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THE USE OF DRAMA ACTIVITIES TO INCREASE

STUDENT MOTIVATION TOWARDS SPEAKING ENGLISH

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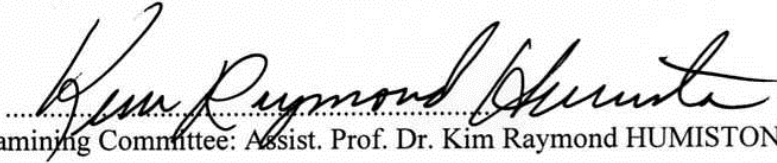
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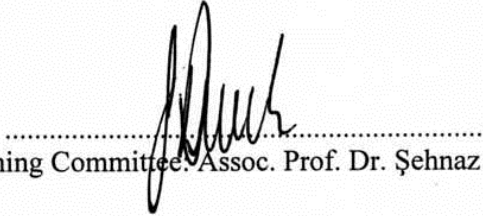
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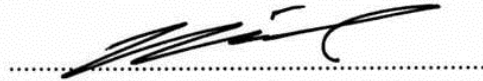DIRECTORSHIP OF THE INSTITUTE OF SOCIAL SCIENCES

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II

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ÖZET

İNGİLİZCE KONUŞMAYA KARŞI ÖĞRENCİ MOTİVASYONUNU ARTIRMAK İÇİN DRAMA AKTİVİTELERİ KULLANMA

Elif Dursun BELHAN

Yüksek Lisans Tezi, İngiliz Dili Eğitimi Anabilim Dalı

Tez Danışmanı: Yrd. Doç. Dr. Kim Raymond HUMISTON

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Türkiye'de öğrenciler yabancı dili konuşmaya karşı önyargıya sahip oldukları için bu konudaki motivasyonları oldukça düşüktür. Aynı zamanda yabancı bir dili konuşmak o dili öğrenmenin en önemli ve karmaşık süreçlerinden biridir. Drama ise ortamda yarattığı rahatlık, sınıf düzeni ve öğrenci katılımı açısından oluşturduğu pozitif etki ile öğrencinin konuşmaya karşı motivasyonunu artırıcı bir etkiye sahiptir. Bu çalışmanın amacı drama aktivitelerinin öğrencilerin konuşma becerilerine karşı motivasyon artırıcı etkisini ortaya çıkarmaktır.

Bu çalışma, Şahinbey/ Dumlupınar Ortaokulu'nun 6. Sınıf öğrencilerinden seçilen gönüllü 25 öğrenci üzerinde yürütülmüştür. Dramanın öğrencilerin konuşma becerilerine karşı motivasyon artırıcı etkisini ortaya çıkarmak için öntest ve sontest deseni benimsenmiştir. Veri toplama sürecinde aralarındaki ilişkiyi ortaya çıkarmak için 6 sorudan oluşan öğrenci defteri oluşturulmuştur.

Bu çalışmanın sonuçları drama aktivitelerinin öğrencilerin İngilizce konuşmaya karşı motivasyon artırıcı etkisini kanıtlamayı amaçlamaktadır.

Anahtar Kelimeler: Drama, İngilizce Konuşma, Motivasyon

ABSTRACT

**THE USE OF DRAMA ACTIVITIES TO INCREASE STUDENT MOTIVATION
TOWARDS SPEAKING ENGLISH**

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Master of Arts, English Language Teaching Department

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In Turkey, students have prejudice towards speaking so they have low motivation at this point. In the meanwhile, speaking a foreign language is one of the important and complex processes of learning a language. Drama has an effect to enhance motivation while creating a good atmosphere and having positive effect in terms of participation of students and arrangement of classroom. The main aim of this study is to reveal effect of drama activities on students' motivation towards speaking skills.

The study was conducted on 25 participants from 6th grade students in Dumlupınar Elementary school in Şahinbey. Pre-test and post-test was adopted to find out the effect of drama activities on students' motivation towards speaking skills. In data collection, after each lesson personal notebooks created 6 questions were written by students.

The results of this study aimed to prove positive effect of drama activities to students' motivation towards speaking English.

Keywords: Drama, Speaking English, Motivation

ABBREVIATIONS

EFL: English as Foreign Language

ELT: English Language Teaching

Etc: Et cetera

L2: Second Language

L1: First Language

SPSS: Statistical Package for Social Sciences

PPP: Presentation, Production, Practice

CLT: Communicative Language Teaching

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CHAPTER I

1. INTRODUCTION

Attitudes towards teaching have changed substantially in the last century. These changes started to develop around the idea that not the subjects, but the children should be taught (Heathcote, 1984). Thus, for the first time children's interest, cognitive development, problems and desires were taken into consideration while designing the curriculum and the syllabus.

This chapter comprises of background of the study, problem statement, purpose of the study, research questions of study, limitations of study, and definitions of terms.

1.1 Background of the Study

When learning a foreign language is an indispensable necessity, finding effective methods of teaching foreign language has great importance for all educators. Because of the fact that geographic borders are losing their importance and our world is getting smaller day by day, the necessity and importance of learning a foreign language is increasing. In modern education systems, much research has been conducted to find out better ways in teaching English as a second language. Most of the conclusions were about the application of knowledge and skills acquired and the use of them in real life situations. It will be useful to indicate that drama emphasizes that in modern education, individuals learn best when they cooperate with others and have effective relationships with each other in the application of knowledge and skills they have.

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

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

employed in order to improve language skills during secondary education. These methods should be effective, motivational, challenging, entertaining and multi-directional (Ministry of Education, 2006).

Due to the importance of teaching English in primary school, many changes have been made in order to provide an effective way of teaching English in primary and secondary schools. For example, now, as a result of these changes children learn English beginning from second grade and English course hours have been changed between 3 and 5, however the desired success hasn't been achieved in English teaching yet. Because, most of English teachers working at state schools use traditional methods such as giving the necessary information, making learners memorize all that information and asking them in written exams which makes students hesitate to participate in classroom activities and regard taking part in lesson as a risk taking procedure; and thus, they become resistant to change any behavior. In order to change the traditional, behaviorist approach, different techniques are applied so as to enhance students' self-esteems, motivations and involvement in education. For this, creative drama is being used even in Pre-school Education as it is thought to attract students' attention thus increasing their motivations and interests. In the last years, speaking skills are considered to be more important than the other skills related to a language. The purpose of learning a second language is communication and speaking is the most common and important means of producing communication among human beings. Nicely, efficiently, and fluently speaking is the key to successful communication. Moreover, speaking is the key to success in life as it occupies an important position both individually and socially. So, it is significant to use effective methods to improve communication skills through improving speaking skills.

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

The most important problems for English language learners are anxiety, lack of confidence and resulting reduction of motivation towards learning English. According

to Krashen's affective filter hypothesis, a student's self-image, motivation and emotional state can affect his or her success in learning a second language. So, it is important for educators to find ways to motivate English language learners and reduce their anxiety and increase their confidence in the language classroom. Studies show that drama activities are very effective in reducing anxiety and increasing motivation and self-confidence. Wagner (1998) states, *"Drama is powerful because its unique balance of thought and feeling makes learning exciting, challenging, relevant to real life concerns, and enjoyable (p. 9)"* (Wagner, 1998;cited in Aldağ, 2010).

Stern's (1980) study showed that most of the students enjoyed the drama activities and were motivated to participate more. Drama is a kind of hope and thrill that gives joy to language education and leaves students filled with a desire to grow, develop, and improve. People, especially the children, are never really learning unless they are being entertained; but this entertainment refers to having one's mind engaged not having it filled with mindless amusement. Pyörälä (2000: 101; cited in Savela, 2009) revealed that students found learning English through drama to be enjoyable and beneficial. On the other hand, as Pyörälä states, the enthusiasm may have been merely due to students' own interest to attain an optional course.

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

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

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

1.2. Purpose of the Study

The purpose of this study is to investigate the effects of creative drama activities on enhancing the motivation of 6th grade students' towards speaking skills. Learning English is composed of four skills, however I have noticed that some English students appear unmotivated to learn English and to use it for communication. The main goal of this study is to make some contributions to motivation and speaking skills of the students through imposing them to creative drama activities.

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

- The main goal of this study is to make contributions to motivation and speaking skills of the students through imposing them to creative drama activities.
- To observe and get information about students' situation before, during and after treatment.
- Analyzing the results of questionnaires, notebooks and showing whether creative drama has a significant effect on enhancement of motivation of the 6th grade students.

1.3 Research Questions

This study centered on the following questions:

1. Does the use of creative drama in target language teaching have an effect on students' motivation towards speaking English?

2. Is there a statistically significant difference between the students' target language speaking motivation level before and after drama?

1.4 Limitations of the Study

In this study, the number of the students was one of the limitations. This study was applied to 25 6th grade students in Dumlupınar Secondary School in Gaziantep. This may limit the generalizability of the study results to other populations.

Another limitation is the time factor: drama sessions were held over a period of 8 weeks only. It is anticipated that results would be even more successful had sessions been applied for a longer period.

1.5 Definitions of Terms

Drama: Heining (1993) states that in his book as: The creative drama process is dynamic. The leader guides to explore, develop, express and communicate ideas, concepts, and also feelings through dramatic enactment.

"Drama does things with words. It introduces language as an essential and authentic method of communication. Drama sustains interactions between students with the target language, creating a world of social roles and relations in which the learner is an active participant.''

The term comes from a Greek word meaning 'action', which is derived from 'to do'. 'Drama' may be interpreted as role-playing, putting a mask, becoming someone else, or acting.

Creative drama: Creative drama is to represent or animate a subject, an experience, an event, a concept, or behavior with a group utilizing improvisation and role play techniques and using the group members. Creative drama can help children learn about emotions, problem solving, and critical thinking.

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

Script: A script is defined by the 'Cambridge International Dictionary of English' (1995:1273) as "a written or printed record of the words to be performed or presented in a film, play, broadcast or speech".

CHAPTER II

2. LITERATURE REVIEW

This chapter focuses on a review of literature related with drama on enhancing students' motivation while teaching English, especially speaking skills. This chapter provides a literature review on the definition, the content and the benefits of creative drama activities focusing on the use of scripts and motivation. Drama activities have been considered extremely important in the last decades. As a result, different drama activities and the influence of these drama activities on the psychological and linguistic aspects of learners have become one of the major issues in education and language learning.

Drama is covered in the first part of the chapter. In the second part of this chapter, creative drama activities and their benefits in developing the speaking skills of secondary school students are handled. In the third part, the role of speaking in communicative language teaching is focused. In the fourth part, motivation in language teaching is focused. In the last part however, the focus is on scripts, and the points the teachers should consider while choosing and handling the scripts.

2.1 Drama

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

Peter Slade has tried to apply drama activities with children since 1920. He developed a specific drama technique and introduced this technique in his book ''Child Drama'' (1954). According to him, *"Drama is a natural game for all children and it makes important contributions to the child development."* When children encounter some extraordinary situations and act out different roles, they can acquire the skills that are crucial for their development, for example creativity and problem-solving. On the other hand, by means of drama, children improve their ability to distinguish how to behave in certain situations, to realize social rules and they have fun of studying (Slade,1920; cited in Aldağ, 2010, p. 7).

The term "drama" may be interpreted as role-playing, putting on a mask, becoming someone else, or acting. According to Nomura (1985), "Drama not only exists in a real and live moment, but also occurs in the communication of our everyday experiences. Drama techniques enable people to discover various facets of themselves and assist them find a better self-expression through these discoveries. For ESL/EFL learners, English through drama helps them express themselves in a way that involves all facets of the person: the body, the mind, and the heart." Learning through drama incorporates both actions and emotions. This kind of learning improves the ability to produce simultaneous actions in the case of unexpected experiences. So, it prepares the people for the real life which is full of unexpected events (Nomura,1985; cited in Aldağ, 2010, p.20).

