured interview held with both EFL teachers and the head of department of 9th graders played important role for providing a positive source and a

pilot interview; in terms of, verifying clarity and quality of the directed questions. For the purpose of obtaining qualitative data related to the interviews, all the questions are examined with the sense of constructivism. As a data tool, interview questions were directed with the aim of informing EFL teachers with the aim of providing preliminary information beforehand in order to evaluate and reflect the efficacy of drama activities on students' language performance in English lessons. Not only all the interviews of the EFL teachers but also recurring sentences were analyzed and compared among each other. Therefore, the data could be gathered within an organized framework. The following steps shaped by Miles and Huberman (1994) were contemplated for the purpose of narrative and coding stage:

- Patterns and themes were evaluated.
- Patterns and themes were gathered.
- Variables were divided into equal parts and factored.
- Factored.
- Relations between variables were examined.
- Surprises were noted.
- The developed codes were applied to the textual data.
- Patterns, themes and delicate bounds between themes were defined.
- Different and identical sides of the investigation were evaluated.
- The data were organized and categorized chronologically.

One of the data tools was "Student Feedback Note Cards" and this evaluation was adapted by Pacyga (2009). Student feedback note card is a basic step for underlying importance of the characteristic performance through the students' needs and interests reflected in their responses and this evaluation was adapted by Ananda (2000). There were 23 participants to be evaluated through their comments on note cards that identified their attitudes towards the use of the drama activities in English lessons in terms of the behavioral aspects in appropriate responses. The note cards were completed by the students regularly according to drama activities. Besides, the note cards consisted of teacher-directed focused questions in order to get right reflections about students' views and ideas. Freely responded note cards are evaluated depending on students' responses and analyzed to gather students' focused impressions after lessons oriented with drama techniques. All notes were compared

with other collected data as well as themes and interpreted. Likewise, the outcomes of students performance was evaluated depending on their responses in order to identify a right interpretation to reflect different levels of performance without ignoring different aspects or instruments of performance to shape the overall evaluation of performance. As Miles and Huberman (1994) remark, analyzing field notes for responses and differing unobtrusive data until obtained information has been evaluated and compared systematically within a mental discipline play a major role for the nature of data collection instruments.

Teacher Log which is a metacognitive activity was done at the end of each drama activity consisting of hot seating, role on the wall, conscience alley, frozen frame, role play, and teacher in role and student in role. The activities applied in English lessons were reinforced with the teacher log as a data in the study. This teacher log used regularly reflected the EFL teacher's impressions both negatively and positively. It was really important tool to bring a light to the attitude concept, feelings or ideas of students for the teacher herself as a data expert. It is a kind of self-coaching system for the EFL teacher to be able to reveal the real data in progress and to comprehend the interaction in the classroom and build on revelations among the activities as well. These reflective teacher logs were permanently analyzed through the study and they were documented to reflect the teacher's expectations for each drama activity and compare the expectations with what really happened.

As a qualitative research, building radical chain of evidence, conceptual coherence and findings in terms of providing suitable assumptions or examining the findings of the researcher at an interpretive stage plays major role for the center of the study.

3.5.5 Trustworthiness. As Guba and Lincoln (1994) describe, the trustworthiness of a study is strikingly significant in order to be able to create trustworthy evidence. They depict four criteria which should be taken into consideration by researchers while analyzing the credibility of the study:

- Dependability: Remarking that the same findings are consistent and can be repeated if the study was repeated for the same context with the same paths, techniques and participants.

- Confirmability: The extent to which the results of a research are formed by the subjects not the researcher's prejudices and interest (Guba & Lincoln, 1994).

- Credibility (internal validity): Making certain of the study measures, tests and what is really needed.

- Transferability (external validity): Dealing with the extent to which the findings of one study can be valid for the other studies.

Additionally, to be able to accept the trustworthiness of qualitative research, initially, it was concretized that: if the study was based on these steps below a) the research questions are openly depicted in the case study; b) the suitability of the case study design for the research questions; c) for the case study purposive sampling strategies are employed, d) data are collected within a logical thematic system e) data are analyzed closely (Russell et. al., 2005).

In order to ensure that the data collection instruments are credible and valid, the EFL teacher preferred to embrace student feedback note cards, teacher log and semi-structured interviews that have been applied many times at the process of the studies and proved to be trustworthy.

As a result, being an EFL teacher who is sharing the same platform with the EFL teachers provided adequate time for examining, evaluating and revising all the steps for ensuring the use of reliability at the nature of the study in a systematic way. The EFL teacher's class and students' performance during the appropriate lessons have been observed carefully in order to establish credibility at the center of the study. Besides, comprehensive descriptions of the participants and institution have been evaluated for the validity and transferability of the paper to support further research. As Morrow (2005, p.250) points out, "qualitative research, ensuing from a variety of disciplines, paradigms, and epistemologies, embraces multiple standards of quality, known variously as *validity*, *credibility*, *rigor*, or *trustworthiness*".

3.6 Limitation

In this study, the qualitative data were gained through the harmonization between semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, student feedback note cards and teacher log which were illuminated by 11 EFL teachers. The EFL teachers have been working at the Department of Foreign Languages which is a part of IB program in a private high school in Turkey.

Due to the intensive course system related to the IB program, some of EFL teachers had to intensify the context of their schedule since they had lots of projects, programs and online education programs related to IB program. Therefore, they had to spare extra time for the semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, student feedback note cards and teacher log. More comprehensive and effective study with a lot more participants can be conducted for further study hence it can be more useful to evaluate the results for the discourse of the study so as to generalize the study for other potential EFL teachers in this field.

On the other hand, the knowledge (customary education system) of some of the Turkish EFL teachers regarding drama techniques was a problematic step in terms of as a premise highlighting them about context and use of drama for language competence in English lessons. For the purpose of the study, the EFL teachers were illuminated about the aim and use of drama for language skill in English lessons in detail. Therefore, including this step to the study required extra mutual time regarding to EFL teachers' time.

There was only one EFL teacher to conduct the study within the systematic framework of gathering data collection instruments, analyzing and interpreting them to serve its aim correctly but still it was essential to be able to minimize the bias for the strength of the evidence and its objectivity in qualitative research.

All in all, the study gave importance to the nature of data cultivated with the cordial support of teachers and participants who serve for the same aim in a private IB school. Thereby, it may have limited external validity which minimizes the sense of generalizability for the same fields but different contexts.

But still, the present study plays important role in the field of English language learning through drama techniques despite these limitations; moreover, it affords a foundation for further research.

Chapter 4

Results

4.1   Overview

This chapter takes an in depth look proffers inference on the results of the study related to 9th grade (pre-intermediate and intermediate) students' attitudes towards learning English by means of techniques and activities that are drama related in the high school. A qualitative case study was carried out as a research design for this study because of its appropriateness and utility. Further, data was gathered qualitatively. For the data analysis procedure, qualitative data obtained from semi-structured interviews with EFL teachers and their head of department, students' feedback note cards and teacher log were analyzed through content analysis addressing the research questions:

1. What are the attitudes of the students towards the use of the drama techniques in English classes?

2. What are the attitudes of the EFL teachers' and administrators' towards the use of the drama techniques in English classes?

4.2   The Findings of Research Question 1

What are the attitudes of the students towards the use of the drama techniques in English classes?

In an attempt to answer the first research question, which aimed to find out the attitudes of 9th grade students' attitudes towards the use of drama techniques in English classes, data were obtained through student feedback note cards and teacher log.

4.2.1   The findings of student feedback note card questions. This part of the study reflected comments of students shaped by the teacher-directed focused questions and this was made through evaluating student note card responses. It attempted to answer the questions from the perspective of the students and aimed to highlight drama related activities whether or not they affect students' attitudes towards learning English when mirrored against their behavioral and emotional qualities. What is more, to be able to crystallize how much all the drama activities contributed and motivated to learning the target language played critical role in the credibility of the study. It was a kind of reliable mechanism in a learning process to bring focus to bear on areas of importance, drama, in this regard has come invaluable for students.

At the end of each drama technique, note cards were distributed to students for them to document their ideas and personal inferences on the application of these activities. The note cards included questions which aimed to ask students to express their views and experiences whether they made progress or not through English lessons centered on dramatic activities. Going forward, it attempted to ascertain in more details whether all these classroom activities based on the use of drama served the purpose of the study. They were expected to write at least three sentences at the end of each activity. There were 6 types of drama techniques applied in English lessons and students were expected to write their ideas, views and feelings about these drama activities. As could be seen in Table 2 below, the words most frequently used on note cards were depicted as a coding method in the table.

