

**T.C.
NECMETTİN ERBAKAN UNIVERSITY
INSTITUTE OF EDUCATIONAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGE EDUCATION
ENGLISH LANGUAGE TEACHING**

**TEACHING ENGLISH THROUGH
DRAMA AND DRAMA TECHNIQUES
IN ESL CLASSROOMS**

ÜZEYİR İKİNCİ

MASTER'S THESIS

**SUPERVISOR:
Prof. Dr. HASAN ÇAKIR**

KONYA - 2019

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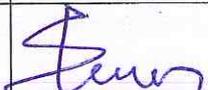

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Yukarıda adı geçen öğrenci tarafından hazırlanan Teaching English Through Drama And Drama Techniques in ESL Classrooms başlıklı bu çalışma 07/03/2019 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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PREFACE

In today's world, knowing one or more foreign languages has been inevitably become a need in various areas of life. Everywhere in the world, millions of people spend huge amounts of energy, money and time in order to learn a foreign language. In the light of the developments in the world, great effort and money are being spent both as the state and as an individual in the field of language teaching / learning in our country. Despite this great effort to learn a foreign language, it is observed that the result obtained is far from being satisfactory and that the labor, energy and time are wasted.

There are many reasons why the teaching method used at the beginning is inaccurate or incomplete. In this study, we will introduce drama and its techniques. we believe that it will make easier for children to learn a foreign language.

According to Shakespeare: "Life is a stage and all people are actors." Although traditional classroom doesn't accept, drama is a crucial technique for English language teaching. It doesn't only develops four main skills (listening, speaking, reading, and writing) but also provides students to realize meaningful language acquisition.

The importance of drama technique, which gives individuals the chance to direct experiences about their surroundings, is increasing day by day. The place of drama among other teaching methods becomes even clearer, especially when children are thought to learn easier and lasting through their own experiences. Children show faster and more successful development in appropriate physical and social environmental conditions and healthy interaction environments.

This survey aims to explain and examine the use of drama and dramatic activities in English Language Teaching and tries to answer questions such as what is drama, who needs it, and when should it be used.

ÖZET

Türkiye'de dil öğrenenlerin çoğu iletişim için dili kullanmamaktadır ve yıllarca İngilizce öğrenseler de sınıfta öğrendikleri şeyleri gerçek hayatta kullanamazlar. Bunun nedeni seçilen teknikler öğrenciler için yeterince uygun ve yeterli ve derslerin motive edici ve gerçekçi olmamasıdır. Bu çalışma, gerçek hayattaki durumları sınıfa getirerek ve öğrencilere anlamlı bir iletişim sağlayarak dramının İngilizce öğretimi üzerindeki etkili rolünü göstermeyi amaçlamaktadır.

Bu çalışma, İngilizce öğretiminde dramatik bir yöntemin mi yoksa geleneksel bir yöntemin mi daha iyi sonuçlara yol açıp açmadığını açıklamayı amaçlamaktadır.

İlk bölüm, tez hakkında biraz bilgi verir ve çalışmanın arka planını tanıtır. Aynı bölümde problem, çalışmanın amacı, çalışmanın önemi ve kapsamı da sunulmaktadır. İkinci bölümde, “Türkiye'de Drama ve Yabancı Dil Öğrenenler İçin Öğretim Yöntemleri ve ayrıca Türkiye'de Eğitimsel Drama Tarihi ve Dil Öğretimindeki Önemi” tanıtılmaktadır. Ayrıca, farklı drama öğretim teknikleri ve dramatik yöntem hakkında ayrıntılı bilgiler sunulmaktadır. Üçüncü bölüm de ise “Drama Nedir? ve Tarihinden” ve “Dramanın Yabancı Dil Öğretimine Etkileri” konularından bahsedilmektedir. Dördüncü bölümde ise “Çocukların Gelişimi Üzerindeki Etkileri” tanıtılmaktadır. Drama, öğrencileri sınıf dışında bir yerlere götürür ve başka bir zamanda başka bir kişi olmalarını ister; geleneksel sınıfın gerginliğini azaltır. Öğrencilere sanki bir maske sağlayan drama ve tiyatro, öğrenenlerin kendi duygularını özgürce ifade etmelerini sağlar. Drama bütün sıkıcı ve karmaşık dilbilgisi kurallarına çok anlamlı bir boyut katar. Dramanın kullanımıyla öğrenciler doğru zamanda doğru yerde doğru şeyi söylemeyi öğrenirler. Kısacası, drama gerçek dünya ile sınıf arasındaki boşluğu kapatmaya yardımcı olur.

Sonuç olarak, drama derslere çok önemli bir unsur eklemektedir: “Eğlenme Duygusu”. Öğrenciler etkinlikleri yaparken gerçekten zevk alırlar ve tüm etkinliklerde yer alırlar. Katılımın dil öğrenimi için çok önemli olmasından dolayı drama, öğrencilerin “yaparak ve yaşayarak” öğrenmelerini sağlar.

Anahtar Kelimeler: Eğitimde Drama, Drama Teknikleri, Drama İle İngilizce Öğretimi, Dramanın Çocukların Gelişimine Etkileri.

ABSTRACT

In Turkey most of the language learners can't use the language for communication and can't use the things that they have learnt in the class in real life although they are taught English for many years. The reason for this is that the chosen techniques are not suitable and sufficient enough for the students and the lessons are not motivating and not realistic. This study aims to show the role of drama on effective English teaching by bringing real-life situations into the classroom and providing students with meaningful communication.

This study aims to explain whether a dramatical method or a traditional method in teaching English leads to better results.

The first chapter gives some information about the thesis and introduces some background to the study. The problem, purpose of the study, significance of the study, scope are also presented in the same chapter. The second chapter introduces "Drama in Turkey and teaching methods foreign language learners, history of educational drama in Turkey and its importance in language teaching." Moreover, different drama teaching techniques and detailed information about the dramatical method are presented. The third chapter introduces "What is Drama? and its history." and "The Effects of Drama on Foreign Language Teaching". The fourth chapter introduces "The Effects on Development of Children." As drama gets students somewhere outside the classroom and wants them to be another person at another time; it lessens the tension of the traditional classroom. Providing a mask for the students, drama enables them to express their own feelings freely. Drama adds a very meaningful dimension to all boring and complicated rules of grammar. With the use of drama students learn saying the right thing in the right place at the right time. In short, Drama helps to bridge the gap between real world and the classroom.

In conclusion, Drama also adds a very important element to lessons "fun". Students really enjoy while doing the activities and they take parts in all activities. Because of the reason that participation is very essential for language learning. Drama helps students "learn by doing."

Key Words: Drama in Education, The techniques of Drama, Teaching English Through Drama, The Effects of Drama on Development of Children.

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CHAPTER ONE

1. INTRODUCTION

1.1. Conceptual Framework

It is an era in which the societies we have in the past have reached, the boundaries have been lifted, and the technological developments have reached incredible dimensions. It is undoubtedly the goal of all societies to capture these developments. The first condition to achieve this is foreign language education, as many have accepted. With this in mind, our country is also beginning to teach foreign languages in primary education. Even though the time from primary education to the end of the university is fifteen years on average, at least two or four hours a week, there is still no satisfactory result. Most of the students who finish high schools and universities take the private lessons to learn the foreign languages.

Foreign language teaching has attracted the attention of all societies throughout history. Today, this interest has reached the highest level and foreign language teaching has become a big sector (Serdyukov, 2017).

In recent years much emphasis has been put on the Teaching of English as a Second Language (TESL). This has brought about changes in the approach to TESL. The learner is now seen as an active participant in the process of language learning in the classroom. Teachers who advocate TESL are expected to come up with activities that would promote self-learning, group interaction in authentic situations and peer teaching. It is a task not easy for the teacher (Sam, 1990: p.1).

Learning a language can be a very and boring experience, especially if the students have to memorize of the rules of grammar, list of vocabulary.

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

The situation is the same in our country. Most English language students in Turkey can hardly answer any questions in English, nor can they speak in English effectively although they have been taught it for many years.

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

problems, they give up easily and don't know how to solve these problems. Therefore, in this study a discussion of ways of in which dramatic activities that lead to students to continue their language studies and that they used in language teaching and learning are presented; in addition, some useful techniques that are serious in purpose but entertaining in practice are suggested. As Charlyn Wessels (1987:7) stated: "Drama is to act." Assist. Prof. Abdullah Er (2003: 253) indicated: "In the drama method, because all sensory organs are used effectively, language and communication skills develop, such as perception, listening, speaking, body language and interpretation."

There are two contradictory ideas about education in our age: While we accept that the purpose of traditional thought education is knowledge transfer, the opposite view regards the importance of the individual, sanctity and uniqueness as the primary point of departure.

The main point of action for the use of the drama in children's education is the idea of education centered on individual education.

Drama, for its place in education, owes Franz Cizek, who teaches art at the School of Applied Arts in Vienna in 1898. Also, Cambridge School Principal Henry Caldwell Cook has been the first to describe a comprehensive program that can be called drama in education today, blending the play with the actor in the scene (Hornbrook, 1989:8).

The drama in education has also taken place naturally in foreign language teaching. Still, grammar and language understanding in foreign language teaching lies at the heart of almost all foreign language teaching programs. This understanding considers only the cognitive orientation of the language.

Federica Cornali pointed (2012:255): "Today's education systems are required to be both effective and efficient, or in other words, to reach the goals set for them while making the best use of available resources."

Drama aims to bring for a language the emotional content and body language. One of the most important purpose of the use of the drama in foreign language is "meaning". It is undeniable that the right structures should be taught, but the important thing is to teach them meaningfully from the beginning.

One of the most important changes which Drama has brought for foreign language teaching is "the changes in teacher and student roles". The drama makes it

possible to get rid of the traditional roles and enter into a much more free and relaxed relationship. The change, especially in the role of the teacher, creates a suitable environment for learning. Because in drama activities, the teacher is not the only one who is aware of everything and is frightened, but he is who are engaged in activities with the students, playing games with them, and are consulted when necessary. As a result, the student feels more comfortable in the class, does not have the stress, is using a foreign language without fear of making mistakes (Royka, 2002).

There is no reason why students of all age groups and language levels should not be able to successfully apply the drama activities if they pay attention to some of the necessary arrangements for their success. The first of these arrangement is the setting of the area and the time of the activities. After a few activities, the teacher will be able to arrange them easily. The warm-up exercises to be done before or during the activities before the study of the subject, structure, words that are aimed at are also of great importance in preparing the students for the activities. As M. Lee Manning and Katherine Toth Bucher explained (2013): “Classroom management refers to the ways in which student’s behaviour, movement and interaction during a lesson are organized and controlled by the teacher.”

Do not rely on the spoken word only. Most activities for the younger learners should include movement and involve the senses, colours and sounds. You will need to have plenty of objects and pictures to work with, and to make full use of the school and classroom and your surroundings. Demonstrate what you want them to do. The balance will change as the children get older, but appealing to the senses, colours, sounds, and movements will always help the pupils to learn.

We will explore the role of the drama teacher as an animator who needs to make real connections with students if she/he is to bring out the creative spirit in the classroom. We will look at using language games in developing a creative classroom climate and go on to study methodology and materials in using drama for language acquisition. We will concentrate on role play, improvisation, and drama techniques for exploiting texts and teaching the speaking skills. Breathing, voice production, body language and self expression will be emphasised. All activities will be related

to the theory of educational drama rather than to teaching theatre techniques (Price, 1980).

Drama utilizes such techniques as improvisation, role playing, mime and such instruments as puppets, masks and colourful clothes. They should not be perceived as separate techniques from drama because they are frequently used in all activities of drama.

Improvisation is the creation of situations where characters speak spontaneously. Improvisation in foreign language teaching reveals the language skills of the students and tests their communication skills. According to Johnson (2005), the result of improvisation in English language must be functional, must merit social and scientific recognition, operation and function. Improvisation develops skills in the cognitive, affective and psychomotor domains.

Mime is a kind of drama made with only movements without using words or sounds. Many foreign language teachers often use mimetic techniques in their lessons without even being aware of it. When a new word is to be taught, the mime comes to make sense when the words are insufficient. Grammar topics such as verbs or adjectives can also be taught or reinforced through mime.

Role play is also a drama in which students should be able to assume the roles of imaginary characters and act and behave as they think they will talk or act. Role playing is simply a way for students to take on the role of fictitious characters and to talk and behave as they think these people may talk or do (Walcyn-Jones, 1983: 10).

One of the most important benefits of using puppets in foreign language teaching is that students who are shy or problematic defeat themselves by expressing themselves in the character of puppets. The area where puppets can be used most effectively for teaching purposes is undoubtedly language education. In both creative drama and puppetry, speech is unprepared; The advantage of a puppet is that it directs communication to those who are shy or have limited verbal abilities by hiding the person speaking.

For all these reasons, it is thought that there are various reasons and benefits of using drama in foreign language teaching.

Drama;

- helps to learn by being entertained and relaxed,
- helps shy students to use a foreign language,
- motivates students very well,
- teaches phonological features such as emphasis, intonation and rhythm by practising,
- encourages students to communicate with their body language and facial expressions,
- make students feel comfortable,
- encourages students to share and work together by giving them social skills,
- helps students to be creative and imaginative,
- can be applied in teaching of vocabulary, speaking, reading, grammar and writing.

In situations where a foreign language learner is hesitant to express himself or herself in the classroom, there are some points where the drama technique is effective:

- In the class, by giving students a mask to hide behind, it can be naturally provided to discuss topics that are normally very specific, sensitive, or abstract.
- Since it is not obliged to be very formal and polite, opposing thoughts can be more easily defended.
- Thanks to the role cards, especially the shy students can express their own thoughts without being afraid of making mistakes by impersonating others.
- These activities are student centered and all discussions are directed by students.
- It is a fun and cheerful activity for both students and teachers (Walcyn-Jones, 1983).

