T.C.

UNIVERSITY OF GAZİANTEP
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE TEACHING

AN INVESTIGATION INTO THE EFFECTS OF CREATIVE DRAMA ACTIVITIES ON YOUNG LEARNERS' VOCABULARY ACQUISITION: A CASE STUDY

MASTER OF ARTS THESIS

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Supervisor: Assist. Prof. Dr. Berrin UÇKUN

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ABSTRACT

AN INVESTIGATION INTO THE EFFECTS OF CREATIVE DRAMA ACTIVITIES ON YOUNG LEARNERS' VOCABULARY ACQUISITION: A CASE STUDY

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The primary concern of this study was to investigate the effects of creative drama activities on young learners' vocabulary acquisition. The current study was conducted on 78 seventh grade students at 30 Ağustos Primary School in Gaziantep. The participants consisted of two groups, treatment and control group. A variety of creative drama activities were administered to the treatment group for a duration of eight weeks. At the end of treatment period, both groups were administered a vocabulary achievement examination as a posttest as well as Gardner's Attitude-Motivation Test Battery. Students' self-related and lesson-related feelings concerning creative drama classes were measured through an evaluation checklist immediately following each drama module.

As a result of the quantitative analyses, it was found that creative drama activities had a significant effect on enhancing vocabulary acquisition of young learners in the treatment group. Students' responses to the checklists were supportive of creative drama lessons as the subjects found these lessons entertaining and educative. It was also discovered that students' motivation had a predictive effect on subjects' vocabulary examination scores. The results revealed that gender played a distinguishing role where females displayed higher success on the vocabulary measures than males while males in the treatment group made greater vocabulary gains compared to the males in the control group. Moreover, our results indicated that the treatment group students who achieved higher vocabulary scores also received higher grades from their English Course at the end of the term. In sum, our findings suggest that vocabulary attainment levels were superior when students are exposed to new vocabulary items by means of creative drama activities. The pedagogical implications of this study for primary school English classes are discussed and recommendations are made for further study in view of the findings.

Key words: Creative drama, vocabulary, young learners, Learning English as a foreign language, AMTB.

ÖZET

ÇOCUKLARIN KELİME EDİNİMİNDE YARATICI DRAMA ÇALIŞMALARININ ETKİLERİ ÜZERİNE BİR ARAŞTIRMA: BİR ÖRNEK-OLAY İNCELEMESİ

YILMAZ, Rabia
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Bu tezin temel amacı çocukların kelime ediniminde yaratıcı drama çalışmalarının etkilerini araştırmaktır. Bu çalışma Gaziantep'de 30 Ağustos İlköğretim Okulu'nda bulunan 78 yedinci sınıf öğrencisine uygulandı. Katılımcılar deney ve kontrol grubu olmak üzere iki gruptan oluşturuldu. 8 haftalık bir çalışma boyunca deney grubuna çeşitli yaratıcı drama aktiviteleri yaptırıldı. Çalışmanın sonunda her iki gruba da sontest olarak bir kelime başarı testinin yanında Gardner'ın Güdüleme-Tutum Ölçme Anketi uygulandı. Öğrencilerin yaratıcı drama dersleriyle ilgili öze dayalı ve derse dayalı duyguları her drama dersinin hemen sonrasında verilen bir değerlendirme çizelgesiyle ölçüldü.

Nicelikli analizler sonucunda yaratıcı drama aktivitelerinin deney grubundaki çocukların kelime edinimini arttırmada anlamlı bir etkiye sahip olduğu görüldü. Öğrenciler yaratıcı drama derslerini eğlenceli ve eğitici buldukları için verdikleri cevaplar yaratıcı drama derslerini destekledi. Ayrıca, güdülenme faktörünün öğrencilerin kelime sınavı puanları üzerinde belirleyici bir etkisi olduğu ortaya çıktı. Sonuçlar, cinsiyetin ayırt edici bir rol oynadığını ifade ederek, kelime ölçümünde kızların erkeklere oranla daha yüksek bir başarı gösterdiğini ve deney grubundaki erkeklerin kontrol grubundaki erkeklere oranla daha büyük ölçüde kelime edinimi sağladığını ortaya koydu. Buna ek olarak, sonuçlar kelime sınavından yüksek puan alan deney grubu öğrencilerinin dönem sonunda aldıkları İngilizce ders notlarının da yüksek olduğunu tespit etti. Sözün kısası, bulgular öğrencilerin yeni kelimeleri yaratıcı drama aktiviteleri yoluyla öğrendiklerinde kelime edinme seviyelerinin daha üstün olduğunu belirledi. Bu çalışmanın sonuçlarına dayanarak, ilköğretim okullarında İngilizce derslerinin öğretilmesine ilişkin pedagojik içerimler ortaya konulmakta ve gelecekteki çalışmalar için öneriler verilmektedir.

Anahtar Kelimeler: Yaratıcı drama, kelime, çocuklar, İngilizce'yi yabancı dil olarak öğrenme, Güdüleme-Tutum Ölçme Anketi.

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CHAPTER I

INTRODUCTION

1.1. Presentation

The present study investigates the effectiveness of creative drama activities in vocabulary learning of young learners as compared to the more traditional techniques of teaching vocabulary. This chapter includes background information to the study, statement of the problem, purpose and significance of the study, statement of research questions, assumptions, scope and limitation of the study, definition of the terms, and abbreviations.

1.2. Background Information to the Study

The English language is occupying a big place in our lives more and more because it is accepted as "Lingua Franca", namely, global language among all the peoples in the world. Teaching English as a second or foreign language has had many changes in terms of approaches, methodologies and techniques during the last century. Every few years, new language teaching methods arrive on the scene. They are usually proclaimed to be more effective than the old ones. At this point, L2 teachers carry a great responsibility for examining the new approaches and evaluating them for their students. The basis for this evaluation is surely the teacher's own experiences with previous approaches in terms of satisfaction or disappointment.

Teachers of English regularly plan cooperative learning activities, differentiate instruction, and strive to develop an environment that is less teacher-centric and provides more student involvement (Brooks & Brooks, 1993; Stiggins, 2005; Tomlinson, 1999). These elements are commonly described as best teaching practices. In classrooms with EFL learners, these practices are even more essential. Students who speak English as a foreign language are particularly vulnerable in

classrooms where teachers follow a traditional lecture style, and students demonstrate knowledge by independent work. These students may lack the necessary background knowledge or possess a learning schema that is different from that required to follow a lecture in a content area classroom in the UK or in the U.S. Limited vocabulary may prevent their success at reading independently. Their strength in social English language may belie their written language ability. For these reasons, EFL teachers and content teachers with EFL learners in their class must learn to change their delivery methods without compromise of the standards for grade level content.

Teaching English Language to young learners is regarded with more attention than adults in our country (Turkey) nowadays; therefore, teaching English to young learners in primary schools in Turkey is one of the most challenging tasks for language teachers. There are many ways to learn English as a Foreign Language (EFL) for young learners and one of them is through drama.

Harmer (2003) classifies the way how young learners learn a language differently in the following ways:

1- They respond to meaning even if they do not understand individual words.

2- They often learn indirectly rather than directly - that is they take in information from all sides, learning everything around them rather than only focusing on the precise topic they are being taught.

3- Their understanding comes not just from explanation but also from what they see or hear and, crucially, have a chance to touch and correspond with.

4- They generally display an enthusiasm for learning and a curiosity about the world around them.

5- They have a need for individual attention and approval from the teacher.

6- They are keen to talk about themselves, and respond well to learning that uses themselves and their own lives as main topics in the classroom.

7- They have a limited attention span; unless activities are extremely engaging they can easily get bored, losing interest after ten minutes or so.

There are numerous terms to characterize "drama" in the classroom as a pedagogical method: creative drama, creative dramatics, developmental drama, drama in the classroom, drama in education, educational drama, improvisational drama, spontaneous drama, informal classroom drama, role-playing, free dramatic

play, child drama, sociodrama and creative play acting. Also, it is used with different concepts for mainly developed countries. It is used as "Creative Drama" in the U.S.A., "School Play" or "Play and Interaction" in Germany, "Drama in Education" in England which is the most experienced country on using drama in the education process and "Creative Drama" in Turkey (San, 1996).

One of these types, "creative drama", is used for young learners aged between 5-14 in an EFL classroom. Creative drama is not something new in the sphere of educational drama and it took its roots from the methodology of Peter Slade's "Child Drama" (1954).

Creative drama activities are now done in all stages of education, ranging from pre-school education to university and graduate education. In addition, creative drama is considered important not only in education but also in many other fields that require creativity like in public relations such as employing someone, in psychological counselling and guidance, in special training for mentally disabled people, in hospitals or in prisons for criminals.

Drama in the classroom, also known as Creative Dramatics, helps students focus and concentrate their energies in a productive manner, while it also helps improve their reading, writing and communication skills. It enhances self-esteem, problem solving, interaction, cooperation, and strengthens listening skills. Creative Dramatics focuses on the elements used to explore our emotions, our thinking; promotes teamwork, discipline, pride and it allows other ways to teach a language, particularly ESL (Ortiz, 2004). Brian Way (1967) presents a macrocosmic view of drama when he proposes that "A basic definition of drama might simply be 'to practice living'. The same definition might well be both adequate and precise as a definition of education" (p. 6).

Drama has been found to be particularly effective in the language arts curriculum. James Moffett (1968) contends that "Drama and speech are central to a language curriculum, not peripheral. They are base and essence, not specialties. I see drama as the matrix of all language activities subsuming speech and engendering the varieties of writing and reading" (pp. 60-61). Interacting verbally with others as in drama, is assumed by Moffett to be the chief way in which thought and language are developed.

According to Tom O'Hanley (1973), "it (drama) is ... the great undiscovered learning situation—process—undiscovered, that is, by the majority of educators. It is

remarkable because it involves the total being" (p. 35). He adds that "creative drama develops self-confidence, self-image, social relationships, physical skills, imagination potential. It also includes numerous learning skills particularly those pertaining to language" (p. 34).

The effects of creative drama experiences on self-concept, and the relationship between those experiences and learning stand out as important features of drama for children in literature. McCaslin (1980) says that;

> "creative drama may be viewed as an art form, a way of learning, a means of self-expression, a leisure-time activity or a therapeutic tool. In each instance, learnings include self-knowledge, a knowledge of others, information acquired through the process of drama and aesthetic appreciation" (p. 259).

Texas Education Agency (1978) expresses that creative dramatics enable children, with guidance, to reinforce academic subjects, establish a positive self-image and develop the processes of concentration, analysis evaluation, inference and creativity. With the contribution of Dorothy Heathcote (1984), drama in education has become a great tool in the hands of teachers in providing a stress-free and child-centered teaching environment and in giving each and every child an opportunity to do and to be through drama.

Creative drama can be used as both a means and an end. To use it as an end means teaching drama through drama. Here the aim is to help the individual for self-development, to make the drama more enjoyable and to promote communication. To use it as a means refers to using drama as a method to teach a subject. It is almost impossible to tell between these two uses. In the teaching of a subject through drama, there is the drama process itself and as to be expected in this process drama affects personality development, enjoying drama and development of communication skills (Sağlam, 1997).

One of the most important changes that drama brings into foreign language teaching is the change of teachers' and students' roles. Drama provides a more independent and relaxed relationship by getting out of traditional roles completely. Especially, the change in teacher's role creates a suitable atmosphere for learning because the teacher is not anymore a person who always knows what is right, is terrifying and the only dominant person in the classroom. Contrary, the teacher is a person who does the activities together with his/her students, plays games with them and who is being asked for advice when necessary during drama activities. As a

result of this, the learner feels more calmly in the classroom, does not get stressed and uses the foreign language by not feeling the fear of making a mistake.

In addition to these, creative drama appeals to all kinds of learners. Human beings receive and process information in different ways; the main of these are through sight, hearing, and our physical bodies. When children dramatize, they use all these channels, and each child draws on the one that suits them best. This means they will all be actively involved in the activity and the language will "enter" through the channel most appropriate for them.

According to Phillips (1993), "'Young learners' mean children from the first year of formal schooling (five or six years old) to eleven or twelve years of age" (p. 3). Similar to Philips, Slattery and Willis (2003) stress "Children show different characteristics at different ages, we make a distinction between very young learners (VYLs) aged under 7 years, and young learners (YLs) aged 7 to 12." (p. 4).

Moon (2000:3) points out that young learners learn a foreign language;

• through being motivated. It depends on the teacher's style. If the teacher motivated them they would learn fast or quicker.

• by listening and repeating.

• by imitating the teacher. They want to please the teacher. They feel embarrassed when they make mistakes.

• by doing and interacting with each other in an atmosphere of trust and acceptance, through a variety of interesting and fun activities for which they see the purpose.

• through translating sentences into their own language.

To sum up, young learners love to use their imagination and to play, they are naturally curious and they like repetitions. The best language learning atmosphere for young learners is the one which is anxiety-free and joyful. Development of receptive skills such as listening and reading takes place earlier then productive skills such as speaking and writing. Young learners are imaginative, creative and energetic. Children like dealing with language and their motivation for learning a foreign language comes from enjoyment and pleasure that they experience in the learning situation. They have short memories and emotional needs. The language activities and materials in the language class should meet their needs in order to be successful.

Using creative drama in English lessons will develop children's vocabulary acquisition and will enable the children to use the target language in a functional and communicative way. It also claims that when creative drama is implemented, the participation of the students in the lessons will be high, the students will gain self-confidence and will be able to produce unscripted and creative talk. Furthermore, creative drama fosters the knowledge of vocabulary of young learners by providing a positive environment where students feel more comfortable, relaxed and confident, which in turn leads to a high participation in learning. Besides, creative drama allows children to add an emotion or personality to a text that they have read or listened to. By interpreting the words the children make them their own. This also makes language memorable.

Since drama activities have clearly-defined goals and they are humorous, involving and enjoyable, they improve the relationship between students and teachers; they give rise to participation, motivation, and self-confidence. Drama as a teaching technique creates supportive, intellectual and emotional environments that encourage students to think. It allows students to apply their communication skills and encourages them to take risks. Also, it promotes long-term retention of vocabulary and motivates students toward further learning and use of the new language as a means of communication.

Overall, creating a nonthreatening learning environment is an important goal in the teaching profession. Therefore, using creative drama techniques in the EFL classroom will be an advantage to the teacher because it will make language learning more fun and entertaining. Having the opportunity to combine all of these effective aspects of drama techniques such as role-play, pantomime and improvisation together will definitely help teachers obtain such a formidable task. In return, this allows for growth, success and high self-confidence in student learning.

1.3. Statement of the problem

Historically, creative drama has been used in the classroom as a means to fully engage students in learning. It is a fact that young learners learn better when they are exposed to new language items by means of drama activities because Phillips (1993) maintains that children have imitation skills which help them to learn new things more easily and to do the classroom activities more willingly. According

to Phillips, an enjoyable activity will be quite useful for motivation and long-term retention of learned language items.

Recent studies (2006, as cited in İnan) show that although most of teachers of English find drama activities very useful, they do not use or very rarely use them while teaching target words in English lessons. They just use traditional teaching techniques such as giving Turkish equivalents of target words, repetition drills and memorization. However, young learners can not learn the target words by memorization because they do not use them at all in real life. Thus, they immediately forget the target words. As a result of these, there is no retention, no gain, no fun, no productive usage, no association with actual life, there is just quick loss in terms of vocabulary in English language classes. In spite of everything, students are very enthusiastic about learning Eglish, so their natural interest in the language needs to be reinforced.

In our country (Turkey), in most state schools, my personal observations have shown me that more emphasis is given to reading and writing. Besides, English is taught mainly through the Grammar Translation Method and target words are taught through just memorization technique. The teachers of English cause English classes to be monotonous and boring by using these techniques. Furthermore, students lack speaking and listening skills. Also, course book designers do not mention how activities could be applied in the teachers' guide books. There is no educational instruction about how these activities can be adapted to the content of the chapter. Although recent language text books are improved in the sense of introducing vocabulary items in semantic networks, word families and word associations, the researcher wants her students to learn more vocabulary, be able to use them in authentic contexts and be able to retain them in the long term memory through building numerous sensory and cognitive meaning connections.

The researcher took the definition "Drama is learning by doing" (Kerridge and Wessels, 1987-8:15) as basis for her study. It is a teaching philosophy and it can be applied to all aspects of teaching a language. Additionally, when looking into the research related to using creative drama techniques in English language teaching, it is realised that the effects of creative drama on speaking skills, self-esteem and self-confidence have been studied, but very little research has been conducted on how EFL teachers can use drama techniques to facilitate vocabulary acquisition. For these reasons, the researcher wanted to carry out this research on the effects of creative

drama on vocabulary acquisition for young learners. She thinks that it would be useful to conduct a research on this area to open new ways to the teaching of vocabulary.

1.4. Purpose and Significance of the Study

The results of this study are expected to illustrate the numerous methods and benefits of using a new approach to teaching vocabulary items and provide new insights and recommendations regarding the use of creative drama in primary education.

In essence, the aims of the study are:

- to test the effectiveness of the creative drama activities as a vocabulary teaching technique;

- to have all the treatment group students participate in the creative drama activities actively and willingly;

- to help the students build their self-confidence, increase their motivation and desire to learn English, and to develop a positive attitude to learning English, and specifically vocabulary, more than their peers in the control group;

- to analyze the possibility of increasing young learners' store of vocabulary items and make the new vocabulary items a part of their active vocabulary through creative drama;

- to promote a positive atmosphere for children to develop both their speaking and listening skills;

- to enable the students to use the four language skills within the language classroom medium;

- to find out about the students' opinions on the use of creative drama techniques in their language classrooms;

- to provide EFL teachers with seven sample creative drama lesson plans which will help them use this technique in their classrooms;

- to discuss the technique and introduce some of its applications for English Language classrooms for other skills of reading, writing and listening.

1.5. Statement of Research Questions

In this study, the researcher tried to find answers to the questions below:

1- Do creative drama activities have a differential impact on young learners'

a) vocabulary acquisition with respect to a control group in terms of vocabulary gain as measured by a final vocabulary examination?

b) affect (control versus treatment group) as measured by the four subsections of Gardner's Attitude-Motivation Test Battery?

2- Do the students display positive attitudes in relation to each creative drama classroom sessions as measured by their checklist responses following each module?

3- Do subjects' responses to the four subscales of the Attitude-Motivation Test Battery have a predicting effect on subjects' vocabulary gain scores?

4- Does gender interact with creative drama activities in increasing learners' vocabulary gain?

5- Is there a positive relationship between vocabulary scores of the treatment group and their end-of-the-term English Course Final Grades?

1.6. Methodological Assumptions

The following assumptions have been considered throughout this study:

1- Within the scope of this current study, 7th grade students will be assumed as young learners of English.

2- The treatment and the control groups have similar linguistic and affective characteristics.

3- For the purpose of expedience and convenience, therefore, the researcher uses the terms "techniques", "activities" interchangeably in this study.

4- Students will respond honestly and sincerely to the items stated in the Attitude-Motivation Test Battery.

1.7. Scope and Limitations of the Study

This study was carried out with 78 seventh grade learners of two classes chosen as control and experimental groups at 30 Ağustos Primary School in Gaziantep. The experimental group had 40 students (7/D) and the control group, 38 students (7/E). The subjects were between 12-13 years old. The students study English four hours per week. Vocabulary teaching lessons with creative drama techniques were applied to the experimental group and traditional techniques such as giving Turkish equivalents of the target words were applied to the control group.

The vocabulary items taught through creative drama activities have been extracted from students' own course book word lists in parallel with syllabi. In preparing these activities, as well as drawing upon reference books, articles and thesis on teaching through drama, the thesis writer has also drawn upon her notes and experiences gained from her attendance to a creative drama seminar series carried out by the academic specialist Lydia Stack (April 2009, Gaziantep).

Creative drama lessons were applied for two class hours weekly. Seven vocabulary quizzes and seven checklists were administered to the experimental group. Vocabulary quizzes and checklists to check students' feelings and thoughts about themselves and the lessons were carried out at the end of each creative drama module. From time to time a few vocabulary quizzes were applied to the control group students. Yet, these quizzes performed to the treatment or control group students were not measured in this study. Seven different lesson plans with drama activities which were prepared in accordance with the course book were applied to the experimental group. At the end of the treatment, a vocabulary examination as a post-test and an attitude-motivation test were administered both to the experimental group and the control group students.

This study was limited to 78 students comprising two classes functioning as control and experimental groups. The researcher had access to these two classrooms as their English teachers which made this selection a convenience sampling. Another limitation is that the creative drama activities and quizzes administered to students. The students were limited with those that could best suit and supplement the units, vocabulary lists and language functions covered in the course books 7th grade English curriculum of the Ministry. Other drama techniques that were not appropriate for the given class materials, and therefore not investigated in this study, need to be examined in other classroom settings.

1.8. Definition of the Terms

Vocabulary : Usually used to refer to the stock of words, usually imagined as having fixed meaning to be found codified in the dictionary.(Lewis 1997: 220)

Drama : It is a technique which can be used by language teachers to develop certain language skills. In ELT classrooms drama can be used to promote language acquisition, to improve coursebook presentation, for revision and reinforcement.

Creative drama : It refers to "any informal drama created by the participants" (McCaslin, 2006, p. 7). It focuses on the process of creating rather than the performance of a final product. Techniques utilized in creative drama include, but are not limited to, pantomime, storytelling, story dramatization, role-playing, improvisation, theatre games, and process drama.

Young Learners : It means children from the first year of formal schooling (five or six years old) to eleven or twelve years of age (Philips, 1993).

EFL - English as a Foreign Language : It is a term used when English is taught in a country where English is not the country's first language. EFL is usually taught by teachers whose native language is not English. "The role of English in countries where it is taught as a subject in schools but not used as a medium of instruction in education nor as a language of communication (e.g. government, business, industry) within the country" (Richards, et al., 1992:123-124).

ESL - English as a Second Language : It is a term used when the student learning English is in a primarily English-speaking country such as the U.S., the U.K. or Australia. ESL is usually taught by teachers whose native language is English. It is the English language learned after the first language or mother tongue. It refers to the use or study of English by speakers of a different native language.

Acquisition : A term popularized by Krashen for the unconscious intake of language, which is then available for spontaneous use (Lewis 1997:215).

First language acquisition (L1) : The process of learning to speak in one's native language.

Second language acquisition (L2 or SLA) : The process of acquiring fluency in a language that is not one's first (i.e. native) language.