Table 2

The Analysis of Students' Feedback Note Cards in Drama Activities

Activities	Student Outcome	Coding	Student Number (23)
Hot-seating	Reviewing the text, Rereading & Productive questions	Boring, Dull & Childish	16

Table 2 (cont'd)

Role on the wall	Sharing different views & ideas	Enjoyable, Effective & Funny	20
Conscience Alley	Using Body Language, Improve Argument & Thinking rationale	Mysterious, Exciting & Dynamic	19
Frozen Frame	Supplementary Learning & Whole-class Discussion	Tedious, Boring & Dull	16
Role Play	Active Learning, Stimulation & Imitation	Creative, Imaginative & Originative	20
Teacher in Role	Social Transaction & Context	Directive, Motivating & Incentive	18
Student in Role	Verbal & Nonverbal Communication Fostering Self-esteem	Natural, Active & Effective	17

The comments on note cards were combined under the same categories but explained separately to give a succinct and clear explanation of note card results written for each student at the end of the drama techniques to examine meaning in this particular context: use of drama in English lessons. To be able to cultivate target vocabulary by practicing speaking and thinking skills with small groups via "hot seating" drama technique, students used critical thinking (1984, Chapter 2), and 16 students out of 23 reported they did not like this activity as much as the other drama activities applied as they found this drama technique, for the most part, boring, dull, or childish. When the comments were analyzed on noted cards, coding cards reflected that applied drama techniques of "*frozen frames*" were evaluated *dull, boring, and tedious* by 16 of the 23 students. Consequently, students specified these two drama activities inappropriate because of their age brackets and reflected that both of them were much more suitable for kids.

To be able to internalize target reading with interpreting method through the drama technique *"role on the wall"* (Love in Shakespeare: 5 Stories, Chapter 1) students analyzed characters and 20 out of 23 students reported they had *fun* while drawing the character and especially referring to this drama technique with *funny* names reflecting the character's personal features. They stressed on their note cards that forming an outline of a person according to a story with the information described, reinforced their knowledge *effectively* about the context of the stories. Coding cards showed that this drama technique was one of the most *enjoyable* methods for socializing with their peers via group work due to *full participation. This being due to the fact that* everybody had to support members of their team when the leader presented the character before the class. As a result, the most common words used in coding cards were *"enjoyable, funny and effective"; and* students gained a basic understanding after reading stories so they drew conclusions and strengthen their knowledge with the drama activities.

As indicated in codes above, the major points highlighted on the note cards by 19 students out of 23 were *mysterious, exciting and dynamic* in the drama technique of *"conscience alley"* which required deep understanding of situations and the development of empathy. It was remarked on the note cards that this drama technique (The Great Gatsby, Chapter 3) was based on the exploration of thoughts so they had to behave strategically and critically; moreover, walking through the alley, using facial expressions, improving the argument or using persuasive language extended their argument in a short discussion. To be able to provide a real world scenario to help students learn, be motivated and engaged through the drama activity of "role play" (Love in Shakespeare: 5 Stories, Chapter 4), opportunities were made available to students through critical observation of peers. Owing to this, 20 out of 23 students reported learning debating, negotiation and persuasion strategies. The coding cards highlighted this drama technique as being the most *creative, imaginative and originative* of methods. The students depicted *role play* involved them to take the role of a character independent from his or her characteristic features hence it was a kind of taking on multiple perspectives and feelings.

In order to ensure a teaching position and encourage activity, the drama technique of *"teacher in role"* (The Great Gatsby, Chapter 5) was utilized in lessons.

18 students out of 23 reported the use of verbal communication skills, flexible different situations and high level of energy with the guidance of a teacher. The note cards illustrated the fact that this drama technique was one of the most *directive, motivating and incentive* of all activities. Going forward, the hands on and sincere attitude of the teacher as a supportive participant in the whole learning process made her a realistic research fellow sort of. These were the views of the students about the teacher. In order to integrate language skills in a natural way, the drama technique of "*student in role*" (Love in Shakespeare: 5 Stories, Chapter 5) was implemented in the English lesson under analysis as a mean of contextualizing the language through an intense focus on communication. 17 students out of 23 stressed the use of activities that bothered on language skills for their role. According to their note cards, this drama activity was *natural, active and effective, to say the least.*

In a nutshell, a careful examination of all notecards leads one to infer unequivocally that students reveled in the whole drama based lesson exercise when viewed over and against other methodologies. Obviously, the only exception being the aspects of *"hot-seating and frozen frame"* which came across as boring was this drama activity. In a feedback session and in other to create an enabling environment whereby all students were brought up to the same wavelength, some of the reflections on note cards were shared with students in accordance to their consent in order to brainstorm whether dramatic activities motivated them or improved their communication skills.

20 out of 23 students indicated their liking when it came to playing stories (such as the characters in William Shakespeare and The Great Gatsby); as it was depicted in Table 2 above. However, 16 students expressed opinions that were different especially with references to the dramatic activities related to "1984" by George Orwell because of lack of love and action in the story. Although this story was one of the most significant among the books for them, they expressed they found the book and two drama activities inappropriate for their age bracket. Therefore, they clearly pointed out the reason(s) for such negative feelings towards the book and that two drama activities preferred in this story.

How could I carry out drama based activities for this story while I do not understand anything in the book? There is no character except the main character because the rest of them are somewhat pointless (Student D, February 9, 2016).

As it was reported on note cards, 18 out of 23 students stated that they learned the characters in a detailed way during the "*hot seating, conscience alley and student or teacher in role*" drama activities since performing the character without memorizing any transcript helped them to behave spontaneously without depending on any strict rules (Chapter 2, Love in Shakespeare: 5 Stories). They specified it was kind of guessing mechanism hence cooperation was the most important duty for them; otherwise, they believed that they could not guess the right character immediately related to the stories (See Figure 2).

According to student feedback note cards, *"role on the wall" drama activity* gave students a chance to find the character, place and time related to the story by drawing the events on a paper. They pointed out it was a team work and ended with the presentation of the group leader by the help of group friends (Chapter 3, 1984). The responses of the students brought to light how they found this activity efficient and helpful as it availed that the much needed avenue to practice to speaking skill through communicative activities (See Figure 3). Therefore, the students reported that this drama activity was based on collaborative learning such as supporting friends, working together and mutual goals.

I enjoy hard work and I like taking decisions for my life and those of my friends so my favorite drama activity is "conscience alley". I feel relaxed when I speak English in this drama activity (Student F, February 17, 2016).

The drama activity "*conscience alley/thought tunnel*" was one of the most different and enjoyable ones among the others. While some of the students forced themselves to find strategic solutions as a good decision maker, some of them preferred to remain indifferent at first. However, generally they liked this drama activity since they found it mystic and cryptic. Therefore, these drama activities aroused interest in majority of the class after a few practices.

As a result, analyzed student note cards indicated that the findings related to drama activities were really crucial for the students who succeeded structuring positive independence and oral language comprehension. Moreover, the responses of student note cards addressed the efficacy of supportive growth in the field of hard effort, language anxiety and behaviors in front of people. Gardner and Lambert (1972) have remarked that the skills of the students in cultivating a second required either mental competence or, language skills, and also it affects students' attitudes and perceptions towards the target language. The results underlined that raising students' interests by way of dramatic activities led to the realization of positive attitudes towards learning English in social and educational context.

In summary, the findings showed that English lessons harmonized with drama techniques motivated students to develop affirmative attitudes and high enthusiasm towards lessons. This also highlighted the fact that there was a strong relationship between attitude and success according to comments of respondents. It was the area of meaningful growth especially due to the use of dramatic activities as the note cards would suggest.

4.2.2 The Findings of teacher log. In order to collect data for the first research question of the study, data was also collected from Teacher Log. The context of the teacher log was based on students' proficiency and attitude towards language learning of 23 students in the class. This teacher log was evaluated by the teacher herself at the end of each activity on a regular basis.

The teacher herself made metacognitive activities in order to evaluate her own impressions shaped by 9th grade English learners both negatively and positively towards drama activities as a result of keeping a daily journal. More importantly, the teacher's reflective log aimed to understand whether students like to do drama activities and its contribution towards their academic knowledge. The teacher log reflected the integrated framework of the drama techniques applied in English lessons and the preferred activities. The activities were used at the end of each drama activity. The teacher made meticulous observations once every two weeks about students' attitudes towards language learning.

The lesson plans oriented with drama activities revealed the general framework of activities throughout the English course. The teacher logs reflected that most of the lessons were based on verbal and non-verbal communicative activities. It was obvious that knowing just the grammar rules was not sufficient to express feelings or ideas; however, facial expression, body gesture and physical movements played a major role for the students to further clarify their understanding about stories in the book. At this juncture, you can notice how the impact of process of drama pedagogy on the learning of spoken language made the difference for foreign language learners in this study.