According to Holden (1981), *"Drama is a person placing himself in an imaginary situation or another person in an imaginary situation".* In other words, drama requires students to imagine that they are into another situation, and to perform their imaginative responses. Children may perform themselves or with one or more of their fellow learners. Either in a controlled way, or in a relatively free way the students act to work out their roles. In both ways, they have to interact with other children, reacting to what they say and do, making use of their individual store of language in order to communicate successfully and meaningfully (Holden, 1981; cited in Hsu, 2006, p.24).

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

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

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

the drama context, they develop their social and linguistic competence as well as listening and speaking skills" (Shand, 2008, p.25).

Drama is the best way to generate meaningful communication. It allows children to own the simple and mechanical language they use by involving their personalities. Because in drama students are on dead centre of the event, they have to listen to their peers and produce expressions related to the context.

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

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

Fernandez and Coil (1986) state drama encourages students to exercise their sensitivity and imagination. Temporary suspension of the ego occurs when students participate in dramatic activities. They have to perceive an experience through the roles they take on which are often different from their own. In role-play for example, students are given a chance to understand and relate to the feelings of others. This develops a

sense of empathy in the students as they learn to look beyond themselves. Drama develops moral and social qualities of students (Scharengnivel, 1970; cited in Sam, 1990).

The drama activities serve various educational goals applicable to drama, language arts, and public speaking, English, and ESL classes. They are also valuable to players' personal and social development.

2.1.1 Creative Drama

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

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

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

emotions, problem solving, and relating to other people. Through their experiences with drama, students develop their imaginations and confidence (McCambridge, 1998; cited in Aldağ, 2010, p. 19).

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

1. A student learns meaningful content better than other contents.

2. Learning occurs as a result of a student's interaction with his environment.

3. The more sensory organs a student uses while learning, the greater the retention of the lessons.

4. A student learns best by doing and experiencing.

5. Effective participation is important in learning emotional conduct.

6. Learning becomes easier and more permanent in educational environments where there is more than one stimulus (Ulaş, 2008, p.876).

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

selecting actions that have meaning and carry this image to the other players. Thus, it can develop the sense of responsibility and it can be a healthy release of tension.

2.2 The Effect of Speaking in Communicative Language Teaching

Communicative Language Teaching makes use of real-life situations that necessitate communication. The teacher sets up a situation that students are likely to encounter in real life. The communicative approach can leave the students in suspense as to the outcome of a class exercise, which vary according to their reactions and responses. Students' motivation to learn comes from their desire to communicate in meaningful ways about meaningful topics.

Communicative Language Teaching was a radical departure from the PPP (presentation, production and practice) type lessons which had tended to dominate language teaching. Harmer (1998) defines two strands of Communicative Language Teaching: the first is that language is not just bits of grammar, it also involves language functions such as inviting, agreeing and disagreeing, suggesting, which students should learn how to use. They also need to be aware of the need for appropriacy when talking and writing to people in terms of the kind of language they use (formal, informal, tentative, technical etc.) (Harmer, 1998; cited in Saraç, 2007, p.12).

The second strand of Communicative Language Teaching developed from the idea that if students get enough exposure to language and opportunities for its use – and if they are motivated – then language learning will take care for itself.

Communicative Language Teaching has had a thoroughly beneficial effect since it reminded teachers that people learn languages not so that they "know" them, but so that they can communicate. Giving students different kinds of language, pointing them to aspects of style and appropriacy, and above all giving them opportunities to try out real language within the classroom humanized what had sometimes been too regimented. In other words, it is possible to say that the focus of Communicative Language Teaching was to turn knowledge of language into a skill of using it, that is to say, being able to communicate in the target language, to convey a message, understand and interpret what is heard.

With the emergence of Communicative Language Teaching, speaking has obtained an importance in language learning. The objective of Communicative Language Teaching is to teach language as a means of communication. A learner learns

the language in order to be able to communicate in the target language within a meaningful context. In accordance with the objective, it is important that a learner uses the target language communicatively with an appropriate level of correct structure at the same time. Littlewood(2002) states that "One of the most characteristic features of Communicative Language Teaching is that it pays systematic attention to functional as well as structural aspects of language". A national secondary English syllabus based on a communicative approach (Syllabuses for Secondary Schools 1981:5), defines the focus of the syllabus as the "communicative functions which the forms of the language serve." The introduction to the same document comments that "communicative purposes may be of many different kinds. What is essential in all of them is that at least two parties are involved in an interaction or transaction of some kind where one party has an intention and the other party expands or reacts to the intention" (Richards,Rodgers, 2001; p5).

Interaction where two or more involvers convey messages and process the conveyed message is one of the most frequent and important types of activity used in the CLT classroom (Richards, Rodgers, 2001). There are various teaching techniques of CLT used to facilitate the speaking skills of learners. Some of those techniques can be listed as role play, acting out, dramatization, puppet theatre. The reason for that is that drama is one of the techniques that motivates speaking and helps learners to use the language in a meaningful context which makes learning language more fun and meaningful and fosters communicative competence of young learners in the target language.

As research shows (Andersen, 1990) children at early ages are aware of communicative competence in their mother tongue and use appropriate grammar, tone of voice and body language depending on the type of conversation. If this is true, then developing communicative competence of young learners in the target language should not be neglected and should be part of language learning and teaching because they need a help from an adult or a teacher to gain such competences in a foreign language. While helping children to gain such competence the teachers should seek for different techniques of CLT. Drama or creative drama may be a great tool to teach English to children since the setting and environment can transfer knowledge into a skill and be able to speak in the target language. In order to be able to define what skills students use most and what skills they need to develop, it is important for a language teacher to

be aware of speaking skills and sub-skills which would enable them to plan and organize the lessons correlatively. The following chapter briefly discusses speaking skills and sub-skills.

2.3. Speaking Skills and Sub-skills

Speaking is characteristic to humans and is a tool for communicating. As socialized individuals, human beings spend much of their lives talking, or interacting with other people. Interacting is not just a mechanical process of taking turns at producing sounds and words. Interacting is a semantic activity, a process of making meanings (Hughes, 2002). As turn is taken in any interaction, meanings are negotiated about what people think is going in the world, how they feel about it, and how they feel about the people they interact with. Eggins and Slade (1997) emphasize that such a process of exchanging meanings is functionally motivated: people interact with each other in order to accomplish a wide range of tasks: they talk to buy and sell, to find out information, to pass on knowledge.

Speaking is not a discrete skill, and one of the central difficulties inherent to speaking is that it overlaps with other skills as well (Eggins and Slade, 1997). How far is, for instance, speaking from structure, listening or vocabulary competence? Can people make themselves clear with a very limited knowledge of grammar or vocabulary, or with very poor pronunciation? A further complicating factor is that when the spoken language is the focus of classroom activity there are often other aims which the teacher might have; for instance, helping the student to gain awareness of or to practice some aspect of linguistic knowledge (whether a grammatical rule, or application of a phonemic regularity to which they have been introduced), or to develop production skills (for example rhythm, intonation or vowel to vowel linking), or to raise awareness of some socio-linguistic or pragmatic point (for example how to interrupt politely, respond to a compliment appropriately, or show that one has understood) (Hughes, 2002).

Many of the skills that are mostly needed when speaking a language, foreign or not, are those which are given the least attention in the traditional textbook; adaptability, that is to say, being able to adapt to the speaking situation and environment. Speaking is a skill which deserves attention in both first and second languages. The learners often need to be able to speak with confidence in order to carry out many of their most basic

transactions. In fact, it is the skill by which they are most frequently judged, and through which they may make or lose friends (Bygate, 1988).

With the purpose of being successful in teaching speaking, it would not be enough for English teachers to know how to speak English, but also be able to differentiate and understand sub-skills of speaking which would help them to pick types of activities that suit the level and the interest of the learners.

The types of speaking skills emphasized by Carter and McCarthy (1997) suggest that speaking indeed differs. The skills involved in communication have been described as 1) interaction skills, 2) negotiation skills and 3) production skills (Bygate, 2001).

Interaction skills involve making decisions about communication, such as: what to say, how to say it and whether to develop it or not. Under interaction skills, Bygate (2001) classifies two routines, 1) information routines and 2) interaction routines. Information routines include stories, descriptions places and people, presentation of facts, comparisons, instructions. Interaction routines on the other hand are not based on so much information, but on turn-taking conversations including telephone conversations, interview situations, casual encounters, and conversations at parties, conversations around the table at a dinner party, lessons, and radio or television interviews.

Negotiation skills are divided into two categories, negotiation of meaning and management of interaction. Negotiation of meaning refers to the skill of communicating ideas clearly that is making oneself understood. Management of interaction means natural agreement between the speakers who is going to speak next (turn taking) and what he/she is going to talk about and for how long (agenda management).

Production skills involve facilitation and compensation skills. While facilitation means the ability of a speaker to facilitate speech, compensation involves self-correction, rephrasing and substitution of morphology and words. There are 4 main ways in which speakers can facilitate production of speech.

a) Simplification of structure, i.e. using "or", "but", "and" in order to simplify the sentence.

b) Ellipsis, the omission of parts of a sentence, such as syntactic abbreviations "Why me?" "Does what?"

c) Use of formulaic expressions such as colloquial or idiomatic expressions: "It's very nice to meet you", "I don't believe a word of it".

d) Use of fillers and hesitation devices that give speakers more time to think and decide what to say next.

e) Compensation devices including self-correction, rephrasing, substitution of words or morphology.

Why might these features be important for learners and why should teachers be aware of them? First, it can be seen how helpful it is for learners to be able to facilitate oral production by using these features and how important it is for them to get used to speaking not only accurately, but also fluently (Carter and McCarthy, 1997). For instance, by knowing the speaking skills they may not make full sentences each time when they attempt to say something in the target language; instead they might use ellipsis, simplification or fillers, which would make them sound natural and more native like. When the learners see that they can negotiate meaning and interact jointly with other participants of speech, they will be more motivated and try to speak more in the target language. Thus, knowledge of these skills would help them to become more competent users of the language. The following section discusses problems in teaching speaking.

2.3.1 Problems in Speaking Instruction

Good language users, both in L1 and L2, are able to use all four language skills efficiently and effectively. Learning a foreign language requires improvement of four skills equally. However, some skills may be overlooked and teachers do not spend enough time for their improvement for various reasons. Speaking is one of them. The reasons might stem from parties, the teacher and the students. This chapter, rather than highlighting possible reasons, focuses on the problems of teaching speaking.

The problems related to speaking might either result from the teacher, or the curriculum or the materials, or from the students themselves. Speaking in real life occurs when the speaker needs to say something, knows how to say something and feels ready to say it (Eggins and Slade, 1997). As speaking requires interpersonal skills which could be lacking even in the mother tongue there may be other factors that cause language learners to avoid speaking.

Among these factors it is suggested that personal characteristics such as learning styles play an important role in language development and speaking improvement in particular. Students' backgrounds may have different attitudes towards language,

different preferences, different abilities and different learning styles and these may be the main problems of teaching speaking.

In order to develop the skills needed for this, we have to cope with a number of obstacles, such as:

1. mixed ability classes
2. the arrangement of the classroom
3. the lack of material
4. the effect of the mother tongue
5. the lack of assessment of speaking

1. **Mixed ability classes:** Almost in all secondary classes, the level of language knowledge of the students varies from elementary to intermediate. Student enrollment is continuous throughout the year and sometimes at the end of the year a student with zero knowledge of English may join the class which causes great difficulties in the classroom such as organizing a lesson that will fit all the different language levels of the students.

2. **The arrangement of the classroom**: In connection with the size of the classroom and the number of the students, usually the classrooms are arranged in two rows and students sit behind each other in classes. Thus, they cannot have a possibility of communicating with other peers except the one sitting next to him/her. (Bresnihan and Stoops, 1996) suggested that for language training first, the teacher should think about what arrangements might be good for their own classrooms and then they should draw a plan for the rearrangement of the classroom and ask students to move the desks out of the way and line up the chairs in two rows facing each other.