1.9. Abbreviations

EFL : English as a Foreign Language

ESL : English as a Second Language

YLs : Young learners

VYLs : Very Young Learners

ELT : English Language Teaching

L1 : First Language Acquisition or native language

L2 or SLA : Second Language Acquisition

AMTB : Attitude-Motivation Test Battery

CHAPTER II

REVIEW OF LITERATURE

2.1. Presentation

This chapter presents the literature review in three parts. In the first part, there are some titles such as definition of "drama" and "creative drama", drama in education and language teaching, drama activities and their benefits. In the second part, vocabulary teaching and using drama with young learners are investigated. In the third part, related studies on drama conducted in Turkey and abroad are covered.

2.2. Definition of the terms "Drama" and "Creative Drama"

The term "drama" is defined in many ways by a lot of writers and researchers in the history of education and language teaching. Hornbrook (1998:3) defines drama as a "part of the discourse of life". Pirandello (1950) claims the same. In his words, "The drama is in us, and we are the drama" (in Heath, 1993:177). Similarly, Susan Holden (1981) defines drama as any activity which asks the participant to portray himself in an imaginary situation; or to portray another person in an imaginary situation. Drama is about 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.

Burton (1981:322) describes drama as a total activity, concerned with the inner self and surroundings, the physical and the mental self, the individual and the community, and the human situation and potential. In general, drama is concerned with the whole person (Way, 1967: 112).

Hayes (1984) explains what she means by drama. According to Hayes (1984), drama is "using mime and movement, games, role-play and improvisation to develop language and social skills" (in Wessels, 1986:328). Heathcote (1984:97) puts it in a different way. She points out, "Drama is about filling the spaces between

people with meaningful experiences", which means that drama experience focuses on emotions. Thus, as Heathcote makes it clear, in drama, experiences play an important role. And it is these experiences which allow the learners to learn.

Wessels (1987:7) defines drama as "doing" and "being". Wessels asserts, "Drama is not, like communicative language teaching, a new theory of language teaching, but rather a technique which can be used to develop certain language skills" (Wessels, 1987:8). And according to Kerridge and Wessels (1987-8:15) drama is learning by doing, it is a teaching philosophy and it can be applied to all aspects of teaching a language, in our case teaching English.

In 1997, The Children's Theatre Association of America adopted this definition of creative drama: Creative drama is an improvisational, non-exhibitional, process-centered forms of drama in which participants are guided by a leader to imagine, reflect and enact upon human experience (Davis&Behm, 1978:77). Creative drama is not learning about drama, but learning through drama. It is an art for children in which they involve their whole selves in experiential learning that requires imaginative thinking and creative expression (Cottrell, 1987:45). It focuses on the process of dramatic enactment for the sake of the learner, not an audience.

Maley (1983:87) states that

> "drama is concerned with what is happening within and between members of a group placed in a dramatic situation. It is never intended for performance, and rarely if ever rehearsed, since it depends on the spontaneous inventions and reactions of people involved in it... drama involves the participants themselves."

Creative drama is always improvised (Ward, 1952:23). It is improvisational because it is created on the spot, and scripted. The students may act out a story that they have read by using their own words, or a dialogue is created by the student, whether the content is taken from a well-known story or is an original plot. The learner is both a participant and observer, playing a role while interacting with others in role. What is most important is that students are practically engaged in creating drama. A leader guides participants to imagine, reflect, and enact on issues presented in the story or situation (Siks, 1958:45).

Consequently, as it is explained above, in creative drama students do not present what they have prepared in front of a passive audience. No script, no technical aides or audience are used. The process is spontaneous and not rehearsed. Thus, a polished final performance is not the goal of drama. The teacher and the

students can relax and enjoy their own creations. The success of the activity is not measured by the theatrical skills, but by the creative process the students have experienced. Thus, drama is process-centred rather than product-centred. The process is the end in itself.

2.3. Drama in Education and Language Teaching

After explaining different definitions of drama this section will clarify drama in terms of education. Again, different views regarding the relation between drama and education will be reflected.

The basic idea to the development of creative drama was the realization that the need to play is an important developmental process in a child (Redington, 1984). When educationists realized this need, more attention was given to the use of drama in education. Drama according to Maley and Duff (1978) releases imagination and energy and this could be considered as an educational objective. Fernandez and Coil, (1986) stated that drama encourages students to exercise their sensitivity and imagination and thus makes learning more realistic and meaningful.

It is also with the help of Heathcote and Bolton (1984) that drama is seen as an educational tool, not a separate subject (in Dougill, 1987:3). Therefore, as has been stated by Dougill, as an educational tool drama fosters the linguistic, intellectual and social development of learners. Early and Tarlington (1982) concur with Dougill and states that drama centers around language development, personal awareness, group co-operation, sensory awareness, and imaginative growth.

Drama increases motivation and provides the incentive to work hard (Mordecai, 1985; Scharengnivel, 1970). The activities using drama tend to be purposeful. The student sees the need to communicate and concentrates on how to go about a task since drama provides him with a meaningful context.

Drama fosters a sense of responsibility and co-operation among the students (Early and Tarlington, 1983; Scharengnivel, 1970; Mordecai, 1985). Drama activities normally take the form of group work and students cannot afford to stay passive for too long. There is a need to belong to the group and to complete the task. The students develop a sense of selfworth of themselves as they work together.

Drama has a therapeutic effect. It can help solve emotional and behaviourial problems (Stern, 1980; Scharengnivel, 1970). It is a way for a 'troublesome kid' to expend his energy and encourage the shy and uncooperative student to participate.

Temporary suspension of the ego occurs when students participate in dramatic activities. They have to perceive an experience through the roles they take on which are often different from their own. In role-play for example, a student is given a chance to understand and relate to the feelings of others. This develops a sense of empathy in the student as he learns to look beyond himself.

Drama develops moral and social qualities in a student (Scharengnivel, 1970). Drama can lead students to an appreciation of drama as an art form (Scharengnivel, 1970). Perhaps the value of drama can be summed up by Susan Stern (1980) who looked into drama in second language learning from a psycholinguistic point of view. She stated that drama heightened self-esteem, motivation, spontaneity, increased capacity for empathy, and lowered sensitivity to rejection. All these qualities facilitate communication and provide an appropriate psycholinguistic climate for language learning.

Drama motivates the teacher to meet the needs of the student (Mordecai, 1985). The drama activities provide opportunities to understand the thoughts and feelings of the students as they express themselves in the creative drama activities. From the constant feedback provided by the activities, the teacher can plan better strategies for more effective learning and teaching.

Bolton (in Heathcote, 1984:7) and Heathcote (1984:56) emphasise the recognition of drama as a teaching instrument. According to Bolton, drama is "a unique teaching tool, vital for language development". So, drama works best when it is a part of the learning process, and each teacher should make use of drama in education to promote the educational development of the students, namely, the linguistic, intellectual and social development.

Perry and Sinka (1995a:38) claim that drama is a teaching tool which can be used in every subject such as history, language learning, science, literature, poetry, arts, and the like. Similarly, Scher and Verrall (1975:4) claim that drama can be connected to not only English but also history, art and music. As a result, regardless of the subject, every teacher can make use of drama in his/her lesson to make the lesson more meaningful, clear and enjoyable. Using drama in education also furthers the educational development of the learners. Therefore, drama makes use of every subject to make learning possible.

It is particularly a most effective approach to language teaching (Stevens, 1989:1). Holden (1983:131) confirms that the element of drama is its value in

education and in language teaching. Via and Smith (1983:xi) also argue, "One of the best ways to learn English as an international language is via drama techniques". Like Via and Smith, Bolton regards drama as a unique teaching tool which is fundamental for language development (in Heathcote, 1984:8). Dougill (1987:5) agrees with Bolton, Via and Smith on the importance of drama in language teaching and states, "In language teaching, drama simulates reality, develops self-expression and allows for experiments with language". Via (1985:13) puts the following on the place of drama in language teaching:

> "Drama, when used as a vehicle for language learning, strives to help students discover their particular individuality and to put it into practice when speaking English-whether this is in a classroom activity, in a play, or when speaking with another speaker of English, native or nonnative."

Drama provides students and teachers with activities in which they have a real need to communicate (Dougill, 1987:5). Stevens (1989:1) also mentions the place of drama in language teaching. He believes that in language classes drama is used to develop communicative competence and it is successful in enhancing oral fluency.

In drama, students are not just exposed to L2; that is to say, drama focuses not only on language but also on the personal/emotional experiences, imagination, intuition, and sensibility of the student, which makes the language an integral part of student's own experience. Therefore, the foreign language student both acquires a new skill, and grows intellectually and emotionally (Stevens, 1989:2). Thus, wholeperson learning, which drama exploits, takes students' feelings, intellect, and emotions into consideration for real learning to take place.

In addition, since drama is beneficial in terms of classroom management, language teachers should make use of drama in their classrooms. It helps to overcome the difficulties of teaching mixed-ability classes. While students who are good at the language can use more sophisticated language, others, who are not good at the language can compensate for lack of language ability by the use of paralinguistic communication such as body language and general acting ability. And since drama uses pair and group work, it caters for any number of students, which makes the use of drama beneficial to both students and the teachers (Dougill, 1987:7). Consequently, drama is very beneficial to language learning process, and this makes drama an inevitable element of language learning.

Wessels (1987:9) claims that drama can be used in at least four different areas of language teaching: teaching the coursebook (to "make the coursebook come alive"), teaching the four skills, teaching spoken communication skills, and the drama project which is a full-scale staging of a play in the target language. Wessels (1987:10) claims, "drama is a marvellously flexible technique that can fit into any area of the timetable". Drama helps to bring the materials to life, by filling the "lifeless print with the feelings, imaginations, and thoughts of the learners". And as a result learners become active participants in the learning process.

According to Maley and Duff (1978:16) dramatic activities - role plays, simulations, songs, games - play an important part in presentation, practice and production phases, but especially in the third phase they are useful and important. Consequently, they believe that drama especially fits into the production phase of language teaching.

Briefly, we can conclude that drama, which is a technique that can be used to develop certain language skills, can easily be integrated into language teaching. Teachers can make use of drama throughout the lesson, in different ways, like teaching the coursebook, and the four language skills including spoken communication skills. They can even use drama to develop language skills and areas. In addition, teachers can use drama in the production phase of language teaching as well as the presentation and practice phases. Thus, a language teacher can employ drama at every stage of a language class starting from the presentation to the production stage.

2.4. Drama Techniques

Each student in the class brings a different background, a different life into the classroom, and they should be able to use these differences when working with others (Maley and Duff, 1978:6). In drama activities, students have a chance to use their own personality while creating the material on which part of the language class is to be based. In their book, Maley and Duff (1978:6) also explain what they do not mean by drama activities. By drama activities, they do not mean a performance, namely putting on plays in front of a passive audience; the stiff, self-conscious dramatization of dialogues and short sketches which are generally produced for language reinforcement or revision; the preparation for some great final performance.

As Dougill (1987:145) puts, we are all capable of some form of role-play (which is a dramatic activity) because in everyday life we all play roles. The teachers can guide students towards an ever-increasing range of drama activities from this common starting-point and enhance growth in self-confidence and language ability. Heathcote (1984:54) agrees with Dougill on what dramatic activity concerns. Heathcote reports, "Dramatic activity is concerned with the ability of humans to 'become somebody else', to 'see how it feels', and the process is a very simple and efficient way of crystallising certain kinds of information".

Drama Techniques include a large scale of activities such as drama games, role-play, mime, improvisation, simulation, pantomime and puppetry.

2.4.1. Drama Games

Teachers can use drama games at the beginning of the lesson as warm-ups or introductory activities. Such games prepare the students for the lesson and introduce the main topic of the lesson. Also, there are games to revise or reinforce previously- taught material. While playing these kinds of games, students have a chance to practice it. As Clive Barker (1977:104) says, games follow on a session of formal teaching or form a living part of such sessions in order to make the process involved easier to understand. Lastly, there are games which end a lesson. Teachers can use these games to make a summary or revise the language taught during the lesson, so whether a game is used as a warm-up or cool-down activity, it can be beneficial to language students, both linguistically and behaviourally (Steinberg, 1981:54).

2.4.2. Role-play

Role-play is one of the drama techniques which is a structured set of circumstances that reflect real life and in which the participants act as instructed. Every participant is asked to play the part of someone else. It is assuming a different role and it is essential for drama (Dougill, 1987:16). Students recreate the language they are likely to need outside the classroom in different situations (in Dougill, 1987:17). Role-play includes improvisation which is associated with unrehearsed performance before an audience.

In role play, the students become actors engaged in acting like a particular word, character, creature or subject. Exchanging roles is a good way to put oneself in the shoes of another in order to understand that person. As players, children assume

the role of others, where they learn and become sensitive to the problems and values of persons different from themselves.

Role play can be a very effective tool in teaching second language learners as it allows the teacher to set up many situations where learners can safely practise verbal and nonverbal communication in a low risk environment (Collier, 1997:98). According to Kodotchigova (2001:3) role play prepares L2 learners for L2 communication in a different social and cultural context. This technique is an excellent way to elevate attention and focus energy in the classroom.

According to Ments (1999:86), there are a lot of advantages of role play as follows:

Role-play enables students to express hidden feelings, to discuss private issues and problems, to empathise with others and understand their motivation. It gives practice in various of behaviour and portrays social behaviour and dynamics of group interaction, formal and informal. It gives life and immediacy to academic descriptive material and provides opportunity for non-articulate students and emphasises the importance of non-verbal, emotional responses. Role-play is motivational and effective because it involves action and provides rapid feedback for both students and tutors. It is student-centred and addresses itself to the needs and concerns of the trainees and enables the group to control content and pace. Lastly, role-play closes the gap between training and real life situations, changes attitudes and permits training in the control of feelings and emotions.

2.4.3. Simulation

Simulation is a problem-solving activity where the student brings his own personality, experience and opinions to the task. It involves discussion of a problem which is presented with various materials such as maps, newspaper cuttings by the teacher. Each student is given a role-card with the essential information about the problem and about his own character and attitudes. The students normally bring their own experience to the portraying of the roles in a simulation. The situation need not be a real life situation but can be imaginary like being stranded in a desert island. The outcome of the simulation was of paramount importance.

Brown (2001:183) emphasized in his book that simulations usually involve a more complex structure and often larger groups (of 6 to 20) where the entire group is working through an imaginary situation as a social unit, the object of which is to solve some specific problem. A common genre of simulation game specifies that all

members of the group are shipwrecked on a desert island. Each person has been assigned an occupation.

2.4.4. Improvisation

In our daily lives we are all involved in improvisation of some sort. According to Hodgson and Richards (1974:2) improvisation is "a spontaneous response to the unfolding of an unexpected situation". Also Landy (1982:63) defines improvisation as an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a leader, usually indicating statements of whom one is, where one is and what one is doing there.

In improvisation activities the students are less guided than they are in ordinary role-playing, and they may be working on a scenario in groups rather than in pairs or threes. In this type, it is advisable that learners are encouraged to constitute their characters and attitudes and means of expression in a simple piece of interaction before building on this to produce something more complex involving a greater number of people.

Improvisations help students to become more creative with language since they have a chance to think themselves in real life situations and as a result of this, students gain confidence in coping with the unexpected. Consequently, they have a chance to use their imagination. Moreover, they focus on getting the message across rather than on repeating dialogues.

The use of improvisation in the language classroom changes the role of the teachers, and inspires student-to-student communication. Teachers guide the students in directions they want them to go. Their primary responsibility in improvisations is to encourage students, not to criticise. Teachers must be prepared to convey curiosity, enthusiasm and support for the smallest effort. The facilitator tries to stimulate the imagination, free the individual to create, guide the group and build confidence.

2.4.5. Pantomime

Pantomime is the art or technique of conveying emotions, actions, feelings, etc., without speech by means of bodily movements, gestures, and facial expressions. It is an efficient technique of vocabulary teaching and learning. It lends itself particularly well to action verbs and it can be fun and memorable because of the fact that it appeals both to the visual and kinesthetic abilities of the learners. This

technique focuses on the listening skill as students demonstrate understanding of what they hear through their actions.

Mime or pantomime is the first step of drama activities. According to Doughill (1987:13), "mime is a non-verbal representation of an idea or story through gesture, bodily movement and expression." It seems doubtful how mime aids in language teaching because of the fact it does not involve language. However, it is one of the most useful and powerful activities. It creates a safe and a comfortable atmosphere for the students who are afraid of making mistakes with the language because of the fact that it is simple to do and can provide much enjoyment. Savignon (1983:245) says that the mime helps learners become comfortable with the idea of performing in front of peers without concern for language, and that although no language is used during a mime, it can be a spur to use language.

Children enjoy pantomime and for the young learners this is an excellent way to begin creative drama. They enjoy making big, bold facial expressions and bodily movements, especially after having to sit still in a classroom for hours. Many children feel confident in their physical talents than in academic skills. Since many of a child's thoughts are spoken entirely through body, children find the pantomime a natural way of expression. Pantomime encourages the use of the entire body. It helps children to gain control of their muscles (Paulu&Lehr, 2002:67). Children learn to express themselves through bodily action, without the additional problem of dialogue (Mc Caslin, 1990:37).

The most important point about mime is that the visual element is a crucial fact. It is emphasized in many research that memory is greatly reinforced by visual association and that recall of language items is helped when there is an associated image. (Doughill, 1987:14) Action speaks louder than words; therefore, it can be more understandable because of the fact that it supports the comprehension of the situation and guarantees the permanent learning. McCaslin (2000:71) advocates that pantomime activities build self-confidence for the students who do not want to speak or cannot speak fluently; in addition, this type of students can convey meaning very successfully through body language.

As a result, pantomime is usually a satisfactory way of teaching vocabulary in introducing some adjectives, concrete nouns, and especially action verbs. It breaks down the barriers between teacher and students and among students. It encourages students and helps them handle with fear and anxiety they may feel when they are in

front of the class. The players learn to express themselves through bodily action, without worrying about the dialogue.

2.4.6. Puppetry

Puppetry is the art of making puppets or presenting puppet shows. A puppet is a small and artificial figure representing a person or animal, having a cloth body and hollow head, designed to be fitted over and manipulated by the hands, rods, etc. Puppets are fascinating for children. They know that puppets are not alive, yet they often listen to and talk with them as if they were real. The value of puppets in the early elementary classroom can not be underestimated. They are a very versatile resource in the young learners' classroom.

Children learn experiencially through getting visually, aurally and kinaesthetically involved in a subject. Puppets are bright and colourful, tactile and moving. They engage the child as a whole person bringing in several of Gardner's multiple intelligences especially emotional, spatial, interpersonal and intrapersonal. This increases the childrens' interest in the lesson and leads to deeper learning. Children can feel more confident when talking through the puppet.

Some children feel hesitant to speak in English because they are unsure of the pronunciation of certain words or of exactly how to express themselves. In such cases puppets can act as a psychological support for a child. When a child speaks through the puppet, it is not the child who is perceived as making errors but the puppet and children find this liberating. Hence, puppets can encourage the students to experiment more with the language and "have a go" when they may have otherwise remained silent.

Working with puppets in the classroom is certainly one way of entering the child's world and demonstrating an understanding of childhood. They provide opportunity for teachers to talk to the children and encourage them to talk to them as well. Research has shown that puppets can be a dynamic learning tool in helping develop communication skills (Quisenberry, 1972:20 & Ackerman, 1994:63). They also help children to learn new words, use their imagination and develop hand and finger coordination.

2.5. Benefits of Using Creative Drama Techniques

There exists many advantages to include drama within the classroom curriculum. There are some valuable benefits for bringing drama to the English Language learner (Heldenbrand, 2003).

* Drama is fun. A "fun" class improves the learning environment as the affective filter is lowered. Mordecai (1985) stresses that the combination of drama activities with learning a foreign language brings about a fun, enriching and purposeful experience. Truthfully, learners want to enjoy the learning process and drama allows them to experiment with language, and laugh at the same time. Drama lightens the academic mood, but enlightens the learner.

* Drama is a relaxing and informal way to learn English. English textbook is very good at providing the structure of curriculum. However, at times, it doesn't provide the freedom to express something in a holistic way. A general textbook dialogue only provides one possible way to communicate the message, but when a learner is given individual choices of how to say something, allowing them the freedom to "step out of the box", the right answer/wrong answer concept is removed and communication becomes more informal while the learner can remain enjoyably relaxed.

* Drama helps to learn new vocabulary and expressions in their proper environment. Unfortunately, verbalizing words and sentences does not solidify comprehension. However, drama activities help to reinforce language previously learned. Sam (1990) concludes that drama "helps to extend, retain and reinforce vocabulary and sentence structure through role-play and communication games". When a teacher brings in a particular scenario, along with some props and costumes, certain words and expressions take on a new meaning in context. Maley and Duff (1982) strongly insist that drama releases personal creativity and energy and this in itself is an excellent purpose for learning. It is necesssary for the teacher to provide the right classroom environment for learners to actually visualize and participate with the vocabulary in a real English language environment.

* Drama helps in proper pronunciation and intonation in English. The teacher can use words and expressions found within the drama script to focus on particular phonetic sounds and assist with correction on an individual basis. In an EFL environment, drama clubs which perform in English need assistance in correct pronunciation and proper intonation. With the help of drama, a learner is able to

produce a variety of utterances, thus getting practice in the target language in an integrated and holistic fashion (Gill, 1995).

* Drama builds confidence in the learner's ability to speak English. The goal of many language teachers is to build confidence within their students. A large percentage of Turkish students lack confidence in speaking, due to the limited opportunity for speaking English in the classroom. As students are provided various activities to get involved with the language, their personal outlook on the language and their speaking confidence become greatly enhanced.

* Drama motivates the student of English. Students are curious about everything and they are willing to take a risk with English. Drama has enabled the student to take a risk and display communication in more ways than just words.

* Drama builds a better understanding of culture. There is a strong connection between language and culture and the teacher can help present the English world to the class. Within short skits and drama activities, cultural elements can be explained and better understood.

* Drama involves the whole person as a total physical activity. Dramatic activities in learning English apply a kinesthetic, emotional, and experiential approach to learning. Language, together with feelings and movement, blend together to affect the whole person.

* Drama is an attractive alternative in teaching language because it gives a context for listening and meaningful language production, forcing the learners to use their language resources and, thus enhancing their linguistic abilities. It provides situations for reading and writing. It is very useful in teaching literary texts as it helps in analyzing plot, character and style. It also involves learners more positively and actively in the text. As Wilga Rivers (1983) states, "the drama approach enables learners to use what they are learning with pragmatic intent, something that is most difficult to learn through explanation." By using drama techniques to teach English, the monotony of a conventional English class can be broken and the syllabus can be transformed into one which prepares learners to face their immediate world better as competent users of the English language because they get an opportunity to use the language in operation. Using drama techniques also fulfills socio-affective requirements of the learners.

* Drama, according to Maley and Duff (1978), releases imagination and energy and this could be considered as an educational objective. Fernandez and Coil,

(1986) stated that drama encourages students to exercise their sensitivity and imagination and thus makes learning more realistic and meaningful.