Table 3

The Report of Results in Teacher's Log

Activity	Students' Weaknesses	N	Outcome	N
Hot-seating	Lack of improvisational speaking skills	7/23	Learning target reading through drama activity (metaphor, personification, symbolism)	16/23
Role on the Wall	Representing the situations just by a leader	5/23	Describing the characters in the story (plot, climax, tone, setting, conflict, resolution)	18/23
Conscience Alley	Use inappropriate expression	6/23	Deepen understanding of situation (evaluating stories with their era)	16/23
Frozen Frame	Inability of constructing own pose	5/23	Generating discussions (class discussions, peer group assignments)	18/23

Table 3 (cont'd)

Role Play	Act out every situation	9/23	Using real-world situations (confer with peers about given activities)	14/23
Teacher in Role	Patience and tolerant	7/23	Flexible to different situations (questioning, making predictions)	16/23
Student in Role	Nonprofessional acting	5/23	Taking on character roles (organize words, sentences, phrases)	18/23

As it was summarized in Table 3, 16 students out of 23 managed to have an understanding of the target reading as well as some figurative language elements such as *metaphor, personification and symbolism through* drama activity "*hot seating*" (Beowulf, Chapter 4). However, 7 students out of 23 had difficulties understanding some of the elements related to figurative language, thus they were supported with extra materials at the end of the lesson. The "*hot seating*" activity helped students' improvisational speaking skills, so that they were encouraged to demonstrate literal comprehension of the works and demonstrate literary elements with essential concepts through stories for the next lesson. For instance, students learned and used "*metaphor*" with the explanation of "Beowulf was a walking sword for his public". Furthermore, students learned figures of speech and made sentences using "*personification*" and they summarized the book with the sentence of "the trees are roaring because of Beowulf's power since he is a great warrior". On the other hand, students learned "*symbolism*" and they expressed that "Beowulf's journey symbolizes a path of his life according to the book". In addition, the "*hot seating*" activity facilitated developing sentence connection. 16 Students out of 23 were able to use the conjunction "*however*" instead of using "*but*" during the speaking tasks. The following extracts are given below by the EFL teacher herself with the aim of giving information about students' views, ideas and feelings towards English lessons based on drama activities. Below, the excerpts from the teacher's log indicate clearly the outcome of the activity covered in the lesson.

Today, in this lesson, the students learned "hot seating" drama technique and they performed the play spontaneously. This method was effective especially when students could not remember the character in a detailed way. They really liked it since this technique gave them a chance to ask questions according to the characters in the story. More importantly, the students who have limited experience in the classroom have more chance to take responsibility to practice the spoken language (EFL Teacher, March 3 "Hot Seating Drama Technique").

My first impression towards this drama activity today was positive since the lesson was oriented with student generated interactive questions. Students were enthusiastic to perform the role and this drama activity gave them an opportunity to communicate authentically. At first, they could not understand how to act or perform; however, all the steps of this drama technique were explained clearly and they understood how to make progress with this method (EFL Teacher, March 3 "Hot Seating Drama Technique").

As it was addressed in Table 3, 18 students out of 23 managed to learn the target reading as well as some figurative language elements such as *plot, climax, tone, setting, conflict and resolution through drama activities* in *"role on the wall"* (Beowulf, Chapter 6). Students learned how to identify figurative language and find the reason why the author used these techniques in his book. For instance, students were able to guess the *"climax"* of chapter 6 which was told the death of "demon's mother" in the book "Beowulf". They also learned the *"plot* and *setting"* related to 500 A.D. and the importance of legends in the book "Beowulf". One of the most important goals was to understand the sense of doom in the *"tone"* of narrator as students could understand the gloomy atmosphere with the help of tone in the book. The "conflict" for the students was "the revenge of Grendel's mother after the death of him although he was always provoked by his mother for harming happy people". At that point, this explanation which was done by the students was really helpful for understanding the book in a detailed way. However, 5 students out of 23 had difficulties understanding some of the target vocabulary in chapter 6 related to fiction, so they were provided with additional worksheets to broaden their knowledge in the field of literature to

better understand the stories. Furthermore, this minority group did not support group leader at the process of telling the theme of the stories to their peers.

Today in this lesson, students did the activities with the "role on the wall" drama technique and they found this activity very enjoyable as drawing was the part of this activity. Student had fun while drawing the character and practicing using figurative language. Additionally, it was one of the most significant methods for team work since everybody had to support team friends when the leader presented the character in front of the class (EFL Teacher, March 9 "Role on the Wall Drama Technique").

My first impression towards this drama activity today was positive because the lesson was based on developing ideas for improvisation. They asked numerous "wh questions" directed towards the person in the story and this attempt released the teaching method of communicative approach affecting students' oral language acquisition (EFL Teacher, March 9 "Role on the Wall Drama Technique").

As it was depicted in Table 3, 16 students out of 23 succeeded to unify the concept of a story after they learned how to deepen understanding of a situation related to stories by *"evaluating them with their era"* with the drama technique in *"conscience alley"* the book of Beowulf, Chapter 7. For example, students understood the Anglo-Saxon poet around 700 A.D. in English literature including oral tradition; in other words, "era" in the book "Beowulf". While 16 students could not evaluative stances, function of essential short story elements or works of fictions, the rest of the students (7) in the class could not use descriptive words on clarifying the mood or atmosphere in the book.

Today, in this lesson, the students learned "conscience alley/thought tunnel" drama technique and they found this drama activity extremely exhilarating and enjoyable (EFL Teacher, March 16 "Conscience Alley/Thought Tunnel Drama Technique").

My first impression towards this drama activity today was positive and extending the discussing over a short story was quiet creative. While they were contributing to the skill of oral language development, they were developing the decision mechanism for the critic moments by the power of drama activity (EFL Teacher, March 16 "Conscience Alley/Thought Tunnel Drama Technique").

As it was addressed in Table 3, 18 students out of 23 learned how to respond to questions in *discussions* and in writing, using personal, literal sense with the help of drama activities. *Class discussions, and peer group works* through the drama activity *"frozen frame"* (Beowulf, Chapter 6) were implemented in English lessons. Students learned how to apply drama elements and the reason why the author used literal techniques in his book. For example; students discussed "the focus of the story on Beowulf as a hero rather than as a king". Yet, 5 students out of 23 did not attend the discussions and use *appropriate body movements and facial expressions*. Therefore, these 5 students were stimulated gently to attend discussions or interpretations.

Today, in this lesson, the students learned "frozen frames/still image" drama technique. This method was rather appropriate for some of the students who hesitated to act a role actively in front of the class, thus the more introverted students carried out various performances voluntarily (EFL Teacher, March 21 "Frozen Frames/Still Images Drama Technique").

My first impression towards this drama activity today was negative in the first instance; however, experiencing the sense of arousing the potential enthusiasm in passive students through this drama activity changed my ideas and feelings towards this drama technique glowingly all of a sudden. Therefore, this method was also suitable for a class which had various characteristics and features (EFL Teacher, March 21 "Frozen Frames/Still Images Drama Technique").

As it was depicted in Table 3, 14 students out of 23 found out how *to use real-world situations* by *conferring with their peers about given activities* through the drama technique of *"role play"* (Beowulf, Chapter 7). Therefore, students could execute themselves while imitating real world scenarios. For example, students

compared similarities such as the sense of jealousy, the desire for gaining fame, fighting the bad creatures and the differences between real-life demons and the ones in "Beowulf". Additionally, this drama activity is effective in terms of building confidence and developing oral language skills along with sense of creativity for the unexpected situations which occurred in the scenarios. However, 9 students had weak points while reacting to their fellow actors mainly due to the lack of English knowledge and creativity for the unreal situations.

Today, in this lesson, the students further mastered "role play" drama technique based on the little practice and experience they had on a few drama techniques in previous English lessons (EFL Teacher, March 29 "Role Play Drama Technique").

My first impression towards this drama activity today was positive since there was a strong relation between students' attitudes and their learning pace as they exhibited a positive attitude towards language learning, and also, their sense of comprehension have gained strength at the same extent (EFL Teacher, March 29 "Role Play Drama Technique").

As it was depicted in Table 3, 16 students out of 23 learned to "*question or make predictions*" about the content of stories; for instance, the killer of the demon and the reason of the demon's reactions towards public (Beowulf, Chapter 8) through the "teacher in role" drama technique. Further, students made predictions about the death of Grendel, his lineage and the revenge because of his death. The more challenging side of this activity was to act a play or situation while managing the classroom at the same time. Hence, 7 students became aware of the difficulty for establishing control over the classroom dynamism with the aim of avoiding chaotic atmosphere.

Today, in this lesson, the students learned "teacher in role" drama technique and observed teachers as role models; it was an extremely critical responsibility to clearly draw the path of drama activity in the lesson. The teacher benefited from various drama techniques and she preferred "hot seating" drama technique and students enjoyed a lot while watching the

teacher acting a performance in front of the whole students (EFL Teacher, April 01 "Teacher in Role Drama Technique").