In addition, Dougill (1987) says seven main benefits of drama when it is used in the class:

- “- They provide a framework for communicating.
- They allow for unpredictability in language use.
- They provide a bridge between classroom and the real world.

- They allow for creativity and involve the “whole person”.
- They provide physical involvement and release.
- They develop confidence and can be motivating.
- They help cater for mixed-ability classes and large numbers (p. 8).”

However; some teachers hesitate to use dramatic activities, because they have lack of knowledge and experience. Consequently, they think that drama is time-consuming and unnecessary. Notwithstanding, It is reported that drama not only develops literacy skills, but also promotes to four kinds of intelligences which are kinaesthetic, linguistic, intrapersonal, and interpersonal.

To sum up, the answer of the question “Why do we use Drama as an educational tool?” is that:

"Tell me and I will forget.

Show me and I will remember.

Involve me and I will understand." (Chinese Proverb)

Using drama and 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. Drama involves children at many levels, through their bodies, minds, emotions, language, and social interactions. Drama is a useful alternative for teaching language, because it provides a meaningful context (Phillips, 2003).

1.2. Statement of The Problem

The importance and value of drama should be reminded again to make teachers sure that drama could be used in varied ways to develop students skills especially on speaking, listening, reading and writing classes. According to Wessels (1987: 41), “Dramatic and role-playing activities are valuable classroom techniques that encourage students to participate actively in the learning process.” Drama is an active approach to learning where participants identify with roles and situations to be able to engage with, explore and understand the world they live in. This goes beyond language, as social interaction involves communication on multiple levels that cross cultural and language boundaries.

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

1.3. The method to be used for this study

This research is a descriptive study in the scanning model in terms of the conceptual aspect. Before the study, information about foreign language teaching in Turkey will be given and later, the following approaches and methods in foreign language teaching and foreign language teaching techniques will be discussed. Then, the history and definition of drama will be emphasized, drama and its practice forms in foreign language teaching will be tried to be explained with examples. In the light of the information provided, the contribution of drama in foreign language teaching will be tried to be examined and various suggestions will be given.

1.4. The Purpose of the study

The main purpose of the study is to introduce drama which is one of the methods that will be used in foreign language teaching which is becoming common and necessary in the world today.

In our study, necessary information will be given on the following topics:

- The importance of drama.
- The history and definition of the drama.
- The benefits that the drama can provide for children's education.
- Language development of Children.
- Factors affecting the drama process: physical environment, participants, practice and teacher.

- Practice steps of the drama.
- Practice fields of drama in foreign language teaching.
- The effects of the drama on foreign language teaching.

1.5. The Importance of Study

This study has been prepared for the need to improve and renew the foreign language teaching in our country, especially, English language teaching.

It aims to explain the techniques applied for the foreign language teachers, who complain that they can teach only the rules of the language but can not teach using of the language, so as to teach them to use the language by taking into account the creativity of the students.

When the methods and techniques used in foreign language teaching in our country are examined, it is seen that drama technique is not included. The fact that the technique is not widespread in this area has not been introduced to foreign language teachers.

The use of this technique, especially in children's foreign language teaching, will be tried to be explained with examples. The drama technique that gives priority to the creativity of children learning foreign languages is aimed to contribute to this field by introducing to foreign language teachers.

CHAPTER TWO

2. DEVELOPMENT OF TEACHING FOREIGN LANGUAGE IN TURKEY

2.1. History

Today's societies and individuals are in constant and multi-faceted interaction. Execution of these relations between societies and individuals requires knowing of language or languages other than mother language. The elements that determine the international effective language are science, technology, military power, religion. In the old age, Greek and Latin languages during the Roman Empire period, Latin and Arabic in the Middle Ages, and French in the New Age were effective languages. Nowadays, English is the most common international language because it is the language that is spoken in America, which is dominant in many areas of the world. At the beginning of the 20th century, research on foreign language teaching methods has brought some important points about language teaching (Demirel, 2014).

In these surveys, the lack of communicative competence in spite of years of language learning by students has led to inquiries of researchers, theorists and teachers. In Turkey, many methods have been applied in the past to the present method applied foreign languages, but the desired results could not be obtained because, unfortunately, a large part of a kind of traditional methods. Since traditional foreign language teaching is based on a memorizing mentality and the vast majority of the curriculum includes grammar topics, foreign language teaching has not been at the desired level for many years. In Turkey, English language teaching is mainly focused on grammar, speaking is not given priority as the other skills and students aren't proficient enough in speaking English though taking English courses in elementary, secondary and high schools (Paker, 2006).

Our country is also in cultural and economic relations with many countries of the world. Turkey has an important place in the ranking of countries attracting most tourists. We have import and export relations with many developed and developing

countries. Our relationships with these countries make it a necessity for us to know their language.

In addition, our country has a significant geographical location. Our country is also a member of various international organizations whose official languages are different. Official languages used in these member institutions must also be taught in our country.

Because the historical development of foreign language teaching in Turkey show different characteristics of the empire and the republic period, including before and after the republic is necessary to examine in two separate time periods.

2.1.1. Pre-Republic Period

This period includes the period from the establishment of the Ottoman Empire in 1299 until the establishment of the Republic in 1923. This period is divided into two periods as the period until Tanzimat and the Tanzimat period. The point of this distinction is to see education as a public task after the Tanzimat. Another reason is that the education carried out by the influence of the religions has begun to be carried out under the influence of the Western States (Demirel, 2014).

During Pre-Tanzimat period, there were three types of schools in the Ottoman Empire, namely the primary schools (Neighborhood Schools) that the people went to, the schools called Enderun, founded on religion bases, such as medrese, and also founded to raise knowledgeable scholars for palace services. Only basic religious-citizenship knowledge was provided in the primary schools. According to the practice, in the Ottoman period, Arabic began to be accepted as a language of education and to be taught as a second language in Madrasahs. In Enderun schools, Arabic and Persian were taught as foreign languages besides Turkish. One of the characteristics of these schools in terms of language teaching was that non-Turkish children were taught as Turkish as a second language (Koçer, 1992).

Westernization and modernization in the field of education started in the period of Tanzimat. Westernization movement in Turkey started with education in military schools applied. For the first time, foreign language education programs were also in these schools. As the first western language, French began to be taught

in these schools. During Tanzimat period, Galatasaray High School was the first state school to teach foreign language at secondary education level (Koçer, 1992).

Later on, new secondary education institutions were opened in the name of İdadi and Sultani, and foreign language courses were also included in the programs of these schools. Thus, foreign language programs in secondary schools conducted by the state in Ottoman Turkey in 1869 was entered for the first time as a normal course (Ergün, 1982). After the announcement of the Second Constitutional Monarchy, French was compulsory in all schools, giving special importance to teaching it as a foreign language. English and German languages were taught on demand. However, the Madrasahs and the continuing education system in there continued (Unat, 1964).

2.1.2. Foreign Language in the Republican Period

This period includes the period after from 1923, when the republic was proclaimed to the present day. After 1923, developments in the whole country with the beginning of the Republican era have led to significant developments in language education. With the introduction of the law of Tevhid-i Tedrisat, which is a revolution in education in this period, the importance of teaching Arabic has decreased. Especially western languages have become important in language teaching. With this law, the Madrasahs were closed and today's schools were opened instead of them (Öztürk, 1986; Genç, 1998).

Arabic and Persian, which were taught as foreign languages for many years in the educational institutions of the Ottoman Empire, were abolished in this period and they began to teach German, French and English from western languages instead. The Arabic language was included only in Imam Hatip High Schools (Ergin, 1977).

Which language to choose predominantly in language teaching in our country has been determined according to the political conditions of the time and the developments in the world. In the Tanzimat, with the repression of France, teaching of French, and German during the Constitutional period and English after the Second World War gained priority to be taught (Yılmaz and others, 1998).

As a consequence of the increase in international relations, as in the other developing and developing countries, it is important for children to learn at least one

foreign language in the Turkish Education System, and as a foreign language the need to learn the western languages which are accepted as official languages in the international organizations and have the greatest usage in the world has emerged. As a result, foreign languages have been put into the curriculum as compulsory courses (Demirel, 1999:21).

2.2. The Approaches and Methods in Foreign Language Teaching

Nowadays, not only a single foreign language is satisfied but also the demand for a second language is rapidly spreading. The necessity of learning a foreign language in both business life and educational life leads people to the foreign language sector (Harmer, 2008). In the history, the spread of English has been the most significant case of language spread. As a result, English now is stated as the most preferred language of communication worldwide (Crystal, 1987). As a result of this, some people prefer to go to a private course while some people prefer to improve their foreign language education by watching television or on computer or listening to songs.

In Turkey, foreign language teaching is affected by the result of political, economic situation and so on from the past till the present. However, the most important of these processes was accelerated by the entry process into the European Union and a new page was opened in this area with the introduction of foreign language criteria (Kırkgöz, 2005). As mentioned by Grabe (1994): “When language policies are implemented without doing enough planning and without a coherent policy, some possible deficiencies can be inevitable.” Modern foreign language teaching methods and techniques in Turkey are adopted by many educators in our country and they are gradually included in English textbooks. The slow progress of this process, in general, partially affected the teaching of the country as a whole (Sarıçoban, 2012).

Traditional teaching methods that have been followed for a long time in our country have left their place to modern learning methods and techniques. Since the past, new theories and methods have been continuously developed in language teaching and it has been tried to be carried out in parallel with listening, speaking, reading and writing. The skill and the productivity of the teacher have increased

when sufficient methods and materials are found. The game was strangely welcomed by many educators and families when they were initially thought to be side by side with education.

It is obvious that the game is a phenomenon that children can not give up, but it is seen as fun for the adults on the other side. When we think about it, it is understood that putting games and other fun activities in foreign language education into language education is a very important factor affecting success in foreign language education (Langran & Purcell, 1994).

Considering the state schools in Turkey, there were three methods used in teaching a foreign language until recent years: the grammar-translation method, direct method, audio-linguistic methods (Demircan, 1988:174).

Hasan Ali Yücel stated (1993): "After 1919, direct method or Beritz method was applied at the schools, but they didn't get success." He complained that the students trained with the old (grammar-translation) method could read and write a bit with a few words and rules, but the learners trained with new methods did not know anything else rather than few mechanical and stereotypical sentences.

In Turkey, until 1941 and later, reading comprehension and translation were used in education for a long time. The "grammar-translation" method was carried out (Demircan, 1988: 22).

With the course book "An English Course For Turks" which was considered in 1966 but started to be published in 1971 by Ministry of National Education, the auditory-linguistic method started to be applied to a certain extent. After 1972, the functional-conceptual teaching program in the language teaching was put into the agenda and the communicative practices became very important. (MEB, 1997)

The situation in universities is not different from secondary education institutions. Special-purpose foreign language teaching has been done for a while by the "grammar-translation" method, and it has also been given importance to understand the reading. The way of preparing the exam has naturally turned into a grammar-translation method (Kırkgöz, 2007).

Today, the communicative approach that emerged in the 1970s and advocates that the main purpose of foreign language teaching is to communicate on that level has started to be implemented especially in private schools and private courses. All these methods and approaches are naturally used as a means to achieve the objectives

determined in accordance with their needs. Especially when secondary education institutions are considered, it can be said that foreign language teachers have applied an elective method in line with the aims determined by the Ministry of National Education. (Kırkgöz, 2005)

The foreign language lesson taught in primary schools differs greatly from other courses in terms of its scope and teaching methods. The differences are primarily communicative. In addition, learned information is more permanent only when interacting with other students.

Another element that emphasizes foreign language education in primary education schools is the period in which students have the skills, knowledge and skills related to language. A child who starts to learn the mother tongue learns the voice-transmission order until the age of 4, the writing and word making order until the age of 8, and the sentence making order until the age of 12. The child is now conceptualized in all his abilities without the need to learn new units or rules throughout his life (Csibra and Gergely, 2009).

2.3. The Methods And Techniques in Foreign Language Teaching

Until now, various methods have been used in foreign language teaching. Traditional grammar translation has been used for a very long time. In the 1930s, firstly, the direct method; later, the audio-lingual method was widely used with the foreground of teaching the speech language. In recent years, the method has been placed on communicative methods (Demircan, 1988). In October 1982 the classification of the main methods determined in the Seminar on Foreign Language Teaching Programs jointly organized by the Council of Europe and the Ministry of National Education was made. These methods adopted by Turkish and European experts are (Demirel, 2003):

1. Grammar-Translation Method
2. Direct Method
3. Audio-Lingual Method
4. Cognitive-Code Approach
5. Communicative Approach
6. Eclectic Method.

2.3.1. Grammar-Translation Method

This method is developed by the influence of Latin teaching and has been used until today. Grammar-Translation is a way of researching a language and first begins with a detailed analysis of the language grammar rules; then translates these informative texts from the source to the target language and from the target to the source language. Language learning is seen as memorizing rules and truths in order to understand and direct foreign language form and syntax. Reading and writing are basic points; The importance given to speaking or listening is little or no. The choice of words is based solely on the reading texts being used, and the words are taught on both sides by word lists, dictionary work, and memorization. In a typical grammar-translation text, a list of words and their meanings is given and translation exercises are included. Accuracy and precision are emphasized. Students are asked to reach upper levels in translation. Grammar is taught according to the deduction- that is, the grammar rules are first presented and examined, then the practice is done through translation (Celce-Murica, 2014).

“Though it may be true to say that the Grammar-Translation Method is still widely practiced, it has no advocates. It is a method for which there is no theory. There is no literature that offers a rationale or justification for it” (Richards & Rodgers, 1986, p.5).

2.3.2. Direct Method

This method emerged in the 1950s as a reaction to the grammar-translation method. In this method, only the learned language needs to be used. For this reason, there is no need to translate in language teaching. The language will be heard first, later the language will be strengthened itself, and it will be written on the board after reading. In the success of this method, visual learning and sampling are very important (Carroll, 1963).