* As an educational tool, the use of drama fosters the social, intellectual and the linguistic development of the child (Dougill, 1987). Early and Tarlington (1982) concurs with Dougill and states that drama centers around language development, personal awareness, group co-operation, sensory awareness, and imaginative growth.

* Drama increases motivation and provides the incentive to work hard (Mordecai, 1985; Scharengnivel, 1970). The activities using drama tend to be purposeful. The student sees the need to communicate and concentrates on how to go about a task since drama provides him with a meaningful context.

* Drama fosters a sense of responsibility and co-operation among the students (Early and Tarlington, 1983; Scharengnivel, 1970; Mordecai, 1985). Drama activities normally take the form of group work and students cannot afford to stay passive for too long. There is a need to belong to the group and to complete the task. The students develop a sense of selfworth of themselves as they work together.

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feedback provided by the activities, the teacher can plan better strategies for more effective learning and teaching.

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2.5.1. Psychological Benefits of Creative Drama Activities

   Dramatic activities have plenty of psychological advantages ranging from wholeperson learning to student-teacher relationship, from motivation to self-confidence. Different writers set forth different points regarding the psychological benefits of dramatic activities. The best EFL instruction will not be succeeded if the students' affective filter prevents them from acquiring the language, thus lowering the affective filter is the key to successful second language acquisition. The main psychological factors that can affect the affective filter of the foreign language learner are outlined below.

2.5.1.1. Self-concidence

   As reported in Clement, Dörnyei, and Noels (1994), Clement argues that self-confidence is the most important factor affecting the motivation of foreign language learners. Also, Krashen and Terrell (1983) point out that self-image is an important factor related to self-confidence. Self-image refers to a person's beliefs about himself. A person with a positive self-image will usually be more self-confident than a person with a low self- image. When a person is self-confident, he is sure that he can do things well; he is not shy or nervous in social situations (Longman Dictionary of Contemporary English:1288). It is the same in language learning. When students feel confident, they believe in their ability to use the language, they are more open to learning, and they participate more. As Larsen-Freeman (1986:78) puts forth, "The more confident the students feel, the better they will learn". Krashen (1987:31) substantiates that learners with self-confidence tend to do better in second language acquisition. Then, self-confidence is a crucial element in language learning.

   Creative drama supplies learners with "a creative outlet for their mental and physical powers", which in turn builds up their confidence, self-esteem and

spontaneity (Wessels and Kerridge, 1987-8:9). With the help of creative drama, students become more confident in their ability to learn the target language. Then, creative drama improves a sense of confidence in the students (Wessels, 1987:13). In the same fashion, Dougill (1987:7) also expresses that by the help of creative drama activities, students become more confident in their use of a foreign language because, in creative drama activities, students experience the language in operation.

On the connection between self-confidence and creative drama, Perry and Sinka (1995a:38) say that creative drama demands and develops sensitivity on the part of both the teacher and the learners. It is not designed to make students into actors. Creative drama can accommodate all cultures and abilities and, by so doing, can promote in all learners a sense of security and self-confidence and a desire to communicate and to extend themselves linguistically.

O'Neill and Lambert (1982:20) mention Tom Stabler's views and report that according to him creative drama offers the possibility of a synthesis between language, feeling and thought, which can enrich the individual's inner world and increase his or her awareness, understanding of the outer world, competence and confidence in operating within it. Consequently, drama enhances self-confidence, which consecutively increases language use.

Similarly, Stevens (1989:1) also mentions the term 'self-confidence' as one of the benefits of creative drama activities and links the two concepts: self-confidence and language use. At this point Stevens reflects Hyde's (1979) points. Hyde believes that there is a strong connection between "self-confidence in using a second language and the ability to produce it orally in a comprehensible manner". Creative drama shows language learners that they are indeed capable of communicating in meaningful ways and this builds their self-confidence. What is more, the combination of physical movement and voice boasts confidence.

Students are usually reluctant to take part in performances. The reason why they are not willing to take part is that the performance stage involves not only being verbal and expressive but also taking risks with language. As taking part in a performance includes being someone else, a persona, the students feel that someone else does the talking, makes the mistakes, which allows them to eliminate their internal censors and lower their affective filter and this improves their self-confidence and creates a secure atmosphere. Also, acting and performing in front of

others increases confidence and improves communication and self-presentation skills.

Assuming a new identity, different roles improve students' feeling of security and confidence and allows them to be more open. The students feel less inhibited as "their performance is really that of a different person" (Larsen-Freeman, 1986:78). Stern (1983) admits that creative drama provides students with new identities, new masks. During creative drama activities students become someone else; they put themselves into someone else's shoes. And these masks provided through creative drama can promote permeability of ego boundaries and lower inhibitions, making it easier for the target language students to identify with and absorb the new language, and enhance self-confidence (in Stevens, 1989:1). Stevens (1989:1) explains his views on masks from the reserved students' point of view. He maintains that reticent students often react well to creative drama activities as they can hide behind the mask (literally or figuratively) of their character. Then, since, during creative drama, students can take on different roles, become different characters, their self-consciousness disappears. Via (1976) stresses that when the students are out of self, their fear of making mistakes in expression in the target language is relieved (in Chang 1990:49). Moreover, since the use of creative drama requires pair or group work, the students take responsibilities, they try to make decisions, they make suggestions, they try to solve the problem in their groups and come up with solutions, and they offer alternatives, which means that they gain confidence gradually in the learning process. In addition, working in groups or pairs makes them feel secure (Maley and Duff, 1978:20).

Accordingly, when students feel confident, they believe in their ability to use the language, they produce the language they need to, they are more open to learning, and they participate more. The fact that they can hide behind the masks of their characters (factually and metaphorically) helps students to reduce their inhibitions, selfconsciousness, and in turn enhances their self-confidence.

2.5.1.2. Motivation

Another benefit of creative drama activities is that they boost motivation. Motivation, as defined by Baloto (1996:31) is "what makes us act; it is a desire to work towards a goal or to reach an objective". Motivation is a very important issue in language teaching. If students are motivated, learning is facilitated. If students are not motivated, effective learning becomes complicated. For successful learning,

interest is a must. Similarly, Krashen (1987:31) believes that motivation relates to success in the second language acquisition process. To state this differently, when a student lacks interest, s/he can hear things said over and over without paying much attention to them. Smith (1984:278) notifies that "Motivation is a good word to summarize what creative drama gives us". Every English teacher wishes to succeed in creating a positive attitude towards the language. And this goal will depend on the teacher's ability to motivate students. If the students are involved in the activity, they will become more confident about learning the language (Caparrini, 1995:47-48). So, when students are motivated, they participate, and this builds up their confidence about learning the language. During creative drama activities, students become more confident while using the language and this in turn improves their motivation.

Dramatic activities are extremely powerful motivational factors. Creative drama is motivating because it uses the entire human resources of the class. Students exploit their internal resources, their emotions, creativity, thoughts, abilities, language level, and experience to fulfill the task and because it is unpredictable. During creative drama there are no set-up discussions, pre-planned arguments, stereotyped responses or 'free conversations' in which no one speaks or every student speaks but no one listens. Whenever creative drama is used, it yields different results. As Maley and Duff (1978:13) explain, "Nobody can predict what exactly will be thrown up in the way of ideas during these activities".

Mainly, there are four factors influencing motivation. These are; clearly defined goals, an element of fun, real world and creativity. One of the elements which affects motivation is 'clearly defined goals'. If teachers want to improve motivation, they should explain to the students what the goals of the course, the unit, and the class are (Chastain, 1988:174). Ur (1983) establishes that when there is a purpose behind the activity, task, class, unit, or course which is the accomplishment of a task the students will be motivated to generate the target language (in Dougill, 1987:15). Lihua (1991:27) explains the relationship between goal and motivation as follows: Motivation is an important factor in learning English. It is the internal drive that encourages students to pursue the learning goals. If we have a goal and if the goal is really attractive, we will be strongly motivated to achieve it no matter how difficult it may be. A teacher will find a strongly motivated student with a goal easier to teach than a student without a goal. The poorly motivated student studies English simply because it is a part of his curriculum. Since creative drama has a set of clearly

defined goals for each session such as improvisation of a scene and for the term such as a play, students concentrate their learning on a particular outcome, which in turn positively affects motivation (Wessels and Kerridge, 1987-8:9).

Another element that increases motivation is 'the element of fun'. Enjoyable classroom activities increase motivation. Learners learn best when there is fun, when the learning experience is enjoyable, and the techniques in language teaching should aim at enjoyable learning experience (Larsen-Freeman, 1986:64). Creative drama activities are enjoyable because of the element of unpredictability. Creative drama engenders different results every time it is covered, so the result, the ideas of the students, the language they use are unpredictable. These elements make drama activities enjoyable (Maley and Duff, 1982:13). As Via (1983) says, "When the atmosphere in the classroom is one of relaxation, happiness, fun, our whole bodies relax, and we are able to receive, we are able to learn" (in Lihua, 1991:30). Dougill (1987:8) and Wessels (1987:110) claim that dramatic activities are both enjoyable and rewarding and this brings spontaneity and involvement to the lesson. In addition, creative drama helps to overcome two of the language teachers' worst enemies: silence and boredom (Pechov, 1981:4).

The next element affecting motivation is 'real world'. As Chastain (1988:177-178) claims, "Students remember the material better if it is based on a reallife situation". Because in real world native speakers do not go around and recite passages and ask the listener to choose the correct answer from A, B, or C choices. Then, activities used in classroom should be relevant to the real world, real language. Creative drama uses situations people present in the 'real world', which means that creative drama uses realistic situations, unlike traditional textbooks. Maley and Duff (1978:15) advise teachers to use creative drama activities to enliven their work. They believe that in real life, people are not like the ones in the traditional textbooks. In these textbooks there are citizens with pronounceable names who always state the obvious. But in real life there are various people who are busy, tired, worried, and so forth. In creative drama all that is needed is a roomful of human beings. Therefore, there should be a link between the activity and the real-life experiences of the students. In her book "Drama", Wessels (1987:28) states, "Identification with any given situation is likely to increase their interest and involvement in it". In consequence, students learn best and they are more motivated when the learning experience is based on real world. Creative drama activities bridge the gap between

the controlled world of classroom and the world outside by making use of real world situations, people, and language.

The last element that affects motivation is 'creativity'. Chastain (1988:177) and Stevick (1980:197) express their views on creativity and language learning. According to them language teaching must appeal to the creative aspect of the personality. And when language is thought to be a creative process, language instruction is better. Stevens (1989:4) and Dougill (1987:7,8) believe that drama provides students with an avenue for creativity of all sorts and this creativity makes drama activities meaningful. During creative drama activities, students use their creativity in order to fulfill the activity. Therefore, creative drama activities 'allow for creativity', and the creativity of the activities enhances motivation. Likewise, Bird (1979:291) conveys that the creativity included in drama draws even the shyest students to become motivated and thus to make a verbal contribution. Rivers (1968:77,78) handles the term creativity from a communicative perspective. In creative drama lessons, students take advantage of their own talents and language knowledge and therefore create new sentences, new situations, and ideas. During communication in drama, students create new utterances conforming to the rules they have learned. From the beginning stages, drama encourages learners to experiment creatively with the small amount of language they have acquired. So, creative drama emphasises "learning to form new combinations to meet new circumstances rather than merely practicing material they memorise". Thus, all writers agree that in drama students exploit their creativity. Students are creative in terms of their language, their movements, their thoughts, and the like; they are involved in a creative process. Since students take advantage of their creativity, and since drama appeals to students' creative aspect of personality, they feel more motivated.

2.5.1.3. Anxiety

Dörnyei (2005:198) states, "There is no doubt that anxiety affects L2 performance". Horwitz and Cope (1986) first identified Foreign Language Anxiety and developed an instrument, the Foreign Language Classroom Anxiety Scale (FLCAS) to measure it (Horwitz, 2001). According to Horwitz (2001), foreign language anxiety is independent of other causes of anxiety, such as innate personality, test taking, or public speaking. Findings using the FLCAS are consistent, showing a negative correlation between anxiety and achievement in foreign language skills (Horwitz, 2001). While some have argued that perhaps anxiety is the result of

poor achievement in L2 learning, Horwitz (2001) maintains that anxiety is a cause of poor L2 progress. Anxiety often stems from a fear of rejection. In the case of a second language learner, it is the fear of what others will think if he makes a mistake while speaking the second language. Dramatising a text motivates students to listen, think and speak. Children can 'lose' themselves in the characters, plots and situations. Thus, the anxiety level is reduced and awareness is heightened.

2.6. Importance of Vocabulary

In language teaching and learning, we can define vocabulary as one of the main branch of the tree or as the heart of a human organism. A human being can not live without a heart in the same way as a context can not live without a word.

Vocabulary knowledge is an indispensable part of language teaching and learning. The importance given to vocabulary instruction in ELT has varied with different approaches and methods throughout the history of language learning and teaching. Laufer (1997) states that vocabulary learning is at the heart of language learning and language use. In fact, it is what makes the essence of a language. Without vocabulary, speakers cannot convey meaning and communicate with each other in a particular language.

Wilkins (1972:111) states that "Without grammar very little can be conveyed, without vocabulary nothing can be conveyed". As the above quote reveals, vocabulary is a significant aspect of second language learning. As Diamond and Gutlohn (2006) expresses that vocabulary is the knowledge of words and word meanings. Steven Stahl (2005) defines it, "Vocabulary knowledge is knowledge; the knowledge of a word not only implies a definition, but also implies how that word fits into the world." Vocabulary knowledge is not something that can ever be fully mastered; it is something that expands and deepens over the course of a lifetime. In other words, learning and teaching vocabulary involve far more than looking up words in a dictionary and using the words in a sentence.

Vocabulary teaching can not be thought nowadays without mentioning Michael Lewis. His most important contribution was to highlight the importance of vocabulary as being basic to communication. Lewis (1997:7) points out that "Language consists not of traditional grammar and vocabulary but often of multiword prefabricated chunks." According to Lewis, chunks include collocations, fixed and semi fixed expressions and idioms occupy a crucial role in facilitating

language production, being the key to fluency. Thus words should not be taught in isolation.

As it has been outlined, words are almost never found in isolation so it is not useful to teach them through traditional way that includes giving their translations. Language teaching approaches present new ways of learning vocabulary to the students and also teaching vocabulary techniques to the teachers.

2.6.1. The Role of Vocabulary in Language Learning and Teaching

Vocabulary knowledge is an important element in second language acquisition. Acquiring a large and varied vocabulary is also essential for communicative competence. Lado (1990) indicated that humans acquire and learn words, names, titles, expressions, sayings, and formulas as undifferentiated lexical items first, and then develop systems to store and retrieve the lexemes and combine them into phrases and sentences. The teachers are supposed to help learners learn and store the vocabulary information. By learning new words, students can increase their listening, speaking, reading, writing skills and improve comprehension and production in L2.

Krashen (1989) underlies the significance of vocabulary to the language learning process in the following words: "Excellent reasons exist for devoting attention to vocabulary and spelling. First, there are practical reasons. A large vocabulary is of course, essential for mastery of a language. Second language learners know this; they carry dictionaries with them, not grammar books, and regularly report that lack of vocabulary is a major problem. On the theoretical level, the study of the acquisition of the vocabulary and spelling ability can help us understand language acquisition in general" (p. 440).

For a good communication, a speaker should have a good vocabulary otherwise our communication will be insufficient. Thus, speakers may avoid discussing topics for which they are lack of the necessary vocabulary. Without sufficient vocabulary knowledge communication is difficult. It can be achieved with a little grammar, but without vocabulary it cannot be achieved. Because without words, there will be no proper communication. According to Carter & Candlin vocabulary offers insights into the process of acquisition, the organization of teaching the social and the linguistic structure of language. In order to emphasize the vitally important necessity for learning the target language vocabulary, Wallace (1982:9) considers the fact that

"...not being able to find the words you need to express yourself is the most frustrating experience in speaking another language whereas if we have the vocabulary we need it is usually possible to communicate after a fashion."

Consequently, learning lexical items is important in a language and vocabulary teaching should be given importance like grammar because learners will be exposed to a range vocabulary items in listening or the other skills and their vocabulary will facilitate the learning and help to improve their language skills. The meaning of words can be taught or communicated in many different ways. The goal is to gain the students to use the words in daily life fluently and provide communication. Since they will be part in communication actively, their learning of the words will be permanent. Here, I would like to mention about a very useful technique in vocabulary teaching which is through 'creative drama' used in EFL classes.

2.6.2. Vocabulary Teaching Through Creative Drama

Teaching vocabulary is a major element of any language syllabus designed for young learners. In any syllabus, the most enjoyable and useful way of teaching and learning vocabulary can be drama. Drama is one of the methods of the learner-centered education and also it is accepted as one of the methods of the child-centered education because it is associated with self-expression which is an important factor in recognizing a child as an individual (Saraç, 2007).

Young learners are quick to learn vocabulary, slower to learn structures because words have tangible, immediate meanings whereas structures are less obviously useful. Children should meet and use words in relevant contexts in order to fix them in their mind. This helps establish their relationship to other words so that a vocabulary network is built up.

Several studies indicate that the use of creative drama activities can be used to improve vocabulary for elementary and secondary students. Using creative drama activities to teach target vocabulary words can be an effective and motivating instructional practice for all students, especially for young learners. Related studies about teaching vocabulary through creative drama in Turkey and abroad are mentioned by the researcher at the end of this chapter.

2.7. Using Creative Drama with Young Learners

Under this title, the researcher tries to explain the term "young learner" and their characteristics. After introducing the features of young learners, it ends with expressing creative drama activities for young learners.

2.7.1. Young Learners and their Characteristics

Phillips (1993) defines 'young learners' as children from five or six years old to eleven or twelve years of age. However as Scott and Ytreberg (1990:1) emphasise, there is a big difference between what children of five can do and what children of ten can do. Scott and Ytreberg explain the reason for their categorization with the fact that drastic changes occur in children within the period from five to ten. We can not, however, say exactly when and around what age this happens, because it is different for all individuals. Furthermore, children display individual differences; some children develop early, some later. Some children develop gradually, others in leaps and bound.

Scott and Ytreberg further put forward that the first things we should keep in mind while dealing with young learners is that their world is quite different from the adult world and that they cannot make a decision about what to learn on their own although they are enthusiastic and positive about learning in general.

An important characteristic of children at the same age is that they vary in terms of their maturity, intelligence, cultural and home background; therefore, the classroom language teacher is the best person to judge whether a particular topic or activity is of interest to, and within the capabilities of his/her students (Phillips, Burwood and Dunford, 1999).

Another important feature of young learners is that they do not come to the language classroom empty-handed. In fact, "they bring with them an already well-established set of instincts, skills and characteristics which will help them learn another language" (Halliwell, 1992:3). Therefore, language teachers should necessarily identify these characteristics in order to make the most of them in the language classroom. In other words, Halliwell asserts that before coming to the language classroom, children are already very good at interpreting meaning, using limited language creatively, learning indirectly rather than directly, finding or creating fun in what they do, imagining different things, and talking.

In a similar way, Vale and Feunteun (1995) claim that children learn best when they are involved in learning taking place, and when their work is valued. In

other words, they learn better if they are the owners of their work and they have the opportunity to experience and experiment for themselves.

Young learners have different features from adults. Children are widely perceived to learn second language more rapidly than adults. Children are more accepting and tend not to analyse, and children's ability to mimic is extremely good. They are active learners and thinkers, constructing their own knowledge from working with objects or ideas. Donaldson's work emphasises that the child

> "actively tries to make sense of the world... asks questions,... wants to know... also from a very early stage, the child has purposes and intentions: he wants to do". (Donaldson, 1978:11)

They respond to language according to what it does, or what they can do with it, rather than treating it as an intellectual game or abstract system (Philips, 2000). Thus, they give importance to the meaning, not the individual words or sentences. In addition, they are charming and exasperating, demanding, exhausting and rewarding all at the same time. Young learners have the advantage of being great mimics. Teachers need to emphasise the role of story, dance, role-play, puppet making and improvisation and so on (Brumfit, 1981:78). They are a cube of energy, so teachers should find the most proper methods to use this hidden energy effectively. One of the proper methods to let this energy free and integrate all these techniques is creative drama.

First, young learners need teachers with high qualifications – that is those who comprehend the principles of teaching, master the pedagogical qualities, and are willing to become a teaching aid of young learners and keen to enter their world. Second, young learners need programs, facilities, and media that can help them understand and meet their needs, make satisfactory progress, and interact with/in their real world. Colorful-painted wall, classrooms with large windows, spacious library, playground, television sets, videos, cassette players, computers, some toys and whatnots are examples of facilities that can assist young learners to explore their new world. Third, curriculum for young learners will be aimed at building a confidence to use a language for communicative purposes. As learning a language is learning how to communicate, the syllabus to be designed shall be the one that can help learners enhance their communicative competence. Fourth, the approach, method and technique of language teaching and learning have to be pertinent to the unique characteristics of young learners. They must be given a treatment relevant to

their age and cognitive competence. Fifth, textbooks and materials shall be selected on the basis of young learners' level of understanding. They cannot be given and introduced with materials which are beyond their sense. The textbooks and materials, as such, must contain topics that are not only interesting for young learners but also address all their needs.

2.7.2. Creative Drama Activities with Young Learners

Owocki (2001) claims that children learn the target language easily through acting, because they have to know what listeners care about, the tone of the person they are imitating, etc. Thus, play helps them develop socio-cultural discourses.

Maley and Duff (1982:6) draw attention to the importance of using 'dramatic activities' in the language classroom and they explain that "they are activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language class is based". In other words, these activities draw on the natural ability of every person to imitate, mimic and express themselves through gesture. They further add that there can be no clear solution to the motivation problem in a classroom, but this problem can partly solved by keeping all the students active in a classroom all the time, and using drama activities is a good way of doing this. The problem of being unwilling to speak or, more often, not knowing what to say, is practically resolved because such activities make it necessary for all the students to take part and talk.

It is a common observation that children's use of language in play reflects usage in the real world, but often their language in play seems more advanced than it does in real life (Owocki, 2001). This is probably because students feel obliged to use a more advanced language due to the challenging nature of a play.

Another advantage of using drama in early education (Owocki, 2001) is that the rich visual and contextual cues that are characteristic of play are helpful in expressing and understanding language meanings especially for young second language learners. Acting also provides a particularly important medium for developing content knowledge. According to Owocki (2001:160), "since children learn about the world through play, it is worth the effort to ensure that they have opportunities to explore content area concepts through play".

2.8. Related Studies about Creative Drama Conducted in Turkey

Aynal (1989) conducted a study of whether there is a significant difference between dramatization technique and traditional teaching technique in terms of student success on teaching some language points such as hours, imperatives and nouns during English classes for 3rd grade students at primary school. The results showed that dramatization technique affected student success in a positive way.