3. **The lack of material:** Materials are one of the five important components of language instruction; students, teachers, teaching methods, materials and evaluation. In order to stimulate speaking of the students, it is necessary to plan motivating, challenging and interesting lessons with appropriate materials video, computer games, etc that would stimulate and create a base for the students' speaking. Since speaking is not taught as a skill in state schools and usually acquired by the students along with other subjects in everyday school life, there are no supportive materials that teachers could use in the classroom. The only

material is the ones provided by the publisher of the coursebook to support the lessons.

4. **The effect of the mother tongue:** The effect of the mother tongue is one of the main problems in the language classroom. It heavily affects their foreign language learning. They make up a sentence first in their mother tongue, then they translate it into English. E.g. Instead of "I live in Ümitköy", a Turkish student says "I sit in Ümitköy". The other Turkish student asks his friend and instead of saying "Did you make it up?" "Did you just throw it?" Xiahong (1994) also states that Chinese students do the same, they first think in Chinese, and then translate it into English. He further states that the lack of understanding the target culture and communicative competence also create barriers in speaking. (Xiahong, 1994; cited in Saraç, 2007, p. 27)

5. **The lack of speaking tests:** Evaluation of the students' language knowledge is limited by grammar and vocabulary which do not reflect students' complete language knowledge, that is to say, reading, writing, listening and speaking skills are not evaluated. In connection with this, neither students nor teachers see the need in focusing on speaking and developing this very vital skill. There are various techniques that can be used in a communicative classroom to foster children's speaking skills and give them confidence in speaking in the target language. One of them is drama. Drama was always popular in a language classroom thanks to its overlap with everyday natural life and the opportunity of creating relaxed and stress-free atmosphere which decreases learners' affective filter and gives the chance to use the target language more naturally and fluently. In the next chapter, the benefits of creative drama in developing speaking skills of students will be discussed.

2.4. The Benefits of Creative Drama in Developing the Speaking Skills of Students

Most of written on speaking state speaking as one of the problems that students face with while learning a foreign language in Turkey. For instance, Karaata (1999:1) in his Master's Thesis "Developing the Speaking Skill of the Students at Samanyolu Private High School" underlines some problems of learning English as a foreign language in Turkey. He states "...the classes are crowded, each student cannot have enough time to speak.

Another very significant reason is the great emphasis on grammar and written form of language. In Turkey most teachers think that grammar is the basic component of the language and if it is taught thoroughly, one can master the language very well. Additionally, they usually neglect teaching speaking skills.

The situation described in the thesis of Karaata (1999) is similar to state schools, since the school uses coursebooks designed for teaching English as a foreign language though students should learn English as a second language, most teachers have a Turkish Educational background and teaching experience in Turkish schools. In connection with this, current condition of the school is similar to one described in Karaata's (1999), and even in primary classes of state schools more emphasis is given to grammar, and students are evaluated according to their grammar knowledge.

Teachers seem to use many teaching procedures in the classroom. However, the point is that procedures such as these fail to practice one the most central aspects of speaking that is improvised, unscripted, creative talk. It is this kind of talk which a lot of learners want, and this kind of talk is one which many learners do indeed need. Unscripted creativity is an aspect of speaking which we somehow need to teach; in a systematic and targeted way, so that students know what they are trying to do, and so that they get the feedback and sense of progress which learners need. So in some way we need to identify specific types of talk in the second language to be targeted, and then find ways of practicing it.

Secondary school learners might not be expected to argue about this and that issue in a target language, but casual talk (Carter and Mc Carthy, 1997) can be the targets of developing speaking skills of secondary school students. There can be used different types of activities to support the development of these types of talks and one of them should be creative drama. The reason for this is that creative drama is a wonderful tool to enhance speaking since creative drama activities prepare children to talk i.e. firstly they experience something new, exciting, fun and interesting which leads to a spontaneous talk. The most important point is that students try their best to speak in a stress-free and natural atmosphere and not in front of a teacher and a class waiting for him/her to speak about something which is not natural and which puts not little psychological pressure on a speaker. Similarly, McCaslin (1990) underlines creative drama activities being useful for enhancing natural speech and states that "to many teachers, a primary value of creative drama is the opportunity it offers for training in

speech. There is a built in motivation for the player who wishes to be heard and clearly understood. Volume, tempo, and pitch, as well as diction, are involved in a natural way; no other form of speech exercise captures the player to the same degree or offers so good a reason for working on speech."

The importance of speech is emphasized and said to be the most important means of communication (McCaslin, 1990), since the earliest learning take place through oral language, through which one is able to express his/her thoughts and feelings, needs and desires though written language receives a greater emphasis in schools.

In fact, good speech is within the reach of everyone, except, perhaps, persons, with certain handicapping conditions that speech therapy cannot overcome (McCaslin, 1990) If it is so, we should be able to teach children how to produce a good speech in the target language.

As mentioned earlier, it was mentioned that speaking is not a discrete skill and that it overlaps with other skills such as listening. Listening is the communication process most often used and in order to communicate with others one needs to be able to listen and understand what the other person is saying or trying to say, this is true for everyone, but especially for young children. Children have a wide range of listening needs. Cottrell (1987) identifies the following purposes of listening:

1. to answer questions
2. to follow directions
3. to follow place directions
4. to learn new information, concepts, etc.
5. to figure something out
6. to derive pleasure from the listening
7. to effectively engage in conversation
8. to appreciate the power of the spoken word
9. to stimulate the imagination and creative thinking
10. to know how it is with someone else

Apart from being beneficial for speaking, creative drama also develops children's listening skills that help students to build the necessary base for supporting communication and foster their speaking abilities which is paramount for a child to understand and give appropriate feedback orally. Thus, using creative drama facilitates

not only speaking, but also listening which should be developed in parallel with speaking because of the above mentioned reasons.

One valuable use of drama in speech work in the early elementary grades is to experimentally reinforce the importance of speaking with expression. Expressive speech communicates the ideas and feelings behind the words, and drama activities that encourage the showing of moods and feelings through body movement, facial expression, and vocal features clearly demonstrate the need to make the verbal and non-verbal communication congruent.

Creative drama offers unique and important opportunities for children to develop their speaking skills. Cottrel (1987:2) states that creative drama is a recognized important part of the language arts curriculum, especially in those areas devoted to helping children become more effective and competent oral communicators. She further states the reason why creative drama is a great tool for developing speaking and underlines that "Creative Drama provides a wide, learner centered variety of oral communication, speaking and listening, experiences and activities." Moreover, she lists the activities that foster the children's speaking skills among which there are creative movement and pantomime, role playing, drama activities, improvisation, side coached narrative pantomime and theatre games.

Such verbal activities as storytelling and one-liners with pantomime offer practice in using the total communication system to send congruent messages. Adding body movement and facial expression to repetitive lines showcases the value of congruent nonverbal behaviors sending non-ambiguous messages. To make the point further, it is fun to ask children to repeat a phrase in which the words say one thing while you try to make the nonverbal behaviors say something quite different (for example, to say "I'm happy," while looking very sad). These kind of activities make children understand how congruency of verbal and nonverbal speech is important and creative drama is an effective tool to show this to children. While using their first language, children use the body language, facial expressions to strengthen their speech and make an influence on a listener. Being aware of the use of body movements and facial expressions while speaking in the second or a foreign language will also enrich and add spontaneity to their speech, which may also motivate the children to speak in the target language.

Using creative drama activities has clear advantages for language learning. It encourages children to speak and gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions.

There are also a number of other factors which make creative drama a very powerful tool in the language classroom, for instance reading a dialogue aloud from a textbook is different from acting out that same dialogue.

This is because drama involves children at many levels, through their bodies, minds, emotions, language, and social interaction. In the classroom, children are often exposed to small bits of language such as individual words, rather than whole phrases or "chunks". When speaking, children are not often asked to combine the different structures they are learning.

Creative Drama is an ideal way to encourage children to guess the meaning of unknown language in a context which often makes meaning clear. Similarly, children will need to use a mixture of language structures and functions if they are to communicate successfully.

A fundamental concept of creative drama is self-expression. Individual perceptions and interpretations are sought, supported, and sincerely valued. The experience may lead students to receive positive reinforcement for their unique contributions enabling them to feel successful. Success breeds success, just like failure breeds failure. Providing students with the forum of success can help them build confidence which plays a great role in students' expressing themselves and transferring their knowledge of language into a skill. Speaking in front of the class usually requires a child's self-confidence, and not every child is ready to express himself/herself in front of an audience. However, creative drama is an excellent tool to develop a child's self-confidence without hurting child's feelings thanks to its being process-oriented rather than product-oriented.

If the aims of English and Drama are checked, one can see that these aims overlap with each other, which may serve as evidence for the hypothesis that drama is far more beneficial in the English classroom. More specifically, drama, as has been suggested, contributes to the realization of the aims for English teaching. Evans (1984) compares the aims of drama and English teaching in the following way.

Table 1: Comparing Aims of English Lessons and Drama Lessons

Aims of English Lessons	Aims of Drama Lessons
1. Developing the basic means of communication.	1. Encouraging particular kinds of language use: planning, hypothetical and reviewing talk.
2. Widening experience through the exploration of a wide range of language style.	2. Providing opportunities for students to practice a wide range of language registers.
3. Developing the pupil's ability to read with pleasure, distinguishing between the valuable and the second-rate, the genuine.	3. Furthering appreciation and interpretation of the written word and stimulating the students' own work.
4. Extending vocabulary and encourage delight in words, their meanings, uses and power.	4. Focusing attention on any area for study, making easily forgotten memorable and throwing light on the familiar and clichéd.
5. Encouraging a tolerant attitude to the views of others.	5. Respecting and showing empathy to others.
6. Developing the students' confidence to express thoughts coherently and clearly.	6. Building confidence, especially through group co-operation and the sharing ideas.
7. Making English meaningful and relevant through its links with life.	7. Within the link that drama has to the real life, to provide students opportunity to experience real events.

Motivation is one of the benefits of drama besides the points shown in the table. In the next chapter, motivation is discussed.

2.5 Motivation

Motivation, as defined by Baloto (1996:31) is "what makes us act; it is a desire to work towards a goal or to reach an objective". If students are motivated learning is facilitated. If students are not motivated, effective learning becomes complicated. For successful learning, interest is a must. Similarly, Krashen (1987:31) believes that

motivation relates to success in the second language acquisition process. To state this differently, when a student lacks interest, s/he can hear things said over and over without paying much attention to them. Every English teacher wishes to succeed in creating a positive attitude towards the language. Also this goal will depend on the teacher's ability to motivate students. If the students are involved in the activity, they will become more confident about learning the language (Caparrini,1995:47,48). So, when students are motivated, they participate, and this builds up their confidence about learning the language. Accordingly, motivation is a very important issue in language teaching.

Drama, as mentioned by Dougill (1987:7-8), Stern (in Wessels and Kerridge, 1987-8:8), Wessels (1987:13), Dougill and Doherty (1986:14), Maley and Duff (1978:12,13) and Holden (1981:preface) increases motivation. During drama, students become confident while using the language and this in turn improves their motivation. Thus, drama activities are motivating.

Five factors influence motivation. These are clearly defined goals which include an element of fun; participation in the real world; taking responsibility; and feeling secure.

One of the elements which affect motivation is 'clearly defined goals.' If teachers want to improve motivation, they should explain to the students what the goals of the course, the unit, and the class are (Chastain,1988:174). Ur (1983) establishes that when there is a purpose behind the activity, task, class, unit, or course which is the accomplishment of a task the students will be motivated to generate the target language (Dougill, 1987:15). Lihua (1991:27) explains the relationship between goal and motivation as follows:

Motivation is an important factor in learning English. It is the internal drive that encourages students to pursue the learning goals. If we have a goal and if the goal is really attractive, we will be strongly motivated to achieve it no matter how difficult it may be. A teacher will find a strongly motivated student with a goal easier to teach than a student without a goal. The poorly motivated student studies English simply because it is a part of his curriculum.