My first impression and the general attitude of students towards this drama activity today were positive as students had fun while watching the teacher. Above all, it proved that it was not necessary to have great skills for performing a role (EFL Teacher, April 01 "Teacher in Role Drama Technique").

As it was addressed clearly in Table 3, 18 students out of 23 developed the ability to *"organize words, sentences and phrases"* while taking notes upon characters through the drama technique of *"student in role"*. For instance, students wrote an essay about the uncompleted story of "The Taming of the Shrew/Love in Shakespeare: 5 Stories" using their imagination. Notwithstanding, they used some transitional words such as "however, in addition and despite". 5 students were not able to perform the provided drama activity efficiently because of their reluctant behavior. However, the rest of participants were able to use "transitional words and phrases" in summarizing chapter 5, in the book of "Love in Shakespeare: 5 Stories" (see Figure 1).

Today, in this lesson, the students learned "student role" drama technique and it was rather understandable and clear for them when the prior drama techniques were taken into consideration. Students understood how drama activities contributed to their personal growth, potential skill and social stance. I believed that it was a notable step in the students' new phase of educational life (EFL Teacher, April 08 "Student in Role Drama Technique").

My first impression towards this drama activity today was positive since they were aware of the way these activities were used in English lessons. At this point, it was obvious that English lessons differed from other lessons due to their flexibility and extensive nature (EFL Teacher, April 08 "Student in Role Drama Technique").

What is more, all these notes taken by the teacher remarked the efficacy of using drama activities through English lessons. Teacher reflective logs attempted to

explain the results and responses in order to analyze the data critically from the point of *"attitude concept".* 18 students out of 23 shared almost the same feelings and ideas based on drama activities. Furthermore, written utmost common codes by the teacher herself regarding the main points highlighted in the process of interpreting the daily journals (teacher log), reflected the efficacy of drama with the aim of improving oral language skills of the learners in English lessons. This situation proved that all these lessons oriented with drama technique promoted the skill of oral language proficiency for the students in terms of gaining self-confidence as a positive attitude. Students' participation, active involvement in the lesson, body language, and lastly both positive and negative student comments played a major role in understanding the concept in the study while observing the students for the sake of study. The evaluations on the teacher log showed that participants developed positive attitude towards drama activities in English lessons. They had a strong desire to speak English and were involved in the lessons actively. The results in Table 3 depicted that they made important progress in learning English. Specifically, communicative approach led students to make significant differences in their attitudes regarding language learning.

4.3   The Findings of Research Question 2

What are the attitudes of EFL teachers and administrators towards the use of drama techniques in English classes?

In an attempt to answer the second research question, which aimed to find out the attitudes of the EFL teachers and administrators towards the use of drama techniques in English classes, data were obtained through semi-structured interviews with the head of foreign languages department and the IB teacher as well as EFL teachers.

4.3.1   The findings of the head of foreign languages department and the IB teacher from the semi-structured interview. The head of foreign languages department was interviewed face to face in conformity with her schedule. The questions intended to reflect the participant's opinions, feelings and views about the use of drama in the development of skills within and outside schools (See Appendix B).

The semi-structured interview questions were asked with the aim of understanding whether the use of drama improves 9th grade students' attitude towards English as a foreign language at a high school. Especially, the questions were asked to learn the efficacy of drama activities through English lessons. In addition, the questions were based on identifying potential contribution of applying drama techniques to improve oral language skills of students in their social English language skills.

The answers of the first and second questions were harmonized and explained similarly from both the head of foreign languages department and the IB teacher which were related to students' attitudes, ideas and beliefs towards speaking English fluently. Looked at the first question that directed whether the head of foreign languages department and the IB teacher like English lessons based on drama techniques with the aim of improving oral language skills of students or not, 2 educators who agreed to be a part of the semi-structured interview gave *positive* answers. The aspects that they liked were *seeing their students' efforts on their activities, desire for speaking and the capability to foster learning language.* Therefore, the second question, on the other hand, aimed to utilize students' prior knowledge involving them with real-world tasks for accomplishing meaningful learning. The third question also asked the educators whether if there was any privilege in applying drama activities in English lessons. It can be inferred from almost all the teachers' responses that the best part of teaching in a speaking lesson had a relation with the *practice*, and the worst part included some matters such as *topic*, *ability, unpersuasive topics,* and *time limits*. To put it simply, the students' needs, interests and experiments on their involvement in English lessons based on drama centered activities were reflected in the point of view of school administrators on the following excerpts below:

> *Q1- As an IB world school, our main task is to develop unit plans, projects and performance assessment according to IB rules and regulations. These students should be differentiated from the other students especially in terms of oral language acquisition because an IB student should know how to speak English fluently as a potential student for the DP (Diploma Program) (EFL Teacher 1, March 18, 2016).*

Q2- Drama is a dynamic learning setting where the students can understand, explore and adopt the roles by acting; moreover, they can deeply understand the world they live and satisfy their whole needs as an individual. Teachers can conduct lessons or any kind of assignment based on drama activities so long as they believe in the efficacy of drama in oral language development (EFL Teacher 2, March 18, 2016).

Q3- Being aware of the sense of modern teaching and doing different things with the aim of achieving action learning in education setting is an inseparable part of our education system, so it is quite normal to include drama techniques in the lessons since it brings numerous experience related to language skills either for the teacher or students (EFL Teacher 1, March 18, 2016).

Furthermore, the last question aimed to discover the educators' perspectives, feelings and ideas towards designing unit plans based on drama activities and whether if there was any possibility to include drama activities to the nature of the English lessons at all with regard to the responses in question four in which they defined the role of an English teacher who aims to improve students' language competence *as a guide, a target to make students more communicative, the leading force, a pioneer, and a creative.* Both of the educators stated that they like differentiation in language teaching as it requires a holistic approach toward the students who have a multidimensional style. They also stated a few potential problems such as *classroom management, characteristic features of students and time management.* They also expected to teach a student speaking lessons by *organizing students' thoughts, leading them to find their own patterns, comprehend deeply and think critically, alluring the students into asking multidimensional questions, and applying differentiation methods for different student profiles.* Also, it was inferred from the answers that it is not easy to structure a drama-based syllabus in an IB school at once since there is a system aiming to fulfil IB needs and interests. Therefore, lesson planning has to be shaped step by step in a delicate way. Both of the educators suggested that the lesson planning should be in accordance with IB standards and with the cooperation of the school authority in order to achieve the best results. At a more fundamental level, the educators tried to emphasize the ideal type of an English teacher who helps students in

advancing their speaking level, suggesting some critical points such as being a *reflective, caring and communicator* English teacher who includes *authentic activities, and meaningful discussions*

> *Q4- If the use of drama in English lessons prepares students socially and academically, there is no solid or unchangeable syllabus within IB curricula. As the main aim of the teachers is to create a social interaction via oral language skills, there is a great opportunity to apply drama techniques throughout the English learning curriculum (EFL Teacher 2, March 18, 2016).*

4.3.2 The findings of semi-structured interviews with EFL teachers. Semi-structured interviews were conducted with EFL teachers by the teacher herself to find out their attitudes towards the use and the effect of the drama activities in English classes. To complement the qualitative findings, semi-structured interviews were carried out with 8 EFL teachers from the high school to provide qualitative evidence. EFL teachers that were interviewed with agreed that the use of drama techniques and activities in the EFL classroom capture the attention of students due to the fact that those activities involve them in a social context. The four questions were directed to the teachers as well to find out their perceptions towards students' feelings, ideas and perspectives. Subsequently, the data were gathered to find out more about the contextual variables in a detailed way and also to build a general understanding that serves a purpose aligned with interpretations in this study.

Initially, when the EFL teachers were asked about their feeling and ideas in relation to the importance of using drama techniques in EFL classroom, both groups of participants were consistent with the idea of harmonized lessons with the drama activities. At a more fundamental level, they remarked that integrating drama activities in EFL classrooms for teaching and learning English effectively should be determined in the syllabus with the aim of providing multi-dimensional methods to the lessons as well as fostering verbal and non-verbal communication skills. Additionally, they did not hesitate to suggest any potential disadvantage of the use of drama activities in EFL classes. However, in general all of the English teachers emphasized on the advantages of drama activities in terms of providing active participation, form of cooperation and the sense of team work which would cultivate the development of oral language skills.

The words in each question were interpreted and examined through respondents' answers and the teacher's notes in interview log. In relation to this, both groups expressed the following ideas and feelings for the first semi-structured interview question:

The semi-structured interview started with a general question related to oral language skills of learners who significantly improved through drama activities. 5 teachers (72 %) gave *positive* answer to this question and 3 (28 %) of the teachers gave a *negative response.* In other words, %72 of the teachers believed the potential power of drama activities applied in English lessons had a great contribution in oral language development of students. Table 4 shows both positive and negative contribution of drama techniques applied in English classes.