In this method, lessons usually starts with a short dialogue or introduction. Oral teaching is done first. For this purpose, grammar structures and new words are taught verbally. Vocabulary teaching is done with visual aids, descriptions or mimes. Grammar rules are taught by induction. It is also desired that the grammar be taught

visually, by addressing the subject, in a meaningful environment. The target foreign language is used intensively. Because this method gives importance to speaking, it takes quite a lot of time during the first few weeks of teaching the pronunciation of language. While new grammar structures are being taught, there is always constant listening and repetition. The use of the mother tongue and translation in the classroom is not permitted. The teacher is required to know and speak the foreign language being taught very well. Reading instruction is done for pleasure, not for consolidating grammar. The reading passages are related with the culture of the foreign language being taught. Students are always active, but the teaching is teacher-centered. After a short popularity in the beginning of the 20th century, it began to lose its familiarity because of these conditions. Later, it went the way to the Audiolingual Method (Richards, J. C. & Rogers, T. S, 1986).

As Brown (1994:56) points out: “The Direct Method did not take well in public education where the constraints of budget, classroom size, time, and teacher background made such a method difficult to use.”

2.3.3.Audio-Lingual Method

The method emerged in the 1940s and 1950s. This method has been influenced by behavioral psychologists and structuralist linguists. The method is considered to be similar to the Michigan Method developed for college students to learn foreign language learning and the Army Method developed by the University of Michigan (Demirel, 1999: 43).

New grammar structures are presented in dialogue. The structures are ordered and taught one by one. Repetition, imitation and memorization are important in language learning. The correct answer taken from the student is instantly repeated and positive reinforcement is given. There is as much practice as possible for habits. Grammar rules are taught by induction, and almost no grammar explanations are made. The sequence of natural language learning, especially listening and speaking, is followed. (Listening, speaking, reading, writing). Words taught in a meaningful unity are classified. Comparative analysis is carried out to ensure the permanence of the teachings. As this method focuses on talking, more cassettes and language laboratories, pictures, cassettes are used. Pronunciation is important. At the

beginning, a certain amount of time is reserved for preliminary reading based on mechanics and style. Students are also informed about the cultural structure of the country which speaks this foreign language. It is emphasized that the language is constantly changing. The mother language is not allowed to speak in the classroom. (Richards, J. C. & Rogers, T. S.,1986).

According to Fries: “Language should be taught by using “intensive oral drilling of its basic patterns.” (Richards, J.C., 1987).

2.3.4.Cognitive-Code Approach

This approach emerged from the influence of the views of Ausubel and the famous linguist Chomsky from cognitive learning theorists (Hinkel, 2006).

Learning a foreign language is not a habit process, but a process of learning rules in a conscious manner. Also, there is no need to include pronunciation teaching. The ability to understand what you hear must be improved. Group work and individual training are supported. While foreign language grammar rules are taught, inductive and deductive methods should be used together. The four basic skills must be developed equally according to their importance, not the priority order. The use of the mother tongue and translation are allowed in the class. Both visual and auditory instruments and other techniques should be used when necessary to ensure completeness. The positive learning environment, classroom interaction and the attitude of the teacher are very important for learning (Carol, 1966).

Rivers (1981:49) affirms that “The cognitive code approach was much discussed but ill defined and consequently never gained the status of what one might call a method.”

2.3.5.Communicative Approach

The origins of the Communicative Approach arose both in linguistics and in language teaching as a “reaction against the view of language as a set of structures” (Brumfit, 1979).

It is a student-centered approach that aims to keep the interest of the students alive constantly and thus reach the goals of the education program by keeping to

improve the self-confidence based on interaction among the students with the guidance of the teacher (Roberts, 2004).

Communication occurs not with the student's making sentences, but with the classification of these sentences, making questions, making it an expression of opinion. This method focuses on verbal and written communication activities that have a meaning for the student. Teaching is student centered. Teaching activities are mostly based on mutual dialogue, group work, imitation, problem solving and learning with educational games. The basis of these activities is based on whether the students convey their knowledge or ideas to each other or only speak for social purposes. In teaching, materials written in foreign languages and used in everyday life are used. The teacher should be able to master both his own language and the foreign language he teaches. The teacher helps the students to communicate appropriately for their purposes in the lessons (Berns, 1990).

2.3.6. Eclectic Method

According to this method, the teacher uses the appropriate aspects of each method according to the needs, age, education level of the learners. In this method, direct method in vocabulary teaching, cognitive-code method in teaching grammar rules, audio-lingual method and communicative approach in speaking skill teaching are used. However, the teacher himself decides which approaches or methods will be used (Richard, 1986).

Hildreth (1965) described: Educators experimenting with the natural method of teaching as a process where reading and writing are used simultaneously to reinforce and supplement each other. This is how the process of listening and speaking are to be used simultaneously which is also included collaborated with writing (p.132).

Language learning should be meaningful and related to real life in terms of stimulating students. For quick and effective language teaching, the teacher and the student need to avoid translation and be guided to think in the foreign language they are learning. This is done with a lot of practice. Mother language should be used as little as possible. In language learning, meaningful and communicative exercises must be more intense than mechanical exercises. In order to be able to use foreign language properly, it should be tried to gain the ability of understanding. For a permanent vocabulary learning ability, it can be created meaningful environments

and gained meaningful vocabulary towards real life. Four basic skills (listening, speaking, writing, reading) should be developed together according to the readiness of the learners. It is useful to explain the purpose of the course and why it should be learned before each lesson. In teaching, it is always necessary to follow a sequence from simple to complicated, unknown to known, from concrete to abstract. It should never be forgotten that there are individual differences among the students (Rivers, 1981).

The techniques teachers also use in the classroom for foreign language teaching are: Demonstration / Question-Answer / Drama and Role-play / Simulation / Double Group and Group Work / Micro Teaching / Educational Games - Communication Games / Grammar Games – (Demirel, 1999).

All these techniques have a lot of contribution in foreign language teaching. However; in my research, only the drama technique will be discussed.

CHAPTER THREE

3. WHAT IS DRAMA?

3.1. Definition and History of Drama

3.1.1. Definition of Drama

It is known that the concept of drama does not have a full Turkish equivalent and is derived from the Greek word "dran" meaning movement. By using theater or drama techniques such as improvisation, role playing, etc. in a group work, individuals perform a life, an event, an idea, sometimes an abstract concept or a behavior of the old cognitive patterns in the "playful" processes (San, 1990: 21).

In literature, the word drama defines a genre, or style of writing. Drama is a play that can be performed for theatre, radio or even television. These plays are usually written out as a script, or a written version of a play that is read by the actors but not the audience. Drama is a literary composition involving conflict, action, crisis, and atmosphere designed to be acted by players on a stage before an audience. This definition applies to motion pictures as well as to traditional stage. It is a genre of literature in which the words are mainly dialogue. Drama is a unique tool to explore and express human feeling. Drama is an essential form of behaviour in all cultures, it is a fundamental human activity (Önder, 2004:76).

There are many definitions of the drama. According to the most accepted definition of drama; "To make a word, a concept, a behavior, a sentence, an idea real by creating a game or games and by utilizing the techniques of theater." As all sense organs are used effectively in the drama method, the child develops language and communication skills such as perception, listening, speaking, speaking and interpreting by using body language (Çevik, 2006).

Drama is best defined by Shakespeare, "Life is a stage and, all people are actors". Although traditional classroom rejects, drama is a vital component of English language training for, it not only develops for language skills- listening, speaking, reading, and, writing, but also enables learners to achieve meaningful learning acquisition (Köylüoğlu, 2010).

3.1.2. History of Drama

The history of drama stretches back to some of mankind's earliest civilizations. It's always fun to learn the history of a play that you're watching. You could be seeing something that people have enjoyed for hundreds or thousands of years (Islam, 2011).

Drama has existed throughout human history. It may be that there is an innate impulse in people to mime and play. This may include playing out feelings, pretending to be someone or something else, and worshiping or expressing religious feelings. Drama became structured in Ancient Greece, beginning with the creative playing of religious themes. Contests were held during religious celebrations. As the art of drama improved, individual playwrights emerged from the troupes of players. Drama was used as a vehicle for teaching religion. Most of the players in medieval plays were amateurs, people of the local community. "Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory (Holden, 1982: 6)"

From the past to the present day, the drama in education is used by many instructors and has never lost its importance because of its belief in its success. Drama is technically a method that can be used in many different areas. There is a wide range of drama work from basic courses such as Turkish, history, geography, mathematics and psychology to fields such as economics, politics, industry, human relations. Drama includes arts education, teacher education, police education, military education. The use of the drama is so wide that it has increased its use and has become a focus of interest. Of course, there is a great deal of flexibility in its use when it gets so important. In addition to its flexible structure, every kind of field has become preferred thanks to its success (Watkins, 1981).

As for the first drama lessons applied to the class at the beginning of the 20th century, it is the name of a village teacher, Harriet Finlay Johnson. The book, written by Finlay Johnson on the dramatic method, is the only example of a class, where a teacher gives extensive information on a dramatic educational program. Every subject to be taught (History, Geography, Religion, Nature, Poetry and Arithmetic)

was adapted to the dramatic movement (Kodaz, 2007: 11). These early applications were in the form of a game of 'making it look like it'. By the way, 'The theoretical foundations of drama in education are being taken, many publications were being made.

Thanks to child psychologists and psychotherapists in the 1930s and 1940s, the drama took its place in school programs. At first, contrary to what they thought, a psychological method rather than the theater skills and works was perceived as a study devoted to the aesthetic and developmental needs of young people (Çevik, 2006: 26).

Along with the outbreak of the Second World War, all directional principles of drama in the school began to take its place in education. The war provided the desires and conditions for making the structural changes necessary for the thinking of drama and the drama into the postwar education program. In 1943 the Educational Drama Society was established and the same year Peter Slade was brought to Staffordshire's Drama Advisory. When it came to 1951, the drama in school began to attract attention by the British Ministry of Education (Karadağ, 2006: 111).

In 1954, Peter Slade's "Child Drama" was released and the effect was great and affected the policy in the field of education. (Hornbrook, 1989: 98) Slade emphasized that children should not be measured according to adult standards so that they can be trained in creative instruction (Adıgüzel, 1993: 29).

In the 1970s, Heathcote attempted to redefine the drama and rethink the relationship between drama and education. In the meantime, the role of drama teachers has been reexamined. The subjects were based on the results of the areas of use and responsibilities (Adıgüzel, 1993: 29). Heathcote preferred to help children find a dramatic moment in an event or a workshop rather than imitating games and dramatizing literature samples. Heathcote advised teachers to help learners use dramas to provide more effective learning. He encouraged teachers to work together with students as a guide and a resource person. Thus, in the history of drama in education, the period of revitalization of real life also started for students (Taşlı, 2003); (San, 1996).

3.2.The Importance of Drama

Drama technique in language teaching has been practiced since the middle ages and plays an important role in the definition of culture in which target language and language are influenced. Students can express themselves best in drama by using verbal and body language by role-playing the identity of the people they exemplify in an imaginary situation. In other words, it increases language and cultural sensibility awareness not only by allowing students to produce language by assuming other identities but also by developing the responsibility to act with helping the social, mental and linguistic development of students (San, 1992)

Drama means presenting the various situations that may arise in social life in the various stages in which the students participate as actors and the lesson continues in this way. The drama method is to convey the ability of the game, which holds a very important place in child life, to the educational life in a controlled way. In order to use this method well, creativity as well as information of the students is very important. Drama is also defined as a way to learn how students should behave in what situations. Drama enhances students' ability to solve problems and communicate as well (Zyoud, 2010).

The education itself, which aims to raise people according to the circumstances of the day adapts to evolving conditions. It is not possible for the education not to be influenced while there are radical changes in the environment. There are some social developments in the world that cause drama to increase. Rather than just cognitive development, children need a holistic educational approach aimed at gaining personal development, emotional and intellectual skills in the field. This is the training techniques based on group processes that are needed in this point, such as drama, which are examined through the role of the interdependent behaviors, which deal with their social characteristics and behaviors in relation to socialization of the child (Lefever, 2005).

In addition, almost all of the games the children play have dramatic activities that are the process of self-development. Dramatization is an event that brings joy to children and attracts their attention before anything else. Dramatization also allows the children to move the body and face according to their meaning. Although the

practice of drama is done professionally by adults, children are more often involved in terms of coverage. At this point, one of the important features of dramatization, the realization in the natural environment, shows us that the classroom environment, playground or home environment may be the best environment for such applications.

It is understandable that dramatization does not need much detail and a long preparation to make dramatization happen. Any story can be applied in an improvised manner by children or adults in the classroom environment. From this point of view, a Chinese proverb says: "If you tell me, I forget; if you show me, I remember; If you make me do, I learn." As the proverb says, drama emerges in a very instructive way rather than acting. Thus, as Vygotsky points out in his socio-cultural theory: "Students will have the opportunity to learn by doing-living while solving real life problems they encounter in the learning process."

In drama, students can find the opportunity to express their own feelings and thoughts more easily in role playing. They develop the skills of building a more relaxed relationship with others. Students develop their listening and speaking skills. It is useful in developing attitude and concept, analyzing social situations, seeing various dimensions of social problems, developing solutions, developing leadership and managerial qualities. Drama encourages students to research and collaborate on specific topics (Fleming, 2006); (Maley & Duff, 1982).

3.3. Drama in Education

Drama is actually a vague term. On the one hand, it could mean a game written for the stage, television or radio. These games can also be studied or read as literary works. When staged in front of performers, it is considered to be a branch of dance and music as well as stage art. On the other hand, drama is not really about staging. This word includes movements or events in real life. What is dramatic is powerful or striking. Drama certainly does not include the idea of staging in front of the audience. This also applies to educational drama, drama in education and drama in language teaching. The term drama in education or the concept of educational drama usually means the in-class method used to teach various subjects, from history to mathematics and foreign languages. The use of the drama is so wide that it has increased its use and has become a focus of interest. Of course, there is a great deal

of flexibility in its use when it gets so important. In addition to its flexible structure, every kind of field has become preferred thanks to its success (Phillips, 2003).