Since drama has a set of clearly defined goals for each session (such as improvisation of a scene) and for the term (such as a play or revue) students concentrate

their learning on a particular outcome, which in turn positively affects motivation (Wessels and Kerridge, 1987-8:9).

Another element that increases motivation is the element of fun. Enjoyable classroom activities increase motivation. Learners learn best when there is fun, when the learning experience is enjoyable, and the techniques in language teaching should aim at enjoyable learning experience (Larsen-Freeman,1986:64). Drama activities are enjoyable because of the element of unpredictability. Drama engenders different results every time it is covered. So the result, the ideas of the students, the language they use are unpredictable. These elements make drama activities enjoyable (Maley and Duff, 1982:13). As Via (1983) says, "When the atmosphere in the classroom is one of relaxation, happiness, fun, our whole bodies relax, and we are able to receive, we are able to learn" (in Lihua, 1991:30). Dougill (1987:8) and Wessels (1987:110) claim that dramatic activities are both enjoyable and rewarding and this brings spontaneity and involvement to the lesson.

The next element affecting motivation is 'real world'. As Chastain (1988:177,178) claims, "Students remember the material better if it is based on a real life situation". Because in real world native speakers do not go around and recite passages and ask the listener to choose the correct answer from A, B, or C choices. Then, activities used in classroom should be relevant to the real world, real language. Drama uses situations people present in the 'real world', which means that drama uses realistic situations, unlike traditional textbooks. Maley and Duff (1978:15) advise teachers to use drama activities to enliven their work. They believe that in real life, people are not like the ones in the traditional textbooks. In these textbooks there are citizens with pronounceable names who always state the obvious. But in real life there are various people who are busy, tired, headachy, worried, and the so forth. They go on as follows:

"Once students have discussed that there is another world, much closer and more real than that of Mr. Brown...the problem of 'how to keep their interest' will gradually disappear...In drama all that is needed is a roomful of human beings".

Therefore, there should be a link between the activity and the real-life experiences of the students. In her book "Drama", Wessels (1987:28) states,

"Identification with any given situation is likely to increase their interest and involvement in it". This should occur throughout the document.

As a result, students learn best and they are more motivated when the learning experience is based on real world. Drama activities bridge the gap between the controlled world of classroom and the world outside by making use of real world situations, people, and language.

Taking responsibility is the other factor which affects motivation. The teachers should hand over the responsibility of learning to the learners, namely students must be responsible for their own learning. Hence, "teaching should be subordinated to learning" (Larsen Freeman, 1986:51, 52). In drama, students get their own responsibility. The students are responsible to work things out for themselves. Wessels (1987:15) remarks, "In the language-teaching situation, whenever the technique of drama is used, learners will constantly be confronted with the demands to take responsibility". They use their imagination, offer alternatives, come up with solutions, and do some research. When given responsibility, even shyer or weaker students participate more in the activities because when they take responsibility, they function as part of a group, and their contribution is as important as the contribution of the more extroverted students. Hence, by putting more responsibility on the learner, as opposed to the teacher, drama can create in students a need to learn the language (Wessels, 1987:28).

The last element of affecting motivation is feeling secure. Classroom atmosphere is important to motivate students. As put forth by Via (1985:14), ''the classroom atmosphere can be the biggest hindrance to successful language learning''. Thus, a secure and relaxed classroom atmosphere is of great affect in language classes. When the students have a positive attitude towards the class and the teacher, towards learning the target language, this provides their participation. Because of the fact that when the students feel relaxed, they rely on each other and volunteer to use the target language during the lesson to accomplish the activity.

Drama creates a warm, friendly, tension-free and relaxed classroom atmosphere; a type of non-classroom environment (by clearing the desks away), where the students do not feel threatened as it has a positive effect on interpersonal relationships. Knowing that their classroom is not a formal one helps to break down the barriers between teacher and learner. Since drama activities, not language learning, are central focus, the

tension involved in formal language learning is removed. With the help of this shift in focus, freedom of expression, less anxiety about saying things accurately and greater fluency are achieved. Hence, it helps students in their acquisition, even if they are unaware of this acquisition. To this, we can add the findings of Via (1983). He declares the following:

If the atmosphere is one of tenseness and tightness, our bodies become tight and tense, and we are not able to concentrate properly on what we want to do. But when the atmosphere in the classroom is one of relaxation, happiness, fun, our whole bodies relax, and we are able to receive, we are able to learn. (Lihua, 1991:30). Then, when the students are relaxed, they lose their inhibitions and may engage in many strange movements and utterances to get their message across (Via, 1985:14).

As Watkins (1981) acknowledges, scripts offer psychological security to the students. They answer the students' desire for a secure starting point (Dougill, 1987:23). Dougill (1987:24) puts it in a similar way and claims, "Working with scripts is less threatening and less demanding than many other drama activities because the content is provided rather that created". Dougill (1987:24, 83) also recommends cultures for whom other sorts of drama activities are alien or bewildering to use scripts, since scripts can offer the best way into drama, since scripts offer a firm foundation to both student and teacher. In the next section scripts are focused.

2.6 Scripts

The term is defined by 'Cambridge International Dictionary of English' (1995:1273) as "a written or printed record of the words to be performed or presented in a film, play, broadcast or speech".

Therefore, scripts are written forms of words and they can be performed. Drama is associated with scripts, which are suitable for language learning purposes (Dougill, 1987:111). This brings us to the question 'What do scripts involve?' Stern (1985) argues that although most scripted materials come from plays, some short stories include large portions of dialogue that can easily be performed (in Celce- Murcia, 1991:338). Nicholson (1998:87) enlightens the answer as follows:

Scripts do not have to be fully worked signifiers of dialogue and action. A script may take the form of a storyboard, a series of stage directions, a poem, a cartoon strip, a scenario or one of many other forms of notation.

Stern (1985) avers that most scripted materials come from plays, short stories (that consist of large portions of dialogs) and even verse (dialog poetry or monologs) (in Celce-Murcia, 1991:338). Dougill (1987), Wessels (1987) and Holden (1981) use sketch, play, scenario, and scene under the term 'script'. So, scripts will be thought as any part of a written play, sketch, film, scenario, speech, or dialogue. Via and Smith (1983:XIII) mention the importance of the use of dialogues and rehearsals for the learning process. They go on as follows:

When we read to someone, the message goes more or less through the eyes and out of the mouth. The brain must retain the line or a portion of it a short time before it is spoken. It is during this time of retention that you can add yourself to the language, thereby making it more meaningful. This strengthens the learning process.

Hayashi (1993:36) claims that exposure to authentic language materials such as scripts, plays, stories helps students to acquire real language proficiency since in these materials students can get involved with real interest and enjoyment. Dougill (1987:83) also avers that the lessons where work on the scripts is the main focus "serve language goals such as comprehension, mastering of new items and patterns, and fluency practice".

Himmelstrup (1986:3) covers the importance of scripts as well. The preparation of a script, either for reading or performance, is a truly communicative activity. The use of scripts in English lessons leads to an improvement in the students' English as a subject (Gebenliler, 2006, p. 54).

 Another important point about scripts is whether they will lead to performance or not. If not, then, how will the teachers exploit scripts? Some drama exponents do not want to use performance because of "the trauma it can cause participants" (Dougill, 1987:95). Rivers (1968:245) claims that scripts should not be performed. According to her, scripts should be presented for fun, and the focus should be on communication, not on perfection of costuming and stage presentation. In this way, students will learn and rehearse more scripts, and more people will be involved in acting. Concerning the performance, Dougill and Doherty (1986:4) put that drama activities terrify some students because of acting. But in drama, the intention is not to 'put students on the spot' or embarrass them. Thus, "there is always a 'let-out clause', for the material can be used for language purposes without recourse to 'acting' of any form". They believe that although performance is a natural outcome of using scripts, it is not a necessary

development. Dougill (1987:24) validates, "Scripts do not have to lead to performance". Teachers can exploit scripts in different ways and each way has its merit in terms of language purposes. Dougill (1987:24, 25) also claims, "Acting out the script may in turn lead to performing" but this is not a must. Also whether scripts will lead to performance or not depends on the teacher and class. And if scripts lead to performance, they can be performed to other members of the class or they can be performed to an outside audience. Holden (1981:8, 9) believes that the students may or may not perform the script they work on. She expresses, "Any such presentation will have less importance than the preparatory work done on the scenes, although much can obviously be learnt by watching, comparing and discussing other interpretations of an idea".

Although some writers believe that scripts do not need to lead to performance, there are writers believing that performance is an inevitable outcome of scripts. One of these writers who display his thoughts on scripts and performance is Nicholson (1998:84). He disagrees with the writers who claim that scripts do not need to lead to performance. He claims, "The script only reaches its full potential in performance". Like Nicholson, Dougill (1987:95) also mentions, "The nature of working on a script means that there will be a sense of incompleteness without a performance of some sort". In fact, students often want to perform what they have worked on and rehearsed. Dougill (1987:21) claims that drama groups use scripts most commonly to stage performance. Scripts offer more than other kinds of texts, and the teachers should exploit them fully mainly in the form they are intended for, that is acting out (Dougill, 1987:110). Via (1976) believes, "A play is goal-oriented…people with a specific goal achieve more than those with a general goal". He gives an example to justify what he means. The students who are told that they will present a play in English on May fifteenth will learn more than the students who are told "See how much English you can learn by May fifteenth". According to Via, it is a success to present a play in English, and successes encourage people to strive for further success. Although the performance of a play may not be perfect, the students will feel that it is successful, for they have done it (Holden,1981:9). Seely (1976) makes a suggestion about solving the problem of putting on a performance. Drama projects may or may not lead to performance. The decision about whether to set up a performance or not should not be taken until quite a late stage, when material and actors are both ready. Seely sets forth, "There is nothing more destructive of useful work than the knowledge that, willy-nilly, a performance of

some kind has got to be given on a certain date" (in Holden,1981:9). Concerning putting on a performance, Hayes, Dougill and Doherty's views deserve consideration. It is important to create a warm, friendly, and relaxed classroom atmosphere and Hayes (1984) advises teachers not to "force anyone to do something they clearly feel unhappy about" (Kerridge and Wessels, 1987-8:10). Dougill and Doherty (1986:10) suggest that the teacher should not insist on group performance, but should invite one or two groups to show their versions to the rest of the class. And there, as they claim, "groups with good ideas or extroverted characters will be obvious choice". Dougill (1987:95, 96) insists that the teacher should not force reluctant students and give other students the opportunity to display their creation to other members of the class. He contends that the teacher can use simultaneous group performance, namely groups perform their versions to each other simultaneously, and this avoids the full glare of the whole class.

Then, how can the teachers exploit scripts? Dougill (1987:49) declares that scripts can be used in different ways. Scripts are suitable for conservative exploitation such as listening practice, gap-filling exercises and pronunciation practice, and also to dramatic activities as enactment, play-reading and performances based on parallel situations. According to Maley and Duff (1978:220), the play can be used in two different ways: either as a direct script to be performed or as a basis for discussion, adaptation and improvisation. Concerning how to exploit scripts, Holden (1986:63,64) assumes that teachers can present the students with the 'essence' of the scene to improvise. The teacher asks them what they would do in a situation the same as the text and they improvise a similar scene in pairs. Dougill and Doherty (1986:9) also acknowledge that scripts can be used for various language purposes: such as "comprehension, pronunciation, accuracy and fluency".

In this study, any form of written work which consists of dialogues will be considered as scripts, namely scripts will be used interchangeably with texts. Scripts may be used in different ways depending on the aim of the teacher. It is worth noting too, that the term 'script' in this study will lead to performance, the staging of a play.

