

T.C.  
GAZI UNIVERSITY  
INSTITUTE OF EDUCATIONAL SCIENCES

THE USE OF CREATIVE DRAMA IN DEVELOPING THE  
SPEAKING SKILLS OF YOUNG LEARNERS

M.A. THESIS

BY  
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ANKARA – 2007

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## ÖZET

Bu çalışma, Galiya SARAÇ tarafından, Gazi Üniversitesi, Eğitim Bilimleri Enstitüsü, İngiliz Dili Öğretmenliği Yüksek Lisans programında yapılmıştır. Tezin adı “Çocukların Konuşma Becerisinin Geliştirilmesinde Yaratıcı Dramanın Kullanılması’dır”. Tez Danışmanı Dç.Dr. Bena Gül PEKER’DİR.

Çalışmanın amacı, Yaratıcı Dramanın çocukların konuşma becerisinin geliştirilmesindeki olumlu etkisi olup olmadığının araştırılmasıdır. Bu amaçla, yaratıcı drama aktivitelerinin uygulandığı sekiz ders yapılmış, kaydedilmiş ve yapılan kayıtlar, Gözlemci tarafından gözetlenmiştir. Ayrıca, yaratıcı drama dersleri ile ilgili çocukların beklentileri, duygu ve düşünceleri ve yaratıcı drama aktivitelerinin çocuklar üzerindeki etkisini ölçmek amaçlı, öğrenciler tarafından günlük tutulmuştur. Gözlenen ders ve öğrenci günlüklerin değerlendirilmesi sonucunda elde edilen veriler yorumlanarak sonuçlar çıkarılmaya çalışılmıştır. Gözlenen derslerde, konuşma becerilerinin gittikçe arttığı, öğrenci günlüklerinde ise yaratıcı dramanın çocuklar üzerindeki olumlu etkisi, stressiz öğrenme ortamının oluşturulduğu, çocukların özgüveninin geliştiği, daha yüksek öğrenci katılımının sağlandığı görülmüştür.

## ABSTRACT

This study was conducted by Galiya SARAÇ at Gazi University, Institute of Educational Sciences, English, English Language Teaching Department and is entitled “The Use of Creative Drama in Developing Speaking Skills of Young Learners”. Associate Prof. Dr. Bena Gül PEKER is the supervisor of this study.

The purpose of this study is to investigate 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 data gathered from the journals of the students and lesson observations were analysed by the use of coding system and compared. The observed lessons show that speaking skills gradually increase towards the end of the research implementation. In addition, the students’ journals indicate 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.

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## **CHAPTER I**

### **INTRODUCTION**

Attitudes towards teaching have changed substantially in the last century. These changes started to develop around the idea that not the subjects, but the children should be taught (Heathcote, 1984). Thus, for the first time children's interest, cognitive development, problems and desires were taken into consideration while designing the curriculum and the syllabus. The shift from teacher-centered learning to child-centered one has become the reason for developing of new ideas, beliefs, attitudes and teaching tools. One of these tools was drama and it gained popularity among educators in a very short of time thanks to its link that it has to the real life. Apart from this, drama provides opportunities for personal development, builds up self confidence and gives the learners a chance "to be" and "to do."

Drama as a teaching methodology offers alternative ways of learning that accommodate a variety of preferred learning styles, special interests, needs and abilities. In particular, most researchers (Cottrell, 1988; McCaslin, 1990; Kelner, 1993) suggest the use of creative drama for teaching young learners for specific reasons. These reasons can be listed in the following way: it is imaginary, process oriented, stress-free, fun and spontaneous.

The use of creative drama in primary ELT classes can enhance the speaking abilities of young learners. In this chapter, a brief explanation of the topic is given. In addition, background information on the problem, the hypothesis, the aim, the limitations and the assumptions of this study are discussed.

## **1.1 BACKGROUND**

The Pakistan Embassy International Study Group (PEISG), Ankara is an English-medium international school in Ankara, Turkey. The students are from 36 countries, some of which are Malaysia, Indonesia, Argentina, Italy, Spain and Turkey. The classes usually consist of 20-25 students at different levels of English and with various academic, socio-economic and cultural backgrounds. The medium of instruction is English. Instructors are both native and non-native speakers of English.

## **1.2. PROBLEM**

Although PEISG is an English-medium school and English should be taught as a second language, in primary and secondary classes English is taught as a foreign language. In connection with this, the syllabus design used in primary and secondary classes is the syllabus proposed by course book writers. Though there are some speaking exercises given in the course-book, they are simple, not natural, thus not appealing to the students. Students need to develop their speaking skills, in order to be able to speak not only in English classes, but also to express themselves in science, social studies and maths as well. Since the school is an international one and the percentage student circulation is quite high, that is to say, during an academic year some students leave the school for other countries and some new students join PEISG, it is important for the students along with other skills to be able to speak fluent English in order to catch up with the curriculum of any other international schools worldwide. Besides starting from class 9 and onwards students take English as a second language within the curriculum of IGCSE (International General Certificate for Secondary Education) and AQA

(Assessment and Qualifications Alliance), which shows that there is a weak link between the curriculum of the primary and secondary schools and high school.

With the purpose of solving the above mentioned problems to some extent, it is suggested (Richards and Rogers, 2001) to use different communicative activities that may foster students speaking skills. This study claims that using creative drama in English lessons will develop children's speaking abilities 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.

### **1.3. LIMITATIONS**

This study has two limitations: First of all, the study is limited to one class with learners aged between 7 to 9. Second, the subjects used in this study are limited to 25 students.

### **1.4. ASSUMPTIONS**

The following assumptions are made in this study: this is the first time the students use the creative drama activities. Creative drama will provide positive environment which increases the learner participation and the students' speaking ability will be enhanced by the end of the research application period.

### **1.5. AIM AND SCOPE OF THE STUDY**

This study argues that creative drama fosters the speaking skills of young learners by providing a stress free and positive environment where students feel more comfortable, relaxed and more confident, which provides a high participation in learning. One of the main purposes of this study is to determine if creative drama meets the speaking needs of young learners with the context of PEISG.

## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter focuses on a review of literature related with teaching English to young learners. First, how children learn their mother tongue and a foreign language will be described. The discussion will then turn to problems in teaching speaking and finally to the benefits of creative drama in developing speaking skills of young learners.

#### **2.1. TEACHING ENGLISH TO YOUNG LEARNERS**

As English is becoming more popular, it is being taught at early ages of primary schools, as well as kindergartens and preschools as a second or a foreign language. Due to this, teaching English to young learners has become a branch in the field of English teaching. This section will briefly discuss the issues related to teaching English to young learners.

The process of acquiring the mother tongue or first language (L1) is distinguished from that of a learning a second language by using different terminology. It is common to argue that the first language is acquired and the second language is learned (Krashen, 1988). This is because the first language is acquired through experience while the second language usually comes with formal teaching. Ellis (1990) underlines that language acquisition takes place in a constantly stimulating environment and that children are exposed to their first language from the very beginning and that they are literally bombarded with language all the time. In a foreign language learning however; it is not easy to

provide such continuous “language bombardment”, although it is possible to provide the students with at least some stimuli which are present in language acquisition in order to facilitate language learning.

For young children learning is still a question of experiencing rather than committing information to memory so it is important to provide them with experiencing language to ensure successful learning (Cottrel,1988). Because children learn from experience, they do not distinguish learning situations from non-learning ones; all situations are learning situations for a child. As a general rule, it can be assumed that the younger the children are, the more holistic learners they will be. In fact, younger learners 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, 1990). This has both advantages and disadvantages. On the one hand, they respond to the meaning underlying the language used and do not worry about the individual words or sentences; on the other, they do not make the analytical links that older learners do. Young learners have the advantage of being great mimics, are often unselfconscious, and are usually prepared to enjoy the activities the teacher has prepared for them. These factors mean that it is easy to maintain a high degree of motivation and to make the English class an enjoyable and stimulating experience for the children.

Because of the above described characteristics of how young learners learn, the following points are felt to be critical for teaching young learners (Philips, 1990):

- The activities should be simple enough for children to understand what is expected of them.
- The task should be within their abilities; it needs to be achievable but at the same time sufficiently stimulating for them to feel satisfied with their work.
- The activities should be largely orally based, and with very young learners listening activities will take up a large proportion of class time.

- Written activities should be used sparingly with younger children since children of six and seven are not yet proficient in the mechanics of writing in their own language.

Furthermore, the kind of activities that work well are said to be games and songs with actions, total physical response activities, tasks that involve colouring, cutting, sticking, simple repetitive stories and simple repetitive speaking activities that have an obvious communicative value.

With the purpose of creating the right teaching and learning environment, it is suggested (Hughes, 2004) that we should understand how children think, learn and then how they learn a foreign language. In this section there will be a brief look at how children acquire first language and learn a foreign language, since these are very broad and deep topics that could easily be a subject for a separate research.

## **2.2. HOW DO CHILDREN ACQUIRE FIRST LANGUAGE AND LEARN A FOREIGN LANGUAGE?**

In the previous section, a simple definition to language acquisition and learning was given. This section will briefly discuss Chomsky's view how the first language is acquired and some counter-views to Chomsky's attitude to the first language acquisition will be given.

One early view developed by the so-called Innatists is that learning is innate, and therefore universal. Chomsky (1959) ascribed this innate learning to language learning and felt that there was an innate language capacity in all of us, which he called Language Acquisition Device (LAD). A number of linguists do not agree with Chomsky and criticise his view by stating that Chomsky does not take competence into account and pays more attention to intuition, and that he reduces

the language to grammar and regards meaning secondary. Thus Chomsky disregards the situation in which a child learns his/her first language. Those linguists who do not agree with Chomsky point to several problems, four of which are mentioned below:

1. Chomsky differentiates between competence and performance. Performance is what people actually say, which is often ungrammatical, whereas competence is what they instinctively know about the syntax of their language - and this is more or less equated with the Universal Grammar (UG). Chomsky concentrates upon this aspect of language - he thus ignores the things that people actually say. The problem here is that he relies upon people's intuitions as to what is right or wrong - but it is not at all clear that people will all make the same judgements, or that their judgements actually reflect the way people really do use the language.
2. Chomsky distinguishes between the 'core' or central grammar of a language, which is essentially founded on the UG, and peripheral grammar. Thus, in English, the fact that 'We were' is considered correct, and 'We was ' incorrect is a historical accident, rather than an integral part of the core grammar - as late as the 18th Century, recognised writers, such as Dean Swift, could write 'We was ...' without feeling that they had committed a terrible error. Similarly, the outlawing of the double negation in English is peripheral, due to social and historical circumstances rather than anything specific to the language itself. To Chomsky, the real object of linguistic science is the core grammar. But how do we determine what belongs to the core, and what belongs to the periphery? To some observers, all grammar is conventional, and there is no particular reason to make the Chomskian distinction.
3. Chomsky also appears to reduce language to its grammar. He seems to regard meaning as secondary - a sentence such as 'Colourless green ideas sleep furiously' may be considered as part of the English language, for it is grammatically correct, and therefore worthy of study by Transformational Grammarians. A sentence such as 'My mother, he no like bananas', on the

other hand, is of no interest to the Chomskian linguist. Nor would he be particularly interested in most of the utterances heard in the course of a normal lecture.

4. Because he disregards meaning, and the social situation in which language is normally produced, he disregards in particular the situation in which the child learns his first language.

The majority of research (Bruner, 1971; Macnamara, 1985) seems to indicate that learning languages is not only innate as described by Chomsky, but is also a product of the social situation, especially the language role models. If so, a language teacher of young learners can be a role model in their language learning process.

### **2.2.1. Bruner's LASS**

One of the counter arguments to Chomsky's LAD was the psychologist Jerome Bruner's (1971) idea of LASS which claims that if there is as Chomsky suggests, a Language Acquisition Device, or LAD, there must also be a Language Acquisition Support System, or LASS, which refers to the family and entourage of the child.

If we watch closely the way a child interacts with the adults around her, it is not difficult to see that they constantly provide opportunities for her to acquire her mother tongue. Mother or father provide ritualised scenarios - the ceremony of having a bath, eating a meal, getting dressed, or playing a game - in which the phases of interaction are rapidly recognised and predicted by the infant.

It is within such clear and emotionally charged contexts that the child first becomes aware of the way in which language is used. The utterances of the mother or father are themselves ritualised, and accompany the activity in predictable, and comprehensible ways. Gradually, the child moves from a passive position to an

active one, taking over the movements of the caretaker, and, eventually, the language as well.

The example of a well-known childhood game (Bruner, 1983) is that, in which the mother, or other caretaker, disappears and then reappears. Through this ritual, which at first may be accompanied by simple noises, or 'Bye-bye .... Hello', and later by lengthier commentaries, the child is both learning about separation and return and being offered a context within which language, charged with emotive content, may be acquired. It is this reciprocal, and affective nature of language that Chomsky appears to leave out of his hypotheses.

The conception of how children learn a language, distinguished by Bruner (1983), is taken a little further by John Macnamara (1985), who holds that children, rather than having an in-built language device, have an innate capacity to read meaning into social situations. It is this capacity that makes them capable of understanding language, and therefore learning it with ease, rather than a LAD.

As suggested by Bruner, 1983, LASS fosters a child's language acquisition and learning; therefore, an adult, either it is a teacher or parents, plays an important role in the language development of a child.

Thus, in order to enhance children's language learning and improve teaching a foreign language to a child, it is important that a language teacher is aware of how children learn and of different types of learners as well, to be able to develop appropriate materials and teaching techniques that fit children's learning style. In this area, Cummins (1979) suggested that there are two types of language that can be taught, BICS – basic interpersonal communicative skills, and CALP- cognitive academic language proficiency.

The distinction was elaborated into two intersecting continua (Cummins, 1981) which highlighted the range of cognitive demands and contextual support involved in particular language tasks or activities (context-embedded/context-reduced, cognitively undemanding/cognitively demanding). The BICS/CALP

distinction was maintained within this elaboration and related to the theoretical distinctions of several other theorists (e.g. Bruner's (1975) communicative and analytic competence, Donaldson's (1978) embedded and disembedded language, and Olson's (1977) utterance and text. The terms used by different investigators have varied but the essential distinction refers to the extent to which the meaning being communicated is supported by contextual or interpersonal cues (such as gestures, facial expressions, and intonation present in face-to-face interaction) or dependent on linguistic cues that are largely independent of the immediate communicative context.

### **2.2.2. Basic Interpersonal Communication Skills**

Basic Interpersonal Communication Skills (BICS) are language skills needed in social situations. It is the day-to-day language needed to interact socially with other people. English language learners (ELLs) employ BIC skills when they are on the playground, in the lunch room, on the school bus, at parties, playing sports and talking on the telephone. Social interactions are usually context embedded. They occur in meaningful social contexts. They are not very demanding cognitively. The language required is not specialized.

According to Cummins (1981), BICS type of language should be taught to children first while teaching a second or a foreign language. Furthermore, BICS type of language is appropriate for children's cognitive development and does not demand academic language acquisition.

In the light of the argument mentioned above (Cummins, 1981; Ellis and Brewster, 1985 ), it is possible to say that the present understanding how children learn is that they learn to think, problem solve, question and try to make sense of things around them best when they have the guidance, learning environment,

intellectual and emotional support created by an adult or a mental figure, then BICS is likely to be highly applicable to L2 learning. The teacher is expected to be able to model L2 learning, questioning and thinking and thus to help the children learn L2 (Bruner and Haste 1987; Vygotsky 1978; Donaldson 1978). If it is believed that BICS type language should be taught first to young learners before CALP type language and support the child as they learn L2 through particular learning stages, this should also be reflected in the teaching approach and techniques.

BICS can be taught to young learners through the use of the techniques of Communicative Language Teaching, since the objectives of BICS and CLT match, that is to say, both focus on communication. The following section discusses CLT and the role of speaking in CLT.