Table 4

The Word Analysis Results of the Potential Contribution of Drama Activities in the Teachers' Semi-Structured Interview

Potential Contribution				
Positive	*F*	*Negative*	*F*	*Total*
Participating	4	Classroom management	1	
Developing oral language	5	Fear of speaking English	2	
Working cooperatively	4	Lack of confidence	2	
Generating discussions	3	Different group works at different pace	1	
Total	16		6	22
	72%		**28%**	100%

As it is seen in Table 4, 72 % of the positive contribution were based on "participation, developing oral language skills, working cooperatively and generating discussions" that create an effective and suitable atmosphere in learning English. Regarding this issue, the teachers made the following comments:

This can significantly be beneficial to the learners, the value of implementing drama activities cannot be underestimated in the process of acquiring a new

language since such activities engage learners in real-life contexts and encourage them to use the language to communicate a message through using both verbal and non-verbal features. In this way, learners can not only experience the immediate use of the language they have learnt, but can also feel the effectiveness of the communication in a social context supervised by the teacher (EFL Teacher 1, April 13, 2016).

First of all, using drama techniques require some physical necessities such as proper place and time. Since the drama techniques are related with kinesthetic movements a lot, ensuring that each child is on given task may be difficult especially for young learners. Experience shows that using drama in classrooms injects energy and creates a positive atmosphere in the class. It also helps the teacher to develop an excellent rapport with the learners which consequently increases the level of cooperation between the two and results in higher motivation both extrinsically and intrinsically (EFL Teacher 8, April 21, 2016).

I think communication is a basic step in human life and language is the core of it and drama is the form of art. At this juncture, teaching or learning English are not differentiated from each other in my sight because both of them are the nature of language. Further, drama or its activities require important degree of thinking, creativity and dynamism within and outside of the class (EFL Teacher 3, April 14, 2016).

Management in participating drama activities during the lesson is important because students are usually asked to memorize different roles which could be sometimes bulky, the fact that increases anxiety of forgetting their roles (EFL Teacher 4, April 15, 2016).

As it was reflected in Table 5 below, 8 EFL teachers of 9th grade students and also lesson planners were required to reflect their academic perspective on the classroom management in the process of participating actively in English lessons which are based on drama activities. They all answered the question 2 by giving samples from their teaching experiences at the school. The responses shaped by the

EFL teachers reflected that 67% of the negative potential sides of drama activities in English lessons were based on the difficulty of "*monitoring students both physically and verbally, speaking in front of teacher, creating appropriate drama activities for all students and using incorrect form of language*". This is because of the external factors especially when students try to use drama techniques in English lessons with the guidance of the teacher. More specifically, uncontrolled fun among students or encouraging students to use incorrect form of the language and maintaining his or her English speech without any interruption were the potential problems of drama activities in English lessons. On the other side, 33% of teachers remarked the positive side of drama activities as a *"revision of the lessons with the help of drama activities"*. The following excerpts reflect the main points highlighted by the interviewee.

In more traditional environments, where the teacher needs to follow a defined syllabus in a limited course of time, using drama activities can hardly fit in the lesson's schedule. In addition, it may be unfamiliar to students to experience drama as a way to practice their oral skills, and as a result, they may feel shy and to some extent uncomfortable to perform in front of an audience. Also, they use of L1 in larger classes where monitoring is rather difficult and students lack motivation can be noticeable (EFL Teacher 6, April 19, 2016).

In addition, some students with self-esteem might have problems when it comes to public speaking or acting (EFL Teacher 5, April 18, 2016).

Except all the advantages, there are also inevitable disadvantages such as the absence of rehearsing, limited time for role plays and inadequate plans because of the intensive program that teachers have to cover within the framework of syllabus. But still, it is not a big problem that cannot be overcome (EFL Teacher 11, April 22, 2016).

Table 5

The Word Analysis Results of Potential Problems of Drama Activities in the Teachers'
Semi-Structured Interview

Potential Problems				
Positive	*F*	*Negative*	*F*	*Total*
Revision of the lesson with drama activities	5	Monitoring students	2	
		Fear among teachers	1	
		Appropriate activities for all students	3	
		Incorrect form of language	4	
Total	5		10	15
	33%		**67%**	100%

As it was addressed in Table 6 (in teacher's comments of question 3) most common views were based on promoting students' positive attitude level in terms of the importance of using drama techniques referring to students' target needs in English lessons. The responses given by the EFL teachers indicated that 89% of the positive attitudes of students towards drama activities in English lessons were based on *"developing positive attitudes towards English lessons, forming cooperative classroom activities*, *creating* enjoyable lessons and raising student interest *with drama activities".* However, 11% of the EFL teachers had negative views about "*creating drama activities for each English lesson" because of the* difficulty of creating appropriate activities as an English teacher and not as a playwright, as well as having unlimited time to deal with multidimensional drama activities because of the intensive program. Briefly, EFL teachers emphasized on students' notable ability to improve while acting plays and supporting their peers. The following excerpts summarize the main points highlighted by the interviewees.

> *I think this issue depends on the students' interest in English and drama. For example, if a student is good at learning English and acting a given role, his attitude toward learning English though drama can be encouraging. However, when this situation is the other way around, his attitude might be totally different and positive (EFL Teacher 10, April 14, 2016).*

Performing or acting a play is enjoyable activity for EFL classrooms compared to other lessons shaped with ordinary or conventional education system. Drama techniques used in English lessons within learning process gives students an opportunity for cooperation, group cohesion and self-expression. However, creating drama activities for each English lesson might be hard (EFL Teacher 7, April 20, 2016).

Table 6

The Word Analysis Results of Students' Attitudes in the Teachers' Semi-Structured Interview

Student Attitude				
Positive	*F*	*Negative*	*F*	*Total*
Create enjoyable lessons	4	Creating drama activity for each lesson	2	
Raise student interest	5			
Cooperative classroom activities	4			
Positive attitude towards English lessons	4			
Total	17		2	19
	89%		**11%**	100%

The last question asked about teachers' views and experiences about applying drama activities with the aim of supporting students' English learning and raising the motivation level of them. The analysis of Table 7 illustrated that 83% of the teachers believed in the benefits of drama activities in learning English such as "*promoting confidence, providing opportunity for self-express, maximizing use of English and increasing productivity*" of students with the help of drama activities in English lessons. On the other side, 17% of the EFL teachers expressed their negative feelings about the use of "*artificial activities*" that cannot be always relevant to the aim of the lessons. The following excerpts reported below shaped the main points stressed by the interviewee:

The majority of students have a positive attitude responding to drama activities, and they show fondness in being the center of the class. As far as the play is joyful for them, they show great enthusiasm towards the activities. They are also well-informed about the importance of conducting drama activities and have felt the progress they have made through this in long-term (EFL Teacher 9, April 14, 2016).

Preparing appropriate elements for the subject of the lesson may be hard for the teacher as they struggle with time. To meet the needs of the students with the real situations related to drama techniques may be hard for a teacher because of the limited time and intensive lesson plans. Therefore, the teacher should spend extra time to be able to find an optimal drama activity for each lesson (EFL Teacher 2, April 14, 2016).

Table 7

The Word Analysis Results of Drama Strategies in the Teachers' Semi-Structured Interview

Drama Strategies				
Positive	*F*	*Negative*	*F*	*Total*
Promote confidence & trust	5	Artificial activities	3	
Provide opportunity for self-expression	2			
Maximize use of English	4			
Increase productivity	4			
Total	15		3	18
	83%		**17%**	100%

All these findings reflected that the perspectives, feelings and ideas of EFL teachers almost were the same. Students' positive attitude, oral language skills, raised interest level with the help of drama activities and potential problems related to classroom management were figured within the EFL teachers' semis-structured interviews. The analyzes of findings pointed out that all EFL teachers shared the same ideas and feelings about the use of drama activities in terms of supporting some of the

elements related to communicative approach to improve the oral language skills of students in a social context. They believed that harmonizing lessons with the drama activities liberates the students from the conventional bars and generates them with the unexpected emotional power. All in all, the findings obtained from the semi-structured interviews showed that EFL teachers expressed their perspectives based on teaching English through drama techniques for improving students' oral language competence and positive attitude markedly; moreover, they stressed how the use of drama plays a major role in EFL classrooms.

Chapter 5

Discussion and Conclusions

5.1   Discussion of Findings for Research Questions

The purpose of this study was to investigate the overall perceptions of 9th grade students' attitude towards English lessons through drama activities and also explore in its entirety, whether there are any contributions to their academic and social knowledge. This chapter under spotlight is also geared towards investigating the attitudes of the EFL teachers and administrators as they relate to the concept, the use and resulting effects of drama techniques in English classes. Mainly, the qualitative research method was used, and data was obtained through student feedback note cards, teacher log, and semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher. This was essential for the data analysis procedure study due to its utility and appropriateness. Feedbacks were collected and ruminated over to see possible (if any) areas of alteration and improvement. This was done mainly using classroom practices of the teacher by way of semi-structured interviews carried out by the EFL teachers with the aim of reinforcing credibility and applicability of the study.