3.4. Importance of Drama in Education

The use of the drama on a daily basis throughout the world and our country has allowed it to be used by students at a lower level than the university level, that is to say, at the level of elementary school. The drama, which has been widely used in the education systems of all developed countries in recent years in accordance with the modern education understanding, has been put as an selective course in the education system of our country, from the 4th grade to the 8th grade of primary education. The following detail should be emphasized while explaining the location of the drama in education; Every member who participates in the drama should be able to empathize. With empathy, many behaviors make it easier for them to find solutions to problems encountered in everyday life.

Drama is described in educational environment as an art process focused on role-playing allows students to discover, talk about, deal with, accept, reject and understand the complex world around (Kodaz, 2007).

One of the methods of the learner-centered education views was drama. Why was drama accepted as one of the methods of the child-centered education? What was the reason lying behind it? First of all, drama is associated with self-expression which is an important factor in recognizing a child as an individual. Child-centeredness and self-expression were not the only catch-words of the New Education movement with which drama was to become associated. "Learning by doing", "activity method" and "play-way" were the reasons why drama has become a tool of the child-centered education (Phillips, 2003).

The drama emerges as a savior at this point, given that the existing education and training is boring by the students and at the same time the efforts of the teachers to ensure the persistence of the taught knowledge are taken into consideration. Thanks to the drama, the memorization system that students and teachers commonly oppose in education comes to exist, and instead a fun way of learning and teaching is emerged. Through this method, children learn by using their emotions and thoughts values, experiences, habits, imaginations and at the same time interacting with and

observing each other in groups. The most important condition that a knowledge can be placed permanently in memory is a fact that is known to all by the fact that it is learned by pouring that knowledge into practice. Therefore, the most fun application area of learning in the education system is the drama. For this reason, during this time, many limbs are included in this process as well as the mind, thus ensuring that what is learned is a whole and that the education is also permanent.

Thanks to this training given in drama, the students also have experience of having fun in this education. Each individual is unique in the drama, but they come together because of the activities that take place when they are in a crowded environment. In this respect, it is possible to take more roles for the individuals and so we save them from being passive and make them really active (Holden, 1981).

Drama in education is, in short, a philosophy of life. It is a great influence on the development of human empathy ability, being active in education and teaching, being able to express himself, being creative, the development of research sense in a multi-faceted perception of life. It is also an educational method that increases the individual's desire for education and learning (Trivedi, 2013).

It is understood from this that drama first emerges as a form of education, but it is actually more than that in terms of traces left behind in the later stages. This is why empathy, one of the most important moral norms of the person, comes into play at this point and helps to be sensitive to the events around him. In addition, the instinct to dominate the subject during drama also brings the person's analytical thinking ability and consequently makes the person constantly questioning and investigating.

3.5. Drama in Foreign Language Teaching

The use of drama in the teaching of foreign languages is becoming increasingly widespread in the world and in our country, and its use is believed more. Drama is an effective teaching method not only in foreign language teaching but also in many different fields (Ulas, 2008). The learned information can be forgotten in a short time if it is not put into practice in everyday life and education and training life. In other words, the information becomes permanent as long as it is used. At this point, the drama in foreign language teaching is confronted as a preferred method

because of its versatility. Drama can be seen as a laboratory where language is taught in foreign language teaching. The student turns away from everything in this environment and learns that they are learning.

One of the qualities that language learning environments must possess is the natural habitat. The methods and techniques used in the drama process are naturally suitable for the knowledge, skills and rules inherent in language teaching and language. The place of the drama in language teaching should not be ignored. Because of both drama and language learning, a circumstantial environment is required. In such an environment the functioning of language learning will be more functional (Karadağ, 2007).

Motivation is one of the important factors affecting the development of foreign language education. In fact, many researchers have stated that a foreign language without motivation can not be considered. When the desire to achieve with motivation is combined, success is inevitable. When these two happen, learning a new language will be easier than anything else. Through drama, students will discover themselves in their foreign language lessons, and their motivation will rise to a higher level, so foreign language will become a fun for them (Maley and Duff, 1982).

Drama in foreign language teaching involves the use of activities such as mime, play, dummy, improvisation, role playing and simulation in foreign language classes. The common side of all these activities is to make it easier for students to keep their imagination alive. Thanks to these activities, drama is not a goal in foreign language teaching, but an antidote to language learning. Through drama activities, the student develops his four language skills by participating in foreign language instruction with all his limbs. It has been argued by many educators and researchers that the above-mentioned techniques encourage students to teach and at the same time turn them into individuals who ask and answer questions (Dougill, 1987).

Ulas (2008) focuses on the importance of speaking, by claiming: Speaking is the most common and important means of providing communication among human beings. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection. Furthermore, speaking is linked to success in life, as it occupies an important position both individually and socially (p. 876).

The dramatic activities used in foreign language lessons are activities that give students the opportunity to use their own personality in creating materials. These activities reveal the natural ability of students to express themselves using imitations and mimics. It gives students the chance to spend their experiences and use their imagination.

Drama is the most prominent foreign language teaching method that shows us the applicability of modern language teaching methods and techniques, escaping from traditional language teaching method. While teacher-centered education is taking place in traditional methods, the emotions, dreams and abilities of the students are not as much as they should be considered, but drama is a learner-centered teaching technique, based on all these considerations. In addition, thanks to the drama, the student learns to use all his organs effectively. The ability to communicate improves by using body language in a good way, so that the mechanism of interpreting and sensing events works better (Maley and Duff, 1982).

All the mentioned features are the methods and techniques that should be involved in modern language teaching. With these methods, a student in a secondary school in Europe can easily speak a foreign language, but even students in universities in Turkey are not at the desired level so the drama can overcome this problem by using methods.

Wessels (1987) suggests that drama can offer a wide range of activities, operate on different levels; be it simple, superficial games or the deepest levels of the whole group role-playing. Both ways, drama brings language to life. Drama can take several forms in the language learning, but above all it should be a communicative activity allowing the learners make their choices (Davis, 1990).

3.6. The Benefits of Drama in Children's Education

The benefits, in other words, the general aims to be achieved in the training of preschool and elementary school children from educational drama are:

- Developing children's creativity and imagination,
- Developing mental capacity,
- Contribution in the development of the concept of self,
- Independent thinking and making decision,

- Recognizing and expressing emotions,
- Positive contribution to communication skills,
- Developing social awareness and problem solving skills,
- Support for democracy education,
- Positive contributions to intra-group processes,
- Positive contribution to the relationship between teachers and children,
- Positive effect on the general performance of the student.
- Improving the ability to listen effectively and carefully,
- Increasing the confidence of the person himself,
- Enhancing understanding ability and creativity,
- Enabling you to practice your language and develop fluent speech,
- Developing language dominance and good expression ability,
- Reinforcing them by providing effective use of information (Maley and Duff, 2005).

The child generally perceives drama activity as a game, and because of this perception, he concentrates his attention and energy on the activity as it is in the game. Educational drama is considered to be important because it contributes to the child's self-awareness and learning of the physical, and social, world he lives in. Of course the child learns something during play. But the goals are more ambiguous than the educational drama. With games that help children develop in many areas, they start to explore adults' worlds. At the same time, the game can also contribute to the development of the child's social skills. Educational drama is different from the game in many ways. The goals in the drama are more prominent. At the end of the event, assessments are made on the goals reached.

One thing that should not be overlooked here is that it is necessary for the child to be able to participate in social games so that he can benefit from drama effectiveness. (Önder, 2001: 49) The game should be considered as important for the child as nutrition, welfare, love. The game is the child's most natural learning environment. The child reinforces what they learn through play. The game is the most important need of the child after love. In language teaching, games add activity

and make lessons fun. The game allows the student to be sociable and make the classroom environment soften.

Drama contains many techniques that will provide an interactive environment that will enable the student to communicate within the classroom and see it as a tool to use throughout his language life as a language social skill. Students are able to use the language as if it were real environment by using drama techniques and activities such as games and role playing, improvisation, problem solving. Drama is a meaningful transition to bridge the language gap between the class and the real world, and that this problem can be solved with drama techniques and practices in education.

According to the general opinion accepted by all educators, there is no other reason than to make students boring learning and asking them to read the story repeatedly, or asking them to read a piece of reading as much as they can memorize it. However, instead of this, playing a few students with a small game about the subject will both make effective learning and save lesson from monotony.

In the light of all these, it is necessary to make use of the game in the educational process. But it should be emphasized that the game should be used as an aid to the implementation of education and training and planned on the right side. If you are working with an age group, the selected games must be appropriate for that age group. One of the principles of teaching, "doing-by-living", shows that education is an applied field. In drama, children play together, work or do a job, help develop their social skills and gain the skills needed for human relationships. Children learn by living. For this reason, it is important for students to participate actively in learning activities (Phillips, 2003).

In modern education, students are required to be continuously productive. One of the numerous benefits of drama is that it is moving in this direction. Because there is no limit to the drama, and the student is allowed to discover herself. Drama gives the students in the field of education the power to cope with the 'non-production' anxiety that they sometimes experience during their education life. It is a significant activity that stimulates the senses in education and training and increases the success.

In creating productive people, there is the effect of school, family and social environment. But it should not be forgotten that the basic duty of making a child productive is the family of the child, that is, his parents. In school, this feature is developed by drama studies. In addition, creative drama in education is a learning method that enables the participants to use their creativity as much as possible in order to be able to understand, evaluate, interpret, interrogate and question the attitudes and behaviors of relationships and problems while in the work environment, in private life, alone or in relation to others. Thanks to productivity, many innovations can come into view and be used for the benefit of our society, which helps to understand how important drama is in social life through education (Üstündağ, 1997).

As a result, recognizing different life experiences can be considered as the expected achievements in the individuals through the use of drama in education; these are getting experience about different events and situations by entering different roles, versatile perception of life and development of research desire, doing by living, learning by living.

3.6.1. Language Development of Children and Drama

In order to express their feelings and thoughts, children interact with each other in play groups and interact with language. One of the communication arts, education-oriented drama activities can be said to be effective in language development. It is seen that the child is active in drama studies, and uses verbal and non-verbal language very effectively. While children are involved in these activities, they gain the skills of thinking, speaking, listening, telling and communicating with each other. All these skills can be elaborated in case of plan preparation, problem solving, natural reactions to stimuli from within and from others. During the drama activities, the child initiates verbal communication and establishes dialogues with fictitious characters in various situations, using natural and imaginary imagination (Holden, 1981).

With organized events, the child can adjust the tone, height, lowness and speed of his voice. While playing a giant, prince, king, old man or animal, the child has the opportunity to develop tone and expression. As a result of all these, the child

becomes effective and reinforces his / her self-confidence. Self-confidence will contribute positively to the child's language development.

While children understand many things during their communication, they have difficulty in expressing themselves because of their limited vocabulary. Therefore, they choose different forms of expression. Drama activities increase the frequency of using the language by improving the ability to use the language. The word treasures of children expand through the use of words from various concepts such as word usage, grammar knowledge, color, form and number in creative drama. Oral expression develops using the words correctly and in place. Taking part in drama activities and establishing a relationship between words through emotions and movements also improve the vocabulary. At the same time, the materials used and the educational environments that are prepared improve the language usage areas and quality of the child. Every communication environment gives children new experiences (Trivedi, 2013).

The drama, which is a form of language in itself, offers the child the opportunity to criticize himself and others. In this environment, the child does not feel under pressure, so he expresses his thoughts comfortably. This situation is especially suitable for children who are depressed and withdrawn. In addition, children who use hand, arm, eye, etc. during the drama activities also develop their nonverbal communication skills. The child learns how to talk with music, gestures and body movements without words.

As can be seen, drama activities serve as an important tool for the child to acquire and enrich his / her language. It can be said some of the aims of Drama in language development as followings:

3.6.1.1.Linguistic aims;

- To practice certain grammar features,
- To gain new vocabulary,
- To boost fluency,
- To improve listening skills,
- To reduce anxiety when using English,

- To encourage and motivate the participants to use English as the only communicative language throughout the workshop and the whole camp,
- To make the participants feel better about their communicating in English,
- To underline the importance of delivering the intended message as opposed to the form and accuracy,
- The development of self-confidence when speaking,
- The development of speech,
- The development of fluency,
- To increase the number of words,
- To express the ideas,
- To gain the ability to relate to people,
- To gain listening skills,
- To use different languages in different situations,
- To gain the skill of discussion and evaluation.

3.6.1.2. Non-linguistic aims

- To weld the group together
- To enhance cooperation
- To create friendly environment
- To engage creativity, imagination and spontaneity
- To have fun while learning and practising English (Moravčíková, 2017).

3.7. Drama Techniques in Education

An organization is required for drama. Therefore, there are some conditions that should be taken into account when performing drama activities with children. As with all educational activities, the conditions for success must be met. Under this title, the elements in the drama process, the steps of the drama and the techniques applied depending on the drama will be examined.

3.7.1. Items in The Drama Process

The drama process is a combination of elements that complement and affect each other.

Items in the drama process can be listed as follows:

- Working place, - Play group, - Practice, - Drama leader (teacher).

3.7.1.1. Working place: The environment must be suitable for applying drama activities. The environment should provide adequate space for children to move comfortably. Lighting must be appropriate. The applied environment should present every detail to the child. For this reason, in the place where drama is performed, it is necessary to have real or truth-like objects that allow the child to visualize events and phenomena in their minds and to be placed in advance (Karadağ, 2007).

The classical arrangements of tables, chairs and desks constitute a factor that hinders the success of drama activities. Ideally, there is no table that will affect the students' movements in the classroom, just that there are several chairs around the walls. One point to consider is that you need to set different seating patterns for various activities. For some events there is a completely empty space, for some chairs in a semi-circle, and for some chairs groups are needed.