### **2.3. THE ROLE OF SPEAKING IN COMMUNICATIVE LANGUAGE TEACHING**

As previously stated while teaching a language to young learners, it is important to bear in mind that children learn a language best when they can use it. It is very important to show young learners that being taught language is not something abstract, but is a tool for communication. In this regard, Communicative Language Teaching techniques can be appropriate as well as BICS.

Communicative Language Teaching was a radical departure from the PPP-type lessons which had tended to dominate language teaching. Harmer (1998) defines two strands of Communicative Language Teaching: the first is that language is not just bits of grammar, it also involves language functions such as inviting, agreeing and disagreeing, suggesting, which students should learn how to use. They also need to be aware of the need for appropriacy when talking and

writing to people in terms of the kind of language they use (formal, informal, tentative, technical etc.).

The second strand of Communicative Language Teaching developed from the idea that if students get enough exposure to language and opportunities for its use – and if they are motivated – then language learning will take care for itself. Communicative Language Teaching has had a thoroughly beneficial effect since it reminded teachers that people learn languages not so that they “know” them, but so that they can communicate. Giving students different kinds of language, pointing them to aspects of style and appropriacy, and above all giving them opportunities to try out real language within the classroom humanised what had sometimes been too regimented. In other words, it is possible to say that the focus of Communicative Language Teaching was to turn knowledge of language into a skill of using it, that is to say, being able to communicate in the target language, to convey a message, understand and interpret what is heard.

With the emergence of Communicative Language Teaching, speaking has obtained an importance in language learning. The objective of Communicative Language Teaching is to teach language as a means of communication. A learner learns the language in order to be able to communicate in the target language within a meaningful context. In accordance with the objective, it is important that a learner uses the target language communicatively with an appropriate level of correct structure at the same time. Littlewood (2002) states that “One of the most characteristic features of Communicative Language Teaching is that it pays systematic attention to functional as well as structural aspects of language”. A national primary English syllabus based on a communicative approach (Syllabuses for Primary Schools 1981:5), defines the focus of the syllabus as the “communicative functions which the forms of the language serve.” The introduction to the same document comments that “communicative purposes may be of many different kinds. What is essential in all of them is that at least two parties are involved in an interaction or transaction of some kind where one party

has an intention and the other party expands or reacts to the intention” (Richards, Rodgers, 2001; p5).

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

As research shows (Andersen, 1990) children at early ages are aware of communicative competence in their mother tongue and use appropriate grammar, tone of voice and body language depending on the type of conversation. If this is true, then developing communicative competence of young learners in the target language should not be neglected and should be part of language learning and teaching. In order to be able to decide how to develop communicative competence of young learners in the target language, it is beneficial to look at how children develop communicative competence in the first language. The following chapter briefly discusses the communicative competence of children.

## **2.4. COMMUNICATIVE COMPETENCE OF CHILDREN**

The term “Communicative Competence” is used (Foster, 1990) to refer to the total communication system, verbal and non-verbal. Non-verbal communication includes gestures, facial expressions, eye movement and body language. In the first language development, younger children use non-linguistic devices of

communication so effectively that family members understand what they mean by each gesture or facial expression. For example, “A child points to an apple and says “appu”, next he reaches towards his mother then he points at the apple and says “please” (Foster, 1990). This example makes it apparent that children initially communicate in highly idiosyncratic ways. They use sound combinations that mean something only to their parents and friends as in the first sample, or they use sounds, gestures and eye movements that can be interpreted only in a context. “At the prelinguistic stage children obviously only have non-linguistic communicative devices available, but they develop quite a sophisticated gestural system that continues to serve them well even when language has emerged” (Foster, 1990).

When it concerns children’s communicative competence in the second or a foreign language, again the non-linguistic competence plays a great role in communicating. The term “competence” was first used by Chomsky (1965) to mean the unconscious knowledge that speakers have of the grammatical features of the language(s) they speak. But Hymes (1967; 1972) and Campbell and Wales (1970) challenged the restriction of the term to only grammar. Hymes (1967) pointed out that speakers have systematic knowledge about how to use their grammar to communicate appropriately in a particular situation. Hymes (1972) discussed communicative competence in a broader sense and underlined that grammatical knowledge alone would not be sufficient to communicate successfully, but also a speaker and a hearer should have pragmatic knowledge. He further extends the term “competence” and adds to this a speaker’s and hearer’s knowledge of the topic being spoken about.

The notion of communicative competence distinguished by Hymes (1967) was further developed by Foster (1990) and described to be threefold. “First, it concerns what is “systematically possible” in the language - grammar knowledge. Second, it includes what is “psycholinguistically feasible”, that is to say, comprehension and production performance factors. Third, it involves what is “appropriate” that is, it includes the speaker’s knowledge of how language is used appropriately.”

Performance factors that reflect processing accidents such as forgetting what one wanted to say or slurring one's speech were added (Canale and Swain, 1980) to above-mentioned Hymes' definition of communicative competence. Thus, communicative competence can be defined as merger of knowledge and skill of using language, that is to say, totality of knowledge and skill that enables a speaker to communicate effectively and appropriately in social contexts (Schiefelbusch and Pickar, 1984). On the basis of this, it is important for English teachers to give to learners not only knowledge of language, but also develop the skills how and when to use the target language. In general, the aim of an English curriculum should teach students to become competent users of the target language. What is meant by "competent users?" According to Andersen (1990), "competence in speaking includes the ability to use appropriate speech for the circumstance and when deviating from the normal to convey what is intended. It would be an incompetent speaker who used baby talk with everyone or randomly interspersed sentences in baby talk or in a second language regardless of circumstance. It would be equally incompetent to use formal style in all situations and to all addresses in a society along for a broader range of variation (Ervin-Tripp 1973b:268)

Acquiring full communicative competence by children requires learning to speak not only accurately, but also appropriately (Hymes, 1971). At some time during acquisition they must learn a variety of sociolinguistic and social interactional rules that govern appropriate language use. By the time children are 4 or 5, they experience diverse speech settings: they go to the doctor, to preschool, to birthday parties, to the grocery store. They participate in a variety of situations with people who differ in age, sex, status and familiarity and whose speech, therefore, varies in a number of systematic ways (Andersen, 1990). Research conducted on communicative competence of children show that even at early ages children are aware of when and how to speak with the person talking to them (Foster, 1990) Referring to Andersen (1990), it is possible to teach young learners not only structure and vocabulary of the target language, but also communicative competence, since they are already aware of sociolinguistic competence in their

mother tongue. Their sociolinguistic schemata would help them to acquire and/or learn the communicative competence in the target language as well.

Unfortunately, there has been very little investigation done on communicative competence of children. Chomsky (1957, 1965) proposed a concept of linguistic competence which concentrated on child's ability to acquire control of rules for language structure, and which gave new impetus to the study of the children's language acquisition. When linguists such as Labov (1966) and Halliday (1970) began to pay greater attention to intralanguage variation, their proposal required a broadening of Chomsky's view of language acquisition. Campbell and Wales (1970) proposed that competence should be extended to include the native speaker's capacity to produce or to understand utterances appropriate to the verbal and situational context. Since children acquiring language must obviously learn more than grammatical rules and vocabulary alone, other aspects of their communicative competence are worthy of attention.

Research shows (Hymes, 1972; Andersen, 1990) that a normal child acquires knowledge of sentences, not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, where, in what manner. In short, a child, becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others.

As mentioned previously, children are aware of communicative competences and they need a help from an adult or a teacher to gain such competences in a second or a foreign language. While helping children to gain such competence, young learners' teacher should seek for different techniques which are enjoyable, fun, easily understood and kinaesthetic that match the interests of the children and are based on the techniques of CLT. Drama and/or creative drama may be a great tool to teach English to children since the setting and environment can help the children to observe and understand how and when to use the language,

that is to say, to transfer knowledge into a skill and be able to speak in the target language.

In order to be able to define what speaking skills young learners use most and what skills they need to develop, it is important for a language teacher to be aware of speaking skills and subskills which would help them to plan and organize the lessons accordingly. The following sections briefly discuss speaking skills and subskills as well as teaching speaking issues.

## **2.5. SPEAKING SKILLS AND SUBSKILLS**

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

Speaking is not a discrete skill, and one of the central difficulties inherent to speaking is that it overlaps with other skills as well (Eggins and Slade, 1997). How far is, for instance, speaking from structure, listening or vocabulary competence? Can people make themselves clear with a very limited knowledge of grammar or vocabulary, or with very poor pronunciation? A further complicating factor is that when the spoken language is the focus of classroom activity there are often other aims which the teacher might have; for instance, helping the student to gain

awareness of or to practice some aspect of linguistic knowledge (whether a grammatical rule, or application of a phonemic regularity to which they have been introduced), or to develop production skills (for example rhythm, intonation or vowel to vowel linking), or to raise awareness of some socio-linguistic or pragmatic point (for example how to interrupt politely, respond to a compliment appropriately, or show that one has understood) (Hughes, 2002).

Many of the skills that are mostly needed when speaking a language, foreign or not, are those which are given the least attention in the traditional textbook; adaptability, that is to say, being able to adapt to the speaking situation and environment. Speaking is a skill which deserves attention in both first and second languages. The learners often need to be able to speak with confidence in order to carry out many of their most basic transactions. In fact, it is the skill by which they are most frequently judged, and through which they may make or lose friends (Bygate, 1988). It is also accepted to be the icle of social solidarity, of social ranking, of professional advancement and a medium through which much language is learnt, and which for many is particularly conducive for learning..

With the purpose of being successful in teaching speaking, it would not be enough for English teachers to know how to speak English, but also be able to differentiate and understand subskills of speaking which would help them to pick types of activities that suit the level and the interest of the learners. Carter and McCarthy (1997) provide evidence about main types of speaking skills in terms of their typical language features. These eight types of speaking skills are as follows:

- Narrative (including narrative jokes);
- Identifying self (talking about family and self);
- Language in action (talk about an ongoing task);
- Comment-elaboration (casual talk);
- Service encounters (post office, fast food services);
- Debate and argument ( a radio, phone-in, a student debate);

- Educational (parent-child, teacher-student);
- Decision making/negotiating outcomes (planning holidays; business meetings)

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

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

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

Production skills involve facilitation and compensation skills. While facilitation means the ability of a speaker to facilitate speech, compensation involves self-correction, rephrasing and substitution of morphology and words.

There are 4 main ways in which speakers can facilitate production of speech. 1) Simplification of structure, i.e. using “or”, “but”, “and” in order to

simplify the sentence. 2) Ellipsis, the omission of parts of a sentence, such as syntactic abbreviations “Why me?” “Does what?”. 3) Use of formulaic expressions such as colloquial or idiomatic expressions: “It’s very nice to meet you”, “I don’t believe a word of it”. 4) Use of fillers and hesitation devices that give speakers more time to think and decide what to say next. 5) Compensation devices including self-correction, rephrasing, substitution of words or morphology.

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

### **2.5.1. Teaching Speaking To Young Learners**

The main concern in teaching English to children is not only to equip them with the knowledge of the target language, but also to teach them how to use that knowledge; to turn the obtained knowledge into a skill. According to Bygate (1988), there is a difference between knowledge and skill, both of them can be learned and memorized, but only skill can be imitated and practiced. Therefore,

knowing English should not be limited to knowledge of structure and vocabulary, but be extended to developed skills that can be practiced whenever is needed.

As stated in section 2.2.1, young children learn to talk through interaction in purposeful contexts with supportive adults (Bruner, 1975). In sharing life experiences with adults, children develop a sense of self and learn how to make meanings in their culture (Halliday, 1978). Indeed, the communicative capacity of five-year-olds is impressive; they are able to use talk for a range of purposes, including reasoned thinking, adopting the speech patterns of their community and furthering their own learning through enquiry and interaction as seen in chapter 2.5., where communicative competence of children is discussed. However, the research has shown the high level of oral interaction and intellectual effort documented at home is not sustained or developed at school (Tizard and Hughes, 1984). In these studies teacher talk in early schooling was noted as qualitatively different from parents' talk, in so far it was oriented to classroom management and focused more upon questioning pupil, who were themselves less involved in decision making and negotiating at home. Ethnographic work has highlighted the gap between home and school and showed how schools do not always value the children's language (Brice Heath, 1983). While adult/child ratios are significantly higher in schools and different social and physical features obviously exist the teachers need to know about the home language of their students, in order to organise their classrooms appropriately, to build bridges between home and school to foster talking, thinking and learning that harness students' collaborative language experience and cultural process.

Collaboration is central at home and also supports learning at school as research shows (e.g. Barnes and Todd, 1977). The conclusion made from the research (Des-Fountain & Howe, 1992) shows that all children need opportunities to work together in small groups, "making meaning through speaking, supported by their peers". If so this very fact should be taken into consideration while teaching speaking to young learners. In other words, if learning is social, dialogue will play a critical role as a tool for thinking, so teachers and students need to talk together in

order to learn together. Besides, through the internalization of their talk, children learn to think, re-think and to critically examine other people's thinking as well as their own.

As one of the primary technologies of thought, speaking helps students order and re-order their thinking, reason and problem-solve, enabling them to take an active and reflective role in their own learning. But in order to take an active and reflective role in their learning, children first should be taught how to speak in the target language fluently, appropriately and accurately to the possible extent. With this purpose, as Cummins (1981) suggests BICS type of language should be introduced to young learners first to facilitate interaction and collaboration between student –student and student and the teacher.

However, speaking has often been used in the classroom to achieve objectives which in fact have a little to do with developing the skill of speaking or with oral discourse. Instead of targeting different types of talk, methodologies have tended to teach speaking to teach meanings, to promote memorisation, or to develop accuracy. Bygate (2001) believes that the reason for this is the nature of speaking itself. He further states that speaking has a number of characteristics which are quite useful for other purposes; speaking is public, therefore, it can be easily shared with the whole class; it has to be produced very fast, it enables immediate teacher feedback, and it enables the learners to repeat what they hear, or to correct their errors immediately. Thus, speaking has been exploited by many approaches to language teaching but for other pedagogic purposes, i.e. not especially for practising speech, but rather for modelling language or for highlighting accuracy. Hence, speaking was practised within a meaningful context, through scripted activities which have been scripted by course book writers. Therefore, learners' improvised, unscripted, creative talk was blocked up by these scripts. However, improvised and creative talk in the classroom should be one of the objectives of teaching speaking to young learners.

As stated previously, learning for young children is still a question of experiencing rather than committing information to memory, and because children

learn from experience, they do not distinguish learning situations from non-learning ones, all situations are learning situations for a child. If so, this very fact should be taken into consideration while teaching speaking to young learners. The tasks, activities and lesson itself should be planned and organised within this attitude, they should be simple enough but slightly beyond the language level of the learners (Phillips, 1990). It is also important to concentrate on two things: providing practice in appropriate language and interaction (Bygate, 2003). If speaking is an important part of curriculum, the choice of activities has to be pedagogically purposeful in terms of the language and discourse content; and the learning of speaking needs to be appropriately focused, motivated, supported through the choice of activities, conditions of use, and provision of the careful feedback which young learners can reasonably expect. On the other hand, young learners do have to be given the chance to work out the relevant meanings for themselves, and then sort out how to express them.

For these reasons, it is important to maintain a balance between creativity and accountability; between spontaneity and balance; between unexpected - for the teacher and student – and the intended and targeted. By providing this balance it would be possible to equip young learners not only with the knowledge of language, but also with the skill that they can use when is needed.

In order to be able to define what speaking skills young learners use most and what skills they need to develop, it is important for a language teacher to be aware of speaking skills and subskills which would help them to plan and organize the lessons appropriately by taking into account what skills should be focused on. The following section discusses speaking skills and subskills as well as teaching speaking issues.

### **2.5.2. Problems in Teaching Speaking**

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

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

Among these factors it is suggested that personal characteristics such as learning styles play an important role in language development and speaking improvement in particular. Students coming from different countries, backgrounds may have different attitudes towards language, different preferences, different abilities and different learning styles and these may be the main problems of teaching speaking at PEISG.