5.1.1   Discussion of findings of RQ 1: what are the attitudes of the students towards the use of the drama techniques in English classes? The first question attempted to investigate the attitudes of the 9th grade students towards the use of the drama techniques in English classes. Nonetheless, the purpose for which this paper is written was to study the effect of drama oriented activities on students' behavioral pattern and to analyze students' attitudes towards its implementation in English lessons. In other words, the study aims to underscore analytically, students' attitude towards the use of drama as a veritable technique to deploy in English classes.

After a thorough examination of data gathered from the 9th graders who participated in this drama related technique, a pattern begins to emerge, one of strong

personal relations between one another and of course, the teacher. Participants have also generated more interest in acting related roles with the resultant effect of a boost in interest and willingness to co-operate and share thought flows with one another as well as a commanding sense of awareness and expression in and beyond the confines of the classroom.

The data highlighted the 9th grade students' attitudes towards the use of the drama techniques in learning English in terms of their behavioral and emotional aspects. The behavioral aspect of the study by the *"student feedback note cards"* revealed the reality of reactions or behaviors of one particular situation. At a more fundamental level, successful language learning remarked the importance of low level anxiety, self-confidence, self-expression and self-awareness through these techniques. In this light, establishing positive behavior expectations in English classrooms created positive results.

Besides, the *"teacher log"* conducted by the teacher herself depicted the potential change of students' and especially their attitudes in a positive sense. This is evident in the field of figurative language or elements of fiction related to stories in the books through drama techniques. These findings are in line with a study conducted by Fakeye (2010) in which it was found that there was close relationship between attitudes and achievements in language learning regardless of gender differences. Students' attitude to the language is one of the personal variables that affect the learning of English language. Based on the findings of this research study, to be able to improve students' positive attitudes and increase foster attention towards English language depends on the using effective strategic methods like drama activity.

Additionally, based on the findings gathered through analysis of student feedback note cards and teacher log, it has been recognized that drama centered English lessons were one of the effective instruments affecting learners' attitude and language proficiency positively in the process of teaching and learning English actively. As attitude is one of the most basic key factors for motivating language learners to succeed socially or academically, numerous studies were conducted regarding to language attitude cultivated with English lessons based on drama activities (Alhmali, 2007; Ghazali et al., 2009). Similarly, Reid's (2003) study on

"language attitude" reflects the importance of attitudes in language learning. Increasing students' interest and performance through drama-centered English lessons may play important role in language acquisition for this study. Likewise, Visser's (2008) study highlights how attitude is a fundamental instrument influencing language performance with the help of drama activities in English lessons. Therefore, this result is in line with Visser's study in terms of emphasizing verbal linguistic and behavioral competence through drama centered English lessons.

Maley and Duff's (1982) study on "drama techniques" highlight the correlation between drama, student interest and attitude; therefore they assert that "if drama is motivating – and as it believed – the reason may be that it draws on the entire human resources of the class and that each technique, in its own way, yields a different attitude and unique result every time it is practiced" (p. 13). This finding indicates that there is a strong relationship between language attitude and student performance due to learner constructivist teaching method such as drama. With its concern for providing real life situations, drama activities have the power of raising the students' positive attitude and improving their performance in language learning that is actually occurring in everyday human interactions. Hence, the learners are more motivated to use the foreign language confidently while improving their intellectual and behavioral sphere. On the other hand, language performance or academic competence can be adapted with numerous ways in the field of education; however, gaining this competence with effective and enjoyable methods through drama activities may create language acquisition for students dynamically and help them to exhibit positive behaviors.

The findings and teachers have stressed the efficacy of developing positive attitudes for the aim of improving performance at the process of learning English as a foreign language. For instance, Dougill's (1987) study on "Drama Activities for Language Learning" implies that learners need to be constantly guided towards such activities based on drama in order to grow their self-confidence, positive attitude and language ability. There is a strong correlation between the positive attitudes of learners cultivated by the drama-centered English lessons and their linguistic performance. Besides, the findings of this study are in accordance with Fakeye's (2010) study on "students' attitudes and high interest towards English language learning due to the

drama-centered activities in EFL classrooms" stressed the significance of learner's attitude as a supportive factor in affecting language learning.

This study was also consistent with Aldavero's (2008) study which is based on "Drama in the development of oral spontaneous communication" and it points out how learners were building self-confidence and their cooperative work in the classroom was improving; moreover, it proves the power of drama as a tool that is reinforcing knowledge of students and consequently their performance which plays important role for exhibiting their positive attitude towards language learning.

There are some studies that also confirm the effects of drama on students' performance as Miccoli (2003) and Guadart's (1990) studies on "using drama techniques in language teaching" emphasize the efficacy of applications of drama activities through English lessons and their benefits on students' attitude as a behavioral concept. Additionally, the findings of this research question are in line with Royka's (2002) and Zyoud (2010) studies on "using drama activities and techniques to foster teaching English as a foreign language" remarks the benefits of drama such as bringing dynamism and energy to the center of students' interest so it increases their positive learning experiences and attitudes. In addition, this research also accorded with Read (2008) the use of drama provides a significant point and support for students to use language in an independent way and therefore contributes to building up their self-esteem and supporting their attitude in a positive concept.

On the other hand, English lessons based on drama activities significantly enhance students' behavioral indices as aforementioned. Venturing further afield, students begin to exhibit a higher capability to use the language effectively and fluently for their interactions and needs. Likewise, this study was also consistent with Ridel's (1975) study which opined that using drama activities to analyze the students' both ideas and views towards English delved into students' behavioral changes. He found out that drama centered lessons came to conclusions with the reality of students' creativity, world dynamic interests and effective communication became dramatically different. In addition, this research also corresponded with that of Maranon (1981) who compared the use of English via drama performances from the two groups: regular and interested group, and inferred that the students who were directed during

the drama activities were more resourceful and effective from the standpoint of language skill, than the non-dramatic oriented class.

Another study that aligns with this are those of Maley and Duff's (2001) study on "Drama Techniques in Language Learning" which remarked how drama can stimulate the students' interest to learn in other subjects. Furthermore, they convey ideas in different situations with a natural communication and meaningful context. At this juncture, Iamphitak's (2002) study displayed parallel results in terms of measuring language proficiency between using drama activities and traditional teaching methods of first year accountancy students at Nakhonprathom Technology School and evaluated that the language success and perform well of students who made progress with the help of drama techniques was considerably higher than the one with conventional teaching system. Therefore, teaching English through dramatic techniques, which are founded on a meaningful language context for linguistic social activity affects students' attitude positively and naturally their performance.

In terms of a research done in Thailand, this study was consistent with Punyaruang (2012) who studied the Creative Dramatic Activities to develop students' English language skills and attitudes through drama centered activities in English lessons for Classical Dramatic Arts college students in Angthong Province. In addition, this study's findings were also consistent with Jaiharn's study (2013) which compared the English learning abilities of grade students by using dramatic activities at Barn Yang Tia School in Surin and she pointed out that the students who went the way of the drama techniques improved in English and they were also highly motivated than the students in the non-centered drama activities.

As the results of both student feedback note cards and teacher log coupled with semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher form indicated, the fact that attitude concept was the utmost significant component in language learning. Therefore, it could be accepted that results were consistent with each other and they generally overlapped. On the other hand, taking into consideration the applicability of all these three data instruments; such as, student feedback note cards, teacher log and semi-structured interviews carried out

with EFL teachers, the head of foreign language department and IB teacher there was no negative situation to affect the study in terms of practicing its benefits.

5.1.2 Discussion of findings of RQ 2: what are the attitudes of the EFL teachers and administrators towards the use of the drama techniques in English classes?

The second research question aimed to investigate the attitudes of the EFL teachers' and administrators' towards the use or effect of the drama techniques in English classes. Semi-structured interviews were carried out with EFL teachers, the head of foreign language department and IB teacher to gather information for the sole aim of answering this research question.

The EFL teachers that participated in this study shared ideas, views and experiences with colleagues, monitoring students' performance oriented with the lessons, forming an opinion about the eagerness or interest of learning English and how it shaped the results of language teaching in another techniques deprived of traditional methods, gathering data for research, support for the future research studies, integrating to their academic network, exploring multidimensional teaching methods in terms of establishing strong English language teaching, establishing differences between modern and conventional education systems, cultivating different knowledge in foreign language at diverse educational concepts. As the results of the semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, it was clearly seen that the EFL teachers recognized the students' attitudes in terms of the importance of using drama techniques, also referring to their target needs for English lessons during the teaching and learning period which were parallel to each other. Hence, it could be said that results were consistent with each other and there was correlation between EFL teachers and school.