In spite of all these, a traditional class can create a useful environment for activities with pictures on the walls, blackboard, source books and other audio-visual stimuli; because an empty room will prevent the imagination of students or at least not be used sufficiently.

First of all, the traditional classroom environment in which the teacher sits in front of the students and where the students are placed in rows one after the other should be changed.

The most commonly used tool in drama is tape, audio bands or other musical instruments. As well as the tape; visual tools such as picture, photo, poster, lettering, display board and cardboard, drawing paper, puppet, colored crayons, toys, ornaments, boxes, vases, old clothes, shoes and other damaged items, books, magazines, newspapers, posters, brochures, articles, announcements, photographs, slide or devices such as overhead, projector are important tools (Önder, 2004).

It should be ensured that the equipments to be used in the drama are suitable for the economic conditions of the participants, they can be easily found, they will

not harm them, they can be used for many purposes, they do not restrict their working areas.

3.7.1.2.Play Group: Drama is a group study. Individuals have different characteristics and personalities. The age, gender, level of development, interests and needs of these individuals affect the course and duration of drama.

Researchers indicate that drama activities can be conducted with children starting from pre-school period. However, it is a fact that children of all ages cannot participate in all kinds of drama activities. Therefore, the level of development of children should be taken into account in drama activity. Children should be presented with an environment where they can express themselves freely and without pressure. They should be encouraged to take responsibility in particular. All kinds of drama activities should be conducted on a voluntary basis. The principle of education from simple to difficult should not be forgotten. It should be noted that the ideal drama group should include 10-12 people.

With the use of drama technique in foreign language teaching, changes in the role of the student as well as the role of the teacher are observed. This means that the traditional type of student is replaced by a more modern type of student who does not hesitate to explain his thoughts and who has a greater tendency to communicate.

In short, with the use of drama technique: “The student's relationship with the teacher develops because the teacher is no longer the sole source of knowledge; Students talk more than they used to be, and their messages are quite natural. Students participate in their own learning process. Students experience the confidence of being in the group. Individual skills are shared, everyone more or less helps each other, weak students can demonstrate their skills, while stronger students share their knowledge with friends rather than trying to prevail.”(Maley&Duff, 1982)

3.7.1.3.Practice: Each drama activity has a certain structure and level. Planning should be done well before starting work. There are some points to consider in this plan. These points can be summarized according to Aral and his colleagues (1997):

- 1.Theme selection: What do children want to learn?
2. Environmental regulation: In what environment can learning best occur?

3. Children's role selection: Who will the children be? Children can choose different roles as they gain experience.

4. The role of the teacher: Who will I be? As a teacher, will I move the drama outside or will I be in the drama?

5. Determining the environment: This determines the point in which the roles in the drama will be handled and increases the concentration.

6. Focus point selection: What is the problem to be solved about drama?

7. Action selection: What will the children do?

8. Determination of point: In the beginning, what is used to determine the child's attention to the subject is determined. You can do this work as well as any letter, any fabric, any picture can do (Çevik, 2006).

After all drama activities, we should talk about drama. It should not be forgotten that after each drama activity, no reward or punishment is required. Drama is not a theater education. Studies should not be prepared to be played for the audience.

3.7.1.4. The Leader of Drama (Teacher): What is also an important aspect when using drama as a tool for learning is the teacher; his attitude towards the classroom management, the relationships with the students, his personality traits. This subchapter provides brief information about this issue. “An important and necessary base of any drama activity is the enthusiasm of the teacher who is eager to work in an open form of classroom management, and whose attitude towards drama activities and techniques is positive” (Tschurtschenthaler, 2013: 51).

The teacher will not be actively involved in most drama events. He should never play the teacher role even if he is involved. The role played by the teacher during the role play should not be overwhelming. There are two ways to accomplish this. In the first, the teacher sits in the classroom where he / she can easily see and hear what is going on or if the game requires more movement, the teacher can walk around the class. In the case of crowded classroom environments and many separate groups, voice recorder tools can be used. The second way is that the teacher chooses a role to observe the game from the inside. This role that the teacher will play should not have a dominant role. Otherwise, the teacher turns into an activity that directs

activity and the activity is transformed into “The teacher-driven group”. The teacher may be given side roles such as a waiter and a secretary who would be close to the center of the event (Adıgüzel, 1993).

Such measures are not required for classes that are accustomed to discussing drama and teaching techniques. Such classes know what is going on and the rules of the game. Even if they see the teacher taking notes, this does not disturb them. They may not even notice this.

The great advantage of the new teacher role, whether it be the observer or the participant, is that there is no task of organizing the class. A well-planned and prepared drama activity develops spontaneously. “On the other hand, the teacher is free to listen to the problems and wrongs. Through these, they can determine the effect of their own teaching and whether they need to work more at certain points. These activities allow the teacher to see what their students can do when they enter a foreign language environment.” (Livingston, 1986).

If a teacher is going to use drama techniques for the first time, he / she should feel comfortable in the activities to be done first. Students understand the uneasiness and disturbance of the teacher very quickly. The anxiety of the teacher may also adversely affect the students.

The teacher must enter the classroom with confidence; he should believe that his activity will be useful and he / she will be able to handle it easily. Moreover, the teachers should neither be afraid of making relationships with their class nor they should be afraid of admitting that they simply do not know. They should never stop trying to learn more about the dynamics of teaching. Also, they should like to get on well with the students and be able to give the responsibility to the class (Wessels, 1987).

3.7.2. Practicing Steps of Drama

There are three stages in the drama, which differ in shape from each other and take place as a whole in every study. These are:

- 1- Warm-up and relaxation.

2- Playing (Main Drama Techniques and Tools in Foreign Language Teaching).

3- Relaxation and evaluation studies. (Aral, 2000:108).

3.7.2.1. Warm-up and relaxation Studies

These studies are the studies conducted in the direction of the group leader, using five senses by various methods, developing the ability of observation, making physical and tactile exercises, providing the participants with the characteristics such as acquaintance, interaction, trust and harmony and determined by very strict rules (San, 1992: 83).

The most important part for introducing and admiring drama activities to students is the warm-up work. These studies should be meticulously applied in all areas of foreign language teaching of drama.

In this study, studies on integration of individuals who form the group are included. With these exercises, the individual's physical and spiritual warming is aimed at ensuring his interest in the subject. The studies that start with the meeting, continue with confidence, adaptation, use of five senses and develop the ability to observe, feel the body and the brain are at this stage (Kodaz, 2007: 50).

There are two types of warm-up work: physical and cognitive. Physical warm-up studies allow students to become aware of the tension in their bodies and show them the ways to relax. These exercises neutralize the neural energy and allow the student to be comfortable in their physical movements by flexing them. At the same time, the concentration power is more precisely highlighted, and these exercises can be used to teach students the relevant words, direct language teaching. What is important is to provide comfort by using contrasts between relaxation and tension.

The aim of intellectual warming is to free the mind from everyday troubles and ensure that students get used to the situation and trust the teacher and other students. Physical relaxation is the first step towards an open, easy-to-accept mind. These two types can be combined if desired. Participants in the drama activity should be prepared for a group work at the beginning, feel comfortable and secure, and be

prepared to explore new and different things in themselves, and this is a sufficient prerequisite. For this purpose, the student should feel comfortable and secure in this small group or large group (San, 1992: 85).

Maley and Duff and Wessels talk about a great deal of warm up exercises which include going around the classroom and such as shaking other people's hands, introducing themselves, asking questions. The 'Name game' is also common as a beginning. Students sit in a round and the first person introduces himself or herself to the other person: "My name is What about you?" They say the question over until it is back to the first student.

- **The Examples of warming up studies:**

- **Raining onto your face.**

The teacher verbally passes this instruction to the children:

Lie down on your back and close your eyes. Now think you're lying on the grass. It is slowly raining. The rain drops on his forehead. Raindrops fall on your chin, nose, mouth, hands, arms. It's raining on your chest, on your stomach, on your legs, on your feet. Feel that your body is relaxed and relaxed. (Lindvaag & Moen, 1980)

- **Cotton bed**

The teacher gives instructions:

Lie down on your back. Close your eyes. The arms are on both sides of the body. Legs flat on the floor. Slowly breathe through the nose. Fill your lungs with air. Now, give your breath out. When you give your breath out, feel that you are pulled towards the ground. Think you're sleeping on soft cotton. Feel the warmth of the sun on your face. Slowly open your mouth. Feel that your tongue rests freely under your mouth. Your arms are slowly aggravating. Feel that your fingertips are soft. Your body is going into your fingers. You're soft now and very comfortable. Your legs, your feet are loosened and relaxed. (Lindvaag & Moen, 1980)

- **Snowman is melting**

First of all, children are asked such questions as what is snow, what is a snowman and what happens to the snowman when the sun comes out and they are

spoken to. Later, they are said that the children are all huge snowmen. Then the teacher tells the following instruction either by saying himself or by using the recording:

- You're a snowman
- The sun starts to shine and you start to feel a warmth in your body.
- The temperature has increased. Your head begins to melt. Your hat sways, sways, and slowly falls. The carrot on your nose falls to the ground.
- Now your shoulders are warming up. Your arms and legs are melting.
- Your legs are melting. They can't carry you anymore.
- You're slowly moving down.
- At the end, you have been completely melted. Now, you have become water. (Oaklander, 1978)

- **The Example of concentration study:**

The whole group is divided into three. Those at the top of the triangle are selected as the group head. The other members of the triangle repeat by watching what the first one is doing. In this process, the important thing is not to look directly at the head of the group, but to take care to see what he is doing while paying attention to the field of view. It is important for the head to look in the same direction (Aral, 2000: 109).

- **The Examples of physical warming-up studies:**

- **From seed to vegetable**

Students stand apart from each other. They are asked to make themselves as small as possible. When commanded, everyone slowly stands up like a sprout from the soil, extending their bodies like a vegetable (Maley & Duff, 1982).

- **Detective**

One of the students takes the role of detective and exits the class. While the students walk around the classroom quickly, the keychain with a few keys is handed over. The detective is called in to the class and asked to find out who has the key. Students must secretly give the keychain to each other. When the detective says stop, all the students stop and the detective tells the name of the student whom he thinks

hold the key. If it fails, the motion starts again. The detective has two predictions to find the keychain (Waddilove, 1996).

3.7.2.2. Playing (Main Drama Techniques and Tools in Foreign Language Teaching)

According to Demirel (1993: 62), there are two types of drama technique used in teaching foreign languages: stylistic and natural drama techniques. Natural drama emphasizes being natural as it can be understood from the name, in this drama games players have the freedom to express themselves as they wish. The purpose of this drama technique is to provide individuals with free speech, to enable them to express their feelings and thoughts as they wish with their own words. It is stated that these habits are gained more effectively in small ages.

The stylistic drama technique is mostly directed at adult students. Games are more serious and planned in this drama genre. The game or story to be played is shared, memorized and rehearsed by the players. There are many types of formal and natural drama, in general no definite distinction can be made.

In foreign language teaching, drama includes use of puppets, role playing, improvisation and mime techniques and others.

3.7.2.2.1.Role-playing: Role-taking is the crucial and irreducible bridge between any form of drama and theatre techniques. Using role play in a learning environment is abundant in a huge range of benefits. While people are starting to use their mother tongue from a very early age, they learn not only what they will say, but also when, to whom and how to say. In the process of socialization, they learn unconsciously as a habit, not only in certain situations, but also when to stop, listen, smile, sit up and speak to whom. Livingstone (1983), focused on the effects on the language, perceives role play as an activity allowing the students with opportunities to practice the language aspects of role-behaviour, the actual role they can need outside the classroom. Experiencing conditions and react in a role can equip the students with abilities useful when coping with real-life situations. By simulating reality, students can prepare and practice for possible future situations.

One of the techniques used in foreign language teaching in order to develop all these features is role playing.

Role-playing is simply a way of taking on the role of fictitious characters and talking and acting like these people think they will talk or act. Role-playing allows for a wide variety of experiences while still in the classroom environment. Communication games go far beyond dual work or group work. Through role playing, students can gain the ability to speak in any case. Role play provides students with situations that are necessary to facilitate social relations. Many students believe that the language they use is the transfer of a certain information from one person to another. They make a very short speech and, as a result, look unnecessarily rude. It is possible to provide these social skills that are incomplete through role playing to children (Watcyn-Jones, 1983).

Some people learn foreign languages to prepare for certain roles in their lives. It would be useful for them to have tried the language they would need for a student in a secure environment. Role-playing is a crucial rehearsal for real-life preparation, allowing students to learn not only certain patterns, but also how to communicate in different situations.

Role-playing helps them by providing a mask to the shy students. Students who feel ashamed to speak about their own experience may choose to play a role.

The most important feature of role playing is that it is fun for children. Students mobilize their imagination. It should be noted that it is advantageous to learn while having fun. The performance of the students during the role play gives the teacher the opportunity to see how much the students have learned the new topic.

Role play prolongs the time the students are active in the classroom. It removes the teacher from the focus point. The teacher has the opportunity to take care of the students more easily and to see their tendencies.

The proposed standard process for role-playing below is shown. A recommended process for role play (Dangerfield, 1985):

- ✓ Language elements
- ✓ Determination of content
- ✓ Determination of roles
- ✓ Determination of purpose

- ✓ Determination what the roles are
- ✓ The preliminary demonstration
- ✓ (optional)
- ✓ Role playing and purpose
- ✓ Reporting
- ✓ Examining exercise
- **The Example of role playing:**

Short speech

Students are divided into dual groups and their role cards are distributed. Students are asked to read the cards and ask them if they do not understand. When they are sure they fully understand what is written on the card, they are asked to leave the cards and start playing the role. In the meantime, the teacher wanders around the class without any attention and checks for any problems. These studies are organized in a very short time. Thus, each binary group can play more than one situation. (Ladousse, 1987)

- **The examples of role cards:**

In the street

Role card A: You're walking on the street to catch up on the date you're late. You're asking someone what time it is because you don't have a watch.