PEISG is an English-medium school, and students use English at lessons, besides, since students come from different countries, English is the common language they use for communicating. This is the most important advantage of the school since it creates an environment and students feel the need of speaking English, therefore, they pick up language quickly. The only disadvantage here might be the fact, that they are usually are not aware of communicative competence in the target language which leads to improper use of the language in junior classes,

e.g. a student of class three comes to a teacher and says “teacher, check”. But a teacher expects a student to request: “Sir, or Madam, could you, please, check?” There is a supportive course for the students admitted to school with zero and/or poor level of English, where students learn basic grammar and vocabulary (the syllabus of the coursebook is attached), but in those courses they usually obtain basic grammar and vocabulary, and speaking skills are not taught as a part of the course. In order to develop the skills needed for this, we have to cope with a number of obstacles, such as:

- mixed ability classes
- the arrangement of the classroom
- the syllabus itself
- the lack of material
- the effect of the mother tongue
- the lack of assessment of speaking

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

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

The Syllabus. As it was stated in Chapter 1 (Background of the problem) the syllabus followed by the teachers is the one suggested in the coursebook. Since the coursebook is for TEFL the speaking activities envisaged in the coursebook do not match the level and the needs of the students of PEISG. Many of the skills we most need when speaking a language, foreign or not, are those which are given the least attention in the traditional text-book; adaptability (i.e. the ability to match one's speech to the person one is talking to) speed of reaction, sensitivity to tone, insight, anticipation, in short, appropriateness. But, unfortunately appropriateness is not reflected by the syllabus.

The lack of material. Materials are one of the five important components of language instruction; students, teachers, teaching methods, materials and evaluation.

In order to stimulate speaking of the students, it is necessary to plan motivating, challenging and interesting lessons with appropriate materials video, computer games, etc that would stimulate and create a base for the students' speaking.

Since speaking is not taught as a skill in PEISG and usually acquired by the students along with other subjects in everyday school life, there are no supportive materials that teachers could use in the classroom. The only material is the ones provided by the publisher of the coursebook to support the lessons.

The effect of the mother tongue. The effect of the mother tongue is one of the main problems in the language classroom. It heavily affects their foreign language learning. They make up a sentence first in their mother tongue, then they translate it into English. E.g. Instead of "I live in Ümitköy", a Turkish student says "I sit in Ümitköy". The other Turkish student asks his friend and instead of saying "Did you make it up?" "Did you just throw it?" Xiahong (1994) also states that Chinese students do the same, they first think in Chinese, and then translate it into

English. He further states that the lack of understanding the target culture and communicative competence also create barriers in speaking.

The lack of speaking tests. Though tests and exams are applied in junior classes at PEISG, speaking test is not envisaged within the assessment package. Evaluation of the students' language knowledge is limited by grammar and vocabulary which do not reflect students' complete language knowledge, that is to say, reading, writing, listening and speaking skills are not evaluated. In connection with this, neither students nor teachers see the need in focusing on speaking and developing this very vital skill.

There are various techniques that can be used in a communicative classroom to foster children's speaking skills and give them confidence in speaking in the target language. One of them is drama. Drama was always popular in a language classroom thanks to its overlap with everyday natural life and the opportunity of creating relaxed and stress-free atmosphere which decreases learners' affective filter and gives the chance to use the target language more naturally and fluently.

Next chapter deals with the history of drama in education, the role of drama in English teaching and explains the reason why creative drama is beneficial in teaching language to young learners. The following chapter gives an overview to drama in education and the child drama which is believed to be the base for creative drama.

## **2.6. A HISTORICAL OVERVIEW OF DRAMA IN EDUCATION**

Any new ideas or directions in education usually have their contrary views. The same is true for drama in education. A look at the twentieth century educational views can reveal the two contrary views of education that have been in

continual conflict throughout this century: traditionalist view and the learner-centered education. Gavin M. Bolton (1988) discusses these two contrary views and states that the traditionalist view has regarded the purpose of education as the transmission of knowledge. “The metaphor that perhaps best meets this view of education is empty pitcher image where something external to the child, valued by the teacher, is poured into the passive open-mouthed vessel, the teacher, of course, pouring and through the examination system, testing subsequent content of the pitcher and, indeed, through intelligence testing and the like, measuring its capacity” (Bolton, 1988:3).

The contrary assumption, the learner-centered view about the education stems from the Romantic emphasis on the uniqueness, the importance and sacredness of the individual. It is child-centered, and takes into account a child’s individual interests, abilities, schemata and cognitive development. According to this view, respect for the child should predominate over any external knowledge (Bolton, 1988). The attempt to move from knowledge-centered to child-centered education was introduced by Summerhill (1950). This view is further developed by Dewey (1953), who described this change as the child being the sun about which educational appliances revolve.

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

Educational drama has its roots in child play, in particular, “social role” or “make believe” play. The term social role play is also used to refer to that kind of play where children behave “as if” they were someone else, or “as if” they were

themselves in a fictional situation. The combination of imagination and pretending in play is what makes it important in both child development and child learning. The imaginative pretend play directly leads into drama. As Vygotsky noted “a child does not symbolize in play, but he wishes by letting the basic categories of reality pass through his experience which is precisely why in play a day can take half an hour or/and a hundred miles are covered in five steps” (Bolton 1979:20).

Furthermore, drama attempts to put back some forgotten emotional content and meaning into language. For instance, the use of role makes possible going out of the role which is central to providing reflection on what is being done, reflection that is essential to learning at all ages. Bennett (1996) and his associates identified its centrality for the young learners in their research into the role of play: “learning is a deliberate process, and children need to be consciously aware of what they are doing, learning and understanding in order to make cognitive advances”. This very reflective strategy of learning is a powerful tool of teaching which makes drama and creative drama an irreplaceable technique of teaching language with setting, meaningful context and the process itself, i.e. a child’s being involved is the most important factor since learning by doing, i.e. being an active learner makes a great difference in teaching and learning.

The early pioneer of drama in education was actually Miss Harriet Finlay-Johnson, a village school head-mistress. Miss Finlay-Johnson’s publication 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, she 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.

Subsequently, many teachers must have adopted this method, but interestingly, no pioneer until Dorothy Heathcote gave it prominence. Nevertheless, before Dorothy Heathcote there were such names as Peter Slade and Brian Way. They were known as educational giants and who contributed a lot to the introduction of drama in education. Peter Slade 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, Acting Behavior and Collective Art. It is, actually, the collective art that Peter Slade is finally looking for: when there is a mutual sharing, spontaneously occurring; when the space is unconsciously used as an aesthetic dimension; when a collective sense of timing brings about climax and denouement. According to Slade "theatre is created, "sensed" rather than contrived by the students.

The contribution of Brian Way 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. While emphasizing the notion of the "whole person", he develops a model dividing the personality into "facets", relating to Speech; Physical Self; Imagination; The Senses; Concentration; Intellect; Emotion; and Intuition. The planned development of these interconnected faculties through carefully graded practice is to Way the central purpose of education. By developing ideas and methods of Slade, Way introduced some new methodology to the drama in education. One of them is "work in a space on your own or in pairs" approach. Besides, Brian Way must have been among the first educationists to introduce "relaxation" into a teacher's repertoire.

One of the important contributions of Way to the 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.

Thus Peter Slade and Brian Way introduced child drama which was a great tool in hands of teachers to 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.

As stated previously, Heathcote was the one who actively introduced drama to the world of education. The core philosophy of Heathcote was making “meaning” while learning through doing. The possibility of class proceeding to “making meaning” resided in her understanding the nature of drama itself. In other words, it is possible to say that the essential nature of her work is bound up with her assumption that dramatic action, by its nature, is subordinated to meaning.

The central core of Heathcote’s philosophy is that drama is about man’s ability to identify. 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.

Heathcote’s (1984) concerns were primarily with the condition of people and the effects which a holistic approach to education engendered. Drama, when used in this way, involves educational processes. It is like a continual journey with built-in “inner pathways”, for both teacher and child similar to the archetypal quest of the hero in that the learning is never completed and the “process of becoming” is

always just beginning. Thus, with the contribution of Dorothy Heathcote drama 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.

Later, when drama gained its popularity in the educational world by being proved by the leaders such as Peter Slade, Brian Way and Dorothy Heathcote as an effective tool of teaching, the drama started to be used as a technique in teaching a foreign language since it gives the learners an opportunity of doing and being through which they can use the target language in an artificial environment but still feel the need to speak in the target language that helps to overcome the language barrier. The following chapter discusses the benefits of drama in teaching English language.

### **2.6.1. Drama in English Teaching**

Drama has never lacked a natural intimacy with English. Some would assert that it is impossible to teach English adequately without teaching drama simultaneously. Because of its close relation to literature and its inherent shaping powers for speech, drama is a powerful instrument in developing the pupil's powers of communication.

If one looks closer to the nature of drama by expanding the statement mentioned in the preceding sections, by asserting that drama allows participants the opportunity to act out roles and to use all the media communication, the voice, the gesture and movements, then it is possible to see how much drama is connected to the nature of a language. It thus takes what it shares with English, an emphasis on developing the means of communication, and extends these means to include all the paralinguistic aids to meaning which take communication beyond the two

dimensional writing and talking to involve the third dimension of gesture and physical interaction, thus encouraging active observation and listening, which true communication always demands.

Thus, drama has far more to offer English than simply a shared interest in the scripted play. Drama reinforces the aims of English teaching but does not stop there. Drama lies close to the surface of everyday course of communication, interaction and play. Tricia Evans (1984:28) states that “by allowing time for drama in school we are not introducing something new and unfamiliar but are legitimising and channelling talents which are already apparent outside the classroom.” Thus, by being close to everyday life situations, drama gives a child a chance to use the target language within a familiar topic and settings.

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

<b>Aims of English Lessons</b>	<b>Aims of Drama Lessons</b>
Developing the basic means of communication.	Encouraging particular kinds of language use: planning, hypothetical and reviewing talk.
Widening experience through the exploration of a wide range of language style.	Providing opportunities for students to practise a wide range of language registers.
Developing the pupil's ability to read with pleasure, distinguishing between the valuable and the second-rate, the	Furthering appreciation and interpretation of the written word and stimulating the students' own written

genuine and the sham.	work.
Encouraging delight in the depth and variety of English literature.	Dramatizing various literature including classical ones.
Extending vocabulary and encourage delight in words, their meanings, uses and power.	Focusing attention on any area for study, making easily forgotten memorable and throwing light on the familiar and cliched.
Encouraging an informed and tolerant attitude to the views of others.	Showing respect and empathy to others.
Dispelling self-consciousness and develop the pupil's confidence to express views openly and coherently.	Building confidence, particularly through group co-operation and the sharing ideas
Allowing students some control over the course of the lesson in order to develop personal initiative and individual creativity.	Providing students with the opportunity to show their initiation and creativity through various techniques of drama such as: improvisation, unscripted role-play, miming, etc.
Making English meaningful and relevant through its links with life outside school	Within the link that drama has to the real life, to provide students opportunity to produce unscripted and creative speech.

Unfortunately, there are English classrooms which are actively at odds with above declared aims of encouraging and developing informed opinion and self-expression since there is little time for the tentative and hypothetical speech; time is short and all the students are individually competing to get the attention of the only important person in the room (Evans, 1984).

How can drama redress the balance and contribute to a more meaningful, less distorted and limited interpretation of "communication" in the classroom? To start with drama is a co-operative venture since it involves being able to contribute,

to accept and share other people's ideas, to build on them and come to incorporate decisions. Drama can give children the opportunity to communicate between themselves and to arrive at corporate and positive decisions about what to do and how to do it (Wessels, 1987).

In fact, drama, returns initiative to students (Evans, 1984); it makes the important first step of conceiving that they have something to contribute and that any contribution need not to be a solitary one, that it is no form of "cheating" to learn from one's peers and to pool ideas and decide priorities as a group. Drama provides a context for learning, not simply about imaginary situations and real events, but fundamentally about relationships, about each other, and this gets to the heart of communication.

It is in part drama's spontaneity, its emphasis on the unfolding of conversation-action, events in the present that allow insights and language experiences which seldom see the light of day in the classroom where the lesson has been pre-processed and pre-packaged by the teacher, where routine tasks rule and there are few surprises. Drama allows opportunities for invention just because the language it employs is so much broader than the routine language of the classroom, particularly, so when compared with the formal written tasks, typically demanded of students (Maley & Duff, 1988).

Drama, at its best, guarantees the possibility that all students will be able to shine in some way, since the stress swings away from the "technical" written accuracy to what works in the context, to the depth of feeling suggested by a performance, to the ability to move, entertain, organize. Besides, drama reveals and recognises that everyone has a huge fund of experienced feeling and action on which to draw. Drama thus broadens the range of language in the classroom, extending it beyond teacher talk and the written assignment, allowing success to the less conventionally academic students and reinvigorating language use generally.

The following chapter will discuss what the creative drama is, why it was applied especially for teaching young learners and what the differences are between drama and creative drama.

## 2.7. CREATIVE DRAMA

First of all, it is worth to underline that 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" and Brian Way's methodology mentioned in 2.5.1.1. and 2.5.1.2. If one compares the methodology of Peter Slade and Brian Way and Creative Drama, there can be seen a lot of similarities. The following table sums up the mentioned similarities:

<b>Peter Slade's Child Drama and Brian Way's</b>	<b>Creative Drama</b>
Work in Space on your own or in pairs	Working in Self Space
Improvisation	Improvisation
Sense exercises	Sense recall
Relaxation	Relaxation

The main reason of these similarities is based on the fact that both creative drama and child drama are focused on child's education and their techniques and approaches are developed within a child's interest and cognitive development.

Creative Drama is an integrative process in which children involve their whole selves in experiences that foster imaginative thinking and creative expression. Drama is a "child art" and, like all art forms, it requires the child to think and feel and express in special ways. As an extension of the free, spontaneous dramatic play of early childhood, classroom experiences in creative drama can

stimulate and enhance the child's inborn need to explore ideas and feelings through imagination.

Work in creative drama, both as an art and as an experiential way of learning, not only fits contemporary theories of how children learn, grow, and develop into competent adults, but also engages children in holistic education. Holistic education attends to all facets of the whole person. Involvement of the total mind, the body, and the emotions challenges, nourishes and gratifies cognitive, physical, social, affective and aesthetics needs.

To the extent that creative drama involves all aspects of the child, it may be assumed that such experiences are contributing to such a holistic education. Since when people interact with others they do put their whole selves in the communication, i.e. use their body language, facial expressions, put their emotions, it is very important to use them while speaking in the target language as well, for they make communication natural and motivate the learners to speak in the target language. In this aspect as well creative drama facilitates oral communication.

Because creative drama covers a wide range of activities and techniques, which are spontaneous, creative, kineasthetic, imaginary, etc, creative drama matches the interests and the cognitive development of young learners. Nellie MacCaslin (1990) states that "the term creative drama is used to describe the above improvised drama of children from age five or six or older, but it belongs to no particular age level and may be used just as appropriately to describe the improvisation of high school students. The young adult is more likely to label it as *improvisation* which indeed it is, but the important distinction is that it has form and is, therefore, more structured than a dramatic play. At the same time, it is participant centered and not intended for sharing, except with the members of the group who are not playing and are, therefore, observers rather than audience."

As can be observed in MacCaslin's (1990) definition, creative drama is a kind of improvisation and its main goal is not a final performance in front of an audience, but is rather process centered than product centered. In fact, the success of an activity is not measured by the beauty of the outcome but instead by the creative expression it promotes (Kelner and Heinemanni 1993).

Eventually, being participant-centered, or process centered makes creative drama popular in education since students are concentrated on the process and acquiring knowledge, and it is a great tool in hands of a teacher (Cottrell, 1988). A teacher may lead the students to the direction where she/he wants them to go or what result he/she wants to obtain while doing a creative drama activity.