Tokmakçıoglu (1990) investigated the effectiveness of drama application on developing speaking skills and vocabulary knowledge in English language teaching classes. The drama approach including some techniques and activities that were adapted effectively to different levels of learning are suggested in this study. As a result, it was emphasized that the activities used in this study should not be used alone in teaching a foreign language and that language teaching should not be handled with merely the coursebooks. Hence, it was stated that a balanced teaching programme should be adopted with the flexibility of a language education which includes many approaches.

Gürol (2002) carried out a study about the teachers' view of using creative drama with preschool teachers. 560 teachers, 630 teacher trainees and 22 academists from 11 different universities participated in this study and they filled in the questionnaires. The results indicated that most of the teachers wanted that the teachers who teach drama lessons should be educated through in-service training courses or drama lessons should be put in the curriculum of the education faculties. Nearly all of the teachers showed the lack of practices (difficulty of practices), ensuring equipments and production of equipments as a problem during the application of drama. After these problems, they stated costs, being a large group and unsuitableness of students' condition for drama as important problems in terms of percentage. Another complaint was that teachers had some hardships about schools' not being suitable physically during drama application. Besides, teachers complained of the lack of in-service training courses. As a solution of suggestions, teachers recommended that there should be videos showing drama applications, in-service training courses should be organized regularly and necessary equipments should be provided for drama classes at schools.

Cincioğlu (2004) carried out a study about effectiveness of vocabulary expansion through the implementation of *the Lexical Approach* into dramatic texts in ELT. The primary aim of this research was to discover the attitudes of the learners

towards the lexical study through the implementation of *the Lexical Approach* into dramatic texts. As the first phase, the exercises on the three plays the learners had already studied within the year, were given to the learners. As the second phase, the subjects completed the questionnaires, which are based on the learners' strategies for vocabulary expansion. It can be inferred that implementing *the Lexical Approach* into dramatic texts to expand advanced learners' vocabulary might bring satisfactory results.

Gebenliler (2006) tried to find out about the students' opinion on the use of drama techniques in the classroom, to determine the students' level of language use and self-confidence after and before the application of the scripts, and to compare their language use and self-confidence levels in order to demonstrate the influence of the scripts. This study was realized through a questionnaire which was conducted twice in the same classes. The results of the questionnaires illustrated that although most of the students had an idea of what drama was, they were not accustomed to using drama techniques in the classroom as they were not exposed to drama while learning or practising new items. They also demonstrated that the students' language use and self-confidence level was not satisfactory before the application of the scripts while after the use of the scripts, their language use and self-confidence level had improved. Thus, the findings confirmed that the use of scripts had a positive effect on the students' level of language use and self-confidence and the study was successful in demonstrating the positive influence of scripts on the students' level of language use and self-confidence.

Şahin (2006) investigated the levels of using drama in the instructional activities of English teachers at private and state elementary schools. The results of this study showed that although there wasn't a significant difference between the state and private schools in terms of the types of drama activities teachers working at private schools were seen to use drama more frequently than teachers at state schools. Most teachers at state and private schools were aware of which drama techniques belonged to drama methods and believed that drama techniques were beneficial, but the extent to which they used drama varied depending on students' buying the essential materials, having physical resources available, teachers' having received drama education.

Çalışkan (2006) carried on facilitating learners' progress in creative and critical thinking skills through story dramatization. In her study, she aimed to make

clear how English Language Teaching in 7th grades could be instructed through story dramatization and creative drama by providing the learners with opportunity to develop their creativity and critical thinking skills, how this process was evaluated by the learners and teachers in the study, and the conclusions based on these studies. The analysis of the data revealed that story dramatization and creative drama would make a positive contribution by advancing their creativity and critical thinking skills.

İnan (2006) investigated the effectiveness of games, music and drama as edutainment activities in vocabulary teaching. Her study aimed at collecting information about the activities and techniques used in early language instruction in Çanakkale 18 Mart University. This study was carried out in two parts; namely, the quasi-experimental study and the questionnaire. A comparison of post and memory test results of the experimental and the control group revealed that the students in the experimental group who were exposed to new words by means of musical activities, games and drama activities got higher test results than the ones in the control group who were introduced to the same words by means of classical activities such as repetition drills or giving the Turkish equivalents. The findings obtained from the questionnaire revealed that students' and teachers' answers regarding how frequently certain edutainment activities were used in the language classroom did not overlap.

Saraç (2007) investigated whether creative drama has a positive impact on developing the speaking skills of young learners. For this purpose, the researcher conducted eight English lessons in which creative drama activities were applied. The lessons were recorded and checked by an Observer. In addition, with the purpose of determining the expectations, feelings and thoughts of the students in terms of the influence of creative drama on the learners, the students were asked to keep journals. The results showed that speaking skills gradually increase towards the end of the research implementation. Moreover, the students' journals indicated that creative drama makes a positive influence on the learners, such as providing a stress free environment, developing self confidence and providing high learner participation.

Paksoy (2008) conducted a study on the effectiveness of process drama on the enhancement of self-esteem and oral language skills in teaching English as a Foreign Language (EFL). The subjects were 10th grade students in Ceyhan Anatolian High School. The study sought to find out whether the integration of process drama improved self-esteem and oral skills in high school students. Two groups of students participated in the study. The control group was held constant

while the experimental group used the strategies of process drama while learning English, yet the content of the course was the same. The results of the obtained data indicate that there were significant differences between the experimental and the control group in the use of "process drama" in terms of enhancement of self-esteem and oral skills.

Özdemir and Çakmak's study (2008) examined the effect of drama education on the creativity of prospective classroom teachers. As the study had an experimental design, experimental design, a pre-test and post-test were used. The data in this study were gathered through "Torrance Test of Creative Thinking-Figural Form A". It was applied to the participants before and after the Drama Course, and their pre-test and post-test scores were compared accordingly. Results of the study showed that at the end of the Drama Course, the scores from the creativity test the students took increased to some extent in all of the dimensions of creativity test, which were "fluency", "originality", "elaboration", "resistance to premature closure" and "abstractness of titles".

Ulaş (2008) carried out a research study to determine whether L1 teaching courses that utilize creative drama activities are more efficient in developing oral communication skills in primary school students than the traditionally applied L1 teaching courses. In this research, the elements of oral communication skills of primary school students were investigated in terms of pronunciation and interpretation skills. In concordance with the aim of the study, the traditional method of using a teacher-centered coursebook was implemented in the control group, whereas in the experimental group L1 instruction lessons were implemented utilizing drama activities. Data analysis demonstrated a significant difference between the experiment and control groups' oral communication skills. The application of drama activities using native language instruction improved development of pronunciation skills when contrasted with the traditional, teacher-centered coursebook methods.

Dikici, Yavuzer and Gündogdu (2008) carried out a research with 213 teacher candidates enrolling drama at primary teaching course. One group pre-test and post-test models were formed in the research. The candidates were required to write letters to one of their friends on the creative drama in the first week of the program. The program lasted 14 weeks and at the end of it candidates were required to write letters as the post-tests. The increase between pre-test and post-test frequencies in the way of using themes in the letters were found. The results showed

that in drama, assessment is problematic as the content of the lesson often deviates from the plan because of spontaneous input from the students and on-the-spot changes in direction by the teacher. Also, evaluating in the creative drama activities is difficult. The type of assessment that a teacher uses partly depends on the planned outcomes. Owing to the evaluation including cognitive, affective and psychomotor domains, the teachers who can use the drama as a method should have cognitive, affective and psychomotor learning. In other words, teacher candidates should have theoretical knowledge on creative drama, positive attitude towards creative drama, ability to plan and practice of the teaching of a subject by using creative drama method.

Çelen and Vural (2009) investigated the effects of the approach of "Mantle of the Expert" in the teaching of English language. This study suggests a theoretical framework for the similarities between Mantle of The Expert Approach, "Scenario Based Learning", and Vygotsky's "Socio-cultural Learning Theory". In the study, which lasted for 8 weeks, the drama activities based on the "Mantle of the Expert" approach were used in the experimental group while activities in the 4th grade English Curriculum were used in the control group. "English Language Achievement Test" and "Personal Information Form" were used as data gathering tools. In the study, Covariance analysis was used in order to find out whether there was a meaningful difference or not (p<.01). Results of the study revealed that the drama in education activities based on the "Mantle of the Expert" approach in English language teaching had a positive effect on the academic achievement of the 4th grade students.

In Kayhan's study (2009), effect of teaching activities according to creative drama on students' retention of mathematical knowledge was determined by the researcher. For teaching of "Measurement of Length", teaching method of creative drama was applied to the experimental group and traditional teaching method was applied to the control group. By means of the "Test for retention", groups' forgetting levels have been determined. As a final word, it was found that creative drama method was more efficient for retention than traditional teaching in teaching attainments of measures of length.

2.9. Related Studies about Creative Drama Conducted Abroad

Several studies indicate that the use of creative drama can be used to improve vocabulary acquisition for kindergarten, elementary and secondary students.

The early pioneer of drama in education was actually Miss Harriet Finlay Johnson, a village school head-mistress. Miss Finlay-Johnsons's publication (1911) is intended to be a description of a teaching experience, not a theoretical statement, although she had some extraordinary insights which at the time must have been quite revolutionary. In her publications Finlay-Johnson believes in child's natural dramatic instinct; sees the process of dramatising to be more important than the product; values both improvised and scripted work; thinks an audience is irrelevant and discourages "acting for display"; lets children take initiative in structuring their own drama; and sees children's happiness as a priority (Bolton, 1988). It is important to emphasize that in the work of Miss Harriet Finlay-Johnson there is a conception of drama that attaches considerable importance to subject matter, that is to say, the drama is used as a means of mastering content. Thus, in Miss Harriet Finlay-Johnson's practice, this child-centered approach served the traditional requirements of education as transmitter of knowledge.

The term "creative drama" was introduced into the field of education by Winifred Ward in the early 1920's. Her publication, "Creative Dramatics", was the first teacher text on creative drama. Ward, "the mother of creative drama" (O'Farrell, 1982), put her theories into practice at Northern University in her teacher training courses. Her first laboratory school began in Evanston, Illinois. Ward's teacher trainees experimented with story dramatization as a method of bringing literature to life. The program was so successful that the Evanston School District soon had six full-time elementary drama specialists.

Peter Slade was the first person of the theatre and outside of education to become involved with creative drama in the schools. He worked on child drama and he introduced the educational world with the theories such as Personal Play, Projected Play, Acting in Space and Sound, the concept of "Sincerity", Child Drama (1954), Acting Behavior and Collective Art. His work points out how children, when left to their own devices, naturally use creative drama to learn and develop motor skills. His text examines these devices and lays out a plan for educators to use these natural dramatic actions in the educational development of the whole child.

The contribution of Brian Way (1967) to education, particularly through child drama has a great importance. He paid great attention to the "whole child" philosophy and attempted to apply it in child education. One of the important contributions of Way to drama in education is speech-training and/or acting exercises. These opened the door for further classroom experimentation in the name of drama. In order to foster children's speaking skills and develop spontaneous, unscripted and creative speech, Way followed his theory from individual to larger groups in which each and every child take part and had an opportunity to express himself/herself.

The well-known British educator, Dorothy Heathcote was the one who actively introduced drama to the world of education in the 1970s. She draws on the reflective quality of drama, providing educators with two unique teaching methods. "Mantle of the Expert" is an interdisciplinary teaching approach which places the teacher as a member of the class. Students assume roles, taking responsibility for becoming expert in these roles. Similarly, "Teacher in role" provides opportunity for the classroom teacher to be involved in role-playing activities.

The central core of Heathcote's philosophy is that drama is about man's ability to identify and making "meaning" while learning through doing. It does not matter whether you are in the theatre or in your own sitting room. What you are doing if you are dramatising is putting yourself in somebody else's shoes (Heathcote, 1984). The concept centered on empathy, "of putting yourself on somebody else's shoes", and proved to be the heart of the teaching method Heathcote evolved over the next thirty six years. She maintained that it was children who were being taught, not subjects, and that the teacher should be able to put himself/herself into the shoes of the child and allow the child to do likewise.

Consequently, Peter Slade, Brian Way and Dorothy Heathcote were known as educational giants and who contributed a lot to the introduction of drama in education. They introduced drama which has become a great tool in the hands of teachers in providing a stress-free and child-centered teaching environment and in giving each and every child an opportunity to do and to be through drama. Also, teachers use it for different purposes of teaching children such as building up self-confidence, developing emotional awareness, enhancing creativity and of course developing a good speech.

Blank (1953) used the vocabulary portion of the Metropolitan Achievement Test to examine the vocabulary improvement of second grade students following a year long creative dramatics program. Blank compared test results with a control group which continued with the regular school program and found that students'vocabulary scores were significantly higher in the creative drama group than in the control group.

Testing for basic learning and language skills on the Metropolitan Readiness Test, Rice (1971) found significantly improved vocabulary scores with kindergarten students who participated in a "Moving-into-Drama" program over students who remained in the regular kindergarten program. Important to mention in Rice's study is the fact that teachers participating in the program had in-service training in creative drama before the study began.

Fitzsimmons (1975) compared ninth grade students' vocabulary improvement after a five week creative drama exposure with a control group of teacher-led vocabulary discussion. In the treatment group students used improvisation and role-playing to act out unfamiliar vocabulary words. Interestingly, Fitzsimmons did not find statistical significance on weekly retention tests immediately following the drama treatment; however, significant differences were found on a vocabulary retention test given several months after the treatment.

Farris and Parke (1993) tried to determine the contribution of drama to the language development and literature in their study. This study was applied to sixth grade students for three weeks through observation, students'oral and written opinions and the comments of drama leaders. As a result of the research, it was put forward that drama in education had an important effect in developing students' language skills as well as gaining cognitive and sensual characteristics such as self-confidence, self-concept, self-actualization, empathy and helpfulness.

Wright (2006) investigated into personal development and drama education where the constructs of self-concept, self-discrepancy and role-taking ability were considered in the light of an in-school role play-based drama program. The 123 subjects from 5 different classes drawn from provincial city and rural village schools with a mean age of 11.5 years were the participants in this investigation. The subjects were tested following the completion of a 10-week drama program. Results indicated a significant growth in role-taking ability, vocabulary and an improvement in self-

concept. The study supported the use of drama in schools as a means of personal and social development.

Collins (2006) described the effectiveness of teaching drama techniques to English as a Second Language high school students. The end product of the study was a one semester drama unit which meets standards of learning established by the Colorado Department of Education. It included specific examples, source material, and worksheets which accommodate a variety of learning styles and levels. According to results, students will learn to work cooperatively, develop an ability to retain information, and increase literacy skills by repeatedly reading and rehearsing scripts and writing original scenes. In addition to these academic achievements, student self-concept will be enhanced as students learn to work collaboratively and perform in front of audiences.

Anna Hui and Sing Lau (2006) investigated the effect of drama education on the psychological development of first and fourth grades students. The drama curriculum was delivered after school for one day each week for 16 weeks. Students in the experimental group attended drama education classes, whereas students in the control group took part in the other unstructured extra-curricular activities. Pre- and post-tests of creativity, and story-telling test were given to the students. With respect to creativity, the experimental group was found to score significantly higher than the control group. Significant grade differences were also found, with fourth grade students scoring higher on the measure of drawing but lower on divergent thinking than first grade students.

Trites, Belliveau, Spiliotopoulos and S´eror (2007) carried out a study about teaching Acadian culture to one French immersion class using drama (Drama group) and the other French immersion class using a more teacher-centered method (Library group). The central question examined the impact of drama activities in elementary early French Immersion on language learning motivation, on cultural sensitivity, and on second language writing. The data included a motivation test, a written composition, teachers' journals and classroom observations. Results showed a positive effect of drama on several variables. First, the Drama group evaluated the learning unit significantly higher than the Library group. Furthermore, the Drama group showed a significantly higher integrative motivation and also a significantly higher desire to learn French than the Library Group. The writing of the composition

revealed that the Drama group received a significantly higher overall score, and a significantly better score on cultural content.

Jennifer Wood Shand (2008) tried to investigate creating and evaluating the effects of a creative drama curriculum for English Language Learners. It was hypothesized that drama would be helpful in lowering the affective filter-psychological attributes that can impede language acquisition. A group of third graders and a group of sixth and seventh graders participated in the study. Participants' response to the drama curriculum was measured by pretest-posttest, observations, and interviews with both participants and their teachers. Results of the study revealed that drama was successful in considerably reducing the third grade participants' anxiety and increasing their confidence and motivation towards speaking English. There was evidence of positive benefit of the drama with the sixth and seventh graders, but there was little change in participants' anxiety, confidence and motivation towards speaking English.

2.10. Conclusion

This chapter gave the various definitions of the term 'drama', in addition to drama techniques, benefits of creative drama activities with special attention to its psychological benefits. It also discussed some basic concepts such as vocabulary teaching, young learners and their characteristics. Finally, the chapter reported other researchers' related opinions and results of previous research in Turkey and abroad. The current study will deal with 7th grade learners' vocabulary acquisition through creative drama activities. The following sections of this thesis will describe the methodology of this study, summary of drama lesson plans, quizzes, final vocabulary examination and data analysis.

CHAPTER III

METHODOLOGY

3.1. Presentation

This chapter presents research design, population and sampling, data collection instrument, development of research instrument, the procedure of data collection, and data analysis and statistical procedures conducted in the current study.

3.2. Research Design

The current study is designed as a static-group comparison design of pre-experimental research design (Ekmekçi, 1997:81-84), which aims to investigate the effectiveness of creative drama techniques on enhancing vocabulary acquisition of 7th grade students in 30 Ağustos Primary School in the process of learning English as a foreign language.

An experimental research design aims at investigating the possible cause-and-effect relationship by manipulating one independent variable to influence the other variable(s) in the experimental group, and by controlling the other relevant variables, and measuring the effects of the manipulation by some statistical means. By manipulating the independent variable, the researcher can see if the treatment makes a difference on the subjects.

Experimental investigations can be conducted on groups or individuals. Group Experimental Designs can be of different forms. If there is only one independent variable that can be manipulated, then a single –variable design is used. Single-variable designs are classified under three main headings: pre-experimental designs, quasi-experimental designs and true experimental designs. Pre-experimental designs are classified depending on whether there is an involvement of one or two groups, and whether the groups are posttested only, or both are pretested and posttested.

One type of pre-experimental design, static-group comparison design involves at least two groups. After only one group receives the treatment, all groups are posttested. In the current study, the experimental group receives the treatment while the control group does not receive any treatment. Both of the groups are not pretested, they are just posttested at the end of the treatment period.

3.3. Research Population and Sampling

The population of this research consisted of 78 seventh grade students from *30 Ağustos Primary School* in Gaziantep. 12 to 13-year-old students participated in this research in the spring semester of 2008-2009 academic year. The students had already been grouped into two classes, 7-D and 7-E. One of these two classes was randomly assigned to be the experimental group, and the other was treated as the control group. Forty subjects were in the experimental group and thirty-eight subjects were in the control group. There were 19 males and 19 females in the control group, and 17 males and 23 females in the experimental group. The students in both the experimental and control groups used the course book and workbook for "Spot On 7". These students studied English four hours per week. The subjects have been exposed to the target language since 5th grade, so their level is beginner to low-intermediate. They were native speakers of Turkish. To the researcher's knowledge, both of the groups had similar linguistic and socio-economic background, and English level. Both treatment and control group were taught by the same teacher (the researcher).

As for the sampling of the study, it can be called convenience sampling as it was convenient to work with both groups intensively and with the least interruption to their mainstream English lessons. Subjects were not randomly assigned to groups. The research population was the two intact groups the researcher had for her 7th grade English classes.

3.4. Data Collection Instrument

The measurement instruments for this study were the self-developed final vocabulary examination treated as the posttest (see Appendix D), Attitude-Motivation Test Battery (AMTB) by Gardner (1985) (see Appendix E) and the students' evaluation checklists adapted from Galiya Saraç (2007) from Gazi University (See Appendix B). Creative drama activities such as drama games, role-

play, pandomime and puppetry were conducted to experimental group while the traditional techniques such as giving Turkish equivalents, repetition drills or memorization techniques were applied to the control group during the treatment. At the end of the treatment period, a final vocabulary examination and Gardner's AMTB were applied to both the treatment group and the control group students. The final vocabulary examination, consisting of 50 items, was prepared by the researcher. In addition to these, seven vocabulary quizzes and seven evaluation checklists to measure students' feelings and thoughts about themselves and the lesson were administered to the treatment group at the end of each creative drama module. At certain intervals, three vocabulary quizzes were applied to the control group students during the treatment. However, these vocabulary quizzes were not measured in this study. They were performed to keep the students alert, give regular feedback and promote regular study habits.

The vocabulary items in the quizzes (See Appendix C) and in the final vocabulary examination (See Appendix D) were the newest and unknown target words for the students because they did not know or learn them in anywhere before. Thus, the researcher did not need to conduct a pretest for the treatment and control group. These target words were prepared by the researcher in accordance with students' own course books and in parallel to their syllabi. As for the students' checklists, they reflect students' retrospective feelings and thoughts about the creative drama lesson applied right after the class, the immediacy of which increases the data reliability. Students' checklists were prepared through a coding technique and no names were to be put on these evaluation sheets. Coding system is chosen to make the quantitative analysis of the mentioned checklists. Codes are efficient data-labeling and data retrieval devices. They empower and speed up analyses. Miles and Huberman (1994:56) define coding and codes:

> "Coding is analysis... Codes are tags and labels for assigning units of meaning to the descriptive or inferential information compiled during a study. Codes usually are attached to "chunks" of varying words, phrases, sentences, or whole paragraphs, connected or unconnected to a specific setting."

Creative drama has many affects on the students' affect as explained in detail in the second chapter. The researcher applied the AMTB by Gardner (1985), consists of 12 subscales of 104 items in total. Cronbach's alpha coefficient (α) for Gardner's AMTB was $\alpha = .88$. However, the researcher narrowed down the questionnaire to include only the 4 subscales which are the study aimed to measure

in its subjects (motivation, attitude, anxiety and desire to learn English). The original subscales consist of 40 items and this questionnaire is six-point Likert-type scale. Owing to the item dublication and repetition, the researcher decreased the number of the items and also she diminished the scales from six-point to five-point Likert-type because young learners could not find the distinction between scales. The reduced format consisted of 32 items, titled as Motivational Intensity, English Class Anxiety, Attitudes Toward Learning English and Desire to Learn English. The reduced questionnaire was of a five-point Likert-type scale, with the answer options of: strongly disagree, disagree, undecided, agree, or strongly agree. For data analysis purposes, these responses were numerically coded as one, two, three, four, and five, respectively. Before the statistics program was run, twelve items (1st, 2nd, 3rd, 5th, 7th, 10th, 18th, 20th, 22nd, 23rd, 30th and 31st) were reverse-coded because these items expressed negative attitudes and beliefs towards EFL. These items were determined as negative by Gardner in advance. The translation of the questionnaire was made by the researcher and improvised by her supervisor. The original and the Turkish versions of this questionnaire administered to the students can be found in Appendix E.