2.6.1 The Choice of Scripts

From all that has gone before, it must be clear that scripts are of great value in terms of language. They are a rich source of vocabulary, pronunciation, structure, four language skills; listening, reading, writing and speaking, language use and usage, communication, comprehensible input. Then, how can a teacher choose the right script?

What are the points the teacher should consider while choosing a script for her/his class to work on?

The conditions plays should fulfill are listed by Wessels (1987:115). First, the plays should be written in contemporary English (dating from the 1950s to the present day). Second, the plays should not include long monologues, but plenty of conversational interaction. Third, the main plot of the play, sketch, extract or script should be simple. Fourth, the theme should be amusing or interesting, not too culture specific.

The students should identify themselves with the situation and the characters in the play. Fifth, there should be concrete contents. Wessels (1987:115) believes, "Genres like melodrama, symbolic drama, or absurd plays generally work well only with very advanced students". However, Wessels (1987:115) claims, "Genres like crime and detection, romance, domestic drama, parable plays, and comedy all work very well with groups of mixed levels and abilities". Sixth, the students should know the date of the performance at the beginning which means that they are aware of the fact that they are working towards a specific end (Wessels, 1987:116). The next condition is about the length of the play. As said by Wessels (1987:76) the length of extracts should not exceed an A4 sheet, depending on the level of the students. She claims, "The play should be either a one-act play or a very short full-length one". Last but not least, the teacher can use original plays, extracts, but they should be linguistically accessible to the students.

Simplified plays which are written for language learners are useful for classroom drama, but not for project work (Wessels,1987:116). There are a lot of books containing plays and sketches particularly written for language teaching, but the teacher can also use extracts from original and unsimplified plays where the language will be richer and more unrestricted. However, the chosen scene should be a meaningful unit on its own (Wessels, 1987:76). Concerning the use of original texts, Dougill (1987:87) claims that for advanced and higher intermediate levels teachers can use authentic scripts. For lower levels the choice is much more limited. Then, it is often a viable proposition for the teacher or group to create a sketch.

The essential elements in choosing a script are also mentioned by Dougill (1987:84). He remarks that choosing an unsuitable script can lead to different problems; indifference to the subject-matter, no match between the members of the group and the

script, inability to relate to the characters, technical or acting demands beyond the capabilities of the class or the level of language that is beyond the students' competence.

Thus, choosing the script carefully minimizes these problems. Dougill (1987:84) also lists the elements that should be considered while choosing a script. The first one is 'appropriate language and topics'; the language must be accessible to the students and it should be relevant to their needs. The theme, topic of the play should arouse interest.

The second element is 'number and type of roles'. During the use of scripts, the teacher aims at involving the whole class in a more or less equal way. Dougill (1987:85) argues, "Scripts that rely on one or two main parts with several minor roles are unlikely to engage all the students, for there will inevitably be situations where the majority are passive and uninvolved in the action". However, it is nearly impossible to find a close match, namely to find just the number of roles desired on any one occasion. Dougill (1987:85) suggests two solutions for this problem. If there are small numbers of roles, the teacher can divide the class into smaller groups in order to match the number of parts. If there are one or two extra students, one student can become a director and he gets the overall responsibility for his group's performance. Another solution for very young or inexperienced students is to look for a particular task that might need doing, such as sound effects, or to suggest the idea of a Master of Ceremonies to introduce and conclude the scenes. Since the various characters do not appear in the same scene the students can play more than one part each. The teacher can also divide a role between two students. Writing new lines for an extra character or characters is another possibility. These lines are not essential to the plot; they do not change the nature of the play. On the other hand, it involves all the students in the group (Dougill, 1987:86). The third element is 'length'.

The purpose of script determines its length. Scripts which are used for play-reading are longer than scripts which are used for acting out. Dougill (1987:86) suggests underestimating the length because the burden of reading out loud and memorizing lines in the target language are considerable. Thus, it is sometimes better to concentrate on particular scenes in a longer play, not on the whole play. Therefore, Dougill (1987:87) argues, "For language and dramatic purposes it is best to keep the length of the script to the minimum possible". 'Dramatic demands' inherent in the action are another factor affecting the selection of the scripts. The teacher should take the students' capability

into consideration since students are not real actors. Students used to drama activities will readily perform in front of other students. They can easily deal with scenes that involve different emotions or scenes where the verbal communication is accompanied by nonlinguistic signals and a sub-text. If the students cannot deal with acting of this kind, they should deal with scripts where the action is at the same level with the sort of role-plays that are commonly employed in the language work or they should deal with short humorous sketches which rely on play-acting (Dougill, 1987:87).

Therefore, since the use of an unsuitable script may cause many problems, while working with scripts, teachers should take many points into consideration. These points mainly include the length of the script, appropriateness of the language and topic, number and type of roles, and authenticity of the scripts.

CHAPTER III

3. METHODOLOGY OF THE STUDY

This section includes information about participants, settings, instrumentation, data collection, and data analysis methods.

3.1. Research Methodology and Design

This study was conducted with the aim of demonstrating the effects of creative drama on enhancing students' motivation towards speaking skills. A mixed methodology was used in this study. It means that both descriptive and inferential statistics and frequency research methods were used in the study in order to collect data. Descriptive and inferential statistics instruments include motivation questionnaires used before and after the application of the scripts to determine the level of motivation of students before and after the eight-week-script application in order to find out the influence of scripts on enhancing of motivation towards speaking skills. Frequency research method is based on personal notebooks. Using both of the designs will help to diminish the effect of researcher's bias, and inferential data will either support or dispute the frequencies. This study is an experimental study however, pre test- post test were only used and there is just one group who joined creative drama activities.

3.2. Settings and Participants

The study took place at a public secondary school, "Dumlupınar Secondary School". This school is located in a middle class neighborhood in the centre of Gaziantep. There are nearly 1500 students and 35 teachers in this school.

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

In the experimental study, there were 25 students, 13 of whom were females and 12 males. All of the participants were in their third year in learning English. So, the participants exhibited similar levels of academic achievement. The researcher selected creative drama activities increasing motivation, and relevant to their school subjects.

3.3 Instrumentation

In this study, three types of instruments were used to collect data which are Motivation Questionnaire, Personal Notebooks for Questions, and Notebook Questionnaire of the researcher.

The motivation questionnaire was designed by Elif Aldağ and her supervisor to explore whether an individual was motivated to learn English, volunteer to learn English, and what is important for him or her in language education (see p. 71). The motivation questionnaire has 13 positive and 7 negative phrases and graded as "never", "rarely", "sometimes" "usually", and "always". The response "never" had 1 point and "always" had 5 points. The low grade elicited from the scale showed "low motivation" and the high grade "high motivation". This motivation questionnaire was applied before the treatment (pre-test) and after the treatment (post-test).

Positive phrases of the questionnaire follow as:

1. I like learning English.
2. I think that learning English is important.
3. I do my best to learn English.
4. I think that learning English is easy.
5. I enjoy participating in English lessons.
6. I look forward to English lessons with excitement.
7. I want to speak English very well.
8. I want to be more successful than the other students in English exams.
9. It is important to be successful in English for me.
10. I consider how English will be useful for me in the future.
11. I trust myself that I will be able to learn the knowledge and skills in English lessons.
12. I try every way to learn English.
13. I become a volunteer to participate in classroom activities in English lessons.

Negative phrases of the questionnaire follow as:

1. I feel nervous in English lessons.
2. I am afraid of making mistakes in English lessons.
3. I feel nervous when I think that I will be obliged to learn English in the future.
4. Even if I know how to say something I feel afraid to say it loudly.
5. I think that learning English is boring.
6. I think that learning English is unnecessary.
7. I feel embarrassed when speaking English in front of the others.

Additionally, at the end of each lesson the students were asked to write a notebook about the lesson which showed how they benefited from the lessons and whether they had fun during the lesson while learning.

A table to evaluate the notebooks was constructed by the researcher by getting help from the studies conducted in this field under the observation of the supervisor of the researcher (). The effects of drama on student motivation were measured by reading students' notebooks with the help of a table which shows the results. There are six points in this table to evaluate the questions and each of these six points is for the each notebook question.

Table 2: Notebook Questions and Points

1) Do you feel comfortable speaking English in drama exercises?	Self- Confidence
2) Did you find it easier to participate in this speaking exercise and connect with the other students?	Negotiation
3) Did you discover a connection between yourself and character in drama exercise?	Realization of abilities
4) Did you notice you had different and amusing abilities?	Memorization
5) Did you find it easier to remember the dialogues and characters after drama exercises?	Know himself/ herself
6) Do you now feel more confident as a speaker of English than before drama exercises?	Overcoming Prejudice

As you see, the table that each question refers a point or ability students have developed. And the findings have been analyzed according to these points.

3.4 Procedure

The procedure for the study was as follows:

1. 6th grade students were selected as participants and they were informed about the nature of the study.
2. Informed consent was obtained from participants, and participants' parents.

3. After getting their and their parents' permission the pre-test (Motivation Questionnaire) was administered to the participants reporting their motivation towards learning English before participating in the creative drama activities.

4. The participants were exposed to the creative drama based instructional program for eight weeks.

5. After each activity they wrote their notebooks to answer the questions whether drama affected their motivation.

6. The post-test (Motivation Questionnaire) was administered to the participants reporting their motivation towards learning English at the end of the creative drama activities.

3.5 Data Collection

In quantitative research, there are two general categories of statistics:

1) Descriptive Statistics – statistical procedures used for summarizing, organizing, graphing and describing data.

2) Inferential Statistics – statistical procedures that allow one to draw inferences to the population on the basis of sample data. Inferential statistics represent a category of statistics that are used to make inferences from sample data to the population. In particular, these statistics test for statistical significance of results – i.e. statistically significant relationships between variables, or statistically significant differences between two or more groups. Inferential statistics deals with drawing valid conclusions from data.

Descriptive and inferential statistics versus frequency has been a long running debate. However, the recent tendency in research designs has indicated that both descriptive and inferential statistics and frequency types of research are equally important. Therefore, establishing an interaction between the two paradigms has been a growing concern in many studies.

This study has a concurrent triangulation strategy which is selected as a method to confirm, cross-validate, corroborate findings within a single study. This method generally uses separate descriptive and inferential statistics and frequency methods as a means of offset the weaknesses inherent within one method with the strengths of the other method. In this case, the descriptive and inferential statistics and frequency data

collection is concurrent, happening in one phase of the research study. Ideally, the priority would be equal between two methods, but in practical application the priority may be given to either the Descriptive and inferential statistics or the frequency approach. This approach usually integrates the results of the two methods during the interpretation phase.

This traditional mixed method is advantageous because it is familiar to most researchers and can result in well-validated and substantiated findings. In addition, the concurrent data collection results in a shorter data collection time period as compared to one of the sequential approaches.

This method also has a number of limitations. It requires great effort and expertise to adequately study a phenomenon with two separate methods. It also can be difficult to compare the results of two analyses using data of different forms. Furthermore, a researcher may be unclear how to resolve discrepancies that arise in the results. There are several reasons why mixed method has become a method of preference.

Green (1989) cited five major factors that highlight the importance of mixed method research: triangulation, complimentary, development, initiation and expansion (cited in Sydenstricker-Neto, 1997). First of all, integrating descriptive and inferential statistics and frequency methods might enable researchers to explore the nature of events and establish relationships among the events and go into the depth of the issues. Therefore, results rich in quality and quantity might ensure the researchers that they have taken firm steps on the way to their desired destination. That a researcher could *triangulate* his/her findings will provide a sort of relief and reveal that the researcher is not acting on a slippery road. Webb (1996) describe this as confidence: "Social scientists are likely to exhibit greater confidence in their findings when these are derived from more than one method of investigation" (cited in Bryman, 1995, p. 131). The relief suggested above might come from the fact that most researchers see the marriage of these research paradigms as the *verification of hypothesis* formulated through the other. Furthermore, trying to understand human behavior from more than one standpoint would be an enriching experience for the researcher to broaden his/her perspectives. Moreover, this would ensure complimentary and let the researcher support his/her findings.