Besides, creative drama appeals to all kinds of learners. Humans receive and process information in different ways, the main ones 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.

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.

Dramatizing is part of children's lives from an early age: children act out scenes and stories from the age of about three or four (Philipps, 1990). They play at being adults in situations, like shopping and visiting the doctor, which are part of their lives. Many of these day-to-day situations are predictable. Children try out different roles in make-believe play. They rehearse the language and the "script" of the situation and experience the emotions involved, knowing that they can switch back to reality whenever they want to.

Such pretend play prepares children for the real-life situations they will meet later on: it is a rehearsal of the real thing. Make-believe encourages their creativity and develops their imagination, and at the same time gives them the opportunity to use the language that is outside their daily needs. Language teachers can use this natural desire to act out the situations.

Memorization is not the technique of creative drama, and this gives language learners a chance to express what they have heard, imagined or wished in their own words, that encourages them to speak in a target language (McCasly, 1990). In addition to its being improvisational, creative drama is also imaginary which is really appealing to young learners. Children love to imagine that is not real or make an imaginary world where they can have fun, do whatever they want to and where everything is possible without any boundaries. Creative drama has this power, it gives children an opportunity to imagine and use their imagination for this or that purpose. Heinemann (1993) also underlines that creative drama is a form of imaginative play; this is why it is loved by children and teachers since all of us love having fun and use our imagination.

Similarly, Kelner and Heinemann (1993) define creative drama as improvisational drama and add that "...it is created on the spot. It is not scripted. The result is the spontaneous self-expression of the individual. This is a key goal of creative drama. The students may re-enact a story that they have read; but through creative drama, it is performed in their own words to convey their own meanings. It is not memorized. This process allows students to synthesize and to translate various educational concepts into a personally meaningful form."

The following chapter discusses the benefits of creative drama in developing speaking skills.

## **2.8. THE BENEFITS OF CREATIVE DRAMA IN DEVELOPING THE SPEAKING SKILLS OF YOUNG LEARNERS**

Most of the theses written on speaking state speaking as one of the problems that students face with while learning a foreign language in Turkey. For instance, Karaata (1999:1) in his Master's Thesis "Developing the Speaking Skill of the Students at Samanyolu Private High School" underlines some problems of learning English as a foreign language in Turkey. He states, "...the classes are crowded, each student cannot have enough time to speak. Another very significant reason is the great emphasis on grammar and written form of language. In Turkey most teachers think that grammar is the basic component of the language and if it is taught thoroughly, one can master the language very well. And they usually neglect teaching speaking skills"

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

Teachers seem to use lots of other teaching procedures in the classroom. But the point is that procedures such as these fail to practice one the most central aspects of speaking that is improvised, unscripted, creative talk. It is this kind of talk which a lot of learners want, and this kind of talk is one which many learners do indeed need. Unscripted creativity is an aspect of speaking which we somehow need to teach; in a systematic and targeted way, so that students know what they are trying to do, and so that they get the feedback and sense of progress which

learners need. So in some way we need to identify specific types of talk in the second language to be targeted, and then find ways of practising it.

Young learners might not be expected to argue about this and that issue in a target language, but casual talk (Carter and Mc Carthy, 1997) can be the targets of developing speaking skills of YL. There can be used different types of activities to support the development of these types of talks and one of them should be creative drama. The reason for this is that creative drama is a wonderful tool to enhance speaking since creative drama activities prepare children to talk i.e. firstly they experience something new, exciting, fun and interesting which leads to a spontaneous talk. The most important point is that students try their best to speak in a stress-free and natural atmosphere and not in front of a teacher and a class waiting for him/her to speak about something which is not natural and which puts not little psychological pressure on a speaker. Similarly, McCaslin (1990) underlines creative drama activities being useful for enhancing natural speech and states that “to many teachers, a primary value of creative drama is the opportunity it offers for training in speech. There is a built in motivation for the player who wishes to be heard and clearly understood. Volume, tempo, and pitch, as well as diction, are involved in a natural way; no other form of speech exercise captures the player to the same degree or offers so good a reason for working on speech.”

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

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

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

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

Apart from being beneficial for speaking, creative drama also develops children's listening skills that help students to build the necessary base for supporting communication and foster their speaking abilities which is paramount for a child to understand and give appropriate feedback orally. Thus, using creative drama facilitates not only speaking, but also listening which should be developed in parallel with speaking because of the above mentioned reasons.

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

Creative drama offers unique and important opportunities for young children to develop their speaking skills. Cottrel (1987:2) states that creative drama is a recognised important part of the language arts curriculum, especially in those areas devoted to helping children become more effective and competent oral communicators. She further states the reason why creative drama is a great tool for developing speaking and underlines that “Creative Drama provides a wide, learner-centered variety of oral communication, speaking and listening, experiences and activities.” And she lists the activities that foster the children’s speaking skills among which there are creative movement and pantomime, role playing, drama activities, improvisation, sidecoached narrative pantomime and theatre games. Such verbal activities as storytelling and one-liners with pantomime offer practice in using the total communication system to send congruent messages.

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

Using creative drama activities has clear advantages for language learning. It encourages children to speak and gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions. There are also a number of other factors which make creative drama a very powerful tool in the language classroom, for instance reading

a dialogue aloud from a textbook is different from acting out that same dialogue. This is because drama involves children at many levels, through their bodies, minds, emotions, language, and social interaction..

In the classroom, children are often exposed to small bits of language such as individual words, rather than whole phrases or “chunks”. When speaking, children are not often asked to combine the different structures they are learning. Creative Drama is an ideal way to encourage children to guess the meaning of unknown language in a context which often makes meaning clear. Similarly, children will need to use a mixture of language structures and functions if they are to communicate successfully.

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

## CHAPTER 3

### METHOD

#### 3.1. METHODOLOGY

The main purpose of this study is to investigate whether creative drama enhances young learners' speaking skills or not. As mentioned earlier, along with its other benefits, creative drama has got certain benefits that can help to foster young learners' speaking skills. In this study, it is claimed that creative drama is a great tool to enhance young learners' speaking skills. It is also claimed that creative drama may create a stress-free atmosphere for the young learners, which provides a lower affective filter and positive learning environment.

Data were collected through lesson observations and students' journals. The experimental method was not preferred due to the age range of the group of students for avoiding test anxiety and stress. It is argued that that "... although words may be more unwieldy than numbers, they render more meaning than numbers alone and should be hung on to throughout analysis..." (Miles and Huberman, 1994:56). Indeed, lesson observation as a type of qualitative research is more appropriate because during the lesson observation, target speaking skills can be observed and compared with one another. As for the students' journals, they reflect students' feelings and expectations directly and right after the applied lesson, which increases the data reliability. The major feature of these data is that they focus on naturally occurring, ordinary events in natural settings. The confidence is buttressed by local groundedness, the fact that the data were collected in close proximity to a specific situation, rather than through the mail or over the phone. The emphasis is on a specific case, a focused and bounded phenomenon embedded in its context. Miles and Huberman (1994) define richness and holism to be one of the features of qualitative data, with strong potential with revealing

complexity; such data provide “thick descriptions” that are vivid, nested in a real context, and have a ring of truth that has strong impact on a reader. Furthermore, the fact that such data are typically collected over a sustained period makes them powerful for studying any process (Miles and Huberman, 1994).

In addition journals have certain advantages in this study. The advantages of journals are that they reflect feelings and expectations of the students by the students themselves.

One of the advantages of lesson observations through the video cassettes is that the observer may stop or rewind the video cassette to be able to evaluate the lesson more accurately which enables more reliable data collection.

## **3.2. DATA ANALYSIS**

### **3.2.1. Students' Journals**

With the purpose of determining if creative drama has a positive impact on the students learning process and creates stress-free and fun environment that provides high student participation, eight English lessons with the use creative drama activities were implemented. The students were asked to keep journals and write their expectations, thoughts and feelings before, during and after the creative drama activities. Writing journals was the second part of the activity and after each creative drama lesson, the journals were filled up by the students that provided invaluable data in terms of determining the benefits of creative drama.

Two different analyses of the students' journals are done through coding technique. The first analysis of the journals covers the emotional conditions of the students before, during and after the creative drama activities. The second analysis

of the journals concerns the speaking skills and if a student could reflect the speaking skills in his/her journal, if so what skills are the most frequently used in the journals and what skills are the least reflected by the students. Coding system is chosen to make the qualitative analysis of the mentioned journals. 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.’”

During the data collection some other codes occur progressively. The codes which emerged during data collection are better grounded and satisfying the researcher. These kind of codes also satisfy the readers of the study because they can see that the researcher is open to what the site has to say, rather than determined to force-fit the data into preexisting codes (Miles and Huberman, 1994). Codes List is attached (Appendix 2).

It is believed (Miles and Huberman,1994) that the coding is a way of forcing one to understand what is still unclear, by putting names on incidents and events, trying to cluster them, communicating with others around some commonly held ideas, and trying out enveloping concepts against another wave of observations and conversations. Besides, codes are efficient data-labeling and data-retrieval devices. They empower and speed up analysis.

### **3.2.2. Lesson Observations**

Before the observations conducted by a third person, the observations checklist was prepared (see Appendix 1) and given to an observer who observed the lesson from a video. The observer was asked to rate the lesson on a scale of 1 to 5.

The Observer has evaluated the lessons skill-wise according to the creative drama activities. Not all the skills stated in the Observer's Checklist necessarily observed by the Observer, since different activities objectives vary, and an activity might not cover all the speaking skills shown in the Observer's Checklist. For instance, Visualization activity does not necessarily include interaction skills, but most probably reflects narration and/or negotiation of meaning.

The Checklist consisted of 25 items to observe, which were a combination of creative drama techniques with the speaking skills in order to identify the skills that are shown by students while performing creative drama activities. Due to the hypothesis of this study, creative drama techniques were combined with speaking skills to see the skills shown by the students while performing creative drama activities. Each item has its own aim of observation, that is to say, which specific speaking skill is aimed to be observed through the technique of creative drama. There was also left a space left for Observer's comments, in case the Observer has observed any skills that were not mentioned in the Checklist or would like to add her/his own comments and recommendations.

## **CHAPTER 4**

### **FINDINGS OF THE STUDY**

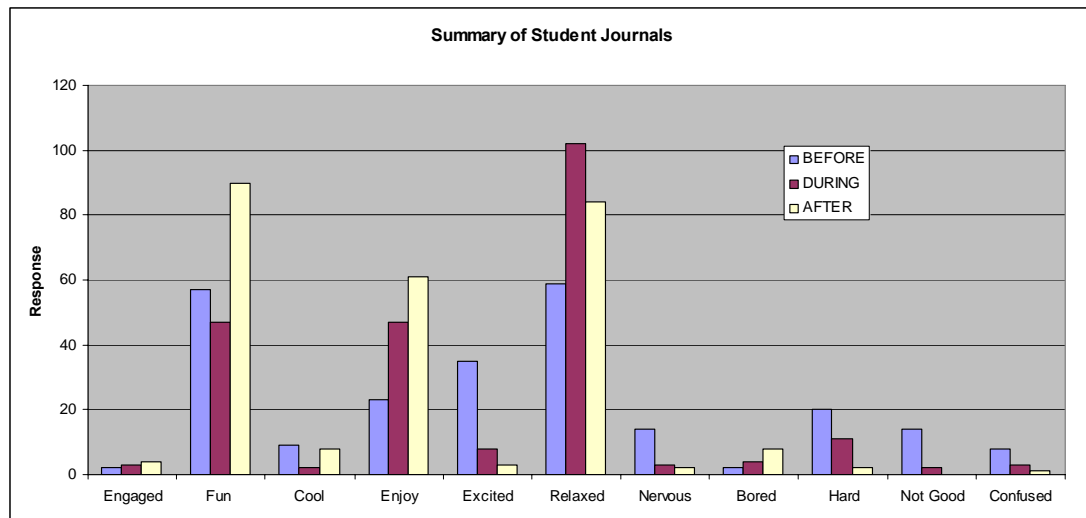
#### **4.1. JOURNALS OF THE STUDENTS**

##### **4.1.1. Learners' emotions**

##### **4.1.2. Responses to Creative Drama Activities**

The following results were obtained in the present study in which eight creative drama activities were implemented during two months with twenty five students of class 3 (7-9 y.o.) at PEISG, Ankara. As mentioned in the introduction, the students come from different countries, have different economic, social and cultural background and their language level also vary. Below are listed results and interpretations of the lessons.

As Table 1 shows (see Appendix 2), before the creative drama activity, most students felt excited and nervous. As can be seen from the table, only few students felt positive before the activity. The reason for this might be the fact that they have not done creative drama activities before and it was unknown to them which caused some emotional distraction. Although the situation changes during the activity and as it is seen from the table the students feel more positive and find the activities to be easy afterwards. And after the creative drama activity the students experienced only the positive feelings, most were happy and found the activity to be fun. Not a single student felt anything negative about the activity afterwards. The reason for this might be the nature of the creative drama itself which is appealing for kids for being kineasthetic, imaginary and process-oriented, that causes less negative psychological affect on children.



**Figure 1. Students' Responses.**

As can be seen from Figure 1, most students were relaxed during and after the activities. Also on completion of the activities most students indicated they enjoyed them. This might be because creative drama creates fun and stress free environment and as soon as the activities start the students get involved in the lessons quickly and every child participates in the lessons which gives them a feeling of safety and relaxation rather than anxiety and fear.

As Figure 1 shows, before the creative drama activities most students were nervous and excited. Gradually this number decreases and the number of students experiencing only positive feelings increases. As stated previously, the reason for this might be the nature of the creative drama itself. It gives confidence to the learners, and its being process oriented and spontaneity help the young learners to have fun and learn at the same time.

### 4.1.3. Reflection of Speaking Skills and Subskills in the Students' Journals

In addition to analyzing the feelings of the students before, during and after the creative drama activities, this study also attempted to analyze the speaking skills and subskills that were reflected in the journals of the students. The following table shows the speaking skills and subskills that were used by the students in their journals in order to express their thoughts, opinions and feelings. Each number represents the number of times that the particular skill was interpreted to be used by a students in the particular exercise.

The table below shows the speaking skills and how many students have used the particular skill in the journals.

ACTIVITIES		Act.1	Act.2	Act.3	Act.4	Act.5	Act.6	Act.7	Act.8
CODE SYMBOL		Number of students that used the skill during the activities							
<b>INF</b>	Information Routine	24	24	24	24	24	24	24	19
<b>INTR</b>	Interaction Routine	1	1	1	1	2	1		1
<b>NEG</b>	Negotiation Skills	23	23	24	24	24	24	24	28
<b>SIMP</b>	Simplification	23	23	24	24	24	23	24	19
<b>FORM</b>	Formulaic Expression		2		1	3		2	1
<b>FILL</b>	Use of Fillers and Hesitation Devices	2				1		1	
<b>CORR</b>	Self Correction	2						2	1
<b>REPHR</b>	Rephrasing	1	2	6	4	3	3	3	3

**Table 2. Speaking Skills; Reflection in Students' Journals**

As seen from the table, almost all the students show Information routine, Negotiation skills and simplification skills in the journals. Most frequently used skill is Information routine. The reason for this might be the fact, that mainly they narrate what happened in the class, try to explain things or express their feelings about the creative drama. So mostly they present facts, describe people or activity, compare their feelings and/or expectations. Besides, in the journals negotiation skills are reflected in the form of a skill of communicating ideas clearly. The third skill that was shown by almost all the students is simplification. Students use “and”, “or”, “but” to simplify their sentences. It seems that these skills are the skills mostly used in written speech as it can be seen from the journals of the students.

Rephrasing one’s own or someone else’s speech is also used quite frequently in the journals. The students rephrase the speech of a teacher or their friends to describe the lessons in more detailed way.