With the help of these instruments, the effectiveness of creative drama techniques on enhancing vocabulary acquisition was tested with affect as the mediating factor. The data were analyzed and interpreted with the help of the computer program SPSS 15.0 (Statistical Package for the Social Sciences).

3.5. Procedure of Data Collection

In this section, seven creative drama lessons, seven quizzes and the final vocabulary examination are explained in detail.

3.5.1. An Overview of the Lesson Plans

Seven different lesson plans were prepared in order to teach the target words through creative drama activities. The target words were chosen based on the course book 'Spot On 7'and they were included in the 2008-2009 academic year curriculum. Each lesson plan was implemented step by step as explained below and in the appendice and lasted two or sometimes three regular lessons at 40 minutes each. In total, that makes 80-120 minutes.

Generally, ten target words were introduced at each module. In total, 70 new vocabulary items were taught via drama over seven weeks' period. Each lesson

started with a warm-up activity. The activity was related to the topic of the lesson plan and prepared the students physically and mentally for the lesson. Then, the teacher introduced the target words by telling stories which drew the students' attention. She used pictures, flashcards, puppets, masks and real objects and at times she acted out the stories. In the practice part, the students played different games. They had lots of opportunity to practise new words. In the production part, they improvised different situations. They worked in groups. They made booklets, puppets and poster displays. They actively participated in the lessons moving from the warm-up activity to the production part. Lastly, in the evaluation part, they expressed their feelings and thoughts by filling in the checklists about the creative drama lesson.

The students in the control group learned the same set of new words, but the teacher just gave the Turkish equivalents of the words, showed the pictures and used them in sentences. They did not act out, listen to the stories or play drama games, they just followed the instruments of the coursebook. They did not participate in any extra activities.

Below are the brief summaries of the lesson plans, which have been presented in their full forms in greater detail in Appendix A.

3.5.1.1. The first drama lesson plan

The first lesson plan consisted of ten words in Unit 9 titled "Folk Tales". These are; 'drop, pull out, walk, rush, kiss, call, cry, climb, hug, and grow' (See Appendix A). Firstly, the students tried to answer which sentence belongs to which tale according to the flashcards on the board. Then the teacher acted out a story included in students' course book which involved target words and dramatized them emphatically in the presentation part. After doing exercises about the story, the students did a mime activity and played "Hot Seat" to practise new words at the practice part. At the production part, students watched a cartoon of "Little Red Riding Hood" on the net. After watching the cartoon, they tried to complete this story by using the keywords. Lastly, in the evaluation part, the students filled in the checklists about their feelings and the creative drama lesson, and had a vocabulary quiz.

3.5.1.2. The second drama lesson plan

In Unit 10, titled "Hard to Believe", ten vocabulary items; 'UFO, scatter, shine, backyard, alien, scared, strange, fly, creature, aircraft' were taught in the

second lesson plan. As a warm-up activity, the teacher told her strange and horrible dream to her students by dramatizing. After that, students tried to answer which keyword belongs to which picture on the board. At the presentation part, some volunteers tried to dramatize my dream. They were aliens and strange creatures. They acted out like aliens and tried to frighten each other. Then the students did the exercises about the keywords in the reading passage in their course books. At the practice part, I drew a big crossword puzzle on the board. Students tried to find the keywords in the puzzle and circle them. The student who found the keyword tried to make a sentence with the keyword. Next, the students played a "Ball Game". At the production part, the class was divided into groups. They made a drawing contest with the keywords. The group who drew the best and the most pictures won the contest. In the evaluation part, the students filled in the checklists about their feelings and the creative drama lesson, and had their second vocabulary quiz.

3.5.1.3. The third drama lesson plan

The third lesson plan in Unit 11, titled "Personal Skills" was designed to teach 'compose, genius, spark, compass, organ, keyboard, tune, violin, graduate, device'. As a warm-up activity, the students played a game "Clap Around The Circle". At the presentation part, the teacher put up some flashcards on the board while reading and acting out the passages from students' course books. After reading and dramatizing, students tried to find the keywords through the flashcards and did exercises about the passages. At the practice part, the students played "Tic-Tac-Toe" game. At the production part, the teacher wrote the keywords in a cloud on the board and divided the class into groups. Groups made a short story contest. They tried to write a short story about a genius by using the keywords and their imagination. The group who wrote the best and the most correct sentences won the contest. In the evaluation part, the students filled in the checklists about their feelings and the creative drama lesson, and had their third vocabulary quiz.

3.5.1.4. The fourth drama lesson plan

In Unit 12, titled "Social Life", the fourth lesson plan was prepared to teach 'overweight, elegant, teenager, frozen, manner, junk food, pants, vegetable, country, greengrocer'. As a warm-up activity, the students played a memory game "Count to 20" to practice all the target words that they learned. At the presentation part, the teacher hung some flashcards on the board while reading and acting out the passages from students' course books. Then students tried to find the keywords by looking at

the flashcards. Next, the teacher dramatized the summary of the passages by using two puppets. After that, the teacher wrote the summary of the passages on the board with blanks and asked the students to fill in the blanks in the passage. At the practice part, the students played a game called "Slap / Clap / Snap- Category" to review vocabulary for a given grammar topic. At the production part, the teacher asked students to make a mask made of plastic plate and a fork as she showed in the presentation part. They prepared their masks and made them speak by using the keywords and they enjoyed themselves very much. In the evaluation part, the students filled in the checklists and had their fourth vocabulary quiz.

3.5.1.5. The fifth drama lesson plan

Ten vocabulary items in Unit 13 (titled "Pros") as 'injured, diving, paralyzed, wheelchair, attach, disabled, independent, pros, cons, dictate' were taught in the fifth lesson plan. The students played a game "Movement by devices" as a warm-up activity. At the presentation part, the teacher showed a reading passage from their course book on the screen with the help of the projector. While reading and acting out the summary of the passage from students' course book, the teacher placed some flashcards on the board. Then, students tried to guess the target words by looking at the flashcards and reading the passage. At the practice part, the students played a game called "Double Circle" to review most of the vocabulary items they learned until that day. At the production part, the students prepared a poster about technology. They drew technological devices they want on a colorful carton, painted and wrote pros and cons of their device by using the keywords. In the evaluation part, the students filled in the checklists and had their fifth vocabulary quiz.

3.5.1.6. The sixth drama lesson plan

In the sixth drama lesson, in Unit 14 titled "Fauna", the target words were 'habitat, prey, reptile, insect, wing, tail, endangered, hunt, wild and domestic'. As a warm-up activity, the students played a memory game. At the presentation part, the teacher stuck some flashcards on the board and mimed the keywords. Then, students tried to guess the keywords by looking at the flashcards. Next, they played a "Card Game". At the practice part, students formed a circle and sat down on their seats. They supposed that they were different animals in the zoo. The teacher delivered an animal card to each student. Then, they tried to mime the animal they had on the card and the rest of the class tried to guess it. At the production part, the teacher asked students to prepare a small booklet with animals. The students prepared their animal

booklets as in the teacher's sample. In the evaluation part, the students filled in the checklists and had their sixth vocabulary quiz.

3.5.1.7. The seventh drama lesson plan

In Unit 16, titled "Emotions and Thoughts", the last lesson plan covered target words such as 'frightened, pleased, depressed, exhausted, surprised, annoyed, confused, bored, disappointed and excited'. The teacher tried to mime the target words and students tried to guess them as a warm-up activity. At the presentation part, the students played a game "banana, banana, banana". Every student was given the name of an adjective / animal / fruit etc. The teacher stood in the center of the circle and called out the name of adjective / animal / fruit three times, as quickly as possible. The student who had been given the name of adjective or the fruit shouted it out once before the teacher called it out 3 times. The successful student kept his/her seat. The unsuccessful student gave up his/her seat to the person in the middle. At the practice part, the students played "freeze" game. The teacher whispered a keyword to two volunteer students' ears and they tried to mime it at the same time. They took up their position and 'froze'. Other students tried to guess what the scene represented, namely the target word. At the production part, the teacher showed a sample puppet and students prepared a puppet with a paper bag. After preparing their puppets, they tried to mime their puppets by using body language. In the evaluation part, the students filled in the checklists and had their last vocabulary quiz.

3.5.2. Quizzes and Final Vocabulary Examination

A vocabulary quiz, which covered the target words, was administered to the treatment group students after each creative drama module and only three quizzes were performed to the control group at certain intervals. Generally, there were twenty questions in each quiz. Different question types, such as filling-in-the-blanks, choosing from multiple options, matching and rewriting sentences were used to assess their knowledge of vocabulary. At the end of the term, a final vocabulary examination, which consisted of fifty questions and which were all taught via creative drama activities were applied to both treatment and control groups. It was graded out of 100 points (See all seven quizzes and the final vocabulary examination in Appendix B).

3.5.2.1. The first quiz

The first quiz aimed to evaluate ten vocabulary items; 'drop, pull out, walk, rush, kiss, call, cry, climb, hug, and grow'.

3.5.2.2. The second quiz

In the second quiz, ten new vocabulary items 'UFO, scatter, shine, backyard, alien, scared, strange, fly, creature, aircraft' were tested.

3.5.2.3. The third quiz

Ten new words; 'compose, genius, spark, compass, organ, keyboard, tune, violin, graduate, device' were tested in the third quiz

3.5.2.4. The fourth quiz

The fourth quiz, was developed to measure ten target words, 'overweight, elegant, teenager, frozen, manner, junk food, pants, vegetable and country'.

3.5.2.5. The fifth quiz

The fifth quiz consisted of the target words such as 'injured, diving, paralyzed, wheelchair, attach, disabled, independent, pros, cons and dictate'.

3.5.2.6. The sixth quiz

Ten new words such as 'habitat, prey, reptile, insect, wing, tail, endangered, hunt, wild and domestic' were tested in the sixth quiz.

3.5.2.7. The seventh quiz

The last quiz, aimed to evaluate ten new adjectives; 'frightened, pleased, depressed, exhausted, surprised, annoyed, confused, bored, disappointed and excited'.

3.5.2.8. The final vocabulary examination

The final vocabulary examination consisted of all the new vocabulary items, 70 target words taught via creative drama. It was administered to both experimental and control groups at the end of the treatment. There were fifty items in the questions and the other twenty items in the options. It was graded out of 100 points. There were four parts. In the first part, the students wrote the keywords next to the pictures. The first and the last letter of a word and the picture of the word were given. When the students found the first word, they were able to find the other words because each word started with the last letter of the former word. In the second part, they chose the best answer from between two answers. There were 10 multiple choice items. In the third part, the students were expected to match the words with their Turkish meaning.

There were twenty items in this part. In the last part, the students were expected to circle the synonym of the given words from the two options.

3.6. Data Analysis and Statistical Procedures

In order to determine the effects of creative drama techniques on vocabulary acquisition of seventh grade students, students' checklists were applied to the experimental group during the treatment. Also, at the end of the treatment, the final vocabulary examination and AMTB were conducted both to the experimental and control groups. The data were analyzed through SPSS 15.0, which is a package program for statistical analysis in social sciences. In the analysis of data, firstly, the researcher calculated the reliability coefficients. In addition, the newly developed final vocabulary examination by the researcher comprised of 50 items provided a high reliability coefficient of $\alpha = .96$.

Secondly, Independent Sample T-test was conducted to examine whether there was a significant difference between the means of the two groups' vocabulary examination scores. The quizzes were not included as data because they were returned to the treatment group students just after the researcher had graded them as they were intended for regular feedback like a self-evaluation and to increase motivation towards English Language classes.

Also, four seperate Independent Sample T-tests were performed to examine whether there was a significant difference between the means of the responses given to the four subscales of the Attitude-Motivation Test Battery by the treatment and control groups. Then, the checklists of the treatment group students were analyzed. The student checklists consisted of 38 items which aimed to assess students' self-related feelings and lesson-related opinions about the seven creative drama lessons. The frequency values for the checklists were calculated using the Excel Table.

Next, simple linear regression analysis was used. Regression analysis is a statistical procedure used to analyze the predictive relationship between a single dependent variable and a few independent variables. According to Tabachnick and Fidell (2001), the goal of simple linear regression analysis is to use the independent variables to predict the value of a single dependent variable. Also, it quantifies the relationship between the expected, or average, value of one dependent variable and the other independent variables. This analysis was used to assess whether the four subscales of the AMTB (attitude, motivation, anxiety and desire to learn English)

could predict the learners' success on the final vocabulary examination. It was the assumption of the researcher that the treatment group would be positively affected by the drama activities in terms of increased level of motivation, attitude, desire to learn English and lower level of anxiety. The final vocabulary examination scores would be identified as a dependent variable and four subsections of AMTB would be identified as independent variables. The researcher carried out linear regression analysis that included all four subscales as factors (necessary to learn the target vocabulary) in order to determine their influence and relative contribution to success on the final vocabulary examination grades.

After that, two-way analysis of variance (two-way ANOVA) was conducted. Two-way analysis of variance tests (also called two-factor analysis of variance) measure the effects of two independent varibles (factors) simultaneously. These two independent variables, factors affect the dependent variable. Each factor will have two or more levels to it. For example, an experiment might be defined by two parameters, such as treatment and time point. Two-way ANOVA would not only be able to assess both time and treatment in the same test, but also assess whether there is an interaction between the parameters. A two-way test generates three p-values, one for each parameter independently, and one measuring the interaction between the two parameters.

The researcher of the study carried out two-way ANOVA in order to examine subjects' grades as a function of gender (males and females), treatment (experimental vs. control) and the interaction of the two (gender by treatment) to test the common effects of groups and gender concurrently on the vocabulary examination scores.

Lastly, Pearson Product Moment Correlation analysis was conducted. A correlation is a single number that describes the degree of relationship between two variables. Pearson's correlation reflects the degree of linear relationship between two variables. It ranges from +1 to -1. A correlation of +1 means that there is a perfect positive linear relationship between variables. As one variable gets larger (or smaller), the other gets larger (or smaller) in direct proportion. It was used to measure the direction and strength of relationship between final vocabulary gain scores and end-of-the-term English Course grades.

Wallace (1988:1) claims that there is a sense in which learning a foreign language is basically a matter of learning the vocabulary of that language. Thus,

language teaching must deal with needed vocabulary. Also, Celce–Murcia (1991:298) points out that "Teachers have become increasingly aware that nonnative students are significantly disadvantaged in their academic studies on account of the small size of their second language vocabularies". Thus, the emphasis on grammar, replaced emphasis on communication, and perceived needs of the students have had the effect of elevating the importance of vocabulary in recent years.

In conclusion, favorable attitude, higher motivation, and desire to learn English achieved through creative drama activities are expected to affect students' vocabulary knowledge positively. For the students, the bigger their vocabulary store, the higher their general English level will be. That is to say, vocabulary produces greater gains and leads to a higher proficiency.

CHAPTER IV

RESULTS AND DISCUSSION

4.1. Presentation

In this chapter of the current thesis, the results obtained through data analyses will be presented. This chapter will try to answer the research questions using descriptive and inferential analyses. The first step will be to use Independent Sample T-test to examine the mean differences in vocabulary examination scores of the treatment and control groups. The second step will be the four separate independent sample T-tests again. It will be used for examining whether there is a significant difference between the two groups' performances on the four subscales of the AMTB. The third step will be to analyze the results of the treatment group students' checklists. They will be presented in percentage ranks in an Excel Table. Then, simple regression analysis will be run in order to investigate any predictive relationships between vocabulary examination scores and four subsections of the AMTB. Next, two-way ANOVA will be conducted to measure the mean differences of gender (females and males) and two groups (treatment and control) on the vocabulary examination scores. Lastly, correlation analysis will be carried out to measure the relationship between vocabulary examination scores and the end-of-the-term English course final grades.

4.2. Descriptive and Inferential Analyses

The data will be analyzed for each research question separately in this section.

Research Question 1a: **Do creative drama activities have a differential impact on young learners' vocabulary acquisition with respect to a control group in terms of vocabulary gain as measured by a final vocabulary examination?**

In order to answer this research question, an Independent Sample T-test was conducted to compare experimental and control groups on their vocabulary examination scores under treatment and no treatment conditions. The Independent Sample T-test scores of the treatment group and control group in the final vocabulary examination are reported in Table 4.1. Also, Cronbach's Alpha value of the final vocabulary examination was .96. It was calculated to check internal reliability of the whole scale along with individual factors.

Table 4.1. Summary of the Independent Samples T-test of Vocabulary Gain Scores in terms of Groups

	Treatment group			Control group						
	N	*M*	*SD*	*N*	*M*	*SD*	*df*	*t*	*p*	*d*
Vocabulary Scores	40	65.5	22.5	38	46	27	76	3.52	.001	0.78

When the figures in Table 4.1 are examined, it is observed that there is a significant difference in the mean scores of treatment group ($M = 65.5$, $SD = 22.5$) and control group ($M = 46$, $SD = 27$), $t(76) = 3.52$, $p = .001$, $d = 0.78$. This indicates that the difference between the scores could be the result of the creative drama activities in favor of the treatment group. Thus, creative drama activities (that were applied to treatment group) appear to be influential on improving vocabulary examination scores. The subjects who learnt the new vocabulary items through creative drama activities had better retention than the subjects who learnt them through traditional ways. Consequently, the researcher can advocate using creative drama activities to increase the students' success in learning vocabulary.

Cohen's *d* is an effect size (ES), which measures the strength of the effect. An effect size of 0.8 indicates that the mean of the treated group is at the 79th percentile of the untreated group. An ES of 0.0 indicates that the distribution of scores for the treated group overlaps completely with the distribution of scores for the untreated group, there is 0% of nonoverlap. An ES of 0.8 indicates a nonoverlap of 47.4% in the two distributions. An effect size of this analysis ($d = 0.78$) is considered large for Cohen's (1988) convention.

***Research Question 1b:* Do creative drama activities have a differential impact on young learners' affect (control versus treatment group) as measured by the four subsections of Gardner's Attitude-Motivation Test Battery?**

In order to answer this research question, a series of Independent Sample T-tests were conducted separately. These t-tests compare the mean scores of treatment and control groups on given variables such as motivation, attitude, anxiety and desire to learn English.

	TREATMENT GROUP			CONTROL GROUP						
	N	*M*	*SD*	*N*	*M*	*SD*	*df*	*t*	*p*	*d*
motivation	40	33	5.6	38	29	6.6	76	3.0	.00	.68
attitude	40	36	5.1	38	33	4.9	76	2.5	.01	.59
desire	40	35	4.3	38	32	4.9	76	3.2	.00	.75
anxiety	40	26	3.5	38	27	3.3	76	-.9	.33	-.2

Table 4.2. Summary of the Independent Sample T-tests for Groups and Subscales of AMTB

According to the Table 4.2, the results of the independent sample t-tests suggest that motivation in the treatment group is significantly higher ($M = 33$, $SD = 6$) than in the control group ($M = 29$, $SD = 7$), $t(76) = 3$, $p = .00$, $d = 0.68$. Thus, *motivation* is a distinguishing factor for the two groups. According to the result of the second independent sample t-test, attitude in the treatment group is higher ($M = 36$, $SD = 5$) than in the control group ($M = 33$, $SD = 5$), $t(76) = 2.5$, $p = .01$, $d = 0.59$. Next, the independent sample t-test runs for desire to learn English illustrated that the treatment group scored higher on this scale ($M = 35$, $SD = 4$) than in the control group ($M = 32$, $SD = 5$), $t(76) = 3.2$, $p = .00$, $d = 0.75$. Lastly, independent sample t-test indicated that anxiety in the treatment group is lower ($M = 26$, $SD = 3.5$) than in the control group ($M = 27$, $SD = 3.3$), $t(76) = -.9$, $p = .33$, $d = -0.2$; however, the difference is not significant on 'anxiety' factor ($p > .30$). The effect sizes for desire and motivation ($d = .75$; $.68$) can be considered large respectively and for attitude ($d = .59$) the effect size can be found medium, but it is very low for anxiety ($d = -.2$).

In sum, the treatment group is observed to be more highly motivated, more desirous to learn English and with more positive attitudes to learn English than the control group.

***Research Question 2*: Do the students display positive affect in relation to each creative drama classroom sessions as measured by their responses following each module?**

In order to answer this research question, the researcher tested the results of the students'checklists, indicative of students' evaluation of classroom drama activities, by using Excel Table 4.3.

Table 4.3. Frequency values for students' self-related feelings for each of the seven creative drama classes

I (was)	Les.1 (N=37)	Les.2 (N=39)	Les.3 (N=40)	Les.4 (N=39)	Les.5 (N=35)	Les.6 (N=32)	Les.7 (N=27)	Avg. Freq. as (%)
excited	25	18	16	22	22	29	20	61
happy	31	37	36	31	32	28	25	**88**
relaxed	21	25	29	27	23	24	21	68
secure	15	15	26	18	21	21	20	55
stressful	6	3	2	16	1	3	11	17
great	14	23	24	26	29	25	23	66
creative	16	20	21	19	22	19	19	55
learned the materials	32	31	38	34	33	29	26	**90**
could not learn	1	1	3	3	0	2	0	4
scared	5	5	2	3	0	0	1	6
not scared	19	19	25	19	16	19	18	54
liked the lesson	26	30	32	29	33	29	24	**82**
loved it	33	36	34	35	33	30	26	**91**
did not like the materials	2	3	3	1	0	1	10	8
remember	27	27	30	28	29	23	23	**75**
do not remember	3	1	1	11	0	2	0	7
satisfied	30	32	34	30	31	27	21	**82**

According to the Table 4.3, the results indicate that at the affective level, the strongest sentiment towards creative drama activities was that students mostly "loved" (91 %) them and felt themselves "happy" (88 %) during the creative drama classes. At a cognitive level, they "learned" (90 %) the materials effectively and "remembered" (75 %) them. However, students least agreed with the expressions that they "could not learn" (4%) the materials during the creative drama classes. Then, they were rarely "scared" (6%) and rarely "do not remember" (7%) what they were taught during the creative drama classes. In conclusion, this table shows that the students' self-related feelings at the end of creative drama lessons are mostly positive. Also, the researcher observed that the subjects were more enthusiastic in

participating in the activities compared to the beginning, and they were not afraid to take risks while participating in the creative drama activities during the sessions. This could also help them speak without fear and hesitance and represent themselves strongly in the society in which they live.