Role card B: While you are walking on the street, a person you don't know asks you what time it is, but you don't have a watch (Ladousse, 1987).

In a hotel lobby

Role card A: You are abroad. You worked all day to promote the company's products. You are sitting in the lobby of the hotel because you are really tired today. You don't want to talk to anyone and you want to rest on your own.

Role card B: You're in the lobby of a hotel and you think you're just remembering the guy who just walked in. You're trying to talk to him and find out where you've seen him (Ladousse, 1987).

You are late for the class

Role card A: You are a student. You couldn't wake up in the morning because you watched television until late at night. You're telling me why you're late for your teacher.

Role card B: You're a teacher. You're asking why the student who's late for class is late.

It is possible to increase such situations. Given situations and characters are very simple and so they are appropriate activities for classes that will be introduced for the first time with role playing activity.

Students are divided into two groups and a role card is distributed to each group. The students are asked to use the target language as much as possible and extend the conversation as much as possible. When students get tired, roles are changed and played for the second time (Ladousse, 1987).

During the role play, prolonging the speech and making the definition within the target language is a medium-level activity since a certain language ability is required.

3.7.2.2.2.Mime: Mime is the expression of ideas in motion only without words. However, the movements must be so obvious that if you are sewing in the mime technique, people should be able to see the needle and thread in your hand.

Many foreign language teachers use mime technique in their classes without being aware of them. When the teacher teaches a new word, he uses the mime technique to give meaning when the words are insufficient. Grammar subjects such as verbs or adjectives can also be taught with the help of the mime technique. "The dialogues in the textbooks can be more enjoyable with the other students' following it in the book while the selected students are applying the mime technique. Because even unsuccessful students can make an agreement without using the language, their self-confidence increases thanks to the mime technique." (Wessels, 1987)

When practicing mime work, children's observations and experiences should be taken into consideration and these experiences should be considered. For example; a child who has grown up in the Çukurova region and has never seen snow should not be allowed as if he is walking in the snow and a child who lives in a

remote village of the Eastern Anatolia Region and has never seen a sea should not be allowed to take a boat and paddle.

Interpretation of non-verbal actions constitutes an important impulse for speech effectiveness. Therefore, the mime technique should be used to develop verbal skills. In addition, these studies allow children to realize that there are other elements to communicate.

The activities in which paralinguistic communication elements such as facial expressions, gestures, body movements are emphasized can be supported by parallel studies with the addition of appropriate words. In such studies, it is not intended to replace non-verbal communication elements but to develop these elements (Holden, 1981).

- **The Examples of mime exercises:**

The conductor

Students are asked to stand up. While playing a highly lively piece of classical music, the students conduct the fictitious orchestra as if they were conductors. The teacher tells the students new situations in order and asks them to add mime:

- Somebody poured itch powder onto your jacket.
- You hear a wrong note.
- Trombone player's jacket is attached to the trombone, the musician is aware of the situation.
- A black fly is around your head.
- A dog's attacking your foot.
- Bring the end of the scene yourself.

Because the examples given are made while the previous movements are going on, there will be very funny events (Dodding, 1972).

In a shopping

99 small cards are prepared, on each of which is written such goods as food and beverages that can be purchased by means of mime. A student becomes the buyer and the other becomes the seller by turns. The buyer has to tell the seller what he wants with mime. However, the important thing is that the seller tells exactly what is written on the card. The cards are in the hands of the teacher and each student receives a new card from the teacher as they know what is written on the card. When

the cards are finished, the students who can explain cards most are rewarded. (Dodding, 1972)

3.7.2.2.3.Improvisation: Improvisation is the creation of situations in which the characters speak spontaneously (Önder,2004: 137). Some of the most successful ways to start improvisation are; situations, objects or materials, voices, characters, ideas or stories. A good program includes all of these; although the teacher will determine his own approach, using these methods will certainly achieve the group success. The stories should be carefully selected and contain both familiar and new elements.

Improvisation reveals the students' language skills and tests their communication skills. It is necessary to make careful preparation for improvisation practices. Because, even in their mother tongue, students have difficulty in improvising without adequate preparation.

These preliminary preparations may include:

- Arrangement of class items; students are preferred to sit in the form of a circle, away from their desks and even on the floor.
- Physical warming-up studies
- Nonverbal games
- Verbal games (Wessels, 1987)”

Improvisation enhances the skill of creativity, imagination, and quick thinking, and is the perfect way to understand a given text as well as to develop language. In order to use improvisation for such purposes, students must feel comfortable and absorb basic concepts.

Subsequently, Hodgson and Richards (1974) and Zyoud (2010) draw attention to improvisation as a technique to use in the ESL classroom as it motivates the students to be active participants in authentic conditions, thereby reducing their anxiety. They remind that learners will be probably very shy and hesitant in the beginning. However, thanks to techniques such as improvisation aiming to improve the learners' confidence in learning English, after some time they will become more eager and there will be a big improvement in the level of their confidence. Their

higher confidence level will unavoidably lead to improvement in the use of the target language.

In short, improvisation is a process of creating an original aesthetic that is developed or created instantly without relying on a specific preliminary preparation (Kodaz, 2007: 53).

- **The Examples of improvisation studies:**

The machines

The class is divided into groups. One person from each group, like a machine, makes the same movement. Each student can move his left arm all the time by standing steadily, can go three steps forward and backward and by laying down onto floor, he can raise and lower his foot. They can do any other movements that they want.

Other students in the group participate in the machine by making their own mechanical movements in turn. Every new student makes the machine a little more complicated. When they are commanded to stop, they freeze and the machine is examined by other groups. Then, if desired, the operation of the machine can be renewed by a heavy draft or accelerated. (Scher & Verrall, 1975)

This study can be used as a warm-up study to ensure unity between the group.

The tree eating man

The entire class sits on the ground. With a proper music, the teacher begins to read the story.

“You travel in a remote country, the weather is very hot and you've been walking since 7:00. Now it is lunchtime and you're sitting in the shade of a tree with big green leaves, eating sandwiches you bring with you, finishes the last bite of a sandwich, putting it into your backpack regularly, now you feel like you're so sleepy. You lean onto the trunk of the tree with half of your eyes, you can see that the leaves of the tree are moving and are getting closer and closer to you although there is no wind.. And now it 's too late, you realize that it' s a tree that eats people, and it 's catching you, trying to get away, trying to break up the branches and run away, you're getting tired. The tree gently loosens its branches, you're about to get away but coming back. This time you're out. It has eaten you.

While the teacher is reading the story, the students will make the movements described. (Scher & Verrall, 1975)

It can also be used as a listening exercise because it requires listening carefully to accurately and timely to act described movements.

Unfortunately / fortunately

“Students sit in a circle. One of the students starts: Thankfully I went to school on time. The other student goes on: But unfortunately, the teacher told me to go outside for me because I didn't do my homework. Another student says: But fortunately, at that time the manager came in and the teacher forgot about me. But unfortunately, when the director left the class, the teacher remembered me again. But luckily there was a flying saucer outside and attracted the teacher's attention. Each sentence about unfortunately and fortunately need to be associated with the previous one.”

This activity can also be converted to elimination. A student who hesitates or who says a sentence that is not related to the story comes out of the circle. If it is desired to make the event more difficult, it may be prohibited to use the opposite meanings of the sentences. For example: “Unfortunately, I lost my money. Fortunately I found it soon.” (Scher & Verrall, 1975)

It can be used as a warm-up study or an activity that can be used to improve verbal skills. The activity can be reshaped in relation to the desired pattern or rule.

3.7.2.2.4.Frozen Picture: This technique is also known as still-image. The aim is to capture a particular dramatic moment, idea or theme by creating and holding a still image using participants' bodies. Neelands & Goode (2000) provide broadened characteristics by expressing the learning chances of this technique, such as economical form of expression that can be interpreted by the observers; enabling to represent more than the learners would be able to explain through words alone; a useful way of representing difficult content. Maley & Duff (2005: 2) state: “Drama combines verbal and non-verbal aspects of communication, it means that it brings together mind and body and restores the balance between intellectual and physical views of learning.”

3.7.2.2.5.Puppetry: Drama games through puppets are among the techniques that attract children's attention. Children are not spectators in Puppet drama. Each of the children in the group has puppets of characters or objects to be portrayed and played through drama puppets.

While some children find it difficult to express themselves in front of a group, they can feel more secure when they take a puppet in their hands. Puppets made of materials such as fabric and cardboard, which can be played by finger and hand, can make it easier for children to express their inner worlds and their lives directly. (Önder, 2001:146)

Puppets, unlike most people think, are not toys. Every object around us can be puppets: a tool, a toy, a spoon, a hairbrush in the house or even our hands.

Puppets draw all the attention in the class and keep the students active. In addition, puppets are advantageous because they can be bought very cheaply.

The most effective use of puppets is language learning. Children use verbal language more than any other situation during the play, and there is unprepared speech. If the talking child is shy, Puppet will hide his shyness.

3.7.2.2.6.Teacher in Role: The term teacher-in-role itself tells the principle. “The teacher does not take the role of a narrator or an initiator but intervenes from within a role and shares the experience during the dramatic activity” (Tschurtschenthaler, 2013: 24). Neelands & Goode (2000) describe this technique as convenient in order to control the action, provoke tension, invite engagement, excite interest, challenge superficial thinking, create choices and ambiguity, develop the narrative or create opportunities for the group to interact in role.

3.7.2.2.7.Mantle of the Expert: The power and responsibility come from the teacher to the group when they become characters accorded with specialist knowledge that is relevant to the situation. These situations are task-oriented, thus experts' knowledge/skill is required to carry the task (Neelands & Goode, 2000).

3.7.2.2.8.Hot Seating: A group, working as themselves or in role, may question a role-player. This character can be either released from frozen improvisations or the role can be prepared, the role-player formally seated and facing the others (Neelands & Goode, 2000).

3.7.2.2.9. Voices in the Head: A technique leading to tension as the character, facing a problem or a hard decision, becomes influenced by the others who express themselves. They represent and speak aloud the possible thoughts the character might have in such a situation (Neelands & Goode, 2000).

3.7.2.2.10. Pantomime: We describe some words in English with pantomime (non-verbal and body language). The basic rule when guessing words is to say the English of the word (Önder, 2004: 142). For example we can use the following activity:

“Students are told that they will prepare a party for their close friend. However; they are told that some of the materials they make while preparing the party are incomplete and they want it from their neighbours. For example; there are no lemons left at home to prepare lemonade and they try to ask the neighbour non-verbally, or there are no ornaments when decorating. He or she has to describe them nonverbally. The main purpose is to say the English of the word.”

3.7.2.2.11. Play-based Learning: Games are events that enable the learned information to be consolidated and repeated in a more comfortable environment. This method provides a cheerful and comfortable environment for the students and also changes the classroom work. With the educational games, subjects can be brought into an interesting situation and even the most passive students can participate in these activities.

3.7.2.2.12. Visual Aids: In foreign language teaching, it is important to organize multi-environment teaching in the classroom so that students can remember the language they learn more. For a long time, in education, the basis of multi-media education has been the teacher and textbook. Today, due to the use of modern technology opportunities in education, different sources help the provision of multi-media education in the classroom as well as relationship between the teacher and textbooks. These sources are generally audiovisual instruments that appeal to the eyes and ears. The more these tools are included in the classroom, the greater the motivation level of the students will be.

3.7.2.2.13. Songs and Chants: We can sing English songs in our lessons in order to teach new words in English or to reinforce the words and structures that

students have learned. Children who love singing, dancing and such fun classroom environments can learn English with pleasure.

3.7.2.2.14.Masked Drama: Children then feel less inhibited to perform and overact while participating in this form of drama. Children are given specific parts to play with a formal script. Using only their voices they must create the full picture for the rest of the class. Interpreting content and expressing it using only the voice.

Drama techniques in English teaching are the most important techniques that save English from being a course. In this way, students learn to use language, emotion, thought and behavior together with appropriate time, environment and place with the concern to play the roles given to them in the best way.

The use of drama in English classes allows students to use English as a tool in everyday life and lead to the creation of narrative memory in learning. Thanks to this memory that the student creates, he can easily remember and use what he has learned in different environments that evoke the role environment he plays. Therefore, in English classes, drama provides students with a functional learning of grammar rather than just teaching mechanically grammatical rules in a boring way, and both as a whole in a fun way to monitor and use the language. Moreover, drama creates an environment that uses English as a communication tool. Thus, students use both cognitive and emotional intelligence by watching and playing drama activities in English and they are prepared in a natural way for daily life.

While learning English with this method, we enter into various roles, disguise, and play the scenarios created by the children in their own minds completely according to their improvisation and creativity. Our aim is to speak English through these roles and dialogues.

3.7.2.3. Relaxation and evaluation studies

Relaxation includes both physical and mental relief. It is used after the game activity in order to move the joints easily, to soften the muscles and to calm the children (Ömeroğlu, 1990: 56; Aral, 2000: 62). For this purpose, it is necessary to make sure that children are happy and satisfied before they start to relax. Because a child who is not happy cannot relax. Therefore, the teacher (leader) should create a fun environment in the classroom. Relaxation is easier when the body is lying on the

floor. In fact, it is not easy for a person to give up control of his body. But in time, the person will gain this skill through the relaxation studies (Ömeroğlu, 1990: 56). It is music that helps relaxation work. Children are asked to close their eyes to prevent them from being affected by the surrounding stimuli before the music starts. Then the situation is created with the music to be imagined and children can continue to play music for a while to strengthen their imagination. Thus, children are focused on a single idea and relaxation is provided (Çağdaş, 2003: 44).