Interaction routines (various types of conversation) are used by very few students. It seems that the students who used interaction routines in their journals are familiar with writing journals or keep diaries of their own, because they use interaction skills in the form of conversation with their journals. E.g. “Hi! It’s me again. Today we had ....”.

Use of fillers and hesitation devices are also used only by a few students. The reason for this might be the fact that the fillers and hesitation devices are mostly used in oral interaction to gain some time what to say next or to try to recall something. The students who used the fillers used them again in the conversation with their journals or as if they were talking to a friend. Fillers and hesitation devices frequently used by the students are: “well”, “you know”, “kind of”, “yo man”.

A few students used self correction, though not self correction of their structural mistakes, but self-correction of vocabulary or ideas for instance, “Oh, no! I mean fun not funny...”.

Formulaic expressions are also used by few students. The most frequently used formulaic expressions are: “It is unbelievable!” “You can’t believe it!” “How come ....” “Oh, my God.”

As research indicates (Connor-Linton and Shohamy, 2001), the language features used can vary a lot from one type of speaking skills to another. As can be seen from table 2, information routine and negotiaton skills are the most frequently used skills in the students’ journals, since the journals have more personal involvement and explicit reference.

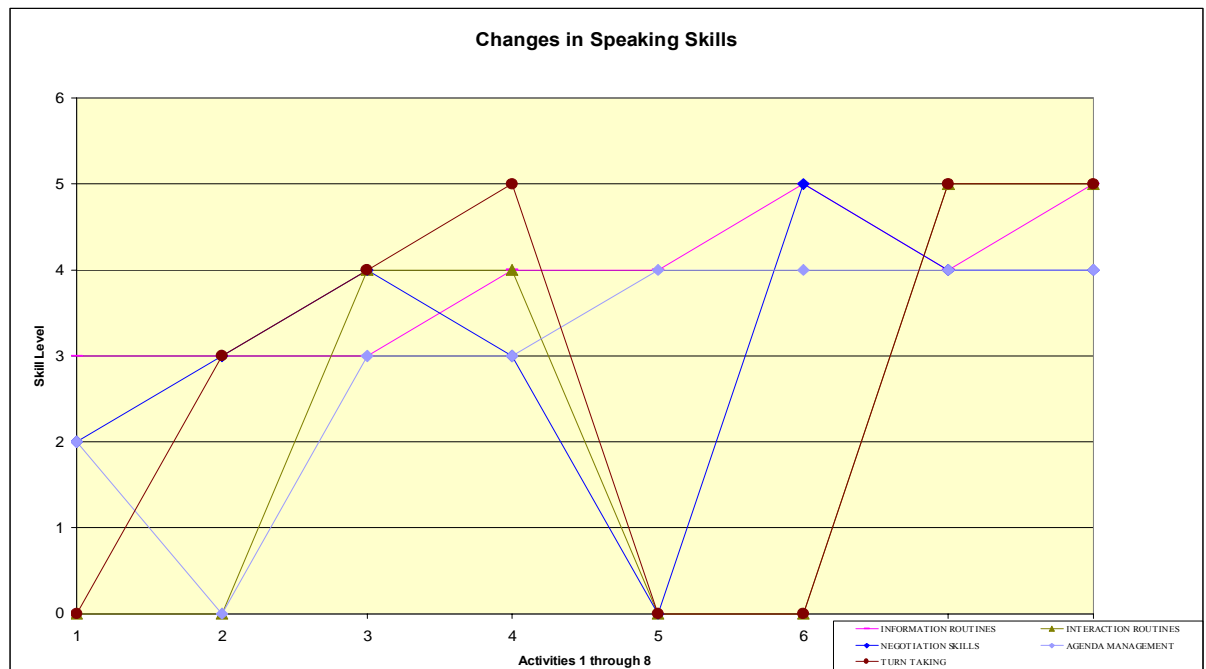
## 4.2. OBSERVER'S OBSERVATIONS

As stated previously, observation was chosen as a research instrument in order to enable the investigation of target speaking skills.

Activities	SPEAKING SKILLS									
	INF	INTR	NEG	AGN	TURN	SIMP	FOR	FILL	COMP	FLU
Painting the Box	3		2	2		4		2	2	3
Gibberish Sentences	3		3		3	4				3
Trip around the world	3	4	4	3	4	4	2	3	3	4
Animal Interview	4	4	3	3	5	5	2	4	4	4
Different Objects from a scarf	4			4		5		3	4	4
Visualization "The Dinosaur Age"	5		5	4		5	3	3	5	4
Job Interview	4	5	4	4	5	5		5	4	4

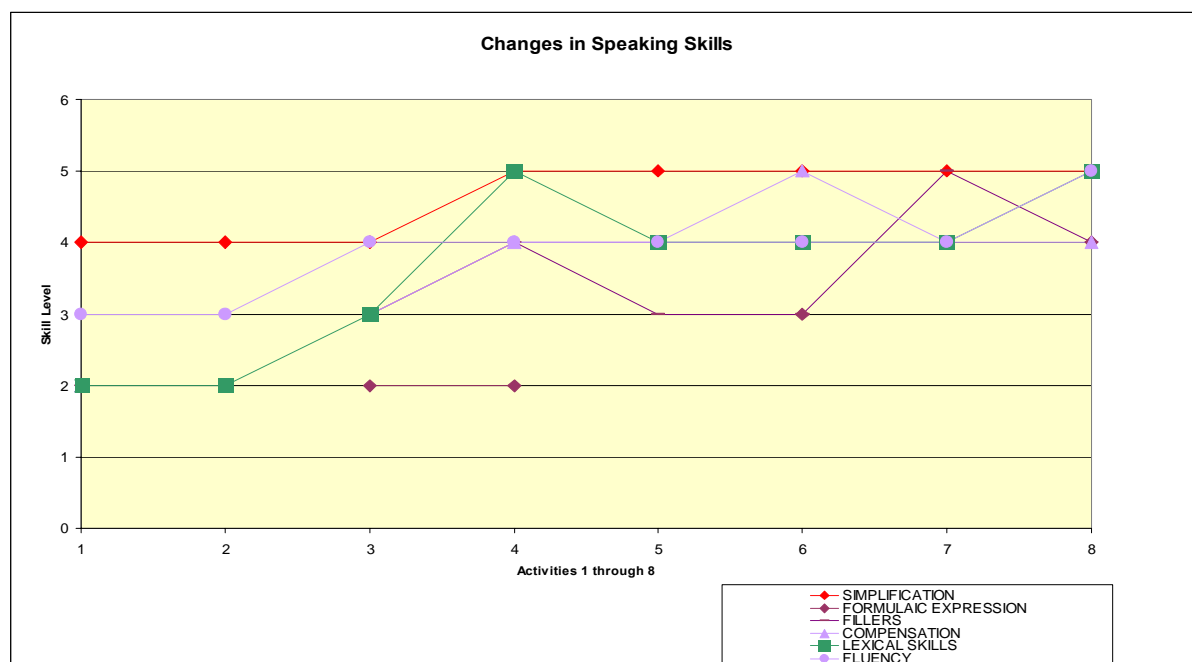
**Table 3. Speaking skills used during the Activities.**

The table above shows the skills and the scale grades given by the observer. The grades were from 1 to 5 of each particular skill.



**Figure 2-Changes in Information Routines.**

As can be seen from the Figure 2, information routines are not reflected below the average and by the end of the activities it reaches its high levels. This might be because it is the skill that is used almost in all the activities. Unlike information routines, negotiation skills are either in the lowest or in highest level of its usage, depending on the type of activities. For instance, activities such as “Job Interview” or “Animal Interview” involve more interaction skills since the students interact more with each other during these activities. The same can be said about turn-taking as well.



**Figure 3-Changes in Interaction Routines.**

As can be seen from Figure 3 some skills such as self correction, rephrasing, substitution of words and morphology, strategy competence, evaluative routines were not observed at all. And skills such as simplification and turn taking are the skills that are evaluated as high and the highest almost in all the lessons. This might show us that simplification is one of the quickly learned skills since it makes a speech more fluent and convenient for the listener. As for the turn taking, there might be several reasons such as class management, the students' social and cultural background and curiosity of a student to find out what his/her peer will say next.

In the first lesson, most of the skills are evaluated as below average. But these skills increase in the following lessons, the reason might be that in the first lesson the students might have been more nervous and/or shy, which may have affected their speaking negatively.

Information routine and negotiation of meaning in Gibberish sentences is average and lexical skill is below average, the reason for this might be the fact that

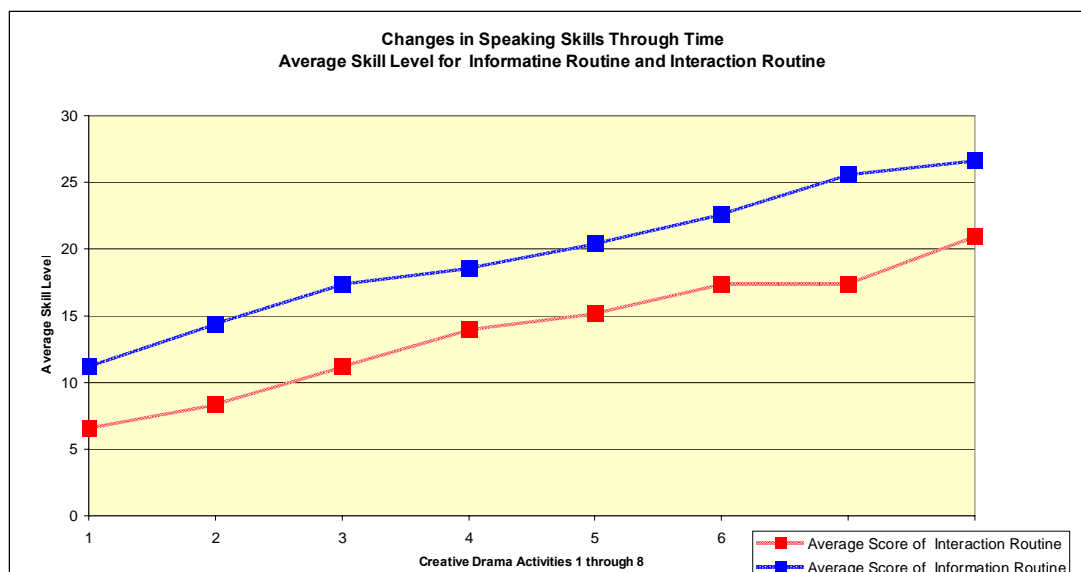
the students tried to guess a pantomime shown by their peers, so making sentences did not depend only on a speaker, besides the pantomime might not have been shown well and lead to a confusion in making good sentences.

Using fillers is evaluated as high and the highest in Animal Interview, Job Interview, and Goldilocks and the Three Bears. The reason for this might be that fillers are used more in interaction and dialogues rather than in monologue or narrations. In both Animal Interview and Job Interview students interact with each other, ask and answer questions which naturally creates a need for using fillers and hesitation devices to think of something or decide what to say next.

Lexical skills tend to increase by the end of the creative drama activities. This might be due to the increase of the students' vocabulary as lessons progress there might be a psychological reason for this, i.e. in the first lessons the students might have felt nervous or overexcited, which created some difficulties in finding and using appropriate vocabulary. Besides, the reason for the highest grade for lexical skills in Animal Interview and Goldilocks and the Three Bears might be the students schemata.

Again in Goldilocks and the Three Bears information routine and negotiation skills are evaluated as the highest ones. The reason for this might be the fact that the young learners love stories and puppetry and since this is a worldwide known fairy tale, almost all the students know it, if not in English, then in their own languages, which helps to put the story sequences in order correctly which support the right turn taking while performing the puppet show.

Using formulaic expressions are lower than average in the beginning, but by the end of creative drama lessons, it reaches high level, which indicates the increase of speaking skills of the students because the use of formulaic expression is characteristic to casual talk. Hence, it is possible to say that students' unscripted talk has been also increased by the end of the research implementation period as can be seen from figure below.



**Figure 4. Changes in Speaking Skills Through Time. Average Skill Level for Information Routine and Interaction Routine.**

One of the benefits of creative drama is that it provides a very high participation of the learners (Cottrell, 1988). Table 12 shows students participation during the creative drama activities. The letters from A to X indicate the students, and the happy faces mean how many times a student participated in the lesson. As it is seen from the table, even in the first lesson the participation is quite high which shows students' interest in creative drama.

The highest participation is in the activity "Trip around the world". The reason for this might be a group work. Groups of students represented different countries and talked about that particular country. Probably because the students come from different countries they like learning about each other, so this game was relevant to their situation and fun.

In Gibberish sentences which is the second activity, some students participated more than others. Probably these students are either more extravert than others or are quick in making sentences.

As can be seen from the table almost all the students participated in all the activities, except students A, J, R and T. Referring to the data it is possible to say that 3 of these students had poor English and one of them is very shy. But despite their relatively poor English and being shy they've participated in the lessons.

ACTIVITY		Painting the Box	Gibberish Sentences	Trip around the world	Animal Interview	Different Objects from a scarf	Visualization "The Dinosaur Age"	Job Interview	Finger Puppets "Goldilocks and the Three Bears"
STUDENTS	A			☹		☹		☹	☹
	B	☹	☹ ☹	☹ ☹	☹		☹	☹	
	C			☹	☹	☹	☹		☹
	D		☹ ☹	☹ ☹ ☹	☹	☹		☹	☹
	E			☹	☹	☹	☹	☹	☹
	F	☹	☹ ☹ ☹ ☹	☹ ☹ ☹		☹	☹	☹	
	G	☹	☹ ☹ ☹	☹ ☹		☹	☹		
	H		☹ ☹ ☹	☹		☹	☹		☹
	I			☹ ☹ ☹	☹	☹	☹	☹	☹
	J			☹		☹	☹		☹
	K	☹	☹	☹	☹	☹	☹	☹	☹
	L	☹	☹	☹ ☹		☹			☹
	M	☹	☹		☹		☹		☹
	N	☹	☹ ☹	☹ ☹	☹	☹		☹	☹
	O	☹	☹	☹	☹	☹	☹		
	P		☹	☹ ☹	☹	☹			☹
	Q	☹	☹	☹ ☹	☹		☹	☹	☹
	R	☹		☹	☹				☹
	S	☹	☹	☹	☹	☹			☹
	T		☹	☹			☹		☹
U	☹	☹ ☹	☹	☹	☹			☹	
V	☹	☹	☹	☹	☹	☹		☹	
W		☹	☹	☹	☹	☹	☹		
X		☹	☹ ☹ ☹	☹	☹			☹	

Table 12. Student Participation in Creative Drama Activities

## CHAPTER 5

### CONCLUSIONS AND RECOMMENDATIONS

Fundamental changes have been witnessed in the structure and the content of the school curriculum since the previous century. As discussed previously after the shift to child-centered education and understanding the fact, that focus should be done on teaching children, but not subjects, considerable changes have been made in teaching methods as well (Bolton,1988).

Taking into consideration the fact that the students are not only passive receivers of information conveyed by a teacher, but also active participants of their own learning process, teachers have taken a very important step in providing an opportunity for the students to take an active part in the learning process, that is to say, learn things not only by listening, but by doing. Drama was a great tool in the hands of teachers to accomplish learning by doing since drama is described by Heathcote as “being” and “doing.”

Drama offers a unique experience in that it uses fictional situations and people, creating an opportunity to be and to do. Because drama is group art, everyone is invited to take part. It is very important in the classroom, especially for young learners not to be left out and be the part of the activities being done in the classroom and creative drama offers this opportunity. Class participation and learner motivation is usually at its highest level in the creative drama classroom and it was also witnessed in this study (see Table 12). Even the most shy and passive learner gains self confidence and becomes more active in the classroom. As seen from the students’ journals, creative drama builds up positive emotions in learners which is the most important base for learning.