Another merit of mixed-research has to do with the *validity of the findings*: "If you can examine your data from at least two points of view, you will maximize the possibility of getting credible findings by cross-validating those findings" (Brown & Rodgers, 2002, p. 243).

This enables the researcher to verify or refute his/her hypothesis on a sound basis. Considering the potential weaknesses of a certain research design (either Descriptive and inferential statistics or Frequency), researchers find it useful to make use of the both designs and triangulate data. This is not to say x design is better than y. It should be kept in mind that suggesting supremacy of a certain research design could be misleading. However, research designs, by their nature, cannot give a full description of the data.

After I had informed consent of parents, I started collecting data for the study. Before given any treatment, in order to determine the effects of drama activities on enhancement of motivation, the motivation questionnaire was administered to students as a pre-test.

Students were exposed to the creative drama activities while lecturing. Also, the participants were asked to write notebooks at the end of each session in order to see their opinions and feelings about the lesson. The treatment continued for eight weeks and at the end of the study motivation questionnaire was applied as a post-test in order to see the differences between students' motivation before and after the treatment.

Lastly, the data obtained from participants' scores from the pre-test and post-test were analyzed and the scores of experimental study were compared in order to see the effects of the treatment. Therefore, the method follows experimental study.

3.6 Data Analysis

In order to determine the effects of creative drama activities on enhancement of motivation of the students, pre-test and post-test of motivation questionnaire were applied to the participants before and after the treatment. Scores from the questionnaires were analyzed using Statistical Package for Social Sciences (SPSS) to determine any possible difference between the pre-test and post-test scores. The mean scores for the pre- and post-tests were calculated and compared using Paired Sample T-test.

Furthermore, personal notebooks of students were analyzed using descriptive statistics in order to obtain data about their view on the usage of drama techniques and

how they felt during the session. Lastly, frequency of data obtained from the notebook table was calculated.

CHAPTER IV

4. RESULTS

    4.1 Introduction

    This chapter comprises of the findings, analysis of the data, and the discussion of the results. The research questions presented in chapter one and three are handled. In this study, both Descriptive and inferential statistics and frequency analysis techniques were used. Descriptive and inferential statistics data comes from the questionnaires. To interpret the results from the questionnaire the Descriptive and inferential statistics analysis was computed using the SPSS. On the other hand, frequency data comes from the notebooks and the data obtained through these notebooks were processed using content analysis. The results gathered from the questionnaires and notebooks are triangulated. The chapter closes with the pre-test and post-test results of the 8-week creative drama program.

    4.2. Results of the Motivation Questionnaire

    The motivation questionnaire was applied twice during this study. It was firstly applied before the treatment as pre-test and then secondly at the end of the treatment as post-test. It was applied before and after the treatment in order to reveal whether there is any effect of creative drama on enhancing motivation or not. This study was formed by using Likert Scale (1=Never, 2=Rarely, 3=Sometimes, 4=Usually, 5=Always). The results of these tests were analyzed through Statistical Package for Social Sciences (SPSS) for Windows 21.0, Paired Samples T-test was used in order to reveal whether drama activities effect the students' motivation towards learning English or not.

    4.2.1 Pre-test and Post-test Results of Experimental Study

    Table 3 summarizes the participants' responses to the expressions on the questionnaire which demonstrate their motivation towards learning English before the treatment.

Table 3. Pre-test Results of Experimental Study

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

Table 4. Pre-test Descriptive Statistics

Pre- test	N	Mean	Std. Deviation	Std. Error Mean
Experimental Study	25	52,3600	22,41815	4,48363

According to the results of analysis pre test, mean of experimental study who participated in creative drama activities for eight weeks is 52.36. The first 13 phrases are positive and the distribution of students' answers show that they do not generally feel comfortable while learning and speaking English. The last 7 phrases are negative and the answers show that they think English is boring and unnecessary.

Table 5 summarizes the participants' responses to the expressions on the questionnaire which demonstrate their motivation towards learning English after the treatment.

Table 5. Post-test Results of Experimental Study

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

Table 6. Post-test Descriptive Statistics

Post test	N	Mean	Std. Deviation	Std. Error mean
Experimental Study	25	91,2000	10,04573	2,00915

According to the results of analysis of post-test, the mean of experimental study is 91,20 and that is to say, there is a significant difference between before and after treatment in terms of students' attitudes towards speaking English. They have positively been affected by drama activities and their motivation actually raised.

Table 7. Paired Samples T-test

	M	Std deviation	T-test	p
Pre-test	52,36	22,41815	11,457	,ooo
Post-test	91,20	10,04573		

At this part, there will be an analysis of Paired Sample T Test. The first question of this study is that there is an effect on students' motivation towards speaking English in terms of usage creative drama in target language. According to this table we prove the effect of creative drama on children's speaking attitudes. Students motivation mean was 52,36 before treatment and this raised to 91,20 after the treatment. Furthermore, experimental study has shown positive changes towards speaking English with their notebooks they have written after each session. Thanks to this drama session, children overcame their prejudice towards speaking English. Because there were 7 negative aspects in the motivation questionnaire and the mean of answers of students saying 'always' is 9,3 before treatment but this mean decrease 0 after the treatment. And also there were 13 positive aspects and the mean of 'never' before treatment was 5,2 and this decreases 0 after treatment.

The other question is that there is a statistically significant difference between students' target language speaking motivation level before and after treatment. There is a big difference between the results of pre-test and post test of experimental study which is shown 38,84 in the table. Significance level (T) 11,457 and p value is 0.00 is the most powerful point of effectiveness of this study because P value has to be smaller than 0.05 and 0.00 means a perfect result for a treatment (within the 95 % confidence interval, sig. value is smaller than 0,05) (Aldağ, 2010, p.75).

4.3. The Findings of Personal Notebooks

Individual notebooks were collected from the participants of experimental study. The notebooks were requested to be written after each session and they must be answered to the questions which were distributed at the beginning of the treatment. The questions were:

1) Do you feel comfortable speaking English in drama activities?

2) Did you find it easier to participate in these drama activities and connect with the other students?

3) Did you discover a connection between yourself and character in drama activities?

4) Did you notice you had different and amusing abilities?

5) Did you find it easier to remember the dialogues and characters after drama activities?

6) Do you now feel more confident as a speaker of English than before drama activities?

These questions were explained by the researcher because their level can be insufficient to understand these questions. Their answers provided comprehensive information about the sessions. A table was created to evaluate the answers of students. (See p. 76) There was a description for each question like that negotiation, overcoming prejudice, self confidence, memorization, know himself or herself, realization of abilities in this table. This table shows how many students gave the positive answers to the questions. This table made the evaluation of the answers of students, however, 8 of the students sometimes left unanswered some of the questions and 3 of the students did not attend the some of the lessons so they could not answer the notebook questions after some sessions.

The students participated in activities after each session, this shows that they had developed negotiation because they could manage interaction with the other students and volunteer to participate in activities. They could feel more comfortable after each lesson, this developed their self confidence. The students are 6th grade and their age group is suitable to know themselves, thanks to drama activities they could discover a connection between themselves and the character they acted out. They realized their abilities while discovering and noticing similar experiences with the character. They could remember the dialogues and characters after drama activities so they could develop their memorization. As we mentioned before, students do not like speaking English, however, after drama activities they felt more comfortable and overcame their prejudice.

Table 8. Findings of Notebook Questions

	Number of students							
Effects of drama	Act 1	Act 2	Act 3	Act 4	Act 5	Act 6	Act 7	Act 8
Negotiation	13	18	18	19	20	22	24	25
Overcoming Prejudice	13	16	17	17	20	22	23	25
Self- Confidence	15	18	19	20	20	24	25	25
Memorization	12	14	15	18	18	20	21	22
Know himself/ herself	18	18	19	18	19	20	21	22
Realization of abilities	10	12	13	15	16	16	17	18
Frequency of answers	13,5	16	16,83	17,83	18,83	20,66	21,83	22,83

According to Table 8, the answers' mean of the first activity is 13,5 and the answers' mean of the last activity is 22,83 and that is to say, students' attitudes towards speaking English and drama lessons exhibit positive increase. If we want to evaluate the each question's answers, there is a slow increase in each activity for each question. First question's answers increase from 13 to 25 and there is no decrease. This is very powerful point of raising participation and connection with students. Second question's answers raise from13 to 25 and there is no decrease. Overcoming the prejudice is really important for this study because students, at first, did not want to speak for not feeling comfortable while speaking in front of the others. Third question's start 15 and end 25 which emphasize self confidence of students. They came a long way thanks to creative drama since they initially were shy while participating the activities, however, all of them did not want to end drama lessons. Forth question' rise from 12 to 22; this is one of the most critical parts of the program. Students are under age and they do not have a good level in English. They memorized the scripts and acted out to the contrary these difficulties. Fifth one knows himself/herself changing between 18 and 22. Students could commune with the characters they acted out and thanks to this they reflected their inner world while imitating the characters, additionally gained a good sense of humour. The last one, realization of abilities, raises from 10 to 18. This point at first low level according to the other points, however, after each activity students could realize their

abilities owing creative drama activities. And these answers show that creative drama affected their attitudes positively.

The data emerged from individual notebooks indicated that the students liked creative drama and the sessions were very enjoyable as well as educational. Almost all of them indicated that the teaching technique was interesting and incentive for them and they began to enjoy English and wanted to learn English in that way. The results showed that at the end of the study, motivation of the students of Experimental Group who were exposed to creative drama activities increased in a considerable extent. That is to say drama has a significant effect on enhancing motivation of the students towards learning English because in later stages of training they were more enthusiastic to participate in classroom activities, they liked creative drama activities, they felt free to make mistakes, and they were more self-confident while speaking English.

CHAPTER V

5. CONCLUSIONS

This chapter consists of the conclusions and the implications of the results acquired from the pre- and post-test of motivation test as well as personal notebooks. Additionally, there are suggestions for further research.

5.1 Summary of Treatment

The main purpose of my study was to help students become more motivated towards learning English. In order to accomplish this, I prepared a creative drama based program. I started each lesson with a warm-up activity. I thought that warm up activities would provide learning some short expressions, be fun for the students and make them ready for the lesson. Actually, it helped the students who said "I feel embarrassed to say something loudly even if I know how to say it in English."

Drama activities are sometimes related with the students' curriculum, after then I used some scenes from the films and short story. I thought that different kind of scripts would be interesting and amusing for the students. The students liked the activity very much, and they produced many different kinds of behaviors.

Finally, the students portrayed the scripts and they were willing to take place in drama activity and have fun during the activity. I observed that even the students who were very shy and reluctant to speak English at the beginning of the study were very successful when they took on their roles. They were also very creative in the activities.

5.2. Conclusions

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

1) Does the use of creative drama in target language teaching have an effect on students' motivation towards speaking English?

2) Is there a statistically significant difference between the students' target language speaking motivation level before and after drama?

The students were selected on a voluntary basis. Those who considered themselves anxious were invited to join an 8-week program. An invitation card was

posted in the notice board to generate publicity. Twenty-five students who enrolled first were chosen for the study. These students were told that this program had nothing to do with grades and it was free. The findings gathered would only be used for the study and participation was an important consideration. However, due to participation problems 3 students did not participate the program regularly. All of the participants were in their third year in learning English, so the participants exhibited similar levels of academic achievement. As a researcher, I selected creative drama activities increasing motivation, and relevant to their school subjects.

In this study, two types of instruments were used to collect data which are motivation questionnaire, personal notebooks. A mixed methodology was used in this study which means that both descriptive and inferential statistics and frequency research methods were used in order to collect data.