The evaluation is done by the group at the end of the drama activity. Everyone evaluates both themselves and other participants. Criticism is not done to the people but the role they have played. At this stage, such questions as "what did you experience?", "What did you feel?", "Where did you have difficulty?" are discussed. It is an important process for respondents to respond to these questions and to emphasize what is good for the work, which should be changed, entertained and changed (Önder, 2004: 124).

The aim of the evaluation is to introduce the problem, to present the problem and to produce new solutions to the problem. However, after each or more of the above steps, discussion can be made by discussing and answering different questions. These operations can be carried out both in written and orally. On the other hand, different evaluations can be given according to the measurement tools developed and used in accordance with today's requirements and diversity. For example, it can be evaluated based on the data obtained through the measurement tools such as the objective measurement tools suitable for the test technique, the questionnaires prepared in accordance with the non-test measurement technique, the interview and observation forms, the achievement measurement tools prepared according to the characteristics they measure, the interest inventories and attitude scales (Üstündağ, 1988: 67).

3.8. Practice Areas of Drama in Foreign Language Teaching

3.8.1. Verbal Skill

Verbal skill is one of the practice areas of drama in foreign language teaching. Speech and listening skills, which are closely linked, can be used especially

in dialogue studies. However, these dialogues should be learned and communicated rather than memorized and transmitted. Apart from these dialogues, literary games are a very entertaining teaching method. Kargı explains: “The purpose of literary role plays is not only to create an intellectual interaction with the text, but also to provide a subjective assessment of roles in the main text, and in this way to make sense of the story (2016:92).”

Even though we don't listen to what we talk about everyday life, we think that what we will say is very important and we will talk to the end. This situation prevents the communication from being fully realized, and some situations occur in which the speaker and the listener do not understand each other sufficiently. When such a situation occurs in a foreign language, a complete communication disorder occurs.

Although the main emphasis in foreign language teaching is given to speaking activity, listening activity is also key in this process. The important thing is to be able to talk and listen to each other. The basis of language learning through drama is the concept of speaking and listening.

Dialogues should never be worked alone as much as possible. Dialogues should not be memorized. While he is reading the dialogue, he should listen to the person who responds to him. The players who only memorize their own roles and play them cannot get positive reviews. As there is communication and interaction in drama, narrative develops. The child develops both his voice, his body, his creativity, his thoughts and his ability to tell himself in role-playing stages (Yılmaz, 1999:6).

- **The Examples of verbal skill exercises:**

- **The story of a tall dog**

Four students from the class are selected and asked to be placed side by side. One student becomes “very”, the other is “fat”, the other is “long” and the fourth is “train”. When the teacher reads the text “The story of the tall dog” in which these words pass, the student who hears his word quickly leaves the place and moves to the end of the line. This exercise continues until the end of the story. Students should not miss their own words.

The story of the tall dog: Once upon a time, there was a very fat woman. This very fat woman decided to take a long journey by train. She took her dog that was too long with her. She got on the train and found a seat by the window. Very, very fat woman sat in this seat with her tall dog in her arms. The train left the station.

There's a tall man who smokes cigarettes in the woman's compartment.

After a while, the woman started coughing because of the smoke of the cigarette. She said to the tall man in a very polite way, "Sorry but no smoking on this train."

The very tall man never answered, and continued to smoke his big, dark cigarette. Upon this, the fat woman said loudly: "I told you that no smoking in this train."

That tall man said nothing again. The fat woman got very angry. She shouted: No smoking!! And by taking it, threw the cigarette out of the window. So the very tall man caught the tall dog on the fat woman's lap and threw it out of the window.

The fat woman shouted: "Ahh!!" and ran back of the train.

When she arrived in the last compartment of the train, she reached a small platform. There was a very tall dog sitting on the same platform, smoking big cigarette! (Aslan, 1996).

This activity, which is fun for both players and audiences, is a good verbal skill exercise and can be worked with children as it requires careful listening.

Listen to me

Six students are selected and one of them is told to wait far away. Others are given papers with one or two desires. For example: "I'm looking for the post office." "Can you show me the Exchange Office?", "My car is broken, can you help me push it?".

First of all, a student out of five students goes to the waiting student and starts to speak according to his wishes. As soon as the dialogue begins, another student joins them and begins to tell his own wish to the other two students. While these three students are talking, the fourth student joins in the group; while these four students are talking, the fifth student joins in the group; and finally while these five

students are talking, the sixth student joins in the group. They all insist on their own wills.

All students are divided into six groups after watching the activity and apply the same activity. For this activity, no more than five minutes should be allowed and the necessity of transmitting requests in a quiet tone should be made to prevent noise.

The important thing here is to be able to express the same request with different sentences, so that students do not need to repeat the same sentence. To do this, students may be asked to consider a number of different sentences before they can begin their activities. For example:

”Can you make change a TL?“

“Do you have a TL coin?“

”I need a TL coin.“

”Who can make change a TL for me?“ (Maley & Duff, 1982)

This activity is also suitable for the intermediate level as it requires a certain grammar, like the previous activity.

3.8.2. Teaching Word

In foreign language teaching, vocabulary is always one of the most important points. This situation has the same importance for all four language skills (listening, reading, writing, speaking). Students have passive vocabularies, that is to say when they see words, but they cannot activate words because they cannot use them. Therefore, the perspectives of word teaching in foreign languages have been varied and it has been emphasized that it would be more useful to teach words with a meaningful integrity within a structure (Demirel, 2004).

It is easy to forget the words by memorizing them in the classical language without taking into consideration the situations in which they are used in the target language. Using the words in the context they are used is easy and fun to learn. One of the techniques that offer this opportunity is the drama technique. As Philips indicates that drama encourages children to speak and communicate in spite of little information in English, using non-verbal communication such as facial expressions and body movements (2003:65).

Children benefit from the use of drama especially in the teaching of words, with other skills in the language. Even if children know the meaning of words, they cannot use words in a sentence or in appropriate environments, and as a result learning English is becoming a burden for children. However; in a course structured with creative drama, the child does not learn or memorize the words one by one. The words are given in a process and the child is mentally and emotionally involved. (Demircioğlu, 2016).

- **The Examples of word teaching exercises:**

- **Abbreviations**

- The class is divided into two groups. Each group uses the dictionary to find five or six abbreviations. Abbreviations do not have to be real, imaginary abbreviations can be applied. Five to eight minutes can be allowed to prepare.

- Each pair comes together with another pair and changes their lists. They also try to find the meaning of abbreviations by wanting tips. (Maley & Duff, 1982)

- Since abbreviations can be fictitious and using dictionary is free, it is an appropriate activity for the beginning level.

- **My mother's cat**

- Teachers and students sit in the form of a ring. The teacher describes his mother's cat using an adjective that starts with the first letter of the alphabet after clapping his hands twice and snapping his fingers twice and later he leaves the ring: "My mother's cat is a cheeky cat." The student standing next to him also identifies his mother's cat by using another adjective starting with the same letter: "My mother's cat is a clever cat." The student who cannot find a new adjective or misses the tempo is out of the circle. In the new round, the adjectives that start with the next letter are used. The two remaining students will be rewarded. (Scher & Verrall, 1975)

3.8.3. Grammar

Foreign language learners think that learning a new language is to memorize the structure and rules of that language as they get older and older and so they make much effort to realize it. The same situation is not really true for children. We all

remember that a grammatical rule we have memorized very well is not useful in any case and we forget it very soon after memorizing it. “Especially, young students prefer to learn the rules of grammar without realizing it. It is also a fact that most students have difficulty in realizing what they know about grammar into their life regardless of age and tendency (Gerngross & Puchta, 2009).”

In such cases, the drama is able to help. Learning will be more permanent and easier as the student learns by living.

- **The examples of grammar exercises:**

- **Snake pit**

A circle is drawn on the ground with a chalk. One of the students begins to talk about the life of a person he knows by entering the line. When the student forgot the adding -s used for the third person, the other students in the class make a snake sound, while the teacher touches the student with a snake-like ruler. This means that the snake bite. Third snake bite are fatal. Each student speaks for two minutes in turn. (Wessels, 1987)

It's a good activity to teach a simple rule to students who start to learn a foreign language. The event can also be applied for different situations.

- **What are we doing?**

Students are divided into three groups. While the two students are describing a movement together with the mime, the third person tries to guess it. (Wessels, 1987)

Some examples of this activity:

A barber who is trying to cut a person's hair hardly liked.

A young man trying to date an attractive girl who eats in the restaurant.

Two people discussing which TV channel to watch.

It is an activity that can be used for the repetition of learned verbs in order to be able to use a lot of verbs when trying to guess the movements. The event can be varied with various situations that require using different verbs.

3.8.4. Literature

In the drama studies applied in foreign language teaching, a variety of sources such as fairy tales, stories, legends, novels, poems, current events and news in daily

life can be used in order to develop students' reading skills, increase their motivation and contribute to their improvisation studies. In order to make them understand the texts well and make the course more enjoyable, students are allowed to identify with the characters.

Fairy tales: It is often called a fairy tale that includes extraordinary people, stories, adventures, and narrative fantastic stories transmitted from generation to generation. Tales have attracted children's attention for a long time. Fairy tales enrich the child's imagination, develop his native language, gain a listening habit. Therefore, it is related to drama. Tales can be used especially in improvisation activities.

The Stories: are short texts, which usually consist of a few pages, tells one or more people's experiences at a particular time and in a particular place and describes a realistic event.

It is easy for the child to gain knowledge because the real events are discussed in the stories. It helps to learn the culture of the society they live in. If the stories are fun, the child will have a pleasant time. For this reason, stories can be dramatized from time to time. The language of the selected stories should be easily understood by the children.

Myths: deal with supernatural beings and imaginary events. Fun events can be organized by taking the legends of the societies that speak the target language.

Novels: are called long prose that describe mostly the adventures, thoughts, thoughts and emotions of people in their own way. What is told in the novel can be based on imaginary or real life situations. The novels increase the life experiences of children and reinforce their opinions and comments on the solution of problems.

Poems: are literary genres which are their own forms of expression such as imagination, sensuality, harmony and measure. The poems give children a sense of humanity and beauty. The poems also provide emotional wealth to the child. Selected poems should be appropriate to the level of children.

3.9. The Effects of Drama on Foreign Language Teaching

3.9.1. Post-Drama Activities

Instant monitoring: This does not mean specifying and correcting errors. The drama event is over, and if children are successful, they are happy and relaxed to use the language correctly and in place. If the wrongs are uncovered, this sense of comfort may turn out to be uneasiness and disbelief.

This is a stage where the whole class can come together and discuss what is happening in the event. Students who learn the language at the beginning level may be asked a few questions, and those who are more advanced may be asked to write a report. In this way, the class will meet and be ready for the next event.

This step is a phase in which students control themselves. Were they prepared enough? Were there any deficiencies? What were the causes if there was a failure? Did the groups work well? But this should not be done after each activity. It can be boring if done. When this is done occasionally, students feel comfortable when they make criticism and comments.

Students' criticism and comments will help the teacher to prepare the next event. Because the teacher will have the opportunity to find out how the activity he thought that he had prepared well appears in the eyes of the students.

Long-term monitoring: This phase is related to the notes the teacher has received during the event. The purpose is to remove the repetition and the mistakes.

Subsequent drama activities or other free studies will indicate whether these studies have reached their goal or whether more studies are needed. These activities can be given to repeating groups or students individually (Livingstone, 1986).

3.9.2. The Teachers' Role During Drama Activities

It is the personality of the game manager that is characteristic of drama in education. No formations are needed for games that are available in every community and are meant to spend time, relax or gain a place within the community, and there is no need for a professional game router. However, there is a need for a person with a pedagogical formation in order to protect the child's ability to play or to re-reveal and develop it, into a thought and discussed and responsible play. This

person must also have learned how to prepare warm-up work, play, improvisation, and formations for demonstration, consultations, interviews and information, to carry out the exercises of the play group, and eventually to develop such work with the group (San, 1991).

Drama is a form of exercise in which the student has the freedom to choose and use his own language. During these activities they do not need the help or management of the teacher. But since they are still not fully qualified in their newly learned language, they will make mistakes in such activities. The teacher who leads the drama activities should be able to apply the techniques in drama according to the problems and needs of the child. This gives confidence and power to the child. The result is a confident child (McCaslin, 1990).

Inaccuracies of the students in the drama activities is not a mistake in the concrete sense. It is natural for the child who has just learned a foreign language to make mistakes in the selection of words and behaviors.

There are some points that the teacher should pay attention in the drama activity. The material chosen for the event should satisfy the child's interests and skills, meet his needs, and be appropriate to his age and gender. The color, physical properties and functions of the selected material should be multifaceted and should be supportive of various areas of development such as language, cognitive, social, emotional.

The book the teacher has chosen should broaden the horizons of the child, develop the ability to understand, give him solid social values, address his sense of humor. But it should be particularly supportive of language development.

The child should not be given more directives and works that cannot be done in drama activities. The teacher must first support the child to learn new cultural values and roles in the society he lives in and give the child freedom to express himself. As children acquire new knowledge, the teacher should give them the opportunity to interact with their surroundings.

During drama activities, the teacher should identify what the children want to know and create an environment for them.

Harmer (2008:121) states that in a nonhomogenous class in terms of language level, the teacher may group students as weaker and advanced learners and give different

activities to both groups of learners in accordance with their level. Thus, the weaker learners can not hide behind the talkative or advanced learners.

After the applied drama activity, the teacher should ensure that the activity should be discussed and the subject and the behaviors to be acquired should be reinforced.

3.9.3. The Learners' Role

Describing the role of learners, Holden (1981) states that learners are either asked to act that they are a certain sort of person, or carry out new characters on their own. In both of these examples, with the group-work or pair-work, students focus on their own linguistic knowledge to realize the tasks. Holden identifies the general example of learners' role as discussing, experimenting in groups, presenting solutions to another group or the whole class, and discussing the solution in groups or with all members of the class (1981).