Table 4.4. Frequency values for students' lesson-related feelings for each of the seven creative drama classes (Total N=40)

Lesson was…	Les.1 (N=37)	Les.2 (N=39)	Les.3 (N=40)	Les.4 (N=39)	Les.5 (N=35)	Les.6 (N=32)	Les.7 (N=27)	Avg. Freq. as (%)
easy	27	32	28	31	31	28	23	80
difficult	2	1	1	11	0	1	0	6
good	11	17	19	14	14	16	12	41
very good	25	29	26	27	34	26	25	77
nice	23	26	30	26	27	27	20	72
funny	27	38	35	33	32	29	25	**88**
fun	34	37	36	34	33	28	26	**92**
normal	3	2	8	15	2	5	2	15
excellent	26	36	31	29	32	26	23	82
enjoyable	32	38	35	34	32	28	24	**90**
interesting	16	18	21	19	20	16	18	51
tiring	3	1	0	1	1	1	1	3
complex	2	1	1	3	0	2	1	4
bad	2	0	1	0	0	1	1	2
very bad	0	0	0	0	0	1	1	0.8
stressful	2	1	2	4	0	0	1	4
boring	3	1	1	0	0	1	1	3
sad	0	0	1	1	0	1	0	1
creative	21	13	12	12	15	12	7	37
comfortable	16	18	14	11	17	11	10	39
was not understood	2	3	2	3	0	0	0	4

The Table 4.4 uncovers the fact that the students' lesson-related feelings are mostly positive. Students found these creative drama lessons to be "fun" (92%), "enjoyable" (90%), and "funny" (88%). Besides, the students rarely found the creative drama classes "very bad" (0.8%), "sad" (1%), or "bad" (2%). It shows that the students did not express the negative feelings in relation to creative drama lessons. In addition, the creative drama classes were "excellent" (82%), "easy" (80%), "very good" (77%) and also "nice" (72%) according to the treatment group students.

In conclusion, all the students' checklists pointed out that creative drama activities helped the students learn the vocabulary items in an amusing way and improve their vocabulary acquisition. Besides, the students were entertained during

their implementations. For this reason, the students' enthusiasm was high. Their

willingness to learn new words and participate in the activities increased.

Table 4.5. Ranked version of the students' self-related and lesson-related feelings for each of the 7
creative drama classes (Total N= 40)

	Les.1 (N=37)	Les.2 (N=39)	Les.3 (N=40)	Les.4 (N=39)	Les.5 (N=35)	Les.6 (N=32)	Les.7 (N=27)	Avg.Fre as (%)
*It's fun**	34	37	36	34	33	28	26	92
I loved it**	33	36	34	35	33	30	26	91
I learned it**	32	31	38	34	33	29	26	90
*It's enjoyable**	32	38	35	34	32	28	24	90
I'm happy**	31	37	36	31	32	28	25	88
*It's funny**	27	38	35	33	32	29	25	88
I'm satisfied**	30	32	34	30	31	27	21	82
I liked it**	26	30	32	29	33	29	24	82
*it's excellent**	26	36	31	29	32	26	23	82
*It's easy**	27	32	28	31	31	28	23	80
*It's very good**	25	29	26	27	34	26	25	77
I remember it**	27	27	30	28	29	23	23	75
*It's nice**	23	26	30	26	27	27	20	72
I'm relaxed**	21	25	29	27	23	24	21	68
I'm great**	14	23	24	26	29	25	23	66
I'm excited**	25	18	16	22	22	29	20	61
I'm secure**	15	15	26	18	21	21	20	55
I'm creative**	16	20	21	19	22	19	19	55
I'm not scared**	19	19	25	19	16	19	18	54
*It's interesting**	16	18	21	19	20	16	18	51
*It's good**	11	17	19	14	14	16	12	41
*It's comfortable**	16	18	14	11	17	11	10	39
It's creative*	21	13	12	12	15	12	7	37
I'm stressful**	6	3	2	16	1	3	11	17
*It's normal**	3	2	8	15	2	5	2	15
I didn't like**	2	3	3	1	0	1	10	8
I don't remember**	3	1	1	11	0	2	0	7
I'm scared**	5	5	2	3	0	0	1	6
*It's difficult**	2	1	1	11	0	1	0	6
I couldn't learn**	1	1	3	3	0	2	0	4
*It's complex**	2	1	1	3	0	2	1	4
*It's stressful**	2	1	2	4	0	0	1	4
It wasn't understood*	2	3	2	3	0	0	0	4
*It's tiring**	3	1	0	1	1	1	1	3
*It's boring**	3	1	1	0	0	1	1	3
*It's bad**	2	0	1	0	0	1	1	2
*It's sad**	0	0	1	1	0	1	0	1
*It's very bad**	0	0	0	0	0	1	1	0.8

Note: *: Students' opinions in relation to classroom affectiveness. **:perceptions of their own feelings

According to Table 4.5, the students found the creative drama classes mostly "fun" (92%), they "loved" (91%) them and they "learned" (90%) the language materials during the lessons. At the same time, these creative drama classes were "enjoyable"(90%) for them and they felt themselves "happy" (89%). Loving, liking and enjoying are conducive to learning. In addition, the students rarely found the creative drama classes "very bad" (0.8%), "sad" (1%), "bad" (2%), "boring" (3%) or "tiring" (3%). This table explains that students engaged highly positive feelings toward the language lessons with drama and took great personal satisfaction from them.

Research Question 3: **Do subjects' responses to the four subscales of the Attitude-Motivation Test Battery have a predicting effect on subjects' vocabulary gain scores?**

In order to answer this research question, linear regression analysis was conducted. This process is used for analyzing the relationship between a single dependent variable and several independent variables. Braser & Braser (1995) express that the methods of regression literally predict the value of one variable by regressing to the values of another related variable. In short, only one variable is taken into consideration, and other variables are used to predict the behaviour of this specific dependent variable under the given conditions in a regression analysis (in Ekmekçi, 1995). In this part, linear regression analysis was carried out in order to determine the influence of motivation, attitude, anxiety and desire to learn English (identified as independent variables) on the final vocabulary gain scores (identified as the dependent variable).

Table 4.6. The Predictive Power of Affective Variables over the Vocabulary Gain Scores (N=78)

Variable	B	SEB	β	r
Motivation	2	.54	.50***	.35
Attitude	.18	.88	.03	.01
Desire	.70	.90	.13	.07
Anxiety	-.66	.76	-.09	-.08
R²		.37**		
F		4.73**		

Note: *p<.05; **p<.01; ***p<.001

Table 4.6 shows that four predictors (motivation, attitude, desire to learn English and anxiety) together explained 37% (r²= .373) of the variance for

vocabulary gain scores at $F(4.73)= 10.84$, $p<.01$. Also, it displays standardised coefficients for the regression equation predicting vocabulary gain scores. The results indicated that motivation ($\beta= .50$, $t(4) = 3.75$, $p<.01$), attitude ($\beta= .03$, $t(4) = .20$, $p>.05$), desire ($\beta= .13$, $t(4) = .78$, $p>.05$) and anxiety ($\beta= -.08$, $t(4) = -.87$, $p>.05$) together predicted the vocabulary gain scores, but taken singly on their own, motivation, attitude and desire were not significant predictors of this variable. Motivation, on the other hand, uniquely explained 35% of the total variance. Hence, 'motivation' factor has the strongest impact on the vocabulary gain scores.

Research Question 4: **Does gender interact with creative drama activities in increasing learners' vocabulary gain?**

To answer this research question, two-way analysis of variance (Two-way ANOVA) for independent samples was conducted to measure the effects of gender and treatment (experimental and control) simultaneously on the vocabulary gain scores.

Table 4.7a. Results of Descriptive Statistics for Two-Way ANOVA

Group	Gender	N	M	SD
Treatment	Female	23	68.1	20.6
	Male	17	62.1	25.2
	Total	40	65.5	22.6
Control	Female	19	61.0	21.2
	Male	19	30.6	23.3
	Total	38	45.8	26.8
Total	Female	42	64.9	20.9
	Male	36	45.4	28.7
	Total	78	55.9	26.5

Table 4.7b . Results of Two-Way ANOVA of the Vocabulary Gain Scores for Gender and Groups

Source	Sum of Squares (SS)	df	Mean Square (MS)	F	P
Group	7165.9	1	7165.9	14.2***	.00
Gender	6400.6	1	6400.6	12.7**	.00
Group * Gender	2866.6	1	2866.6	5.7*	.02
Error	37339.3	74	504.5		
Total	297901	78			

Note: *$p<.05$; **$p<.01$; ***$p<.001$

Table 4.7a and 4.7b show that vocabulary examination scores were subjected to a two-way analysis of variance for group (treatment and control) and

gender (female and male). The two variables impacting subjects' vocabulary gain scores – gender and treatment group both had a significant effect on the means of students' level performance at the .05 and .001 levels. These results verify the assumption that vocabulary teaching through creative drama has been efficient. The main effect of gender yielded an F ratio of $F(1) = 12.68$, $p< .01$, indicating that the vocabulary examination scores were significantly higher for females ($M = 65$, $SD = 21$) than for males ($M = 45$, $SD = 29$) in both of the two groups. The main effect of the treatment variable was significant at $F(1, 78) = 14.2$, $p<.01$. The gender by treatment interaction was significant at $F(1) = 5.68$, $p<.05$. More specifically, the mean of male vocabulary gain scores in the treatment group ($M=62$, $sd= .25$, $N=17$) doubles the mean of male vocabulary gain scores in the control group ($M=31$, $sd= .23$, $N=19$). A closer examination of the data showed that means for males in the treatment group improved much strongly than their peers in the control group (Figure 4.1). These results explain that males benefitted from the creative drama activities much more than females.

Estimated Marginal Means of grades
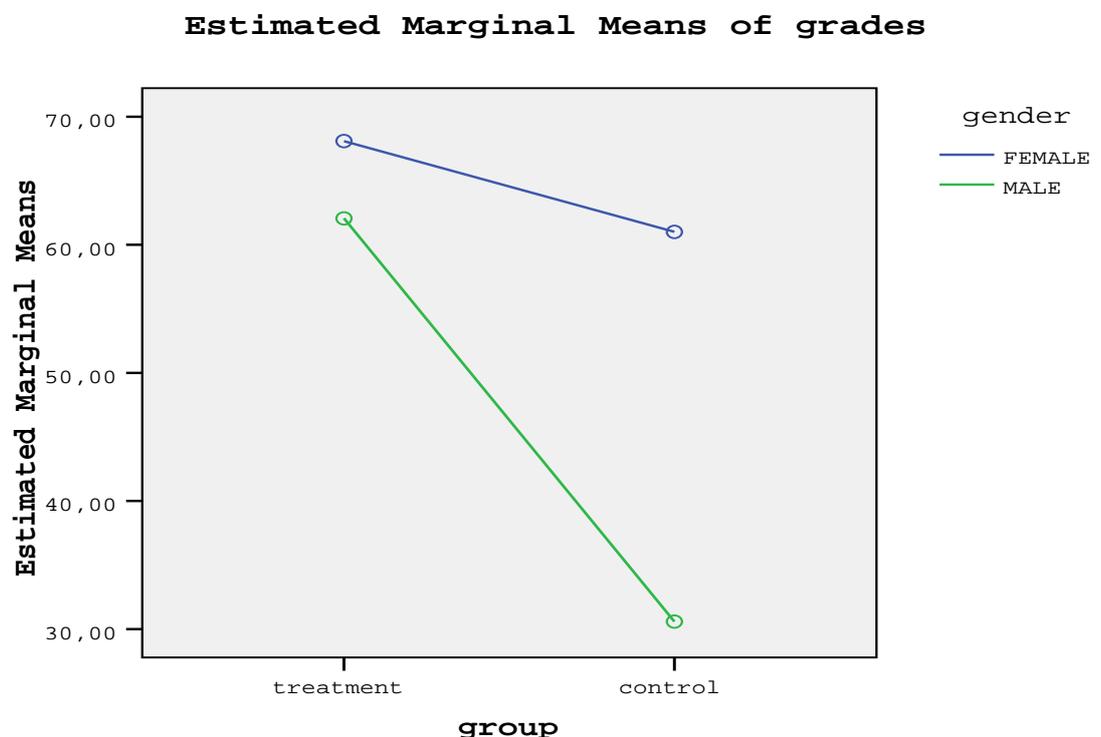
Figure 4.1. Profile Plots regarding gender and groups in two-way ANOVA analysis

***Research Question 5:* Is there a positive relationship between vocabulary scores of the treatment group and their end-of-the-term English Course Final Grades?**

In order to answer the research question above, a Pearson Product Moment Correlation was used. Pearson Product Moment Correlation is the most commonly used type of correlation. According to Hatch and Farhady (1981: 203), there are some underlying assumptions that have to be met for Pearson correlation analysis. "The assumptions are: (1) the two variables are continuous, (2) scores on X and Y are independent of each other, and (3) the relationship between X and Y is linear". Since we can meet these assumptions for the relationship between vocabulary gain scores and end-of-the-term English Course Grades, Pearson product moment correlation was an appropriate method to be used. Table 4.8 shows the correlation:

Table 4.8. Correlation between Vocabulary Scores and End-of-the-Term English Course Grades

		Vocabulary Scores	*End of The Term Grades*
Vocabulary Scores	*r*	1	.75
	p		.00
	N	40	40
End of The Term Grades	*r*	.75	1
	p	.00	
	N	40	40

According to Table 4.8, the correlation coefficient between the vocabulary scores and the end-of-the-term English course grades of the subjects was found to be $r = .75$ ($p<.01$). This shows that there is a moderate positive correlation between two variables. Clearly, it indicates that the subjects who have higher vocabulary scores get higher marks from the end-of-the-term English Course, too. This result can be explained both by the increased rates of lexical gain as well as the increased levels of motivational and attitudinal variables. Creative drama activities were conducted during the second term of the year at school. According to this correlation result, the researcher can claim that using creative drama activities increased their vocabulary level, which in turn improved their general English skills and affected their general success as indicated by their English Course Grades contributed positively.

4.3. Conclusion

This chapter has presented the results of quantitative and qualitative analyses conducted in accordance with the research questions posed in the introductory part.

In conclusion, a significant difference has been observed between the arithmetic means of the two (treatment and control) groups' vocabulary examination scores in favor of the experimental group as a result of independent sample t-test analysis. Secondly, "motivation", "attitude" and "desire to learn English" factors in the treatment group are significantly higher than in the control group. Also, students' motivation is a distinctive factor for the two groups.

Thirdly, students' responses to the checklists were also supportive of creative drama lessons as the subjects had fun and loved these classes. Fourthly, the results of the regression analysis indicated that 'motivation' factor has the biggest impact on vocabulary examination scores. Fifthly, ANOVA results indicated gender played a distinguishing role where females displayed higher success on the vocabulary measures than males while males in the treatment group made greater vocabulary acquisition gains compared to the males in the control group. In other words, males benefitted more from creative drama activities than females. Finally, a correlation analysis demonstrated that increased levels of vocabulary gain, improved subjects' general English skills indirectly and affected their general success in a positive way as indicated by their English Course Grades.

The next chapter will discuss the conclusions that may be drawn from these findings, relate the results of the present study to those of other studies conducted in this field, make recommendations for using creative drama activities in the language classroom, and make suggestions for further studies.

CHAPTER V

CONCLUSION

5.1. Presentation

This chapter consists of three sections. The first section presents the discussion of the findings in the previous chapter. The pedagogical implications of the findings are discussed in the second section and suggestions for further research are given in the third section.

5.2. Discussion

The main aim of the present study is to investigate the effectiveness of creative drama activities on enhancing vocabulary acquisition of young learners as compared to the more traditional techniques of teaching vocabulary in the process of teaching English as a Foreign Language.

The researcher took the definition "Drama is learning by doing" (Kerridge and Wessels, 1987-8:15) as basis for her study. It is a teaching philosophy and it can be applied to all aspects of teaching a language. In Turkey, most of the universities and fine arts high schools provide creative drama lessons in their curriculum. Thus, most teachers of English have access to the methods and techniques of drama. Students will find the opportunity to take an active part in their language classrooms by the help of creative drama classes; that is to say, they will learn things not only by listening, but by doing. Creative drama is a great tool in the hands of teachers to accomplish this instructional event, as drama is described by Wessels (1987:7) as "doing" and "being". For practicing teachers and teacher candidates who were not exposed to drama courses during their undergraduate years, studies like this one and others of the kind will shed light on those teachers in introducing drama into their language teaching experiences.

The participants of the study were 7th grade students attending *30 Ağustos Primary School* in Gaziantep. My subjects consisted of two groups and 78 subjects. The experimental group had 40 subjects and the control group had 38 subjects. The data were collected through final vocabulary examination prepared by the researcher, Attitude-Motivation Test Battery by Gardner, and students' checklists which enabled students to evaluate the classroom drama activities. In order to analyze the results, the computer program SPSS 15.0 was used. Several statistical analyses such as the independent sample t-test, two-way ANOVA, regression analysis and correlation analysis were carried out through the SPSS. The results show that creative drama activities have a significant effect on enhancing the vocabulary acquisition of young learners in the Treatment Group. Besides, these activities provide positive attitudes, higher motivation and desire to learn English. All of these promote short-term retention of vocabulary, which in turn affects the success of students' general English level. Moreover, these activities develop students' communication skills and improve the relationship between students and teachers. Lastly, these creative drama activities make language learning more fun and enjoyable.

As a researcher and the teacher of English, I was very happy and felt greatly efficient because the students' excitement, pleasure and increased motivation contributed to my self-confidence as a teacher, and made all my efforts and hard work worthwhile. Students generally displayed a great enthusiasm for participating in the creative drama activities because there was always a newness, excitement, challenge, and personal involvement, and all these in a non-threatening atmosphere. I thought that peripheral learning was fulfilled at the same time because they often learned the target words indirectly rather than directly. Namely, they took in information from all sides, learned everything around them. They broke their walls of inhibition and fear. They responded to the questions about the target words even if they did not understand individual words; that is, I noticed that most of the students overcame the psychological barriers due to these activities. Finally, despite the many hardships and difficulties posed by the students' limited budgets not allowing them to buy the essential materials (which made it the teachers' responsibility to provide them), and having no physical space for drama classes at school, I tried to do the best of what was available and managed to perform creative drama classes successfully.

Creative drama activities such as drama games, role-play, pandomime and puppetry were conducted to experimental group while the traditional techniques such

as giving Turkish equivalents, repetition drills or memorization techniques were applied to the control group during the treatment. The control group students just followed the instruments of the coursebook. They did not play in drama games or participate in any extra activities.

The researcher developed seven different creative drama lesson plans, seven quizzes and a final vocabulary examination in accordance with students' own course books and the course syllabus. These creative drama activities were as such that they employed all four skills and enabled a variety of grouping; the drama games chosen by the researcher were creative, enjoyable, conducive to learning, and motivating for the students. The quizzes applied to the treatment and control groups were the same but they were not measured in this study. Also, students' checklists were adopted by the researcher as they were at the subjects' cognitive level, and were conducted right after each creative drama module. In addition, the Attitude-Motivation Test Battery by Gardner, consisting of 32 items, was applied to both groups at the end of the treatment.

Firstly, the results obtained from the final vocabulary examination showed that the mean difference between the treatment and control group scores was significant. Thus, the subjects who learnt the new vocabulary items through creative drama activities were more successful than the subjects who learnt them through traditional techniques.

Secondly, according to the data obtained from the four subscales of the Attitude-Motivation Test Battery, the treatment group is observed to be more highly motivated, more desirous to learn English and with more positive attitudes to learn English than the control group. Also, students' motivation is a distinctive factor for the two groups.

Thirdly, the data that emerged from the students' checklists - evaluation survey of classroom drama activities - pointed out that the subjects "loved" the creative drama classes very much and found the sessions very "enjoyable" as well as educational. Almost all of them indicated that this teaching technique was new for them and that these activities helped them learn the vocabulary items with much enjoyment. Also, they "learned" the materials during the lessons and were willingly participating in the activities. Besides, they felt themselves "happy" at the end of these lessons and they found these creative drama lessons "fun", "enjoyable" and "funny". Even the most shy and introvert learner gained self-confidence and became

more active in the classroom. In addition, they began to enjoy English, and wanted to learn English all the time in that way. As seen from the students' checklists, creative drama builds up positive emotions in learners, which is the most important base for learning a foreign language in the classroom context.

Next, linear regression analysis was conducted to determine the influence of motivation, attitude, anxiety and desire factors on the final vocabulary gain scores. The results explained that motivation, attitude, desire to learn English and anxiety factors together predicted the vocabulary gain scores, but motivation was the only variable that could substantially and singly account for the variance in the subjects' vocabulary attainment. Thus, motivation is the only factor predictive of success in vocabulary learning when compared to the other subscales of attitude, anxiety and desire to learn English for the AMTB.

Furthermore, when the results were examined in terms of gender, the results of two-way ANOVA revealed that gender was a more influential factor in its interaction with the treatment variable in the treatment group than in the control group. That is, gender differences were observed with females displaying higher success on the vocabulary gain measures than males, but with males in the treatment group making greater vocabulary acquisition gains compared to the males in the control group. Hence, males benefited more from the creative drama activities than females compared to the control group.

Lastly, when the relationship between vocabulary gain scores and end-of-the-term English Course final grades were examined through the correlation analysis, the results indicated that the subjects who achieved higher vocabulary scores got higher marks from the end-of-the-term English Course (indicative of general achievement), too. Briefly, according to these results, the researcher can claim that using creative drama activities increased the general English level of the subjects, either through their total vocabulary gain or the raised levels of affective factors of motivation, attitude and desire to learn English, or both.

The findings of this study support the findings of previous studies carried out in Turkey. The success achieved in the present study in terms of the effective teaching/learning of vocabulary items through drama activities are in agreement with the results from Aynal's (1989) study carried out with third graders. Similarly, İnan's study investigating the effectiveness of edutainment activities, such as musical activities, games, and drama activities, on young learners' vocabulary acquisition

yielded better results compared to the traditional methods of teaching vocabulary, and as such are supportive of results reported here. Paksoy's (2008) study with tenth grade students measured the enhancement of self-esteem and oral language proficiency as a result of the use of process drama. Both the within-group and between-group measure means illustrated that there were significant increases in the self-esteem and oral language proficiency levels of students exposed to process drama, once again supporting the results of the present study. Gebenliler's (2006) study surveying students' opinions regarding the use of scripts as a drama technique in the language classroom improved subjects' levels of self-confidence and language use in a similar way.

The achievement of the experimental group students can be explained through several observations: they listened to different stories in the presentation of new words; they picked up information about what the words meant and how they were used as they repeatedly heard, mimed, and saw them in print and flashcards; they did not have to memorize the words. They also had many opportunities to use them in role-plays and drama games; that is, they could personalize the new words. There was a personal involvement of the students. Learning through experiences supported permanent learning. Thus, students learnt better, remembered the words longer and enjoyed learning more.