Firstly, motivation questionnaire was applied to explore whether an individual was motivated to learn English. This questionnaire was applied twice, before the treatment and after the treatment because the study follows an experimental study just consists of pre-test and post-test. The mean scores for the pre- and post-test were calculated and compared using an Paired Samples T-test by using motivation questionnaire.

Moreover, at the end of each lesson the students were asked to write their notebooks about the lesson which showed how they benefited from the lessons and whether they had fun during the lesson while learning and they developed their memorization. Personal notebooks of experimental study learners were analyzed using descriptive table in order to obtain data about their view on the usage of drama techniques and how they felt during the session.

The data emerged from individual notebooks showed that the students liked creative drama and the sessions were very enjoyable as well as educational. Almost all of them indicated that the teaching technique was interesting and incentive for them and they began to enjoy English and wanted to learn English in that way. The results showed that at the end of the study, motivation of the students of experimental study who were exposed to creative drama activities increased in a considerable extent.

Secondly, drama has an effect on enhancing motivation of the students towards learning English because in later stages of training they were more enthusiastic to participate in classroom activities, they liked creative drama activities, they felt free to

make mistakes, and they were more self-confident while speaking English. Drama, as mentioned by Dougill (1987:7-8), Stern (in Wessels and Kerridge,1987-8:8), Wessels (1987:13), Dougill and Doherty (1986:14), Maley and Duff (1978:12,13) and Holden (1981:preface) increases motivation. During drama, students become confident while using the language and this in turn improves their motivation. Thus, drama activities are motivating.

Thirdly, at first, the students were reluctant towards the speaking English and participating to the activities as this technique was new for them. However, this was broken by means of the creative drama activities. As they realized that the activities were enjoyable and effective while they were learning, the participation of them was increased. In the later sessions of the treatment, they were more motivated and had more self-confidence and this was proved by the means of the table of personal notebooks. The findings of notebooks indicated that creative drama has an effect on students' motivation towards speaking English.

Enjoyable classroom activities increase motivation. Learners learn best when there is fun, when the learning experience is enjoyable, and the techniques in language teaching should aim at enjoyable learning experience (Larsen-Freeman, 1986:64). Finally, there is a statistically difference between the results of pre-test and post-test of students (See Table 7, p.39). So it is indicated that both of the questions were positively answered.

5.3 Implications of Findings

The implemented in students who participated in and drama activities increase the motivation of the students. The findings support results from other studies showing creative drama to have a positive effect on English language learners' motivation towards speaking English findings of this study demonstrate that creative drama can be successfully. Most of the students were motivated by creative drama because they perceived it as a fun activity.

The result of experimental study revealed that creative drama was an effective tool to increase motivation and improve communication skills of the students. The main goal of learning a language is to use it for communication. But, in most of state schools, more emphasis is given to reading and writing and the language is taught by grammar translation method. Thus, it is seen that the ones who learned English are only successful in reading and translation but not in speaking. However, creative drama

includes reading, writing, listening and speaking. Consequently, the teachers in State Schools can use creative drama to develop their speaking skills of students.

The use of descriptive and inferential statistics and frequency methods contributes to the verification of this study's hypothesis. Both of them have powerful results to prove the effect of creative drama in speaking English. Drama encouraged students towards speaking English, gifted them self- confident, made them relax while learning, had them fun, discovered their characteristic features.

5.4. Suggestions for Further Research

There were some constraints of this study though the creative drama had significant effect on enhancing the students' motivation towards speaking English.

Firstly, the study was completed in eight weeks, and it was really short to get reliable and valid results. Further research can be lengthened for more detailed and reliable results.

Second one is the number of the students who are 25 and this small sample size really limits the generalizability of the results. Larger numbers of participants can provide more generable and reliable results.

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7. APPENDICES

7.1. Appendix 1: Lesson Plan Based On Creative Drama

Week 1

Time : 80 minutes

Warm up : Rhytmical Body

This activity is very useful for students because they create rhytm in their minds. They create a circle and a student is in the middle of the circle and closes his/her eyes. Another student touches him/her and in each touch the student creates a rhytm on his/her body.

Script : Seasons (a song)

Goal : Learn the seasons through a song, have fun singing a song.

Week 2

Time : 80 minutes

Warm up : Imitation of friends by introducing themselves

This is an activity through which students get familiar with each other. It starts with a students volunteers to introduce himself/ herself. The next one firstly imitate their friend and introduce himself/herself. The activity goes on like that until they all introduce and imitate themselves.

Script : Ordering and Payment

Goal : Memorize the scripts, get to know each other and have a great imagination.

Week 3

Time : 80 minutes

Warm up : Pumpkin

It is drawn a pumpkin to the board and ask question ' In which fairy tale used this object?' They try to guess. When they answered it 'Cinderella' and then teacher ask any

other question. 'What is the function of this object in this tale?' and then students answer it ' waggon'.

Script : Holka Polka

Goal : Memorize the script, collaborate with friends, have fun while pretending animals.

Week 4

Time : 80 minutes

Warm up : Gibberish sentences (Dialogues in mind are tried to tell without the use of spoken language.)

This is the game designed to get the students thinking about what it must be like for someone who is suddenly thrust into a world in which he/ she doesn't speak the language or understand the culture. Before the class, some index cards are prepared, each with one simple sentence written on it. Students sit in a semi- circle. One student goes to the front and glances at the top card in the pile. The student's job is to communicate without using spoken language. Students raise their hands and try to guess the sentence he/she tells.

Sentences

I have a toothache.	I am cold.	I am hungry.
My feet hurts.	Can you open the window?	I am sorry
I am thirsty. here.	It is going to rain.	You mustn't smoke
Does the train stop here?	Do you have a pencil?	Is this your pen?
Where is the pharmacy? here?	Have you seen my hat?	Who is in charge

Script : The necklace

Goal : show the emotions by the helping of portraying the characters

Week 5-6

Time : 60 minutes

Warm up : Trust Game

This game can go on for hours as groups begin to trust and enjoy the process of working as an ensemble. The students create a circle and they leave themselves back and the other student holds him/her in front. This game is best for creating a sense of unity and a wonderful physical warm-up

Script : A scene from Troy

      A stage of Trojan War

Goal : Pretend and know the character, have fun portraying a war scene.

Week 7-8

Time : 60 minutes

Warm up : Catch, speak, throw

This is an activity through which students learn how they reflect and cooperate each other. It is drawn a triangle on the board; build up the dialogue round it. The students practice the dialogue as they throw the ball.

Doctor, doctor!!	Doctor, doctor!!!	Doctor,doctor!!!
I have a headache.	I have a toothache.	I have a stomachache.
What can I do?	What can I do?	What can I do?
You should take an aspirin.	You should go to dentist.	You shouldn't eat junk food

Script: A scene from "Blindness"

A scene from the film was watched by the students and then a scene lyrics were projected and students acted out it.

Goal: develop empathy and recognize the abilities of herself / himself

7.2 Appendix 2: The Scripts

1) **Seasons**

Winter

I'm winter. You can feel cold in my season.

I'm snowy, chilly, and freezing cold.

You can eat orange, tangerine in my season

You wear pullover, boots, and coat

Autumn

I'm fall. You can feel cold in my season.

I'm rainy, foggy, wet

The leaves fall and this is the reason of my name

You wear raincoat, sweatshirt in my season

Spring

I'm spring. You can feel warm in my season.

Birds sing, the flowers bloom. I am sunny and warm.

You can eat strawberries

You wear shirts and use umbrella.

Summer

I'm summer. You can feel hot in my season.

You can swim in my season

You can eat watermelon and peach

You wear shorts, T-shirts, sandals

2) Ordering and Payment Dialogues

1. Cashier: Can I take your order?

John: Yes, please. Could I have a cheese burger, a small order of fries, and a large Diet Pepsi.

Cashier: Will that be all, Sir?

John: Actually, make that a large order of fries.

Cashier: Okay, coming right up. Anything else?

John: No. Thanks.

Cashier: Ketchup?

John: Yes, please.

Cashier: That will be $ 5:30. Your order will be ready at the next window.

John: Thanks.

2. Anna: Excuse me, please. I'd like to know whether a book that I'd ordered has come in.

Agent: One moment please. Let me move over to a computer. What's your last name?

Anna: Brown.

Agent: Okay. Yes, it's in. It arrived this morning, and it should be on the shelf, under Psychology. That's in aisle 10 downstairs.

Anna: Thanks.

Agent: You're welcome. All books with red dots on them are on sale today.

Anna: Great! Perhaps I'll buy some.

Agent: Do so. We don't have such sales that often.

3. Salesperson: How are you today, Ma'am?

Lydia: Fine, thank you. I'm looking for a pair of white shoes. Do you have any others apart from those on display?

Salesperson: Let me check? In what size?

Lydia: Seven and a half, please.

Salesperson: I'll be right back.
Lydia: Thanks.

4. Cashier: Hello. I'll ring these up for you in a minute. I just need to do a quick price check on the crackers.

Bella: It's a buy-one-get-one free sale but I don't remember the exact price.

Cashier: We'll know soon. Ah! Here comes Rich.

Rich: They're two-for-one at $2:50.

Cashier: Thanks, Rich. How would you like to pay for these Ma'am? Cash, check, or charge?

Bella: I'll use my credit card.

Cashier: Okay. Would you like a cash advance?

Bella: What's that?

Cashier: Well, it simply allows you to withdraw money, like an ATM card. Could you please hit the green button once you agree with the total

price.

Bella: Okay.

Rich: How would you like them bagged, Ma'am? Plastic or paper ?

Bella: Paper, please. The paper bags make handy trash bags.

Cashier: That's right! Sign next to the "X", please. Bella: Thanks.

3) **Holka Polka**

Cast of Characters
(6+ female, 2+ male, 11+ either and optional extras)

BRENDA: A young good witch who is given the quest to save fairytale land.
WOLF: A misunderstood wolf who helps out BRENDA on her quest.
CINDY: A princess who has been tricked into thinking she is ugly.
HUMPTY: Humphrey Dumpty who pretends to be a mild mannered servant who is in reality a someone in disguise.
SPLENDA: The good witch of the South and BRENDA's mother.
EZI: CINDY's evil sister.
DEZI: CINDY's other evil sister.
FGM: The Fairy Godmother who has an evil plan.
PINOCCHIO: A servant of the PRINCE who is wooden boy with a nose that hurts.
PRINCE: He is a handsome guy who has been put under a sleep spell by someone.

SNORZ: An Italian wizard with the power to make someone sleep and is really the Fairy Godfather in disguise.

HILDA: The head witch who wants to save the magic in fairytale land.

GANDOLT: A wise wizard who wants to help save magic.

ZORKA: A wise-cracking witch.

SWEET: A witch who is the sister of the witch who had a run in with Hansel and Gretel.

INKANTADORA: A witch who sees the bad side to everything.

ZOOM: A witch who can't stop talking and gets turned into a toad.

GNOMES and GUARDS (these can be played by two or more actors and can be the same or different actors for each)

Additional WITCHES may also be added to the opening scene. If more speaking roles are desired the parts of ZORKA and INKANTADORA can't be split up into more WITCHES.

Time and Place

Once upon a time in fairytale land.

SHORT SELECTION FROM THE SCRIPT

BRENDA

Wait. How do I get to the Prince's castle?

HILDA

You can fly

BRENDA

Actually, I'd prefer to walk.

HILDA

Walk?

BRENDA

So if you could point the way by foot.

HILDA

Fine, just follow the brown brick road.

BRENDA

Follow the brown brick road?

                    (A bunch of little GNOMES do a can-can as the enter singing)

GNOMES

"Follow the brown brick road. Follow the brown brick road. Follow, follow, follow, follow, follow the brown brick road."

HILDA

Oh, quiet you crazy Gnomes. Get out of here.

                    (HILDA throws one of her shoes at them and they scramble off stage)

BRENDA

But they were so cute.

GNOMES (off)

Thanks!

HILDA

Watch out for them. They're pests.

                    (GNOMES rush in)

GNOMES

We know you are but what are we.