On the other hand, EFL teachers remarked that to practice all the drama techniques in their own classrooms they covered or observed might be impossible since providing resources oriented with drama activities or not beyond the textbooks and is not considerably easy. But still, a range of drama activity may be practiced through English lessons in terms of facilitating students' skills and placing the burden of accountability on the learners rather than the teacher. As Krashen stressed teachers should focus on language acquisition with the tool of comprehensible input rather than

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learning. They underline the importance of meaningful interaction in the target language (Ellis, 1994; Krashen, 1982) since while acquisition is permanent, learning is temporary at some point, and of course, it is an ongoing process too. Additionally, Mackey, (1999) emphasized the importance of input and interaction in the development of second language for the learners. Therefore, teachers should be radical in finding deep rooted solutions aimed at drama centered lessons despite intensive lesson programs.

As a result of utterly examined data, it can be identified that the applicability of English lessons through drama activities may fractionally be limited because of the external or unexpected factors; such as, school intensive program, unappropriated or extracurricular activities and a host of others, which are hardly adaptable with classroom management. However, it is not impossible when the positive sides of the use of drama activities in English lessons as a supportive tool both for students' performance and naturally their attitude.

As a result of utterly examined data, it can be identified that the applicability of English lessons through drama activities may fractionally be limited because of the external or unexpected factors such as; schools' intensive programs, extracurricular activities and a host of others, which are hardly adaptable with classroom management.

The results also shed light on what extent EFL teachers integrate drama techniques into their class practice, and furthermore, taking into consideration the possibility of involving drama centered English lessons to the school program was profoundly significant for the head of language department and IB teacher.

Likewise, the findings obtained through the analysis of the semi-structured interviews with EFL teachers, the head of foreign language department and IB teacher, may be seen as having the potential to experience and comprehend the use of drama activities to contribute to students' knowledge and provide positive attitudes towards their learning process and the revelation of its importance should be taken into considerations as well.

The way ahead based on the results gathered through research findings, indications also pointed to drama centered lessons as a potent instrument affecting learner attitude and language proficiency in a positive manner. Since this is the utmost point stressing the efficacy of the use of drama in language learning as an effective tool. Moreover, the attitude concept plays critical role in language acquisition. As Fakeye (2010) remarked the relationship between attitude and achievement in English, teachers can use drama activities and techniques to foster teaching methods with the aim of generating a more learner centered class (my understanding), engaging feelings of students and cultivating their experience in English language. Therefore, providing the means for touching students' feelings and cognition, connecting attitude and language competence to each other at the same nature are important factors in teaching.

Administrators, IB teachers and English teachers should brainstorm and debate as a group the critical points that need to be evaluated. Also to take precautions not to relegate to the background, traditional and rather classic teaching methods but also mirror them against modern education system. On the other hand, they should generate radical resolutions to the core of the problems for the language teachers who feel unwilling or incompetent to implement drama oriented English lessons. At this juncture, Administrators, IB Teachers and EFL teachers play critical role in raising awareness and consciousness towards the use of drama techniques through English lessons. More importantly, taking into consideration the potential effects of drama oriented English lessons in the field of cognitive knowledge; special drama lessons in English could avail more psychological support and counselling in terms of affecting students' attitudes and behaviors in a good sense during the language learning process.

Many studies have been conducted to analyze the core of students' attitudes towards learning foreign language broadly and specifically in the field of EFL, compared to other studies in various areas during the past three decades (Al-Zahrani, 2008). At this point, creating positive attitudes through drama activities in English lessons can be a great chance for language learners' acquisition in the field of foreign language. As Al-Zahrani stressed the efficacy of attitude of learners towards language learning, he underlines the importance of acquisition of positive behaviors in terms of emotional and attitudinal aspects. Therefore, the findings indicated that the efforts

made for promoting EFL learners' positive attitude towards language learning through drama activities achieved to touch their learning essence in the field of second language. EFL teachers' and school administrators' answers are in line with each other, and therefore the findings of this study align with Baker's (1992) study based on attitudinal research in the field of language learning. They all acknowledged that the use of drama has positive impact on learners and as Baker (1992, p. 9) shared light on that, "In the life of a language, attitudes to that language appears to be important in language restoration, preservation, decay or death". Further, attitude plays central role in human life in terms of indicating its stance towards anything and it attracts attention to language learning for this study. Therefore, EFL learners' attitude towards language learning in terms of positive aspect has been regarded as cornerstone of this study. The matter of learners' positive attitude towards language learning has been cultivated effectively with the help of drama activities for success in learning a foreign language.

Briefly, Administrators, IB teachers and English teachers should come together to provide rich classroom environment for students to activate their knowledge in the field of English language. At this juncture, the role of the language teachers including IB and Administrators is considerably essential in the process of the second language learning and teaching through drama techniques in English lessons.

As the results of both student feedback note cards and teacher log and semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher form indicated, the attitude concept was the utmost significant component in language learning. Therefore, it could be accepted that results were consistent with each other and they generally overlapped. On the other hand, taking into consideration the applicability of all these three data instruments vividly, student feedback note cards, teacher log and semi-structured interviews carried out with EFL teachers, the head of foreign language department and IB teacher, there was no useless or negative situation to affect the study in terms of practicing its benefits.

5.2   Conclusions

The results of this study indicated that the effectiveness of drama activities on improving students' feelings, views and specifically attitudes towards learning

English. Herewith, it remarked how the use of drama had a positive contribution to the social, emotional and particularly academic development of the participants in various aspects for the students' perspectives and EFL teachers' and administrators' perspectives.

The purpose of this study was to shed a light on certain features of language methods especially on modern teaching techniques harmonized with drama activities on the purpose of promoting knowledge of students and create learner-centered atmosphere in education and therefore improve the attitudes of learners towards English language.

With the obtained findings, the present study elucidates empirical evidence from the standpoint of the head of foreign language department, IB and EFL teachers for the personal and social development of learners in current English classrooms. This with the intent of raising awareness and consciousness towards the use of drama techniques in language teaching findings were analyzed in a detailed way. Hence, it is hoped that this study will smoothen the path and create a new awakening for the English language learners on the behalf of exhibiting positive behaviors towards language learning via applied drama techniques.

Based on conclusions derived from findings of the study, there are situations to be planned and examined by the EFL teachers to be able to put into practice for the use of drama techniques in language learning after deducing the efficacy of drama activities especially in attitude concept of the learners. It is hoped that EFL teachers would become aware of this study and examine their teaching methods particularly based on traditional methods for EFL classrooms.

Moreover, this thesis is considerably important as it involves EFL teachers, the head of foreign language department and IB teacher as subjects to debate the use of drama activities through English lessons based on student outcomes. To conclude, with the obtained findings, this study raises level of consciousness and awareness in the field of student attitude and English competence in the process of language learning. Additionally, the hope lying behind the research may reinforce current ideas and views on the topic in divergent educational settings. As this study gives a chance

for an extensive source for the brainstorm on the core of English lessons and their efficacy, particularly about the use of drama techniques, it is hoped to contribute to the field of foreign language that needs more exploration.

As an addendum, revealing that there is an inconsistency between target language and practices in reality for promoting English knowledge of students and their attitude in a positive concept towards language learning, it is hoped that this study would fill the gap of fundamental solutions radically for the future of the learners in the field of language education.

5.3   Recommendations

This study has several suggestive regarding recommendations to be taken for consideration for further research. Since this study has been a qualitative case study, the numbers of participants are few. Additionally, this study can extend to other levels so as to compare the differences and similarities in various studies and to develop dramatic activities and their aims in teaching. Likewise, different data collection tools and data analysis procedures could be used for the same students to broadly investigate the currency of this specific research design.

There is no doubt that a comprehensive detailed research on this subject will justify the generalizability of this outcome. Drama centered activities are time consuming and need the permanence, thus the hours should be arranged independently from other English lessons. Thereby, the teacher does not have to establish all the necessities related to curriculum in a narrow field. On the other hand, the present research was conducted in different branch of a foundation (private) college. Different outcomes may release in various language learning nature. Replication in alternate teaching settings may generate divergent results.

Another interesting perspective can be based on teachers so as to find out the efficacy of teaching English language shaped by drama activities on teachers' performance. Further research can be needed to investigate the influence of teaching subjects other than English using drama intended for students' creative thinking.

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APPENDIX A

Semi-Structured Interview about the Use of Drama Techniques for Improving Oral Language Skills in English Lessons with the EFL Teachers

1. What is the potential contribution of applying drama techniques for improving oral language skills of students to their social English language skills? Explain briefly.

2. What are the potential problems faced by the teacher related to classroom management in participating drama activities during the lesson? Explain briefly.

3. What are the students' attitudes in terms of the importance of using drama techniques in English lessons?

4. Do you think drama strategies affect the students' motivation level?

Probe: Why do you think drama strategies affect students' motivation? Or how does it affect English language development?