Moreover, creative drama encourages students to keep both hemispheres of the brain actively involved in the learning process, even in such a left-hemisphere world as the classroom. This is not only reinforcing to children who prefer to learn in a more holistic, imaging, and spatial way, but challenges those who are more linear, logical, and verbal to become better at visualizing and synthesizing (Cottrell, 1988).

It was also observed that creative drama as a performing art, utilizes skills, particularly communication skills, and provides a natural format in which such skills can be practiced and polished. Besides, it allows students to be engaged in dyadic communication and to experientially discover the transactional nature of interpersonal communication: how speakers and listeners are interdependent. The previous researches (Akoğuz, 2002; Solmaz, 1997) also show the positive impact of creative drama on communication skills of young learners.

Futhermore, it was observed that the creative drama activities have expanded children's awareness of their own talk, enabled them to look at reality through fantasy, to see below the surface of actions to their meanings. This very fact has provided an opportunity for the students to adapt themselves to the meaningful context and produce unscripted and creative talk (see Figure 3 and Figure 4). Thus they've become the persons in the situation as they did the activities.

As stated previously, this study has certain limitations. First of all, the study is limited to one class with learners of age range between 7 to 9, second, the subjects used in this study are limited in number (25 students). Besides there was time limitation. The creative drama activities were applied during two months and once a week. For further research, it is recommended to apply the creative drama activities at least twice a week in order to keep the smooth link between the lessons and to maintain students interest and motivation at the highest level. It is also recommended to make the lesson observations by two independent observers, in

order to be able to compare their observations and to increase the validity of the research.

Cooperation is vital in developing speaking skills of young learners. Children learn best from each other and imitate each other more than anybody else (Philips, 1990). When a group builds something together, it is learning a valuable lesson in cooperation. Social differences may be forgotten in the business of sharing ideas and improvising scenes. Teachers who guide children in creative drama cite numerous examples of social acceptance based for a job well done and the bond that develops from the of playing together (McCaslin, 1990). This study has also witnessed that cooperation between the children was at a very high level, and the children showed empathy and respect to each other during the creative drama activities.

The findings of this study show that creative drama offers a unique opportunity for developing speech. There is a built-in motivation for a child who wishes to be heard and clearly understood. Volume, tempo and pitch, as well as diction, are involved in a natural way; no other form of speech exercise captures the children to the same degree or offers so good a reason for working on speech (McCaslin, 1990). This very advantage of creative drama was observed by this study which enhanced the learners' speaking skills and habits (see Figures 3 and 4).

As a result of this study, it is recommended to use creative drama as one of the techniques of teaching English to young learners, because it creates a stress free environment and motivated classroom where students feel more confident and willing to participate. Besides, both as art and language art, the integrative potential of drama provides good return on investment for the time spent, and this may be critical when there is so much curriculum to cover in such a short time.

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## APPENDIX

### 1. OBSERVER'S CHECKLIST

**SCHOOL** : PEISG  
**CLASS** : III  
**TEACHER** : GALIYA SARAÇ  
**LESSON** : ENGLISH  
**TIME** : 40 min.

No.	FOCUS	GRADING				
		Barely not				Most
1	Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics during conversations with body language.	1	2	3	4	5
2	Listens to ideas and feelings of others with respect during discussions with empathy through body language.	1	2	3	4	5
3	Can clarify what is said according to the request of peers during discussions with body language	1	2	3	4	5
4	Can use self-correction during a storytelling with body language.	1	2	3	4	5
5	Can agree and disagree politely during discussions with body language	1	2	3	4	5
6	Can handle short social exchanges during conversations with appropriate tone of voice	1	2	3	4	5
7	Can decide about how and when to say something during a conversation with appropriate tone of voice.	1	2	3	4	5
8	Can make simplification via combining sentences by the use of conjunctions such as “and”, “but”, “or” during a conversation, with appropriate tone of voice.	1	2	3	4	5
9	Can use time creating devices (fillers), such as: “well”, “you know”, pauses, hedging, etc. during a conversation with appropriate tone of voice.	1	2	3	4	5
10	Can talk about preferences during a conversation with appropriate tone of voice.	1	2	3	4	5

<b>11</b>	Can express feelings during conversations by using the voice to show different emotions and moods.	1	2	3	4	5
<b>12</b>	Can rephrase peers' comments during a conversation and discussions with imitation of voice.	1	2	3	4	5
<b>13</b>	Shares ideas and opinion with others during discussions with appropriate gestures and facial expression.	1	2	3	4	5
<b>14</b>	Can argue for and against during discussions with gestures and facial expression.	1	2	3	4	5
<b>15</b>	Can make explanations during a conversation with appropriate gestures.	1	2	3	4	5
<b>16</b>	Can speak without making long pauses during discussions with appropriate gestures and facial expression.	1	2	3	4	5
<b>17</b>	Can use ellipsis during conversations by adding spontaneous dialogues with simplification.	1	2	3	4	5
<b>18</b>	Can use facts as an evidence during discussions by adding spontaneous dialogues with factual information.	1	2	3	4	5
<b>19</b>	Can use relevant to the topic words during discussions by generating spontaneous verbal responses.	1	2	3	4	5
<b>20</b>	Can describe what he/she sees after visualization activities by using all the senses.	1	2	3	4	5
<b>21</b>	Can make predictions during storytelling with sensory stimuli, especially sights, sounds.	1	2	3	4	5
<b>22</b>	Can use a series of phrases and sentences during conversations with acting out a role.	1	2	3	4	5
<b>23</b>	Can follow the topic during storytelling by providing appropriate in-place pantomime.	1	2	3	4	5
<b>24</b>	Can respond to a storyline during storytelling by imitating appropriate noise and movements.	1	2	3	4	5
<b>25</b>	Can retell a story by following the right steps and time with story dramatization.	1	2	3	4	5

**OBSERVER'S GENERAL COMMENTS ON THE LESSON :** \_\_\_\_\_

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## 2. CODE TABLES

### Students' Journals

CODE SYMBOL	
EXC	Excited
HPY	Happy
ESY	Easy
DFCT	Difficult
GD	Good
VGD	Very Good
NCE	Nice
FN	Fun
FNY	Funny
GRT	Great
RLX	Relaxed
CFDNT	Confident
BTFL	Beautiful
HRD	Hard
CRTV	Creative
ENJY	Enjoyable
COOL	Cool
INT	Interesting
TRD	Tired
BD	Bad
VBD	Very Bad
NRVS	Nervous
BRNG	Boring
SAD	Sad
UNBLVBL	Unbelievable
CMFRTBL	Comfortable
SCRD	Scared
NOT SCRD	Not Scared
LIKE	Like
LVE	Love
NT NRVS	Not Nervous
LRN	Learn
WNT	Want
TRY	Try
CNFSD	Confused
RMBR	Remember
NT RMBR	Not Remember
UNKWN	Unknown
CNTD	Contented
NRML	Normal

**Lesson Observations**

<b>CODE SYMBOL</b>	<b>CODE NAME</b>
<b>INT-SKL</b>	<b>Interaction skills</b>
INF	Information routine
INTR	Interaction routines
NEG	Negotiation skills
AGND	Agenda management
TURN	Turn Taking
<b>PROD-SKL</b>	<b>Production skills</b>
<b>FAC</b>	<b>Facilitation</b>
SIMP	Simplification
FORM	Formulaic Expression
FILL	Use of Fillers and Hesitation Devices
COM	Compensation
CORR	Self correction
REPHR	Rephrasing
STR-COM	Strategic Competence
EVAL-ROUT	Evaluative Routine
FLU	Fluency
SUB	Substitution of words or morphology
LEX	Lexical skills

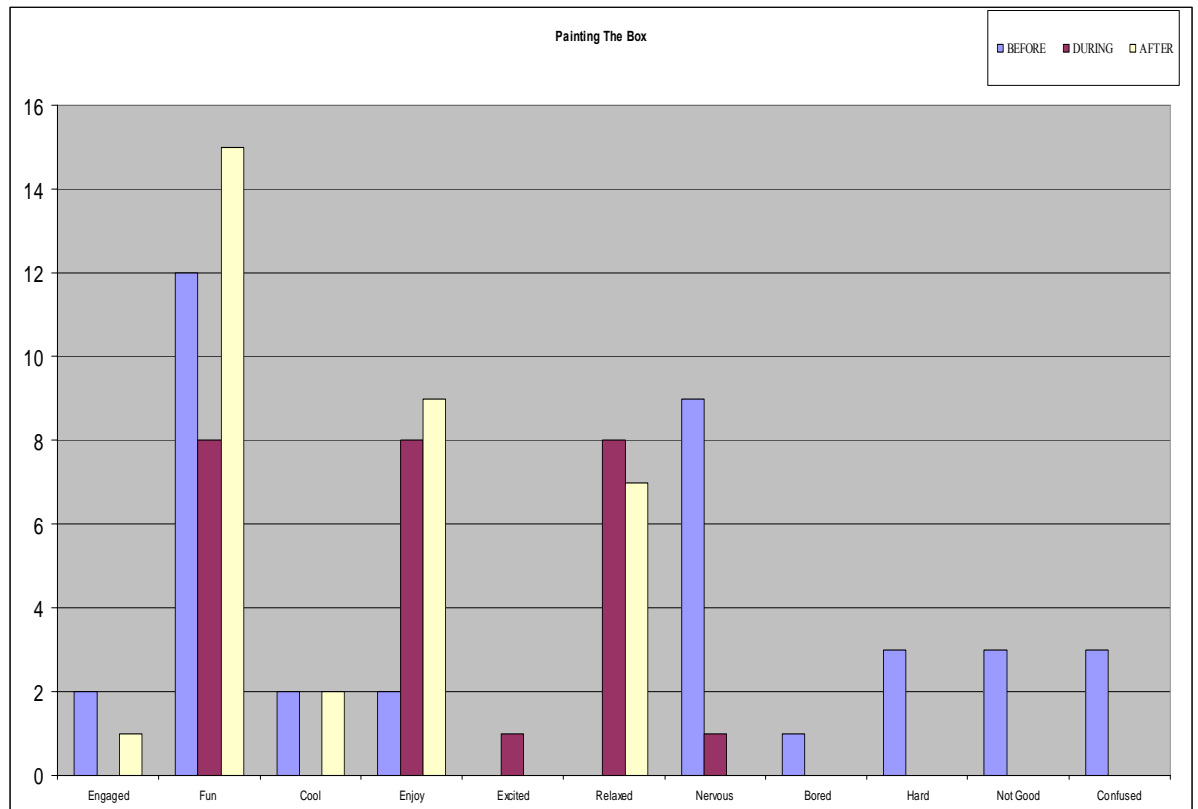
### 3. TABLE 1. SUMMARY OF THE STUDENTS' RESPONSES

CODE SYMBOL		BEFORE	DURING	AFTER
EXC	Excited	34	8	2
HPY	Happy	5	7	43
ESY	Easy	26	47	30
DFCT	Difficult	0	2	0
GD	Good	12	6	19
VGD	Very Good	5	8	6
NCE	Nice	3	19	19
FN	Fun	16	30	40
FNJ	Funny	5	11	8
GRT	Great	2	6	5
RLX	Relaxed	2	1	7
CFDNT	Confident	0	0	0
BTFL	Beautiful	1	1	6
HRD	Hard	20	9	2
CRTV	Creative	3	0	0
ENJY	Enjoyable	2	2	5
COOL	Cool	1	0	1
INT	Interesting	4	1	1
TRD	Tired	0	0	5
BD	Bad	5	1	0
VBD	Very Bad	9	1	0
NRVS	Nervous	9	0	0
BRNG	Boring	2	4	3
SAD	Sad	0	2	2
UNBLVBL	Unbelievable	1	0	1
CMFRTBL	Comfortable	1	1	3
SCRD	Scared	5	1	0
NOT SCRD	Not Scared	3	4	10
LIKE	Like	1	8	12
LVE	Love	0	0	0
NT NRVS	Not Nervous	1	2	4
LRN	Learn	1	1	1
WNT	Want	1	0	3
TRY	Try	0	1	0
CNFSD	Confused	1	3	1
RMBR	Remember	0	1	0
NT RMBR	Not Remember	2	0	0
UNKWN	Unknown	5	0	0
CNTD	Contented	0	1	0
NRML	Normal	0	0	2

#### 4. STUDENTS' RESPONSES PER ACTIVITY

Activity 1; Table 4- Painting the Box

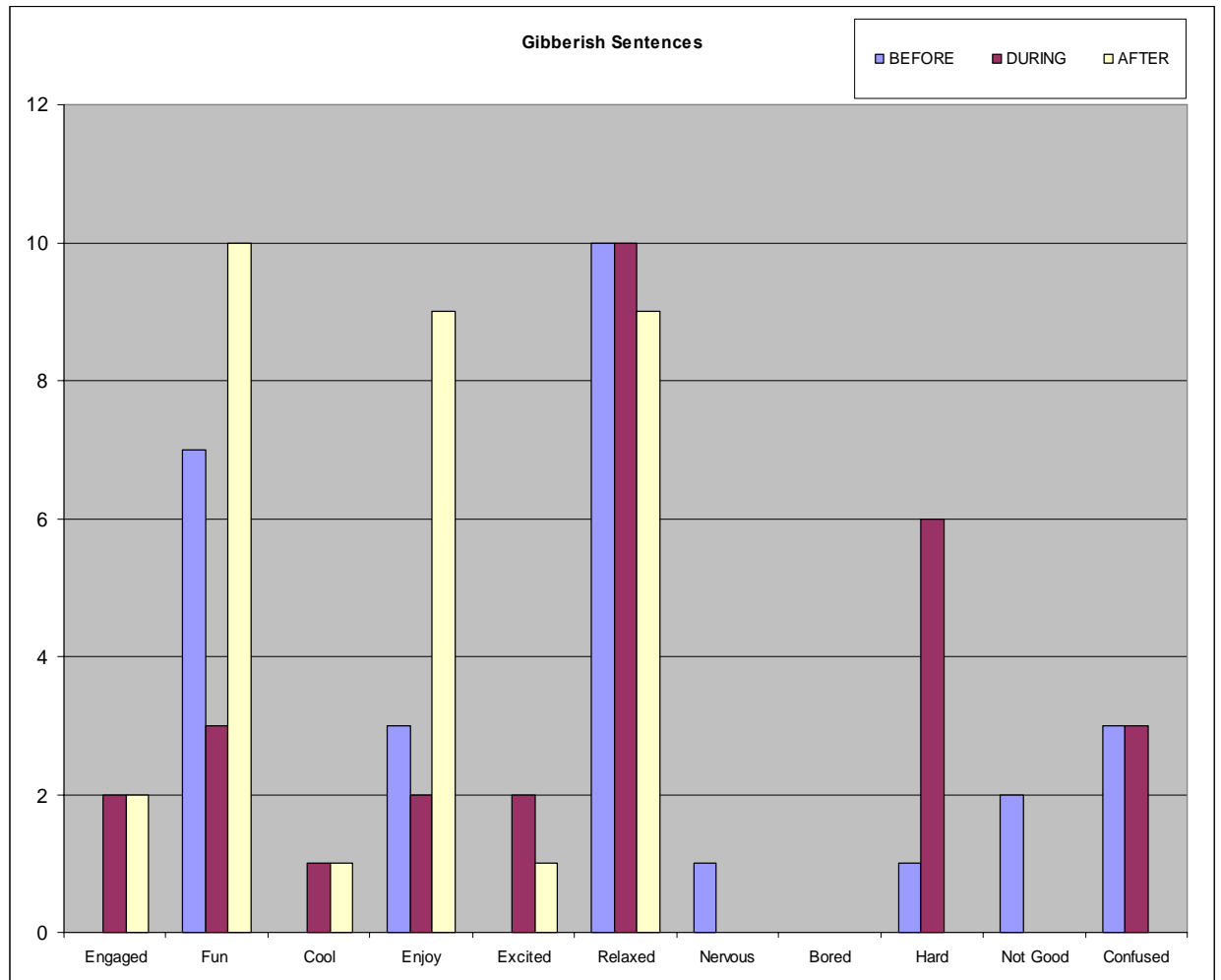
CODE SYMBOL		BEFORE	DURING	AFTER
<b>LEARN</b>	<b>Learn</b>	<b>1</b>		
WNT	Want	1		1
<b>HPY</b>	<b>Happy</b>		2	10
FUN	Fun	1	4	3
ENJY	Enjoy			1
EXC	Excited	11	2	1
<b>INT</b>	<b>Interesting</b>	<b>1</b>		
CRTV	Creative	1		
BTFL	Beautiful			2
<b>GRT</b>	<b>Great</b>			<b>1</b>
VGD	Very Good	1		1
GD	Good	1	2	3
LKE	Like		4	1
NCE	Nice		2	3
<b>RLX</b>	<b>Relaxed</b>		1	3
NOT SCRD	Not scared			1
CNTD	Contented		1	
ESY	Easy		6	2
NRML	Normal			1
<b>NRVS</b>	<b>Nervous</b>	<b>7</b>		
SCD	Scared	2	1	
<b>BRNG</b>	<b>Boring</b>	<b>1</b>		
TRD	Tired			
<b>HRD</b>	<b>Hard</b>	<b>3</b>		
<b>VBD</b>	<b>Very Bad</b>	<b>1</b>		
BAD	Bad	2		
NOT REM	Not remember			
UNKN	Unknown	3		