HILDA

Excuse me while I go turn some gnomes to stone and stick them in somebody's yard.

GNOMES

Eeek!

                    (GNOMES run off as HILDA chases them)

BRENDA

Poor little guys. They don't look like pests at all. Okay, now she told me the way. So I just need to...

                    (GNOMES rush in)

GNOMES

"Follow the brown brick road. Follow the brown brick road. Follow, follow, follow, follow, follow the brown brick road."

(HILDA rushes in and GNOMES run off with her exiting behind. BRENDA starts skipping along)

 BRENDA

Follow the brown brick road. Follow the brown brick road.

 GNOMES (off)

"Follow, follow, follow, follow, follow the brown brick road."

HILDA (off)

Stop that!

      (BRENDA skips along humming and then a WOLF appears. WOLF is dabbing his mouth with a small red cloak)

BRENDA

Oh, hello, there.

      (WOLF hides red cloak behind his back)

WOLF

Oh!

 BRENDA

Sorry, I didn't mean to scare you.

 WOLF

Little girls do that to me.

 BRENDA

Little girls scare you?

 WOLF

All the time.

 BRENDA

Why is that?

 WOLF

It's all that screaming. Little girls scream too much.

BRENDA

I won't.

 WOLF

You are sure? I am scary.

(Makes scary arm motion)

Grrr.

BRENDA

That wasn't too scary.

WOLF

The last little girl thought so. Scared her so bad she dropped this.

(Holds out red cloak)

BRENDA

Poor thing.

WOLF

She ran so fast I doubt we'll catch her.

BRENDA

Maybe this is the time to try a little magic.

WOLF

Magic? You a fairy?

BRENDA

I'm a witch actually.

WOLF

A witch? But you're not ugly.

BRENDA

Not all witches are ugly. That's a common misconception.

WOLF

I know exactly what you mean. And now there's this little girl and her red hood. Who knows what they'll say about this one.

BRENDA

Wolves and witches have it tough.

WOLF

That they do.

BRENDA

But maybe I can do a little damage control. Set down the cloak and stand back.

(WOLF puts down red cloak and backs away)

WOLF

What are you going to do?

BRENDA

I'm going to do a return to owner spell.

      (BRENDA does a little dance. Polka music plays)

Holka Polka

(Lights flash and zap is heard. Blackout)

WOLF

Ah! I'm blind!

Maybe you returned the moon. I wonder who the owner was?

4) The Necklace

"What's the matter with you?" asked her husband, already half undressed.

She turned towards him in the utmost distress.

"I . . . I . . . I've no longer got Madame Forestier's necklace. . . ."

He started with astonishment.

"What! . . . Impossible!"

They searched in the folds of her dress, in the folds of the coat, in the pockets, everywhere. They could not find it.

"Are you sure that you still had it on when you came away from the ball?" he asked.

"Yes, I touched it in the hall at the Ministry."

"But if you had lost it in the street, we should have heard it fall."

"Yes. Probably we should. Did you take the number of the cab?"

"No. You didn't notice it, did you?"

"No."

They stared at one another, dumbfounded. At last Loisel put on his clothes again.

"I'll go over all the ground we walked," he said, "and see if I can't find it."

And he went out. She remained in her evening clothes, lacking strength to get into bed, huddled on a chair, without volition or power of thought.

Her husband returned about seven. He had found nothing.

He went to the police station, to the newspapers, to offer a reward, to the cab companies, everywhere that a ray of hope impelled him.

She waited all day long, in the same state of bewilderment at this fearful catastrophe.

Loisel came home at night, his face lined and pale; he had discovered nothing.

"You must write to your friend," he said, "and tell her that you've broken the clasp of her necklace and are getting it mended. That will give us time to look about us."

She wrote at his dictation.

By the end of a week they had lost all hope.

Loisel, who had aged five years, declared:

"We must see about replacing the diamonds."

Next day, they went from jeweller to jeweller, searching for another necklace like the first, consulting their memories, both ill with remorse and anguish of mind.

They begged the jeweller not to sell it for three days. And they arranged matters on the understanding that it would be taken back for thirty-four thousand francs, if the first one were found before the end of February.

Loisel possessed eighteen thousand francs left to him by his father. He intended to borrow the rest.

When Madame Loisel took back the necklace to Madame Forestier, the latter said to her in a chilly voice:

"You ought to have brought it back sooner; I might have needed it."

She did not, as her friend had feared, open the case. If she had noticed the substitution, what would she have thought? What would she have said? Would she not have taken her for a thief?

Madame Loisel came to know the ghastly life of abject poverty. From the very first she played her part heroically. This fearful debt must be paid off. She would pay it. The servant was dismissed. They changed their flat; they took a garret under the roof.

She came to know the heavy work of the house, the hateful duties of the kitchen. She washed the plates, wearing out her pink nails on the coarse pottery and the bottoms of pans. She washed the dirty linen, the shirts and dish-cloths, and hung them out to dry on a string; every morning she took the dustbin down into the street and carried up the water, stopping on each landing to get her breath. And, clad like a poor woman, she went to the fruiter, to the grocer, to the butcher, a basket on her arm, haggling, insulted, fighting for every wretched halfpenny of her money.

Every month notes had to be paid off, others renewed, time gained.

Her husband worked in the evenings at putting straight a merchant's accounts, and often at night he did copying at two pence-halfpenny a page.

And this life lasted ten years.

At the end of ten years everything was paid off, everything, the usurer's charges and the accumulation of superimposed interest.

Madame Loisel looked old now. She had become like all the other strong, hard, coarse women of poor households. Her hair was badly done, her skirts were awry, her hands were red. She spoke in a shrill voice, and the water slopped all over the floor when she scrubbed it. And one day, she saw Madame Forestier but she couldn't know her. And she told everything.

-That night I had lost your necklace and it was very expensive so we had paid our depth in ten years.

- ohh my dear. My poor Mathilde. It was false. Its real worth is 5 hundred francs.

And then Mathilde did not say anything and went on her way.

5) Troy

AGAMEMNON: We need you to end this Achilles.

ACHILLES: And what if I don't want to?

ODYSSEUS: Can't you two just get along?

AGAMEMNON puts Odysseus in a choke hold again.

AGAMEMNON: Join me, Achilles and we will rule the galaxy! I mean... the world.

ACHILLES: I will never join you.

AGAMEMNON: But Achilles... So if you won't do it for me, do it for...

AUDIENCE: Sparta!

AGAMEMNON returns to choking ODYSSEUS.

ACHILLES: There is nothing that will convince me to join you.

An arrow comes flying from Troy and hits Achilles cousin, Patroclus, who falls.

PATROCLUS: Message for you, sir.

ACHILLES drops to his knees and holds PATROCLUS's hand as he does his final death throws.   ACHILLES takes note off arrow.

ACHILLES: They have killed my cousin and friend! They mistook him for me! Who did this foul deed?

> (reads note)
> "Dear   Achilles.   You   stink.
> Sincerely, Hector."

GUARD and other Trojans laugh.

ACHILLES: Hector! You will die!

AGAMEMNON: So you will join me?

ACHILLES: To the death.

MENALAUS enters. He wears a crown.

ODYSSEUS: King Menelaus.

MENELAUS: I demand a fight with Paris.

ACHILLES: And I with Hector!

AGAMEMNON: Trojans! Will your Princes face our champions?

HECTOR: We will!

PARIS: We will?

HECTOR: We will.

HECTOR comes out with PARIS who doesn't want to come out.

HELEN: Be careful.

MENELAUS: You took my wife. Now I take your life.

PARIS: You're like a poet.

MENELAUS: Die fly!

MENELAUS charges at PARIS who runs away. MENELAUS runs after him and eventually gets tired.

MENELAUS (CONT.): Hold still.

PARIS: Run, run as fast as you can. You can't catch me, I'm...

ACHILLES grabs PARIS.

PARIS (CONT.): Ooops.

HECTOR: Unhand my brother.

ACHILLES: Make me.

HECTOR faces off with ACHILLES. They do some fighting and then ACHILLES kills HECTOR. Trojans gasp and cry. HECTOR does an over-dramatic death.

HECTOR: It is a far, far better place I go to. Good-bye cruel world. Farewell...

ACHILLES: Die already.

ACHILLES stabs him a few more times. APOLLO comes out and is upset.

APOLLO: This is terrible. Do something Paris!

PARIS gets a bow and arrow, closes his eyes and shoots but if falls at his feet. APOLLO gets the arrow and guides it so it hits ACHILLES in the heel.

ACHILLES : Ow! I've been hit.

ACHILLES dies quickly.

APOLLO: Finally, a quick death.

ODYSSEUS: Mighty Achilles has fallen. Run away!

SPARTANS all yell, "run away!" and exit. HELEN runs out and hugs PARIS.

6) Blindness

DRIVERS: Come on! Come on! It's a green light! Come on! Move it! Sir? Open your window, sir.

MAN: Okay! Okay! Wait a minute!

MARK: I'm blind.

PEOPLE: Open the window, please!

MARK: I'm blind.

MAN: Stay calm. Stay where you are and tell me, what happened?

MARK: I'm blind! I'm blind! It's like something's flooding my eyes. I didn't do anything.

MARK: Please..just take me my apartment.

MAN: Just wait a minute!

MARK: And my wife can help me.

MAN: I can take him. I can drive him home.

MARK: Are you sure, sir?

MAN: Yes. Of course.

ANOTHER MAN: Careful. Take care of him.

MAN: Watch him. He can't see. He's blind. He's blind. Here you go. Give me your hand.

And we'll have you home in no time.

MARK: Why aren't we moving?

MAN: It's a red light.

MARK: There's a movement to it. Like light particles.

MAN: Really? Well…It's black, right? It's the absence of light.

MARK: Yeah, sure it is.

MAN: It means it's not real blindness. Anyway, it's too fast. Blindness is slow, right? Yeah. Oh, my God!

 MARK: This your building? It's nice.

Remember stairs, right? What floor? I got it. I got it.

MARK: 14th.

MAN: What are you worried about?

MARK: Nothing unusual.

MAN: No? Any other symptoms? Like nervous symptoms?

MARK: No, my life is pretty regular these days.

MAN: Not a care in the world? Here we go. Is anyone going to be at home, or are you going to be alone?

MARK: Honey, I'm home. Honey, I'm home. Thank you for everything.

MAN: Nice place. Did your wife design it here?

MARK: No. Listen. Thank you for everything. I'm so fine for now.

(He closes the door and after he broke any things, he sleeps. Then his wife comes.)

WOMAN: Look at this. I'm not your maid. Are you okay?

MARK: I'm blind.

WOMAN: Eye doctors, eye doctors...Do you know any?

 MARK: Let's just go to the hospital.

WOMAN: We cannot been waited for hours. We're going to a specialist.

MARK: I'd rather die than stay like this.

WOMAN: Can you see anything? Anything?

MARK: I see nothing.

WOMAN: Try harder. (They go down and try to find a taxi) Taxi!

They go to the doctor but he can't understand the problem. The day after doctor, woman, the man all are blind…

7.3 Appendix 3: Motivation Questionnaire

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

7.4 Appendix 4: Personal Notebooks Table

Effects of drama	Number of students							
	Act 1	Act 2	Act 3	Act 4	Act 5	Act 6	Act 7	Act 8
Negotiation								
Overcoming Prejudice								
Self- Confidence								
Memorization								
Know himself/ herself								
Realization of abilities								
Frequency of answers								

7.5 Appendix 5: Notebook Questions

1) Do you feel comfortable speaking English in drama exercises?

2) Did you find it easier to participate in this speaking exercise and connect with the other students?

3) Did you discover a connection between yourself and character in drama exercise?

4) Did this drama activity make you think a similar experience in your own life?

5) Did you find it easier to remember the dialogues and characters after drama exercises?

6) Do you now feel more confident as a speaker of English than before drama exercises?