Lindfors (1987:24) states that “Language learning must appeal to the creative, intuitive aspect of personality as well as the conscious and the rational part.”

Drama activities enhance a lot of chance for student participation. The activities include the student's “whole personality” (Dougill, 1987, p. 6) and not merely his mental process. Effective learning takes place as the learners involve themselves in the roles and are motivated to use the target language. As long as they use the target language, they will be more aware of their skill to use the language and this will hopefully increase their encouragement and interest to learn.

In drama, there is an interaction between the real world and the fictional world. It is felt by the participant as if the drama is real and there are real emotions. From this point of view, fiction and reality are intertwined in drama. Participants enter into and out of fictional situations from reality (Okvuran, 2000: 64).

In drama activities, the student is encouraged to discuss, evaluate and describe the activities. Students may take some time to get used to this active role and the teacher may have to slowly but firmly initiate this change in the role and even attitudes. Drama does engage multidimensional learning styles including verbal-linguistic, interpersonal, intrapersonal, kinesthetic, spatial, and logical and often incorporates music, or the music of language. In addition, drama has the ability

to enhance reflection in students and can be used to create powerful social learning environments where students develop improvisational speaking and emotional intelligence awareness skills (Ashton-Hay, 2005).

3.9.4. The Effect of Drama on Improving Language Skills

It will be unfair for foreign language teachers to speak lively and fluently as well as those who use the language as their mother tongue without informing students about using the five senses. When students become aware of the five senses in the language they learn and can associate them with the language, there will be a significant improvement in their emphasis and intonation. When they add their imagination to the five senses, they will implement their foreign language knowledge.

As a simple example, we can address Hello, which is one of the first words in almost every language. It can be thought that no structure can be mentioned here, and that the student can speak this word correctly. However, given the fact that the person reflects his / her feelings, it can benefit from the five senses. Thus, the Hello word puts the inner world of the speaking person out of being a mere symbol of greeting.

We may need to say hello in very different environments in different situations. There is a difference between saying hello in a restaurant and saying hello in an environment where there are other friends at a party. Considering the five senses, students can think about how to behave in these situations and how to talk.

Hello word can be said in various ways. It will be enough to change a few items for the students to realize this. At the event, students can continue to be themselves, but people who say hello can be changed. They can meet in the school corridor and the people in front of them say Hello. The student has to answer, but this is not a sincere response, it is just a word. Different situations can be created so that they can say Hello in different ways. The body language of the speaker will also help to reflect his feelings.

Although the body language varies from culture to culture, differences in expression due to emotional changes exist in every culture and they do not need to be taught. In the language learning process, students can use the body language of their

own culture but in the following stages, they will learn the movements of the culture of the target language.

3.9.5. Specific Benefits of Using Drama in the Language Classrooms

Even after years of English teaching, the learners do not gain the confidence of using the language inside and outside the class. Learners' output in the language is limited to producing grammatically accurate, but, isolated sentences. Real communication involves ideas, emotions, feelings, appropriateness and adaptability. The conventional English class hardly gives the learners an opportunity to use language in this manner and develop fluency in it. Thus, the main purpose of the language teaching course, that is, developing skills in communication is unfortunately neglected.

The most important benefit of using drama activities with foreign language learners is that they do not learn but acquire and practise new words and grammatical structures (Whiteson, 1996:145). Drama activities also enhance their chance to practice English by encouraging them even with limited language, using non-verbal communication such as body movement and facial expression.

Drama makes it very easy to acquire all the skills that are intended to be acquired in foreign language teaching, making use of five senses and the creativity hidden within each person.

CHAPTER FOUR

4. THE IMPACT OF DRAMA ON IMPROVEMENT OF LEARNERS

4.1. The Effects on Mental Development of Learners

The child develops his mental development while he is learning by playing and living. The most important material required when playing a child is imagination. Hearing, seeing, feeling, touching, tasting or smelling requires mental processing. One aspect of cognitive development is the image in the mind because imagination, in a way, is an animation in the mind. Animation in the mind allows to distinguish. In addition, since children are invited to see beyond the presentations, they begin to experience different situations to discover new situations. This improves the child's creativity (Karadağ, 2007: 115).

4.2. The Effects on Language Development of Learners

Drama activities are an important tool in the child's language acquisition and enrichment.

These goals can be listed as follows:

- The development of self-confidence when speaking
- The development of speech
- The development of fluency
- Expression of ideas
- Gaining the ability to relate with people
- Gaining listening skills
- Using different languages in different situations
- Development of discussion, discussion and evaluation skills
- All these goals are indicative of the development of language in practice (Gönen, 1992:71).

4.3. The Effects on Social Development of Learners

Social development is the process of adaptation to the values and behaviors of the social environment and culture in which the person is born. The child recognizes and communicates with the people around him / her in this process. Thanks to drama,

the child understands and interprets what is happening around him as the person who discusses, speaks, lives and creates events according to the characteristics of various activities. It raises learning motivation. Various social problems and social roles can be studied in drama. It examines the solutions of the problems in these interactions. Thus, the child can realize the elements he is not fully aware of when he lives (Önder, 2004).

In drama, it is one of the ways in which interpersonal behaviors can be learned and taught in order to solve the inactivity of the child. Speaking with puppets, sitting side by side in conversation can be a step to develop social skills. Children can be sensitized by making sense of a current event in drama studies. Children and personalities can be used. In this way, children get culturally enriched by having the opportunity to get to know their own culture and other cultures' competent works and personalities (Karadağ, 2007:118).

4.4. The Effects on Physical and Psychomotor Skills of Learners

The development of large and small muscles is important in motor development. Motor development of large muscles covers the movement of the head, body, arms and legs. The development of small muscles is the skills associated with the development of hand fingers and toes. Drama is effective in acquiring these skills. During the drama, the child reveals his anxieties, fears and aspirations with his various body movements while revitalizing the events in which he observes and acts. This gives the child the opportunity to use his body in a coordinated manner in accordance with his intended purpose. In the development of skills, it is necessary to help the child to recognize the characteristics of his own body. In drama, rhythm and movement-related games are the most appropriate activities for the beginning. (Gönen & Dalkılıç, 1998: 36)

An adult person can express his thoughts through words. However, children can express themselves and their thoughts with movements. Activities such as acting on music and creative dance support children's muscle development and control. Performing many drama events with music adds strength to expressing emotions and feelings. Music makes it easier to move from movement to situation. Music is especially helpful for creative dance which is the interpretation of music. The

balance games, ball exercises, throwing and holding exercises are other drama activities that save the child from being inexperienced against his/her external environment. The repetition of the movement and the exercises give the child the ability to easily overcome the obstacle that may be encountered, and to use his power in place and on time. The physical confidence gained by the child through the development of the movement then turns to psychological trust and enables the others to become advantageous (Karadağ, 2007: 119).

Learning-by-experience in education provides more effective and lasting results. Drama, one of the contemporary teaching techniques, provides children with education and learning environments without ignoring their emotions and imaginations. Children absorb various situations in the drama and make more effective learning by taking advantage of their own lives.

This research, which shows the effects of using drama method in education and not only the knowledge aspects of the subjects, but also the application of comprehension and knowledge, will guide teachers' search for innovation.

CHAPTER FIVE

5. THE RESULT AND SUGGESTIONS

5.1 The Result

In this study, the drama method in foreign language and English teaching is tried to be analyzed both conceptually and in order to see its place in the teaching system. The course focuses on the development of speaking skills in teaching English by using drama methods and techniques and what are its benefits in this field.

On the use of drama in foreign language teaching, Via (1976) says:

Drama is not a method, a technique or tool that can be used at any stage of the foreign language learning program. As well as working on a drama project that will cover the whole period, a fifteen-minute events can be held at the beginning, in the middle or at the end of the lesson. It enables students to see the language as a necessary tool to provide communication rather than an academic study.

Wessels (1987) says in the same subject:

In foreign language teaching, drama is seen as a technique of communicative language teaching. Drama is not a new language teaching theory like a communicator approach but a technique used to develop certain language skills.

Drama cannot be used separately from other studies in foreign language teaching. Because language teaching includes listening and speaking as well as reading and writing. Drama is directly related to listening and speaking, and indirectly with reading and writing. In this respect, it is inevitable to integrate drama activity with reading and writing in language teaching.

In the light of all these quotations, we can say that: Drama is an auxiliary activity in the classrooms. It provides environments where students can use new structures. In this way, students' communication skills become stronger. Drama covers all the social and psychological characteristics of learning and influences the person as a whole. It is an alternative for children to learn a foreign language and allows them to respond much more positively than a normal learning. Drama helps to make the target language easier to understand and decode. In this way, the student eliminates prejudice against foreign language.

The most important feature of drama is that it is fun for children. Before the events, the tension of the child prepared with games, mime and improvisations will decrease and the motivation will increase. In warm-up studies; touching, physical contact will help students to come up with a happy group by eliminating obstacles and shyness among students.

Thanks to the drama technique, the classroom environment, full of desks and tables, becomes an area that can be moved easily. Events give students the opportunity to talk and express themselves. Thus, children feel that they are important for the event.

Drama is a very useful activity to improve interpersonal communication. In a group that works for a common purpose, it is easier to make friends in a relaxed environment. In such activities it is impossible to isolate himself/herself from other students.

In foreign language teaching, traditional methods are often insufficient to educate competent students who have four of the four main skills. Some of the students develop their speaking skills, some develop their comprehension skills, and some improve their reading skills. However, knowing a language also includes language skills.

Since drama teaches four language skills, it provides a permanent learning. Compared to the drama technique, information learned by memorization is quickly forgotten and cannot be used when it comes to.

The use of drama in foreign language teaching is an important teaching method in the acquisition of basic language skills. In this process, the student has a permanent learning process because of the active participation of the student. The best way to learn the foreign language is by going to the country where it is spoken. When this is not possible, drama with education is the best alternative. The drama method used in English lessons showed that the students learned the words faster and formed a more comfortable sentence compared to the traditional teaching. Drama is always seen as an interesting method of teaching by students because of its fun content and student-centered style.

Thanks to all these features, the drama technique is suitable for students at all levels, starting from the new learners of the foreign language. To encourage shy students can be used puppets and improvisation, especially for students at the beginning level. Mime technique can be used to teach new vocabulary to students at the beginning level. In this way, the child can guess the word taught without using the mother tongue.

5.2.Suggestions

First of all, parents, teachers, students and the community should adopt the importance of drama education through meetings, seminars, panels and press.

The number of departments providing education in the field of drama education should be increased.

Textbooks on drama education are highly theoretical and cannot give enough practice. In particular, the importance of translation also adversely affects it. Therefore, textbooks and materials should be prepared separately according to both levels (preschool, first and higher education) and by practitioners (such as teachers and instructors). CD, DVDs should be prepared. Because the teacher and the future teachers will have the ability to know the competences related to the educational drama and to have the required level of vision. However, the levels of practice of teachers are lower than they know and see. It is hoped that this deficiency can be eliminated in this way.

The characteristics of the environment of the drama should be determined and the physical environment should be prepared accordingly. School administrators and teachers and other stakeholders should be informed.

There is a need for the supply and production of various materials for the application of drama. For this, practitioners should be trained and the necessary financial support should be provided by management.

Teachers should benefit from drama techniques in this direction as it contributes more to the ability of speaking among the four basic language skills.

Various researches should be conducted in order to open the drama teaching department, especially the international practices should be examined.

Research on the drama competences of teachers should be continued.

The discussion about drama teaching should be discussed and necessary investigations and research should be conducted. In particular, it will be useful to work together with the relevant instructors. Because, drama teaching can be said to be a new field in our country and time is needed for it to be institutionalized.

The effect of drama technique on foreign language learning of students in various age groups should be investigated.

Students of the Faculty of Education should be proficient in the use of drama as a teaching technique.

Special attention should be given to drama techniques in in-service training activities conducted by the Ministry of National Education. It will be useful to include teaching staff periodically in in-service training programs. They will increase their experience in the implementation of strategies and gain the opportunity to reinforce their existing knowledge.

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Özgeçmiş

Adı Soyadı:	Üzeyir İKİNCİ	İmza:	
Doğum Yeri:	KONYA		
Doğum Tarihi:	06/04/1986		
Medeni Durumu:	Evli		

Öğrenim Durumu

Derece	Okulun Adı	Program	Yer	Yıl
İlköğretim	Zafer İlkokulu	-	Konya	1997
Ortaöğretim	Zafer İlköğretim Okulu	-	Konya	2000
Lise	Muhittin Güzelkılınç Lisesi	Yabancı Dil Ağırlıklı Lise	Konya	2004
Lisans	Selçuk Üniversitesi	İngilizce Öğretmenliği	Konya	2009
Yüksek Lisans	Necmettin Erbakan Üniversitesi	Eğitim Bilimleri Enstitüsü Yabancı Diller Eğitimi / İngiliz Dili Eğitimi	Konya	2019

Becerileri:	Şiir yazma, Kitap İnceleme ve Çevirisi
İlgi Alanları:	Spor, Müzik, Şiir, Tiyatro ve Kitap İnceleme ve Çeviri
İş Deneyimi:	2009-2011 Yunak Kuzören İlköğretim Okulu - İngilizce Öğretmeni 2011-2014 Saraçoğlu Toki Mustafa Çetin İlköğretim Okulu - İngilizce Öğretmeni 2014-2015 Mehmet Akif Ersoy Anadolu İmam Hatip Lisesi - İngilizce Öğretmeni 2015-2018 Şemsi Tebrizi Kız Anadolu İmam Hatip Lisesi - İngilizce Öğretmeni 2018 - Meram Anadolu Lisesi - İngilizce Öğretmeni (Halen bu okulda görevine devam etmektedir.)

Aldığı Ödüller:	Selçuk Üniversitesi İngilizce Öğretmenliği Bölümü Onur Belgesi
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