**Figure 5-Painting the Box**

**Activity 2: Table 5- “Gibberish Sentences”**

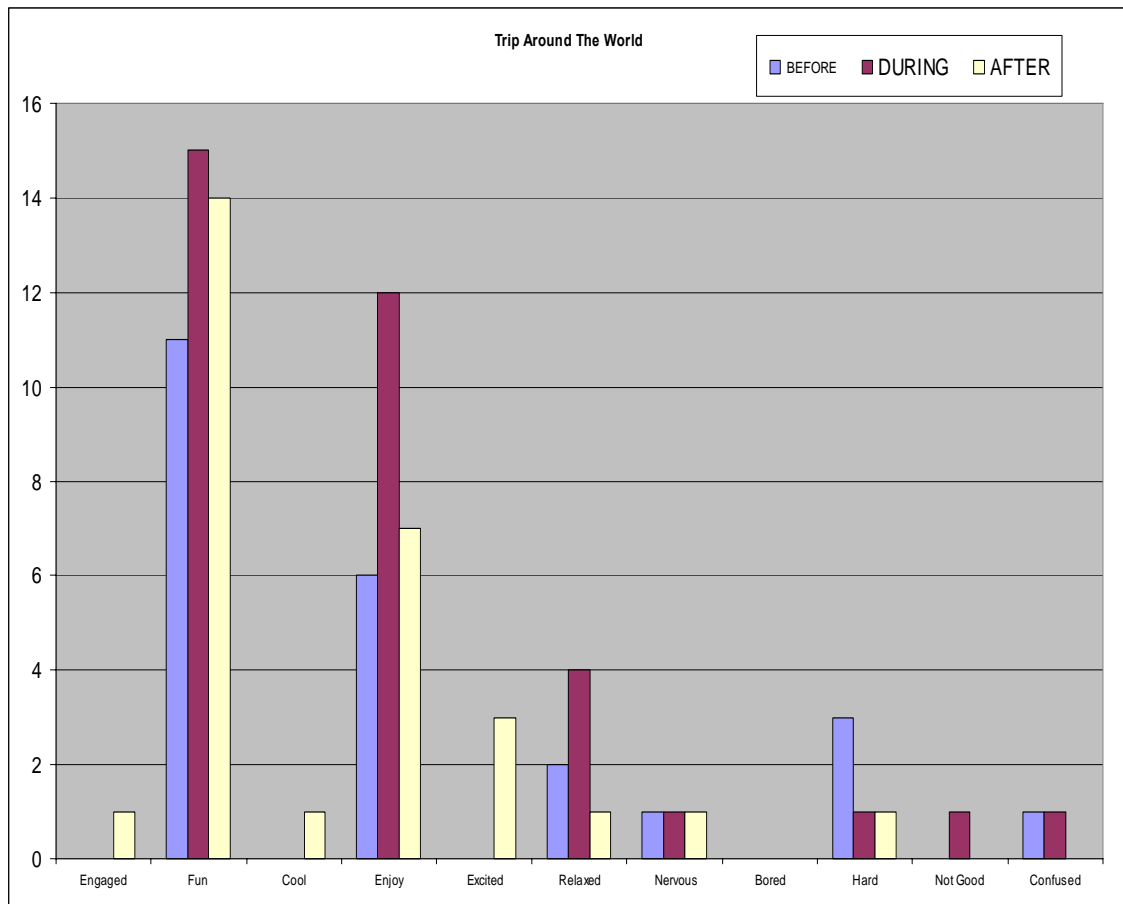
<b>CODE SYMBOL</b>		<b>BEFORE</b>	<b>DURING</b>	<b>AFTER</b>
<b>LEARN</b>	<b>Learn</b>	<b>1</b>		
WNT	Want			2
TRY	Try		1	
<b>HPY</b>	<b>Happy</b>	<b>2</b>		<b>7</b>
FUN	Fun		4	3
EXC	Excited	4	1	
BTFL	Beautiful		1	1
<b>GRT</b>	<b>Great</b>	<b>1</b>	<b>1</b>	<b>2</b>
VGD	Very Good	1		
GD	Good			4
LKE	Like	1		
NCE	Nice		1	3
<b>RLX</b>	<b>Relaxed</b>			<b>2</b>
CNFD	Confident			1
ESY	Easy	10	10	5
NRML	Normal			1
SCD	Scared	<b>1</b>		
<b>HRD</b>	<b>Hard</b>	<b>1</b>	<b>6</b>	
<b>VBD</b>	<b>Very Bad</b>	<b>1</b>		
BAD	Bad	1		
<b>CNFSD</b>	<b>Confused</b>	<b>1</b>	<b>3</b>	
<b>UNKN</b>	Unknown	<b>2</b>		



**Figure 6 - Gibberish Sentences**

Activity 3 – Table 6- Trip Around the World

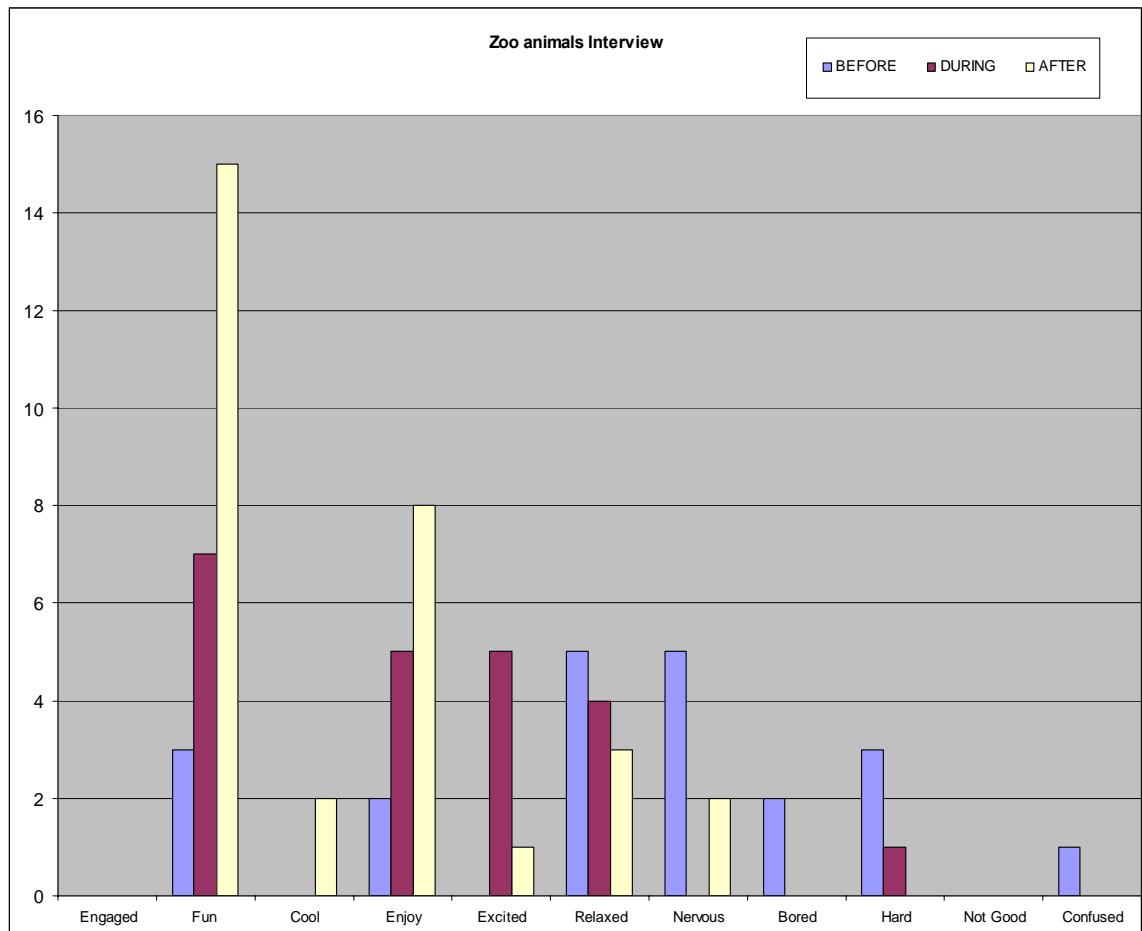
CODE SYMBOL		BEFORE	DURING	AFTER
<b>LEARN</b>	<b>Learn</b>		2	3
RMBR	Remember			1
<b>HPY</b>	<b>Happy</b>	1	3	7
FUN	Fun	6	8	8
EXC	Excited	4	4	1
BTFL	Beautiful			1
<b>GRT</b>	<b>Great</b>		2	1
VGD	Very Good		4	
GD	Good	1		2
LKE	Like	2	3	3
NCE	Nice	3	3	1
NOT SCRD	Not scared	1		
ESY	Easy	1	4	1
NRML	Normal			
<b>NRVS</b>	<b>Nervous</b>	1	1	
Sad	Sad			1
<b>HRD</b>	<b>Hard</b>	3	1	1
<b>VBD</b>	<b>Very Bad</b>		1	
NOT REM	Not remember		1	
UNKN	Unknown	1		



**Figure 7-Trip Around the World**

**Activity 4: Table 7-Zoo Animals Interview**

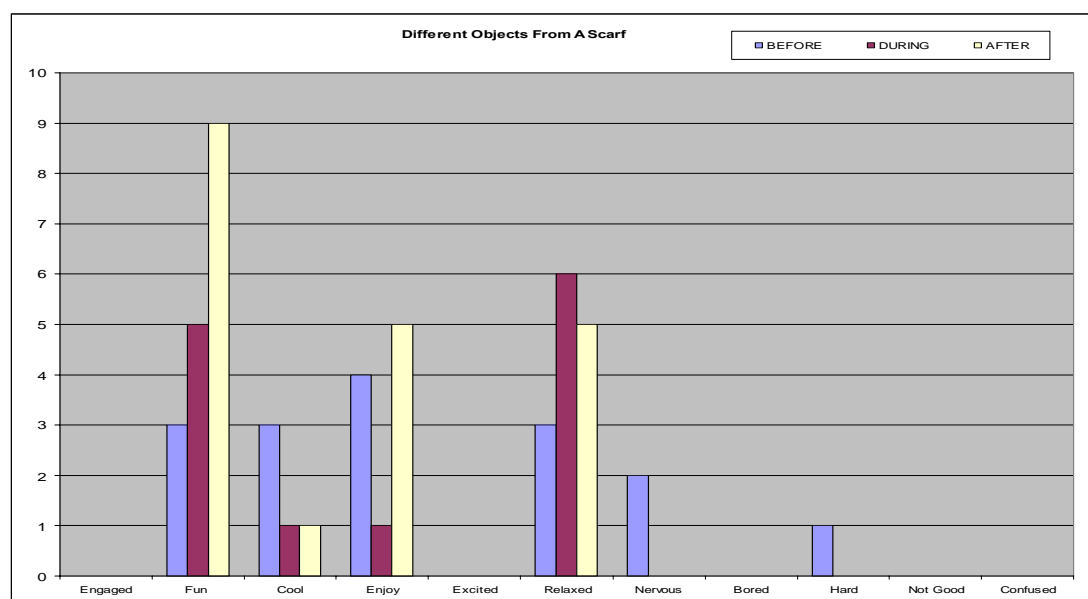
CODE SYMBOL		BEFORE	DURING	AFTER
<b>LEARN</b>	<b>Learn</b>	1		
<b>HPY</b>	<b>Happy</b>			6
FUN	Fun		9	8
ENJY	Enjoy		1	2
EXC	Excited	3	1	
COOL	Cool			1
BTFL	Beautiful			2
<b>GRT</b>	<b>Great</b>		1	1
LOV	Love			1
VGD	Very Good		1	1
GD	Good	1	1	3
LKE	Like	1	1	1
NCE	Nice		1	1
<b>RLX</b>	<b>Relaxed</b>	1		
CMFT	Comfortable	1		
ESY	Easy	3	4	3
<b>NRVS</b>	<b>Nervous</b>	4		
SCD	Scared	1		
SAD	Sad			2
<b>BRNG</b>	<b>Boring</b>	2		
<b>HRD</b>	<b>Hard</b>	3	1	
<b>UNKN</b>	Unknown	1		



**Figure 8- Zoo Animals Interview**

**Activity 5: Table 8 - Different Objects from a scarf’-**

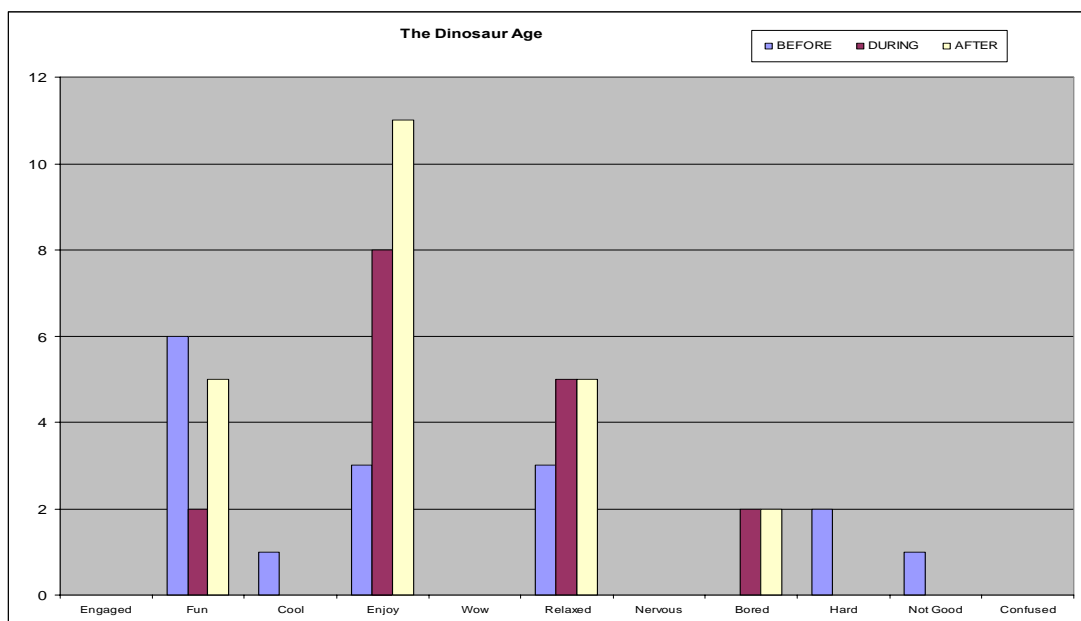
CODE SYMBOL		BEFORE	DURING	AFTER
<b>HPY</b>	<b>Happy</b>			5
FUN	Fun		4	4
ENJY	Enjoy		1	
EXC	Excited	3		
<b>INT</b>	<b>Interesting</b>	1	1	
CRTV	Creative	1		
BTFL	Beautiful	1		1
<b>GRT</b>	<b>Great</b>	1	1	
GD	Good	3		
LKE	Like			5
<b>RLX</b>	<b>Relaxed</b>			1
CMFT	Comfortable			1
ESY	Easy	3	6	3
NRML	Normal			
<b>NRVS</b>	<b>Nervous</b>		2	