Class participation and learner motivation is usually at its highest level in the creative drama classrooms, as it was witnessed in this study. Students worked in groups. They learnt from each other. Since everyone was a member of a group, each student carried a responsibility in a team spirit and helped each other. By this way, they were motivated and active. They constructed the knowledge together. Another benefit gained from group work was the development of friendship relations. As a relaxed atmosphere and sound rapport were created, students became closer with their friends. As a result, they could take risks without negative peer pressure. Besides, they had opportunities to create different things. Students realized their individual talents and their characteristics. This conclusion supports the findings of Yassa (1999), who showed that drama activities enable students to search for new possibilities within themselves. They gained confidence in themselves and in their friends.

Creative drama classes require a lot of classroom control and planning in terms of timing and sequencing of activities, giving clear instructions, managing

grouping and participation, and checking for individual contribution coming from every single student. Teachers need to do a lot of preparatory work, materials development, purchasing of materials, using classroom space most efficiently, scanning the internet sites for new ideas for creative drama, judging the appropriateness of the activities for the teaching points at hand, and checking for understanding and satisfaction from the students' side. However, the end result is always highly satisfactory for both parties involved in the learning-teaching process as it enhances the quality of education.

Previous studies on drama have largely focused on developing efficient speaking skills, communicative behaviors and psychological attributes such as motivation, self-concept, confidence, and such in elementary or secondary school students. Accordingly, the present study will be the first to explore young (seventh grade) learners' vocabulary acquisition through creative drama activities in a state primary school in Turkey.

5.3. Pedagogical Implications and Recommendations

The findings of this study can carry some important pedagogical implications for foreign language teaching and learning.

Based on the findings, it can be claimed that using creative drama activities in the language classroom can be an effective source of motivation for young learners of English. These creative drama activities are not given due importance in the course books. Therefore, course books should include more drama activities for the betterment of language learning and teaching. If students learn new vocabulary items by means of creative drama activities, they will learn and remember them better in the short term. Also, if creative drama activities are used more often in the classroom, students will enjoy learning English and thus language learning or learning vocabulary will not be a boring experience anymore.

Vocabulary items can be taught effectively and efficiently in the specified period of time given in the curriculum by carefully developing creative drama-based lesson plans. Learners need to be actively involved in the learning of words. Creative drama as a vocabulary teaching technique promotes short-term retention of vocabulary by the help of such lesson plans.

The significantly better performance of the treatment group on the given instruments suggests that creative drama-based lessons should also be developed for

other school topics or areas in the English lesson, such as teaching grammar, speaking, listening, pronunciation, reading and writing. On the other hand, researchers can focus on only one skill instead of all four skills or they can focus on different language areas and study the effect of one of the drama techniques on one of these language skills or language areas as well.

Since the teacher sees the preparing of drama-based lesson plans as a burden, teachers should be provided with carefully planned drama-based lesson plans devised by the teachers of a school within workshops, and collected under a ' drama materials file', which any teacher can draw upon.

Pre-service teacher training programs should involve a course to inform prospective teachers about the benefits of drama and help them to gain knowledge and skills about the preparation of drama-based lesson plans and implementation of drama-based lessons.

Finally, teachers who do not have enough knowledge about the importance and techniques of creative drama activities should develop themselves by attending seminars on this topic or read the relevant literature.

5.4. Suggestions for Further Research

There are several recommendations for further research. The conclusion offered in this study can be applied to a broader population of similar sample.

* This study was conducted within a period of one semester. This was not long enough to look into long term effects of training. For further research, it is recommended that time can be lengthened for two semesters. Also, it is recommended to make lesson observations by two independent observers, in order to be able to compare their observations and to increase the validity of the research.

* This study was devised for young learners learning English at a state primary school in Gaziantep. A similar study can be devised for teenagers or adults to determine the influence of creative drama activities on teaching vocabulary.

* Another suggestion is about the number of participants. The sample size in this research was enough to understand the effects of the training; however, larger numbers of samples may give the researcher more reliable data and results.

* Curriculum developers and syllabus designers should take the effectiveness of creative drama in language learning into consideration during the curriculum development process.

* Similarly, course book writers should design drama-based activities as frequently as possible for each unit, and support the teachers with background information and samples in the teachers' manual.

* In order to use drama in the language classroom, teachers should be given opportunities to improve their understanding of drama and develop their confidence to be able to implement drama activities. This can be realized as in-service training for teachers provided by The National Ministry of Education.

* Taking into consideration the difficulty of controlling the students in the classroom due to their unlimited energy, it would be better to use drama in class with smaller number of students, which means decreasing the class size. If that is not possible, a spacious drama room may be set aside for English teachers.

* There are some materials teachers should use during the implementation of drama such as music players, music CDs/cassettes, some clothes, different crayons and paints. Thus, school administrators should provide teachers with the essential materials, too.

* The attitudes of teachers towards creative drama techniques also need to be studied. For instance, do language teachers make use of drama to teach language items, to practise or reinforce those items? Do teachers exploit drama techniques while teaching the course book?

* Many aspects of the drama technique might need further research and analysis. It is suggested that, for example, the researchers verify the influence of one of the creative drama techniques such as role-play, simulations, games or warm-up activities on motivation, teacher-student relationship, secure and relaxed classroom atmosphere, participation, and similar factors.

* The researchers can verify the linguistic aspects of the creative drama techniques as well as the psychological aspects. Moreover, the relationship between the linguistic benefits and psychological benefits of the creative drama techniques can be studied.

* In addition, the suggestions voiced above should also be implemented in the other subjects of schools by their teachers, such as mathematics, history, science and the like.

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APPENDICES

APPENDIX A
DRAMA LESSON PLANS

DRAMA LESSON PLAN I

Level: 7th grade (7 / D)
Target words: drop / pull out / walk / rush / kiss / call / cry / climb / hug /grow
Number of students: 4O
Materials needed: Vocabulary cards, flashcards, a chair, projector, computer.
Duration: 40' + 40'

As a warm-up activity, I stuck some flashcards on the board. The sentences written on the flashcards were about famous fairy tales such as Cinderella. For ex: "She dropped one of her shoes at the party". Students tried to answer which sentence belongs to which tale on the board.

Role-play

At the presentation part, I read the passage below "The Enormous Turnip" in Student's Book called "Spot On 7" on page 103 and acted it out by realia and role-play while reading. I wrote the keywords on the board and dramatize them one more time. Next, students wrote the keywords on their notebooks and I asked them to memorize them at home. After that, they tried to do exercises about the story on their course books.

The Enormous Turnip (reading passage)

"Once upon a time there was a little old man. He always wanted to <u>grow</u> turnips, so he scattered some turnip seeds in his garden. After about an hour, he started to feel very sleepy so he didn't work anymore and went inside to have a little nap. He had wonderful dreams about turnips. The next day the old man went to check his seeds. He looked out of the window and could not believe his eyes. It was an enormous turnip! The little old man <u>rush</u>ed outside as fast as he could. "That is just what I dreamed about, an enormous turnip," said the little old man in surprise. The man held it and <u>pulled</u> and pulled and pulled but the turnip didn't come out. He <u>called</u> his wife, "Wife! Wife! I need help!" The old man and his wife tried but the turnip still didn't come out. So his wife called their son, Tom. But the

enormous turnip didn't come out. Tom called his sister, Gabrielle. Four of them tried again and again, but the enormous turnip didn't come out."

Mime Game

At the practice part, we played "Mime Game". I prepared vocabulary cards and put them in a box. One of the volunteers chose a card from the box and tried to mime it to his/her friends. The student who guessed the keyword, chose another card and tried to mime it. This game went on like that until all the keywords were mimed.

Hot Seat

Then, we played another game "Hot Seat". In this game, the class is divided into two teams, A and B. One student from Team A sits in the 'hot seat', that is, on a chair at the front and in the middle of the class, facing the class, with his back to the board so that he will not see what is written on it. Students in Team B write several action verbs on a piece of paper. The action verbs might be the ones they have just learned or have learnt beforehand. One student from Team B comes and writes an action verb on the board, and stays at the board. Student A must find out which word is on the board. The other members of Team A help student A by miming the word without saying the word. As soon as student A guesses the word, student B quickly writes another word on the board for student A to guess. The game continues for one minute, and Team A wins a point for every word that student A guesses within that time. Then the teams swap roles.

Watching a cartoon

At the production part, students watched a cartoon of "Little Red Riding Hood" on the net. After watching the cartoon, they tried to complete this story by using the keywords. The beginning of the story was given to the students. The class was divided into five groups. Each group had a leader. The group who made correct and more sentences won the game. As a teacher, I kept the time for ten minutes.

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Students filled in the checklists and gave tem back to me. Finally, I made a quiz about new keywords.

DRAMA LESSON PLAN II

 Level: 7th grade (7 / D)

Target words: UFO / scatter / shine / backyard / alien / scared / strange / fly / aircraft / creature /

Number of students: 4O

Materials needed: Ball, pictures, worksheet, a paper, a pencil and a chalk for puzzle.

Duration: 40' + 40' + 40'

As a warm-up activity, I came to the class in a very bad and frightening mood as a joke and told my strange and horrible dream to my students. While I was telling my dream, I dramatized it. During acting out my dream, I stuck some pictures on the board one by one in turn. After dramatizing it, I asked my students to say and write the keywords under the pictures. Students tried to answer which keyword belongs to which picture on the board.

My dream

"I had a very <u>strange</u> dream last night. I was very <u>scared</u>. I saw a <u>UFO</u> in my dream. It was a <u>flying aircraft</u>. It <u>shone</u> like a sun. There were some <u>aliens</u> and strange <u>creatures</u> in the aircraft. They went out and <u>walked</u> on the ground. Then, they <u>scatter</u>ed some roses into our <u>backyard</u> and flew into the sky."

Dramatization

At the presentation part, some volunteers tried to dramatize my dream. They were aliens and strange creatures. They acted out like aliens and tried to frighten each other. Also, at the end of the context, they prepared some roses they drew on the little sheets and they scattered them on the ground in the backyard of the class. They enjoyed themselves too much. Next, I read the passage in Student's Book called "Spot On 7" on page 115-116. The subject of these passages are similar to my dream. Students found the keywords in the passages and tried to complete the notes about passages on page 116. After that, students wrote the keywords on their notebooks and I asked them to memorize them at home.

Crossword puzzle

At the practice part, I drew a big crossword puzzle that includes keywords on the board. Students tried to find the keywords in the puzzle and circle them on

the board. The student who found the keyword tried to make a sentence with the keyword.

Ball Game

Then, we played a "Ball Game". I wrote the same context (my dream) with some blanks on the board. There were keywords in these blanks. At first, I threw the ball and the students tried to catch the ball. The student who caught the ball tried to fill in one of the blanks correctly. The student who knew the keyword correctly threw the ball to another student and the student who caught the ball first tried to fill in the other blank in the context. This game went on like that until all the blanks were filled.

Drawing Contest

At the production part, the class was divided into five groups. Each group has eight students. I delivered a worksheet to each group. Each student in the groups tried to draw the pictures of the keywords on the sheet. The group who drew the best and the most pictures won the contest. As a teacher, I kept the time for ten minutes.

DRAW THE KEYWORDS ON THE SHEET

UFO	AIRCRAFT
ALIEN	BACKYARD
SCARED	SHINE
SCARED	FLY
CREATURE	STRANGE

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

DRAMA LESSON PLAN III

Level: 7th grade (7 / D)

Target words: compose / genius / spark / compass / organ / keyboard / tune / device / violin / graduate /

Number of students: 4O

Materials needed: Flashcards, a chalk, a grid, a chart, a paper and a pencil.

Duration: 40' + 40' + 40'

Clap Around The Circle

As a warm-up activity, we played a game "Clap Around The Circle". This game helps to develop students' physical coordination and mental concentration. Students stand in a circle in the middle of the class. Beginning with the leader, each person claps in turn. They try it a couple of times, asking the participants to make the sounds more regular, as though one person is clapping. Once the group gets the hang of it, students repeat the activity with everybody's eyes closed. When they have closed their eyes, teacher picks someone to start by tapping them on the shoulder. Students shouldn't be surprised if they need to try this version a few times as it's much harder to know when it is your turn. My students had difficulty in performing this activity.

At the presentation part, I stuck some flashcards on the board while reading and acting out the passages "Mozart and Einstein" in Student's Book called "Spot On 7" on page 122-123. The passages were about the biography of Mozart and Einstein. After reading and dramatizing, students underlined the keywords by looking at the flashcards. I wrote the keywords on the board and dramatize them one more time. Next, students wrote the keywords on their notebooks and tried to do exercises about passages.

Tic-Tac-Toe

At the practice part, we played "Tic-Tac-Toe" game. I drew a big chart and a grid on the board. In this game, the class is divided into two teams, namely; Team X and Team O. The game "Xs and Os" is played. A grid is drawn on the

board and one member of Team X chooses a position on the grid and tries to make a sentence correctly by using keyword in the chart. If one of the group members puts X in the correct place and says the sentence correctly, Team X gains that position. If wrong, the turn is lost and a member of team O can try for any vacant position which will help his team. The first team to occupy three positions in a row vertically, horizontally or diagonally wins the game. The row must contain X O X.

X		
	O	
		X

The Chart

	Compose his own music	graduate	play organ	be genius	speak	Build mechanical devices	play violin	spark his interest	pick out tunes
Einstein					**X**			compass	
Mozart			**X**						

Eg: A compass sparked Einstein's interest in Science.

Eg : Mozart could play the organ.

Eg: Einstein couldn't speak until he was four.

Short Story Contest

At the production part, I wrote the keywords in a cloud on the board and divided the class into five groups. Each group had a writer. Students tried to write a short story about a genius such as Einstein, Mozart or imaginary genius by using the keywords and their imagination. The group who made the best and the most correct sentences won the contest. As a teacher, I kept the time for ten minutes.

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

DRAMA LESSON PLAN IV

Level: 7th grade (7 / D)

Target words: overweight / elegant / teenager / frozen / manner / junk food /
pants / vegetable / country / greengrocer /

Number of students: 4O

Materials needed: Flashcards, two puppets, plastic plate and fork, some crayons
and a scissors.

Duration: 40' + 40'

Count to 20

As a warm-up activity, we played a memory game "Count to 20". This game helps to develop group awareness, memory and concentration. The class is divided into two groups. First group stand in a circle in the middle of the class. The teacher gives numbers to each student in the circle in turn and writes 20 keywords on the board. A student says his/her number and the keyword once. If a keyword is repeated, this player loses the game and gets out of the circle. The teacher keeps the time for 5 minutes. Then, the other group forms a circle and starts to play with the same keywords. At the end of the game, the group who gets more points wins the game.

At the presentation part, I stuck some flashcards on the board while reading and acting out the passages in Student's Book called "Spot On 7" on page 133. After that, students underlined the keywords by looking at the flashcards. Then, I dramatized the summary of the passages by using two puppets (grandmother puppet and a grandfather puppet). Next, I wrote what I told (the summary of the passages) on the board with blanks. Students were divided into two groups again and they tried to fill in the blanks in the passage. Group A and group B tried to put the keywords correctly. The group who got the more points won the game.

Grandmother:

*" I used to grow **vegetable**s in the country, but now I buy vegetables from a **greengrocer**. I used to be very careful with my **manner**s and I used to wear **elegant** clothes, but now I wear comfortable clothes such as; shorts, T-shirts and **pants**."*

Grandfather:

*" I didn't use to eat **<u>frozen</u>** food, but now I eat them and **<u>junk food</u>** such as; chips, coke and chocolate. I used to walk everywhere in the **<u>country</u>**, but now I go everywhere by my car in the city. I used to play basketball with **<u>teenager</u>**s, but now I am very old, I can't play it. I used to be very fit and healthy, but now I am **<u>overweight</u>**."*

Slap / Clap / Snap- Category

At the practice part, we played a game called "Slap / Clap / Snap- Category" to review vocabulary for a given grammar topic "used to". The teacher teaches students to slap, clap and snap together and tells them that on the "snap" part they make a sentence by using the target words e.g. "I used to grow vegetables when I was young." Then, the teacher tells the next student to make another sentence with a different keyword on the "snap" part. Students must listen to the other students, since they cannot repeat the same keyword. If they do, they are out of the game. By the help of this game, students tried to make a lot of sentences by using keywords.

Puppet Show

At the production part, I asked students to make a puppet made of plastic plate and a fork as I show in the presentation part. I delivered plastic plates and forks to them. They cut the plates, painted and drew a character such as a grandma or a grandpa. Then, they fixed the fork to the plate. Next, they made their puppets speak by using the keywords and they enjoyed themselves very much.

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

DRAMA LESSON PLAN V

Level: 7th grade (7 / D)

Target words: injured / diving / paralyzed / wheelchair / attach / disabled / dictate

               cons / independent / pros /

Number of students: 4O

Materials needed: Flashcards, vocabulary cards, colourful carton papers and

               crayons.

Duration: 40' + 40' + 40'

Movement by numbers / animals / devices

      As a warm-up activity, we played a game "Movement by devices". Students form a circle and sit down on their seats. The class is divided into five groups. Teacher allocates devices number 1 to 8 to individual students all round the circle, so that there are several 1's, 2's, 3's, etc. in the circle. These devices are; 1- computer, 2- mobile phone, 3- wheelchair, 4- washing machine, 5- vacuum cleaner, 6- camera, 7- MP4 player, 8- dishwasher. The teacher calls out a device and the students who have been given this device stand up and change their seats as quickly as possible. One student will be left in the middle. He/she must call out another device between number 1 to 8 and the same procedure is followed for changing and finding seats. Speed is essential. Also, it is possible for everyone to change seats at once. The teacher participated in this activity and she also tried to find a seat. When the teacher called out "technology", all students stood up and changed their seats. Students liked this game and enjoyed themselves very much.

      At the presentation part, I showed a reading passage on the screen with the help of the projector. This passage contains blanks in it. While reading and acting out the summary of the passage in Student's Book called "Spot On 7" on page. I stuck some flashcards on the board. Then, students tried to guess the keywords by looking at the flashcards and reading the passage. Next, I showed the answers on the screen and students controlled their right answers.

Summary of the Reading Passage

"Roger was _____ in a _____ accident six years ago. Now, he is _____. But he can use a computer with the help of technology. Roger sits in a motorized _____. There is a small microphone _____ed to the black band at the top of his head. This is a voice recognition system. Using his voice he _____s texts. He

is the most productive _____ person in his country. So with the help of technology, people like Roger can be productive, _____ and happy. Finally, _____ of the technology are a lot more than _____ of it."

(ANSWERS)

*"Roger was **injured** in a **diving** accident six years ago. Now, he is **paralyzed**. But he can use a computer with the help of technology. Roger sits in a motorized **wheelchair**. There is a small microphone **attach**ed to the black band at the top of his head. This is a voice recognition system. Using his voice he **dictate**s texts. He is the most productive **disabled** person in his country. So with the help of technology, people like Roger can be productive, **independent** and happy. Finally, **pros** of the technology are a lot more than **cons** of it."*

Double Circle

At the practice part, we played a game called "Double Circle" to review most of the vocabulary they learned. The class is divided into two groups and the groups form two circles one within the other by standing. The inner circle is facing out and the outer circle is facing in. Each circle has the same number of students because each student must have a partner. Teacher delivers a vocabulary card to each student. There is a picture telling the target word on each card. Each student asks his/her partner what the vocabulary is by showing the picture on the card. After everybody asks, teacher gives a task to the whole group. Teacher tells the outer circle to move to their left or right. So, each student has a new partner. The changing of partners and the same procedure of asking vocabulary continues until the end of exercise. This game offered an opportunity to review all the vocabulary that students learned and also for speaking.

Preparing a Poster

At the production part, I delivered some carton paper asked students to prepare a poster about technology. I drew two big clouds on the board. I wrote some devices in one of the clouds and some adjectives in another cloud. They drew devices they want on a colorful carton, painted and wrote pros and cons of their device by using the keywords. After preparing their posters, they showed them and I chose the best ones. Next, I hang them on the bulletin board in the class.

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

DRAMA LESSON PLAN VI

Level: 7th grade (7 / D)

Target words: habitat / prey / reptile / insect / wing / tail / endangered / hunt / domestic / wild

Number of students: 4O

Materials needed: Flashcards, vocabulary cards, a paper, scissors and crayons.

Duration: 40' + 40' + 40'

Memory Game with Animals

As a warm-up activity, we played a memory game. Students form a circle and sit down on their seats. The teacher starts the game by calling out an animal e.g., "monke**y**". The student after teacher tries to say an animal that begins with the letter "**y**" which means the last letter of "monke**y**" the teacher says first. For example; "elephan**t** – **t**ige**r** – **r**abbi**t** – **t**urtl**e** …". Students liked this game but they had difficulty in remembering the names of animals which begin with each letter of the alphabet.

Card Game

   At the presentation part, I stuck some flashcards on the board. Then, students tried to guess the keywords by looking at the flashcards. I tried to teach the target words by miming and dramatization. Next, I drew four lines on the blackboard and wrote mammals on top of the first line, reptiles on top of the second line, insects on top of the third line, birds on top of the forth line. After that, the class was divided into four groups. These groups are; group A, group B, group C and group D. I prepared four cards; mammals card, reptiles card, insects card and bird card. I delivered a card to each group and each group tried to write all the animals that belong to their card. After five minutes, each group changed their cards with each other and continued writing the animals that belong to the card. At the end of the game, I collected the cards and counted the number of animals. The group who wrote the animals at the highest number won the game. Lastly, I wrote the answers in the chart on the board and students controlled their right and wrong answers.

Mammals	Reptiles	Insects	Birds
Elephant, shark, bear, whale, ape, lion, tiger zebra, rabbit, wolf, bat	Lizard, turtle, snake, crocodile, iguana, worm, caterpillar	Ant, bee, fly, mosquito, butterfly, spider, wasp	Eagle, parrot, swan, canary, pigeon, owl, seagull

Miming and Guessing

At the practice part, students form a circle and sit down on their seats. They suppose that they are animals in the zoo. The teacher delivers an animal card to each student. First of all, the teacher shows an example by miming an animal in the middle of the circle. Then, they try to mime the animal they have on the card and rest of the class try to guess it. A student who knows the right answer first comes to the middle of the circle and continues miming another animal. This game offered an opportunity to review all the animal vocabulary that students learned and also developed their creativity and body language. Students enjoyed themselves very much thanks to this activity.

Preparing a Booklet with Animals

At the production part, I asked students to prepare a small booklet with animals. I delivered a piece of paper and showed a sample booklet and told them how to prepare a booklet by showing my sample. Then, I wrote an example on the board. Next, they tried to write and drew the animals they wanted and also painted them. After preparing their booklets, they showed them and I took photos of their booklets.