APPENDIX B

Semi-Structured Interview about the Use of Drama Techniques for Improving Oral Language Skills in English Lessons with the Head of Foreign Language Department and IB Teacher

1.   What do you think the use of drama in English lessons? Explain, briefly.

2.   What do you think about the efficacy of the drama for improving oral language skills of students in English lessons? Explain, briefly.

3.   Do you think is there any contribution of applying drama activities for improving oral language competency in English lessons? Explain, briefly.

4.   Is it possible to include drama activities to the nature of the English lesson plans during the term? Explain, briefly.

APPENDIX C

Student Feedback Note Card Questions

These notes cards are filled out by the students following drama instruction for each drama technique applied in classroom settings.

Responses can be structured or unstructured. Note: Results are not going to be reflected as right or wrong answer.

- What did you like about today?
- What didn't you like about today?
- What did you learn today that you will remember forever?
- What words will you take away with you?
- What did you learn about yourself today?
- What did you learn about working with others today?
- What activities helped you to be a better English speaker?
- What activities didn't help you?
- Tomorrow, I believe I will…
- Today, I learned…
- In this class so far, I have learned…
- I want my English class to be…
- I want my English speaking to be…

APPENDIX D

Teacher Field Log

This daily journal is a metacognitive activity to be done at the end of each drama activity (hot seating, role on the wall, conscience alley, frozen frame, role play, teacher in role, student in role) 2-3 instructional days per month.
It can be structured or unstructured.
Here is an example of a structured daily journal.

Instructional Day #1

In this lesson, we

_____

_____

_____
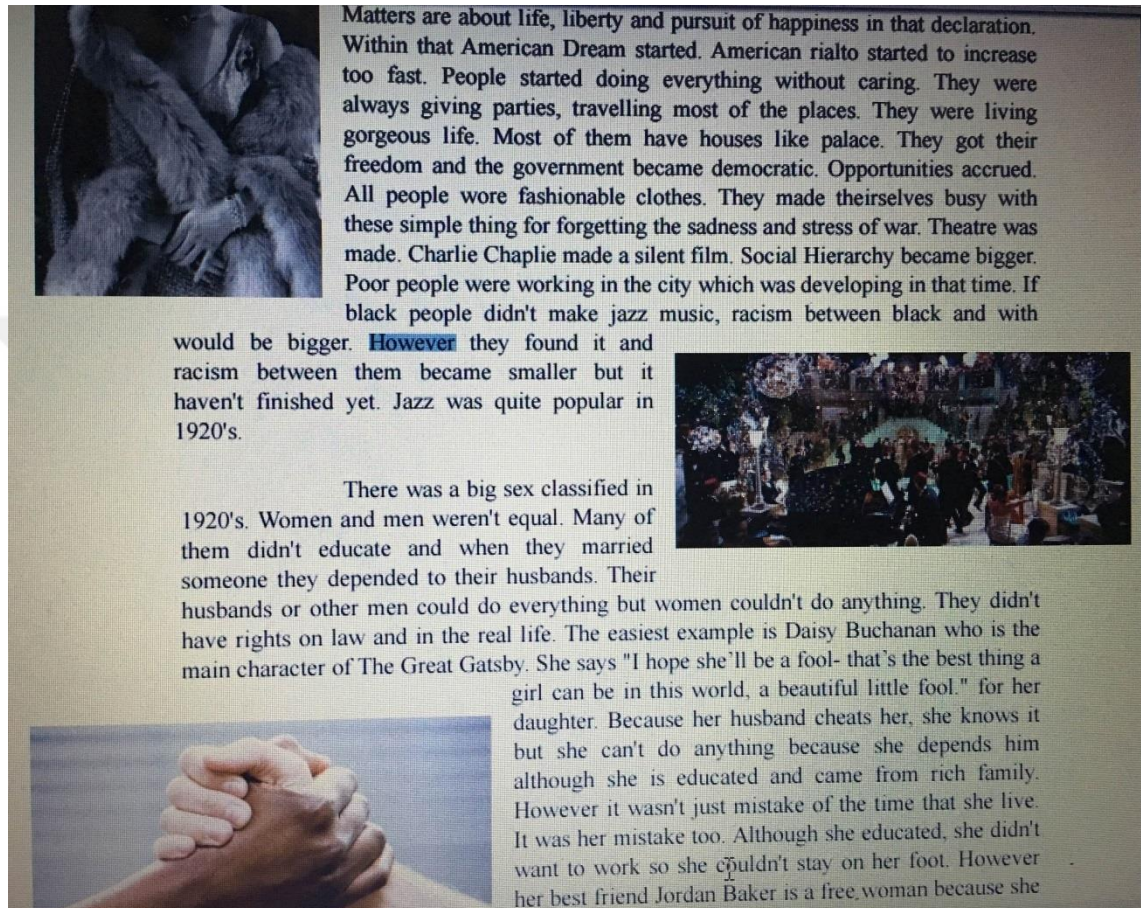
My impression towards today's activities is negative because

_____

_____

_____

My impression towards today's activities is positive because

_____

_____

_____

Students

_____

_____

_____

Example Format Used in School's Online E-Portfolio System

Figure 1. Student essay about "The Great Gatsby" by F. Scott Fitzgerald demonstrating effective usage of transitional words and phrases

CLOTHES IN 16th CENTURY

Since Elizabeth I, Queen of England, was the ruler, women's fashion became one of the most important aspects of this period. As the Queen was always required to have a pure image, and although women's fashion became increasingly seductive, the idea of the perfect Elizabethan women was never forgotten.

Regarding to fabrics and materials for the clothes construction, only Royalty were permitted to wear ermine. Other nobles (lesser ones) were allowed only to wear foxes and otters. Clothes worn during this era were mostly inspired by geometric shapes, probably derived from the high interest in science and mathematics from that era. "Padding and quilting together with the use of whalebone or buckram for stiffening purposes were used to gain geometric effect with emphasis on giving the illusion of a small waist".

Figure 2. Article demonstrating students' competency in analysis of characters in the book "Love in Shakespeare: 5 Stories"

I know five different governing system. Anarchy; a society which has not got any director lives without authority. Monarchy; a government which is ruled by king or queen. Oligarchy; a group of people manage the country. Dictatorship; someone takes political power by force and does not allow elections. Totalitarianism; it is almost the same with dictatorship but it has got extra speciality. It is controlling people thoughts and ideas about everything. Democracy; in this system public choose the party or a person who manage them within voting. In 20th century most countries are managed by democracy. However, they are not managed by democracy its name is being used but its system is not being used. People's brain are being washed by television, news, mobile phones especially internet. Internet includes social media and information. People use social media so they can be effected easily.

As a result if you don't want to be under controlled, you have to read within understanding and consciously. If you read, you are sophisticated and conscious. If you are sophisticated and conscious, you become creative and inquisitorial. And if you are creative and inquisitorial, you easily see the reality behind committed injustices to you.

Figure 3. Student essay about the book "1984" by George Orwell, demonstrating the positive effect of drama on communication skills

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Yılmaz, Güneş

Nationality: Turkish (T.C.)

Date and Place of Birth: 16 December 1986, Karamürsel

Marital status: Married

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EDUCATION

Degree	Institution	Year of Graduation
MA TEFL	Bahcesehir University, Istanbul	2016
BA American Culture and Literature	Bilkent University	2012
High School Diploma	Mugla Anatolian High School, Mugla	2005
Primary and Secondary Diploma	Ataturk Primary and Secondary School, Ula-Mugla	2001

WORK EXPERIENCE

Year	Place	Enrollment
2014 – Present	Beykent High Schools	English Language Teacher
2013 – 2014	American Culture College	English Language Teacher
2012 – 2013	Bahcesehir College	English Language Teacher
2011 – 2012	Necdet Seckinoz Intermediate School	Teacher Trainee

SKILLS

- Computer-Related Skills: MS Office Tools, Internet & Microsoft Operating Systems, SPSS

- Foreign Languages (Oral & Written): English: Advanced, German: Elementary

- Social Skills: Extensive communicative, organizational and interpersonal skills

- Interests: Swimming, Tennis, Dancing, Travelling and Badminton.

- Job-related Skills: Technology and material design, education management, task-based teaching, assessment and evaluation, drama, teaching with dram, effective communication strategies and skills, translation, intercultural relations, foreign policy.

CERTIFICATES

- Yildiz Technical University (English Language Teaching Certificate) Istanbul/TURKEY

- Bilkent University (Diction Certficate) Ankara/TURKEY

- Bilkent University (Career Conscious and Personal Development Certificate) Ankara/TURKEY

- Hacettepe University (English Teaching Education) Ankara/TURKEY

- Beykent & Dogus University (Celebrating Differences) Istanbul/TURKEY

- Yildiz Technical University (International ELT Certificate) Istanbul/TURKEY

REFERENCES

- Available upon request