**Figure 9 – Different Objects from Scarf**

**Activity 6: Table 9-Visualization “The Dinosaur Age”**

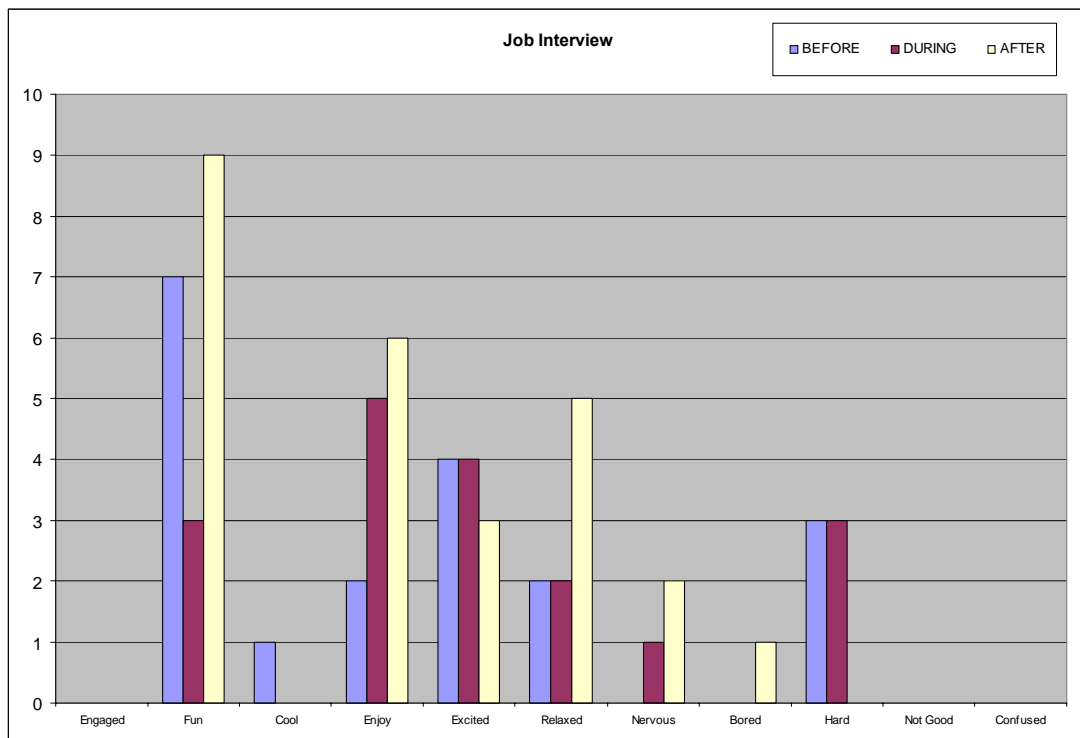
CODE SYMBOL		BEFORE	DURING	AFTER
<b>HPY</b>	<b>Happy</b>			2
FUN	Fun	1	2	3
ENJY	Enjoy	1		
EXC	Excited	4		
<b>INT</b>	<b>Interesting</b>	1		
LOV	Love			
VGD	Very Good	1	1	1
GD	Good	2	1	2
LKE	Like		1	3
NCE	Nice		5	5
<b>RLX</b>	<b>Relaxed</b>			1
CMFT	Comfortable			1
ESY	Easy	3	5	3
<b>BRNG</b>	<b>Boring</b>		2	
TRD	Tired			2
<b>HRD</b>	<b>Hard</b>	2		
BAD	Bad	1		



**Figure 10 – Visualization “The Dinosaur Age”**

**Activity 7: Table 10 - Job Interview**

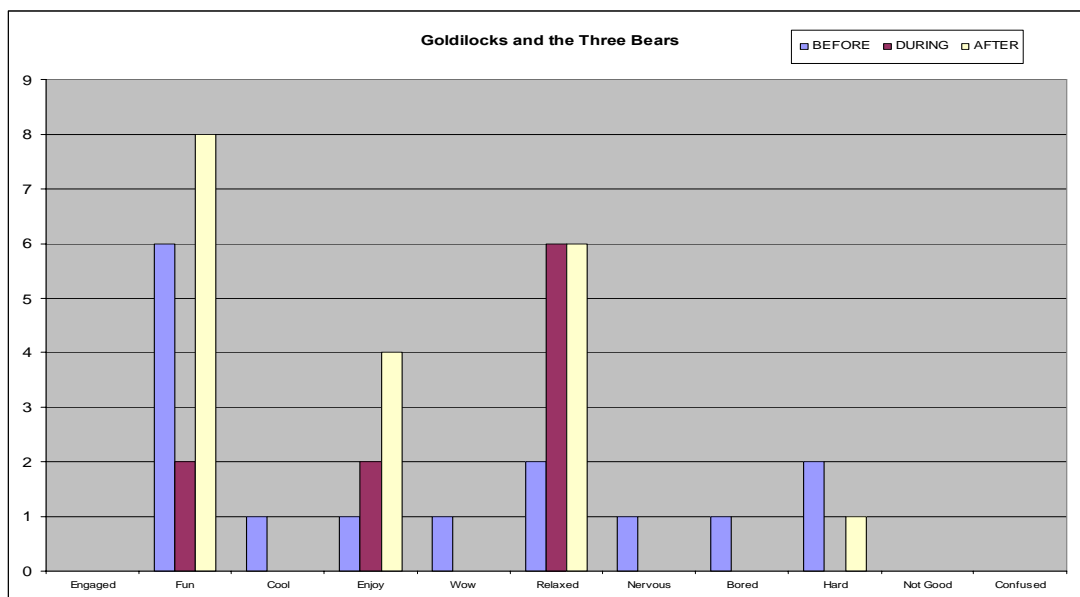
CODE SYMBOL		BEFORE	DURING	AFTER
HPY	Happy	1	1	2
FUN	Fun	7	6	9
ENJY	Enjoy			1
EXC	Excited	3		
CRTV	Creative	1		
VGD	Very Good		1	1
GD	Good	2	1	2
LKE	Like		1	2
NCE	Nice		2	1
ESY	Easy	2	2	5
Sad	Sad		1	2
TRD	Tired			1
HRD	Hard	3	1	



**Figure 11- Job Interview**

**Activity 8: Table 11 – Goldilocks and the Three Bears**

CODE SYMBOL		BEFORE	DURING	AFTER
<b>LEARN</b>	<b>Learn</b>			1
<b>HPY</b>	<b>Happy</b>	1	1	2
FUN	Fun	4	1	5
ENJY	Enjoy			1
EXC	Excited	2		
<b>INT</b>	<b>Interesting</b>			
COOL	Cool	1		
<b>GRT</b>	<b>Great</b>		1	
LOV	Love			
VGD	Very Good	1		1
GD	Good			1
<b>RLX</b>	<b>Relaxed</b>			1
CMFT	Comfortable		1	1
ESY	Easy	1	5	5
<b>BRNG</b>	<b>Boring</b>	1		
<b>HRD</b>	<b>Hard</b>	2		1



**Figure 12-Goldilocks and the Three Bears**

## 5. SAMPLE STUDENT JOURNAL CODING

Student N

No.	Journal Entry	Code
1	<p>Before I started the activity I thought that it must <sup>1ues.</sup> very exiting, interesting and creative. Well, I too was very exited and wanting to do it right now. And while I u doing this creative drama it was just as I had th of in the begining, or maybe it was a bit differ But, to me it was better than I even thought or</p>	BE F- E X C
2	<p>more. After wards I was feeling very happy and very good. it gave me a nice feeling and I f very much happy about it. Now I think that creative drama is a very nice and happy feeling for all of the children in the <b>World!</b></p>	AF T- H PY

3	<p>For some children it was easy and for some wasn't it was a little difficult to guess very easily. so we can say that it's difficult to do. some people can't even speak and I think they must be very mixed up.</p>	D U R- H R D
---	--	-----------------------------

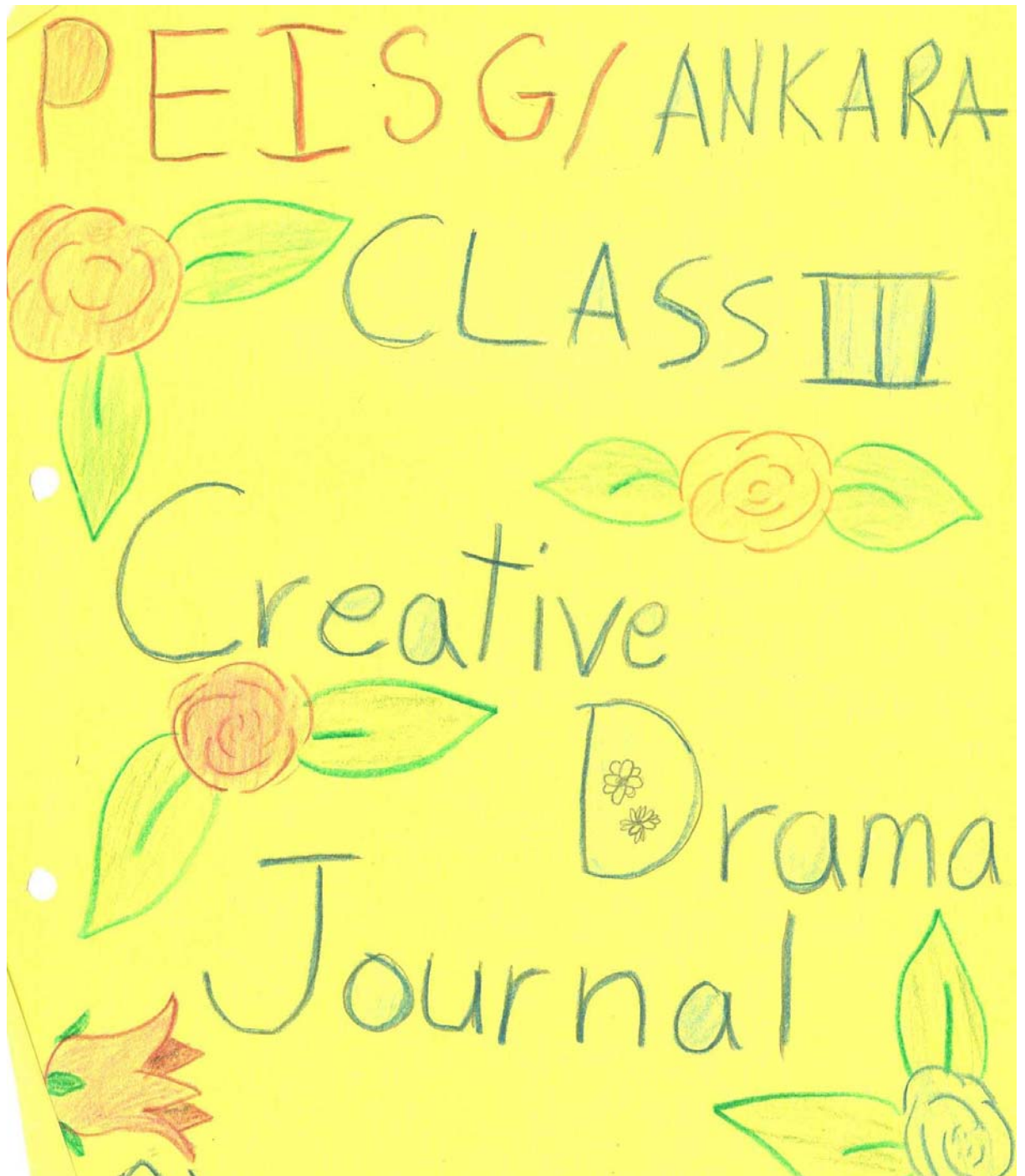
4	<p>but anyways it is a really good game and I always know what to say so it is <u>True!</u></p>	A F T- C N F D
---	---	----------------------------------

5	<p>Hi! it's me again. Today we played a game called 'Around the World'. Before we played the game our teacher chose 6 children for a country, my group was Pakistan, which is my country. The teacher said she was going to travel 4 countries Russia, Pakistan, Indon Asia and Japan. While we (my group) were playing this game we told about Pakistan and I felt very nervous and excited! After I and my friends had finished</p>	D U R- N R V S
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6	<p>exited! After I and my friends had finished          The game, I thought it's a funny game because          of Max (teacher's little puppet) ooooooh he          is so cute and funny, this was the most          Greatest Game I ever played in my  <i>Life!</i></p>	A F T - F U N
7	<p>Hello! it's me. I feel very very funny because today          we played a game called "Zoo Animals" Before          we started our teacher gave some big blue          cards and explained what to do in the          game. I thought that everybody was going          to get one, but only a few kids were chosen          as animals, (including me). While doing</p>	B E F - F U N

11	<p>my friends because they didnt have 1. While we did it some of my friends made ties, bows and masks. I made a microphone. it was fun speaking about it to! Miss Galia liked it verry much infact! she like every ones. After we</p>	D U R - F U N
12	<p>infact! she like every ones. After we finished we put away our own scarfs and wrote on our Journals about what we felt about it so much. I liked it very v. v. v. much in the <u>Univers</u></p>	A F T - E N J

## 6. SAMPLE STUDENT JOURNAL



March 14, 2021  
Tuesday

Before I started the activity I thought that it must be very exciting, interesting and creative. Well, I too was very excited and wanting to do it right now. And while I was doing this creative drama it was just as I had thought of in the beginning, or maybe it was a bit different. But, to me it was better than I even thought or more. After wards I was feeling very happy and very good. it gave me a nice feeling and I feel very much happy about it. Now I think that creative drama is a very nice and happy feeling for all of the children in the **World!**

March 20, 2005

Monday

Today also we did 'Creative Drama' and today we played a game 'Gibberish Sentences.' In this game one person has to pick up one paper read it. Then without speaking they must show what the paper said. Even though I didn't show anything I know how to do it.

For some children it was easy and for some wasn't it was a little difficult to guess very easily. so we can say that it's difficult to do. some people can't even speak and I think they must be very mixed up. but anyways it is a really good game and I always know what to say so it is **True!**

March 27, 200

Monday

Hi! it's me again. Today we played a game called

'Around the World'. Before we played the game our

Teacher chose 6 children for a country, my group

was Pakistan, which is my country. The teacher

said she was going to travel 4 countries

Russia, Pakistan, Indonesia and Japan. While we

(my group) were playing this game we told

about Pakistan and I felt very nervous and

excited! After I and my friends had finished

the game, I thought it's a funny game because

of Max (teacher's little puppet) ooooooh he was

so cute and funny, this was the most

Greatest Game I ever played in my

Life!

April 10, 200

Monday

Hello! it's me. I feel very very funny because today we played a game called "Zoo Animals" Before we started our teacher gave some big blue cards and explained what to do in the game. I thought that everybody was going to get one, but only a few kids were chosen as animals, (including me). While doing the game, a few animals were acting funny (that's why I feel funny) that made the whole class laugh. for example Monkey, Rabbit and Zebra I felt so nervous when it was my turn. I was a "Fox"! After we finished I was full of laughter! how could the monkey do or say such a thing. he said I pull tails of tiger. ok, I said we will make him laugh if we say something of him

**7. SAMPLE LESSON DVD.**