"Brown bear, brown bear,   "Red fish, red fish,

What do you see?   What do you see?

I see a red fish   I see a blue butterfly

Looking at me."   Looking at me."

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

DRAMA LESSON PLAN VII

Level: 7th grade (7 / D)

Target words: frightened / pleased / depressed / exhausted / surprised / excited /
confused / annoyed / bored / disappointed /

Number of students: 4O

Materials needed: Flashcards, vocabulary cards, a paper bag, scissors and
crayons.

Duration: 40' + 40' + 40'

As soon as I came to the classroom, I tried to mime the target words and students tried to guess them as a warm-up activity. Then, I stuck some flashcards on the board and asked which target words they refer. Next, I wrote the keywords under the flashcards and students noted down the target words on their notebooks.

Banana, banana, banana

We played a game "banana, banana, banana" at the presentation part. I delivered a vocabulary card to each student. These vocabulary cards include all the target words they learned before.

Students form a circle and sit down on their seats. Every student is given the name of an adjective / animal / fruit etc. Teacher stands in the center of the circle and calls out the name of adjective / animal / fruit three times, as quickly as possible. For example; "surprised, surprised, surprised." The student who has been given the name of adjective must shout it out once, before teacher has called it out 3 times. If the student succeeds, she keeps her seat. If not, she must give up her seat to the person in the middle.

Freeze

At the practice part, we played a game called "freeze". Students formed a circle and sat down on their seats. I chose two volunteers and they came to middle of the circle. I whispered a keyword to their ears and they tried to mime it at the same time. They took up their position and "froze". Other students tried to guess what the scene represented. This game continued until all the target words were mimed.

After that, the class was divided into four groups. I delivered some worksheets to each group and students tried to find the target words according to the pictures on the worksheet. Lastly, students called out the answers altogether.

Preparing a Puppet with a Paper bag

At the production part, I asked students to prepare a puppet with a paper bag. I delivered 40 paper bags to the students. Then, I showed a sample puppet and told them how to prepare a puppet by showing my sample. After preparing their puppets, they tried to mime their puppets by using body language and I took photos of their puppets and their faces.

In the evaluation part, I delivered checklist to check their feelings about themselves and the lesson. Finally, I made a quiz about keywords.

APPENDIX B
ÖĞRENCİLERİN CEVAPLARI
DERS I
İngilizce dersinde yaptığımız yaratıcı drama dersleri ile ilgili duygu ve düşüncelerim

Aşağıda yazılı olan duygulardan hangileri seni anlatıyorsa onları işaretle.	DERSLE İLGİLİ YAŞADIĞIM DUYGULAR
Heyecanlıyım	
Mutluyum	
Rahatım	
Güvendeyim	
Stresliyim / Gerginim	
Harikayım	
Yaratıcıyım	
Öğrendim	
Öğrenemedim	
Korktum	
Korkmadım	
Hoşlandım	
Sevdim	
Sevmedim	
Hatırlıyorum	
Hatırlamıyorum	
Memnunum	
Aşağıda yazılı olan düşüncelerden hangilerine katılıyorsan onları işaretle.	**DERSLE İLGİLİ DÜŞÜNCELERİM**
Kolay	
Zor	
İyi	
Çok iyi	
Hoş	
Komik	
Eğlenceli	
Normal	
Güzel	
Zevkli	
İlginç	
Yorucu	
Karmaşık	
Kötü	
Çok kötü	
Stresli / Gergin	
Sıkıcı	
Üzücü	
Yaratıcı	
Rahat / Stressiz	
Anlaşılmadı	

STUDENTS' CHECKLIST
CLASS I
My feelings and thoughts related to creative drama classes in English Lessons

Mark the feelings in the list below which expresses you	My feelings about creative drama class
excited	
happy	
comfortable	
secure	
stressful	
great	
creative	
learned	
could not learn	
scared	
was not scared	
liked	
loved	
did not love	
remember	
donot remember	
pleased	
Mark the thoughts in the list below which is acceptable for you	**My thoughts about creative drama class**
easy	
difficult	
good	
very good	
nice	
comic	
fun	
normal	
beautiful	
enjoyable	
interesting	
tiring	
complex	
Bad	
very bad	
stressful	
boring	
sad / Tragic	
creative	
comfortable	
was not understood	

APPENDIX C
STUDENTS' QUIZZES

VOCABULARY QUIZ I

A)   WRITE THE WORDS UNDER THE PICTURES

C _ _ _ _   G _ _ _   C _ _   H _ _

K _ _ _   C _ _ _   W _ _ _   R _ _ _

P _ _ _   O _ _   D _ _ _

B)   FILL IN THE BLANKS with "*hug / cry / climb / pull out / drop / walk / kiss / rush / call / grow /*

1- The princess _____ the frog.
2- Rapunzel _____ the longest and golden hair.
3- She let her hair down and the old witch _____ by her hair.
4- Cinderella _____ one of her shoes at the party.
5- Aladdin _____ the Genie of the lamp.
6- The dwarfs _____ home to save Snow White from the poisoned apple.
7- The old man tried to _____ the turnip _____.
8- "Nobody loves me" _____ the little ugly duckling.
9- Hansel and Gretel _____ to the chocolate cottage.
10- The prince _____ the princess and they married at the end.

VOCABULARY QUIZ II

A.   **Put the letters in the right order.**

1.   **AFRARICT :**
2.   **FOU:**
3.   **AEILN:**
4.   **SRGTANE:**
5.   **CETAURRE:**
6.   **FYL:**
7.   **BRAKYCAD:**
8.   **SECARD:**
9.   **SETTCAR:**
10.   **SNIHE:**

B.   **Read the definitions and write the keywords on the blanks.**

1.   **Unidentified flying object : _____**

2.   **To give out bright light like a sun : _____**
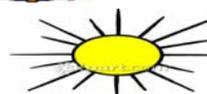
3.   **Birds and airplanes can do : _____**

4.   **Being afraid : _____**

5.   **An area at the back of a house : _____**

6.   **Spread all over the area : _____**

7.   **Abnormal, odd, unfamiliar : _____**

8.   **Plane, helicopter : _____**

9.   **Stranger : _____**

10.   **A living thing : _____**

VOCABULARY QUIZ III

A-   CROSSWORD PUZZLE – Find the words related to pictures and circle them in the puzzle.

A	U	_**C**_	_**Q**_	_**M**_	_**P**_	_**A**_	_**S**_	_**S**_	T
K	G	H	R	B	N	M	P	K	U
E	P	R	G	S	I	Z	A	C	N
Y	E	L	A	E	T	X	R	O	E
B	W	D	N	D	N	C	K	M	T
O	C	G	T	I	U	I	P	P	F
A	Y	V	L	F	A	A	U	O	P
R	Z	O	R	X	S	D	T	S	K
D	I	C	D	E	V	I	C	E	L
V	Q	A	E	P	B	F	M	N	O

B-   COMPLETE THE SENTENCES

1- Mozart and Einstein are _**genius**_ people.

2- A compass _____ Einstein's interest in science.

3- At the age of five, Mozart could _____ his own music.

4- _____ sparked Mozart's interest in music.

5- Mozart could play the _____ at the age of six.

6- Einstein could build mechanical _____ as he grew.

7- Mozart could play the _____ at the age of seven.

8- Einstein could _____ with a teaching degree but couldn't find a job.

9- Mozart could pick out tunes on the _____ by himself when he was four.

10- Einstein's father showed him a pocket _____ when he was a child.

VOCABULARY QUIZ IV

A- **THE WRONG WORD IS UNDERLINED. WRITE THE RIGHT WORD**

GRANDMOTHER :

1- I didn't use to eat <u>fresh</u> food or food from tins.
                       frozen

2- I used to wear uncomfortable but <u>sport</u> clothes, such as dresses.

3- I didn't use to buy vegetables from <u>hairdresser</u>.

4- I used to be careful with my <u>emotion</u> and clothing.

5- I didn't use to wear T-shirts, shorts and <u>skirts</u>.

      GRANDFATHER :

6- I used to live in the <u>city</u>.

7- I didn't use to be <u>thin</u>.

8- I didn't use to eat <u>fast food</u> such as hamburger, chips, coke and chocolate.

9- I used to be very fit and healthy when I was an <u>old person</u>.

10- I used to grow <u>pizza</u> in the garden.

B- **MATCH THE WORDS WITH THEIR DEFINITIONS**

1- Grow	a) beautiful and attractive
2- Vegetable	b) trousers
3- Manner	c) very fat
4- Teenager	d) places such as farms, villages
5- Greengrocer	e) become an adult
6- Frozen	f) young person aged between 13 and 19
7- Elegant	g) behaviour
8- Pants	h) plants such as potatoes, onions and turnip
9- Country	i) get very cold, icy, ice-cold
10- Overweight	j) a person who sells fruit and vegetable

1- ...e... 2-   3-   4-   5-   6-   7-   8-   9-   10-
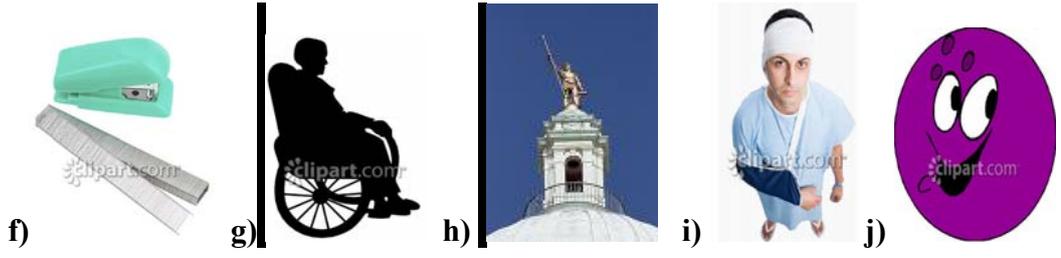
VOCABULARY QUIZ V

A- READ AND CIRCLE THE CORRECT MEANING OF THESE WORDS

1- "diving" probably means ….
   a) the sport of swimming under water
   b) the sport of skiing with a snowboard
2- "paralyzed" probably means …….
   a) is unable to move part or all of his body
   b) is a healthy man and able to use all parts of his body
3- "injured" probably means …..
   a) having a wound or damage to a part of your body
   b) having a healthy and fit body
4- "attach" probably means ….
   a) to become an adult
   b) to fasten or connect one object to another
5- "dictate" probably means …
   a) to say words to someone to write down
   b) to read and speak
6- "pros and cons" probably means …
   a) advantages and disadvantages
   b) fast and slow
7- "wheelchair" probably means …..
   a) a chair for people who wants to rest
   b) a chair with wheels for people who cannot walk

B- FILL IN THE BLANKS WITH PICTURES IN THE READING PASSAGE

Roger was _____ in a ©diving accident six years ago. Now, he is _____. But he can use a computer with the help of technology. Roger sits in a motorized _____. There is a small microphone _____ed to the black band at the top of his head. This is a voice recognition system. Using his voice he _____s texts. He is the most productive _____ person in his country. So with the help of technology, people like Roger can be productive, _____ and happy. Finally, _____ of the technology are a lot more than _____ of it.

a)   b)   c)   d)   e)

f) **g)** **h)** **i)** **j)**
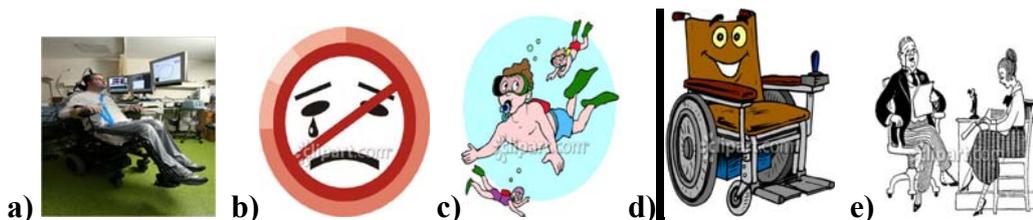
VOCABULARY QUIZ VI

A-   READ THE SENTENCES AND PUT TRUE (T) OR FALSE (F)
      MARKS

1- Anaconda is the most dangerous snake in the world. (T)
2-   Lions and tigers are wild animals. (   )
3- Snakes and crocodiles are mammals. (   )
4- The habitat of the fish is forest.   (   )
5- Pandas and cheetahs are endangered animals.   (   )
6- A butterfly and a bee are insects.   (   )
7- A giraffe and a cat have wings.   (   )
8- A monkey and a crocodile have long tails.   (   )
9- Dogs and cats are domestic animals. (   )
10-   Usually the male lion hunts for food.   (   )

B-   READ THE CLUES, FILL IN THE BLANKS AND COMPLETE THE PUZZLE

1- Birds and butterflies have _wings_.
       2- Cheetah is _____ animal.
       3- The female lion _____s for food.
       4- The _____ of the whale is ocean.
       5- Ants and bees are _____s.
       6- Polar bears are _____ animals.
       7- A giraffe has long _____.
       8- A snake is a _____.
       9- Chickens are _____ animals.
      10- A mouse is the _____ of a cat.

```
                     3
                     _
                     _
                     _  5   6
        8  _ _ _ _ _ _          1
                   _   _        W
                   _ _ _ _ _ _I _ 9
                   _   _        N
              7    _   _        G
        4  _ _ _ _ _ _   _
                   _       _
                   _    _ _ _  10
           2  _ _ _ _     _
                     _
```

                                          Teacher of English
                                          Rabia YILMAZ

VOCABULARY QUIZ VII

A- HOW DO THESE PEOPLE FEEL? WRITE THE WORDS UNDER THE PICTURES

frightened   _____   _____   _____

_____   _____   _____   _____

_____   _____

B- COMPLETE THESE SENTENCES

1- When I watch a horror film, I feel *__frightened__*.

2- When my little sister breaks my favourite toy, I feel ....

3- When I work very hard, I feel ....

4- When I get a low mark in the examination, I feel ………………..

5- When my team wins the football match, I feel ……………….

6- Before the examination, I feel very ………………

7- When the teacher told me my grade "100", I felt very ………………

8- I fell asleep in the lesson because I felt very ……………….

9- I am eating a lot and getting fat because I feel …………………

10- When I couldn't solve the difficult problem, I felt ………………

APPENDIX D
FINAL VOCABULARY EXAMINATION

A-   WRITE THE WORDS RELATED TO THE PICTURES

1-   KISS 2- S _ _ _ _ _ _ D   3- _ _ _ _ _ _ E

4- _ _ _ _ _ _ _   5- T _ _ _ _ _ _   6- _ _ _ H _

7- _ _ G   8- G _ _ _ _ _ E   9- _ _ _ _ _ _ _ _ D

10- D_ _ _ _ _ D   11- _ _ _ _ _ G

B-   CHOOSE THE BEST ANSWER

1-   Which is *wild?*

a) lion   b) cat

2-   Which is a *device*?

a) baby   b) compass

3-   Which is *junk food*?

a) roasted chicken   b) chips and coke

4-   Which is an *insect*?

a) elephant   b) bee

5-   Which is a *strange creature*?

a) alien   b) people

6-   Which *shine*s?

a) mountain   b) sun

7-   Who *hunt*s a mouse?

a) cat   b) dog

8-   What does a *greengrocer* sell?

a) meat and milk   b) vegetable and fruit

9-   Which has got a *tail*?

a) crocodile   b) fish

10-   Which is a *musical instrument*?

a) violin   b) aircraft

C-   MATCH THE WORDS WITH THEIR TURKISH MEANING

1-	habitat	a) av	
2-	bored	b) kanat	
3-	pros	c) tekerlekli sandalye	
4-	genius	d) davranış	
5-	backyard	e) kafası karışmış	
6-	walk	f) pusula	
7-	prey	g) doğal ortam	
8-	country	h) heyecanlı	
9-	organ	i) tırmanmak	
10-	fly	j) uçmak	
11-	wheelchair	k) dahi	
12-	endangered	l) evcil	
13-	manner	m) köy	
14-	excited	n) avantaj	
15-	wing	o) canı sıkkın	
16-	climb	p) yürümek	
17-	scatter	r) piyano	
18-	compass	s) nesli tükenmekte olan	
19-	confused	t) dağıtmak, serpmek	
20-	domes	u) arka bahçe	

1- g   2-   3-   4-   5-   6-   7-   8-   9-   10-

11-   12-   13-   14-   15-   16-   17-   18-   19-   20-

D-   CIRCLE THE SYNONYM OF THE WORD

1-   worried
a) sad   b) happy

7-   overweight
 a) thin   b) fat

2-   pants
a) trousers   b) dress

8-   scared
a) frightened   b) brave

3-   spark
a) start   b) finish

9-   independent
a) dependent   b) free

4-   pleased
a) unhappy   b) happy

10-   attach
 a) connect   b) break

5-   cons
a) advantage   b) disadvantage

11- grow
a) get bigger   b) get smaller

6-   annoyed
a) angry   b) calm

APPENDIX E

ATTITUDE-MOTIVATION TEST BATTERY ITEMS

1- To be honest, I really have no desire to learn English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

2- I don't pay attention to the feedback I receive in my English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

3- I would rather spend my time on subjects other than English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

4- I get nervous when I am speaking in my English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

5- I don't bother checking my assignments when I get back them from my English teacher.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

6- It worries me that other students in my class seem to speak English beter than I do.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

7- I'm losing any desire I ever had to know English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

8- I love learning English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

9- I don't get anxious when I have to answer a question in my English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

10- Knowing English isn't really an important goal in my life.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

11- I feel confident when asked to speak in my English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

12- When I have a problem understanding something in my English class, I always ask my teacher for help.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

13- I wish I were fluent in English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

14- I am sometimes anxious that the other students in class will laugh at me when I speak English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

15- I keep up to date with English by working on it almost every day.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

16- I would like to learn as much English as possible.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

17- I don't understand why other students feel nervous about speaking English in class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

18- I hate English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

19- I really work hard to learn English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

20- I sometimes daydream about dropping English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

21- I plan to learn as much English as possible.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

22- I tend to give up and not pay attention when I don't understand my English teacher's explanation of something.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

23- When I leave school, I will give up the study of English because I amnot interested in it.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

24- English is a very important part of the school programme.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

25- If it were up to me, I would spend all of my time learning English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

26- I never feel quite sure of myself when I am speaking in our English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

27- I want to learn English so well that it will become natural to me.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

28- When I am studying English, I ignore distractions and pay attention to my task.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

29- I am calm whenever I have to speak in my English class.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

30- I think that learning English is dull.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

31- I put off my English homework as much as possible.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

32- I really enjoy learning English.
a) strongly disagree b) disagree c) neither agree nor disagree d) agree e) strongly agree

GÜDÜLEME - TUTUM ÖLÇME ANKETİ

1- Dürüst olmak gerekirse İngilizce'yi öğrenmek için gerçekten bir isteğim yok.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

2- İngilizce dersinde aldığım düzeltmeleri ve uyarıları dikkate almam.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

3- Zamanımı İngilizce yerine diğer derslerle harcamayı tercih ederim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

4- Derste İngilizce konuşurken endişelenirim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

5- Ödevlerimi İngilizce öğretmenimden geri aldığım zaman kontrol etme zahmetine girmem.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

6- Sınıftaki diğer öğrencilerin İngilizceyi benden daha iyi konuşmaları beni üzer.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

7- İngilizceyi öğrenme isteğim giderek kayboluyor.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

8- İngilizce öğrenmeyi seviyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

9- İngilizce dersinde bir soruyu cevaplamak zorunda olduğumda endişelenmem.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

10- İngilizce bilmek hayatımda gerçekten önemli bir hedef değildir.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

11- İngilizce dersinde konuşmam gerektiğinde kendime güvenirim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

12- İngilizce dersinde anlamadığım bir şey olduğunda daima öğretmenimden yardım isterim.

a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

13- Keşke İngilizce'yi akıcı konuşabilsem.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

14- İngilizce konuştuğumda sınıftaki diğer öğrenciler bana gülecek diye bazen endişelenirim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

15- Hemen hemen hergün İngilizce çalışarak İngilizce bilgilerimi tazelerim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

16- İngilizceyi mümkün olduğu kadar çok öğrenmek isterim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

17- Diğer öğrencilerin derste İngilizce konuşurken niçin tedirgin olduklarını anlamıyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

18- İngilizceden nefret ediyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

19- İngilizce öğrenmek için gerçekten sıkı çalışırım.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

20- Bazen İngilizceyi bırakma hayalleri kurarım.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

21- Olabildiğince çok İngilizce öğrenmeyi planlıyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

22- İngilizce öğretmenimin açıkladığı bir şeyi anlamadığım zaman vazgeçip dikkatimi başka yöne çeviririm.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

23- Okuldan ayrıldığımda İngilizce çalışmayı bırakacağım çünkü İngilizceye karşı bir ilgim yok.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

24- İngilizce okul programının çok önemli bir parçasıdır.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

25- Bana kalsa, bütün zamanımı İngilizce öğrenmeyle geçirirdim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

26- İngilizce dersinde konuşurken asla kendimden tam emin olamam.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

27- İngilizceyi o kadar iyi öğrenmeliyim ki bu dil bana çok doğal gelmeli.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

28- İngilizce çalışırken dikkati dağıtan şeylere aldırmam ve dikkatimi ödevime veririm.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

29- İngilizce dersinde ne zaman konuşmak zorunda kalsam sakin olurum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

30- İngilizce öğrenmenin sıkıcı olduğunu düşünüyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

31- İngilizce ödevimi olabildiğince ertelerim.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

32- İngilizce öğrenirken gerçekten eğleniyorum.
a) Hiç katılmıyorum b) Katılmıyorum c) Kararsızım d) Katılıyorum e) Tamamen katılıyorum

APPENDIX F

PHOTOS

CURRICULUM VITAE

Rabia YILMAZ was born in Mersin in 1981. She graduated from English Language Teaching Department, Faculty of Education at Gazi University in 2003. She had worked as a teacher of English in Hayriye Osman Külekçi Primary School in Gaziantep in 2004-2008. She has been working in 30 Ağustos Primary School since 2008. She speaks English fluently. She has also basic German skills.

ÖZGEÇMİŞ

Rabia YILMAZ 1981 yılında Mersin'de doğmuştur. Gazi Üniversitesi Eğitim Fakültesi, İngiliz Dili Eğitimi Bölümünden 2003 yılında mezun oldu. 2004-2008 yıllarında Gaziantep'te Hayriye Osman Külekçi İlköğretim Okulu'nda İngilizce öğretmeni olarak çalışmıştır. 2008 yılından beri 30 Ağustos İlköğretim Okulu'nda çalışmaktadır. İyi derecede İngilizce konuşmaktadır. Aynı zamanda temel Almanca bilgisine sahiptir.